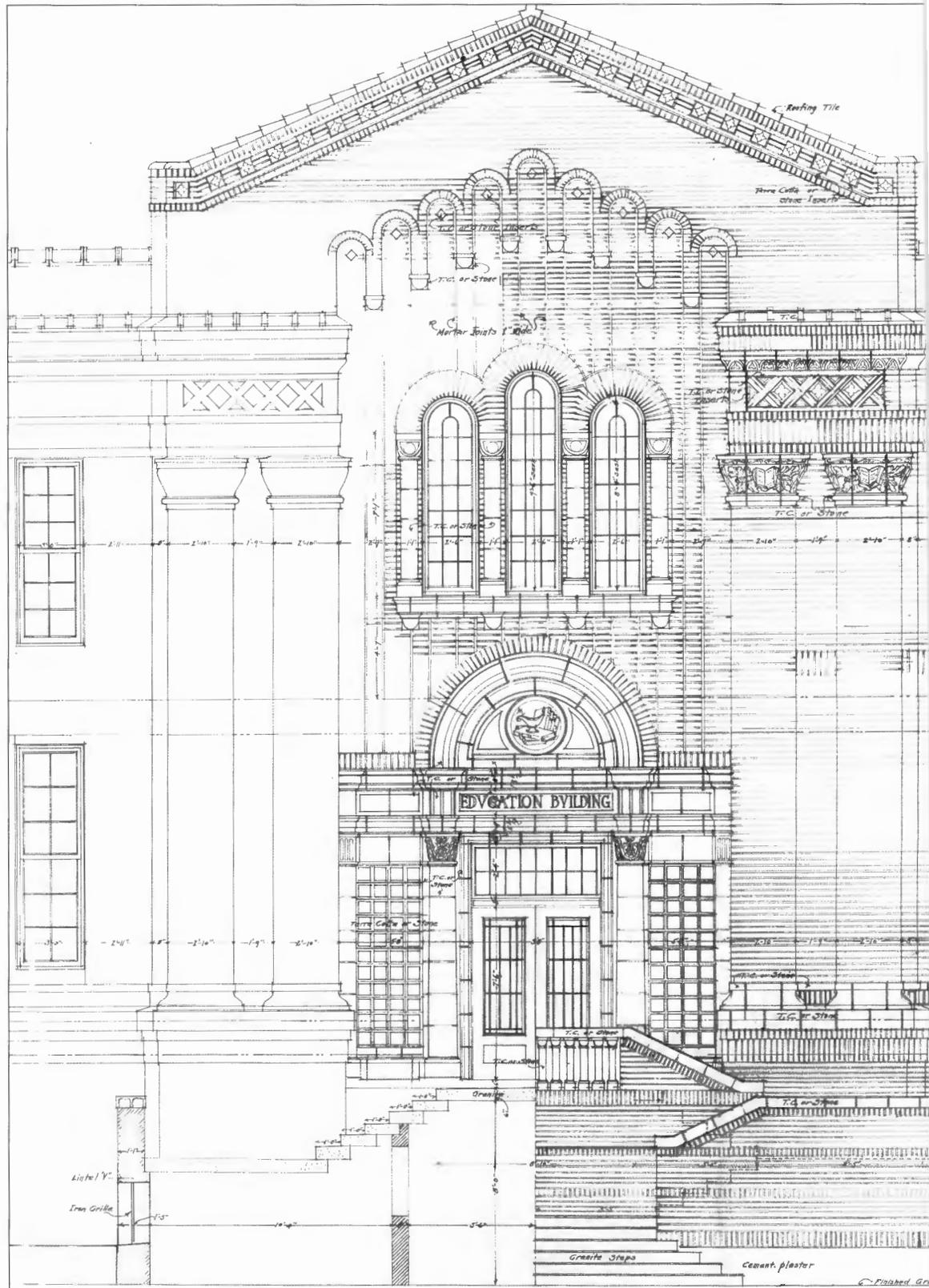




Harmony in  
Diversity:  
The Architecture and  
Teaching of  
Ellis F. Lawrence



Frontispiece: Edwin Merrill, construction drawing for east facade of Education Building (Gilbert Hall west wing), University of Oregon, two-color ink on linen, 1916. Courtesy of University of Oregon Physical Plant.

Title page: Ellis Lawrence in School of Architecture and Allied Arts, 1939. From 1939 Oregon.

ELLIS F. LAWRENCE & WM G HOLFORD  
ASSOCIATE ARCHITECTS  
121 23 CHAMBER OF COMMERCE BUILDING  
FOYSLAND OREGON

ENTRANCE DETAIL  
SCALE 1/2" = 1'-0"  
EDUCATIONAL BUILDING FOR THE UNIVERSITY OF OREGON  
EUGENE OREGON

# Harmony in Diversity: The Architecture and Teaching of Ellis F. Lawrence

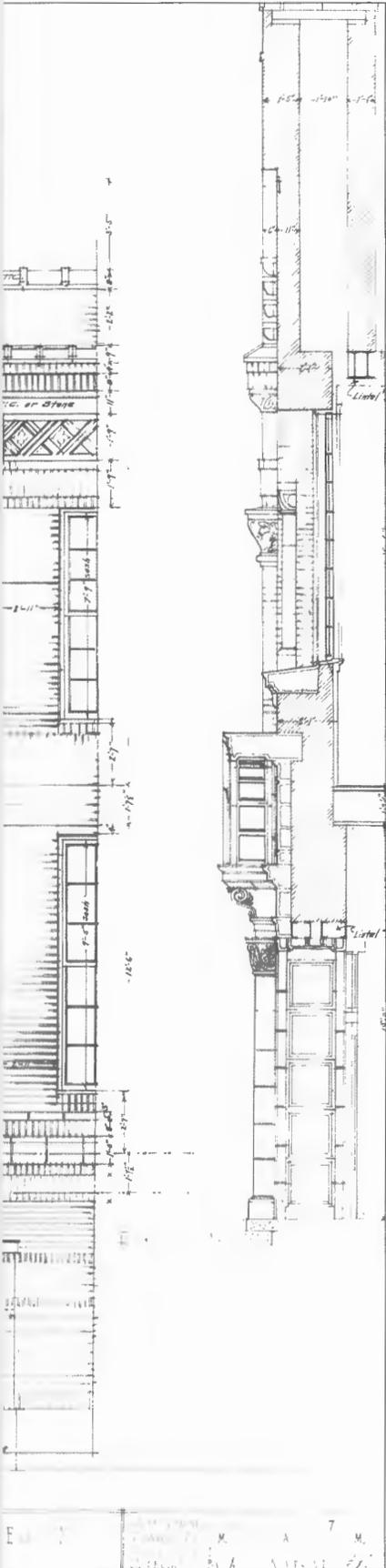
*Edited by*  
*Michael Shellenbarger*

*Essays by*  
*Kimberly K. Lakin*  
*Leland M. Roth*  
*Michael Shellenbarger*



Museum of Art and the Historic Preservation Program  
School of Architecture and Allied Arts  
University of Oregon  
Eugene, Oregon

1989



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Cover and book design by George Beltran, University of Oregon Office of University Publications. Unless otherwise noted, all photographs were reprinted for this publication by Northwestern Photographics, Eugene, Oregon.

## Acknowledgments

The Lawrence project would not have happened without John Goff, who initially conceived it; James Hamrick, who proposed the survey funding plan; and Donald Corner, who approved research time I needed to make it happen. I especially thank Kimberly K. Lakin, who codirected the Lawrence survey and spent two years researching buildings in Portland and vicinity. Special thanks are due the University of Oregon for a wide variety of services; in particular I thank the staffs of the Architecture and Allied Arts Library and the Special Collections division of the University of Oregon Library, the University Archives, the Office of University Planning, the Museum of Art, and the Physical Plant. Additional major assistance with research and exhibit materials was provided by the Archives and Physical Plant of Whitman College, the Oregon Historical Society, the Lane County Historical Museum, and the City of Portland Building Permits Center. In particular I thank Hilary Cummings, Larry Dodd, Kenneth Duckett, Lawrence Fong, Tommy Griffin, Joanne Halgren, Sheila Klos, Richard Marlitt, Max Nixon, Keith Richard, and Marty West at the above institutions. Loren Allen, Elizabeth Potter, Marion D. Ross, David Rowe, and Alvin Urquhart provided valuable assistance by reviewing manuscripts. Leland Roth's wide knowledge often provided valuable perspective. Lawrence family members Amos Lawrence, Denison Lawrence, Mrs. H. Abbott Lawrence, and Judy Hunter provided research materials and reviewed the Lawrence biography chapter. William Holford, Jr., shared memories of his father's association with Lawrence. The administrative and production assistance of Nan Coppock-Bland, Karen J. Johnson, Carol Roth, and Christine Sundt was impeccable. Sharing the joy of discovery with graduate student research fellows George Kramer and Carolyn Sorrels kept me going.

Additional thanks are due the Crook County Historical Society, Binfords & Mort Publishers, W. A. Palmer Films, *Register-Guard* columnist Don Bishoff, researchers Sally Donovan and Sarah Igleheart, and student participants Michael Blutt, John Breisky, Tracy Brink, Kristopher Collins, Angila Conibear, Bryan V. Crawford, Andrew Curtis, Peter Dixon, Denise Durrell, Michael Ellis, Michael Espey, Kimberly Emerson, Libby D. Farr, Jay Giliberty, Kenneth Guzowski, Kristi Harapat, Robert Kackman, Marianne Kadas, Lisa Kramer, Sung Lee, Stephen Lewotsky, Catherine Mahle, Kelly McCusker, Samir Mokashi, Charles Nickelson, Eric Peterson, Suann Reddick, Donald Rich, Marie Richter, Kathleen Rose, Peter Russell, Patricia Sackett, Kaye Simonson, David Skilton, Nahani Stricker, Max Struble, Ross Sutherland, and Christine Taylor.

This project would not have been possible without the support and assistance of many others, too numerous to list here. They include the city and county governments, historic museums, and libraries throughout the Northwest that assisted with this project, and especially the many owners and occupants of the buildings of Ellis F. Lawrence who opened their buildings to project researchers and shared old photographs, scrapbooks, and sometimes ice cream and cookies.

Michael Shellenbarger  
Project Director and Guest Curator of the Exhibition

# Foreword

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HARMONY IN DIVERSITY: THE EXHIBITION

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Stephen C. McGough  
Director  
Museum of Art  
University of Oregon

IT IS FITTING, on the occasion of the seventy-fifth anniversary of the establishment of the School of Architecture and Allied Arts at the University of Oregon, that the university honor the school's founding dean, Ellis F. Lawrence, with an exhibition and study of his work. The exhibition at the Museum of Art is a happy "coming home," in effect, since Lawrence designed the building. In fact, Lawrence was the architect for a total of twenty-five buildings on the campus.

Ellis F. Lawrence designed more than 500 buildings, yet his work is little known. Many of his buildings have been unidentified, and some are falsely attributed to other architects. Lawrence pioneered in his incorporation of the arts and crafts into architecture and architectural training, in his attention to city and regional planning issues, and in his unique attempts to bridge modern and traditional design. His buildings, the educational and professional organizations he founded, and his other creative and professional activities make him the most significant Oregon architect of his time.

The present exhibition, for which this publication is a companion, results in part from a project to document all of Lawrence's work. This major undertaking of the graduate Historic Preservation Program of the School of Architecture and Allied Arts is led by Program Director Michael Shellenbarger. I am grateful to Associate Professor Shellenbarger for serving as guest curator of the exhibition. In addition, I thank associate guest curator Kimberly K. Lakin, who codirected the Lawrence survey, and Associate Professor Leland M. Roth, who has provided frequent advice and perspective.

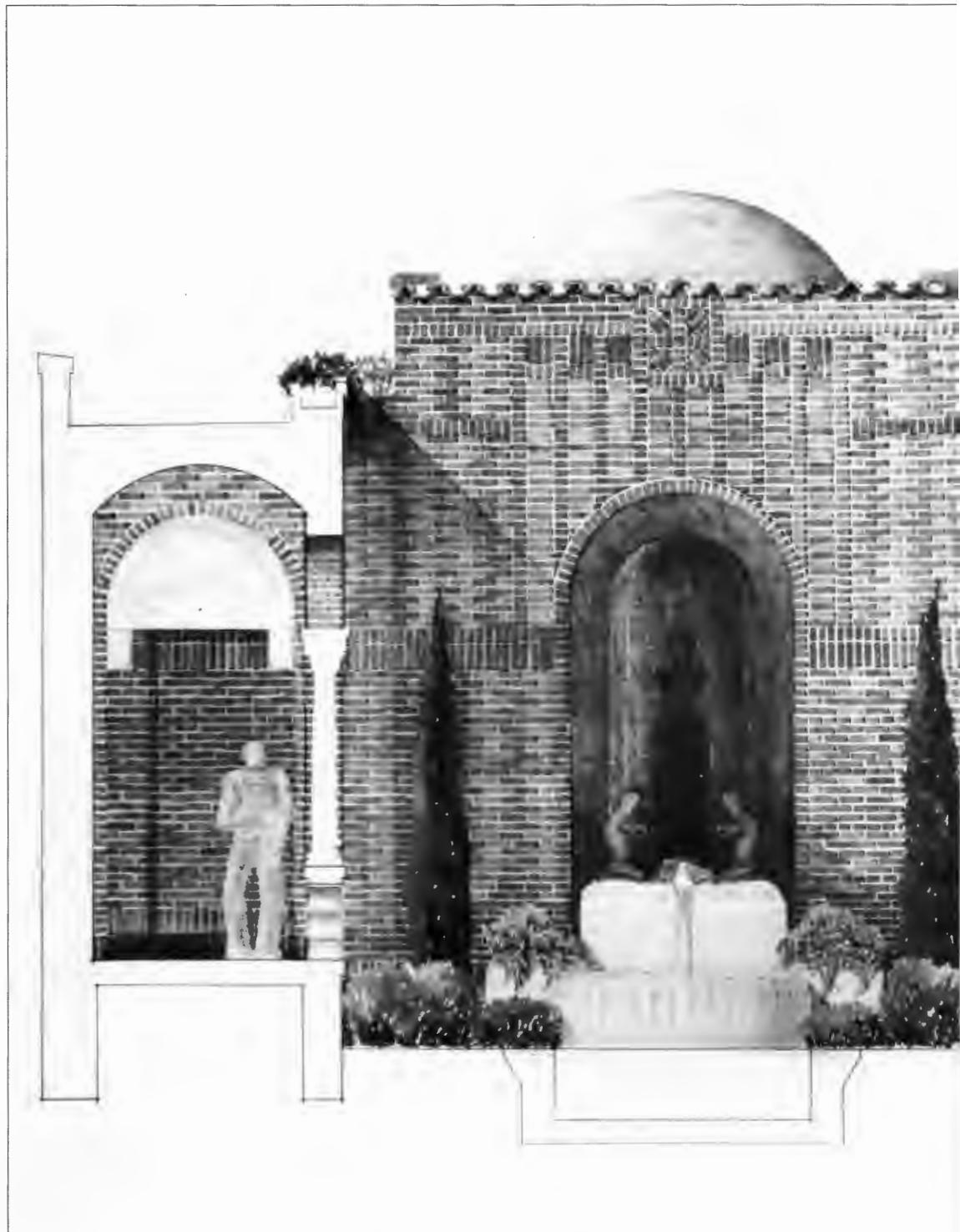
The Historic Preservation Program was founded in 1980 and quickly established a national reputation for its broad cultural emphasis and technical focus. Dean Lawrence would no doubt have approved of the interdisciplinary nature of the program, which draws from faculty members and course work in architecture; art history; interior architecture; landscape architecture; and planning, public policy and management.

I acknowledge as well the contributions of the Museum of Art staff in bringing together the many facets of the exhibition. Tommy Griffin, curator of exhibitions, designed the installation. Lawrence Fong, registrar, and Claudia Fisher, registrar's assistant, attended to the details of the many loans. Mark Clarke and Dorothy Schuchardt assisted in the installation. Other staff members—Stephen Deck, Chester Kasmarski, Rebecca Slade, Ethel Weltman, and Michael Whitenack—each lent their talents to the show's success.

Finally, I thank the many lenders who, through their generosity, have made the exhibition possible. The bulk of the exhibition comes from other parts of the University of Oregon: the Architecture and Allied Arts Library, the Special Collections division of the University of Oregon Library, the University Archives, and the Physical Plant. Additional items have been loaned by the Whitman College Archives, the Massachusetts Institute of Technology Museum, Amos Lawrence, Denison Lawrence, N. S. Penrose, Jr., and Dorothy A. Penrose.

*Cover illustration*  
H. Abbott Lawrence, wall  
elevation study for Museum  
of Art, University of Oregon,  
watercolor on paper, 76 cm.  
x 46 cm., 1929. Courtesy of  
Special Collections, Knight  
Library, University of  
Oregon.

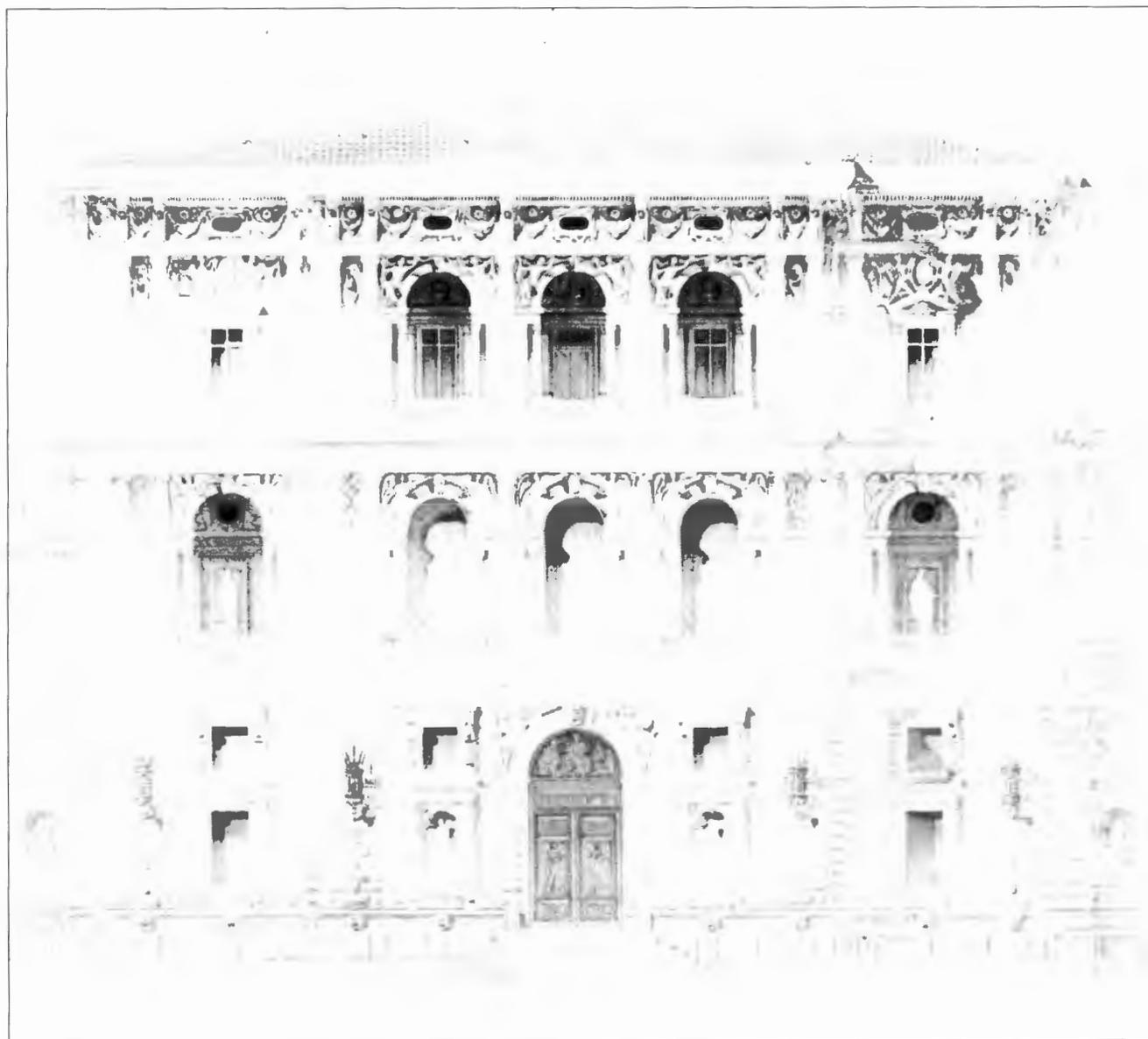
H. Abbott Lawrence, "East  
End, P. L. Campbell  
Memorial Court in the  
Museum of Fine Arts,"  
University of Oregon, design  
study, watercolor and  
graphite on paper, 60 cm. x  
60 cm., 1929. Courtesy of  
Special Collections, Knight  
Library, University of  
Oregon.



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1.  
E. F. Lawrence, building  
elevation, watercolor and  
ink on paper, drawn while a  
student at Massachusetts  
Institute of Technology, 61  
cm. x 109 cm., c. 1900.  
Courtesy of Architecture  
and Allied Arts Library,  
University of Oregon.

# Chapter 1

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ELLIS F. LAWRENCE (1879–1946): A BRIEF BIOGRAPHY

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by Michael Shellenbarger  
Department of Architecture  
Historic Preservation Program  
School of Architecture and Allied Arts  
University of Oregon

“HARMONY IN DIVERSITY” was a favorite phrase of Ellis F. Lawrence, and it was his goal in life and work. He said that “to bring harmony out of this most complex and involved civilization of ours, is certainly the outstanding challenge of this generation.”<sup>1</sup> His accomplishments in responding to this challenge make him the most significant Oregon architect of his time. These accomplishments include the buildings and organizations he created, the work of the architects he trained, and his personal example of a life dedicated to art and public service.

## Early Years

He was born in Malden, Massachusetts, a suburb of Boston, on November 13, 1879. His father, Henry Abbott Lawrence, manufactured artists’ and engineers’ supplies and ran a Boston artists’ materials store named Frost and Adams Company. Ellis would later write that his father opened the door to architecture for him, but his “earliest ambition was to be a portrait painter, for the human face fascinated me. In my teens I would often follow a face to the end of the car line trying secretly to sketch it.”<sup>2</sup> “Architecture became to me something more than sticks and stone because of my love of faces. It never seemed as important as the people who were to live, work, or worship in the buildings I designed.”<sup>3</sup>

The Lawrence family was sufficiently affluent to send Ellis to Phillips Academy in Andover, Massachusetts, and to continue his education at Massachusetts Institute of Technology (M.I.T.), even after Ellis’s father was killed in a train accident when Ellis was sixteen. In 1902 Ellis received his master’s degree in architecture from M.I.T., the first school of architecture in the United States. He was president of his senior class (see student rendering, fig. 1, and senior class photo, fig. 2). At night in the drafting room, he was the “champion drafting stool racer”; later, when he was a teacher, he would write of his students, “I have always been afraid this present crop would sometime discover the possibilities in that rare but noisy sport.”<sup>4</sup> One of his classmates described him as genial, high principled, cultured, and sane, adding that “only his friends knew the breadth of his striving.”<sup>5</sup>

Constant Désiré Despradelle, his French Beaux-Arts studio instructor at M.I.T., was one of three men who most influenced Lawrence during his years of education and apprenticeship in New England.<sup>6</sup> Lawrence worked for his firm, Codman and



2. Ellis Lawrence as a senior at Massachusetts Institute of Technology (M.I.T.). Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.

Despradelle, for three years after M.I.T., and he said that Despradelle taught him about functionalism and “how to drink deeply of the joy of work.”<sup>7</sup> Lawrence kept a picture of him over his desk throughout his life.

Lawrence also worked briefly in New England for architects Andrews, Jacques & Rantoul; Peabody & Stearns; and John Calvin Stevens. Stevens was the second of the three men who influenced Lawrence’s early years. His romantic interpretations of colonial buildings influenced Lawrence’s designs, and his office became Lawrence’s standard for a spirit of cooperation in work. “Stevens made me desire . . . the same devotion and loyalty and co-operation from my men as he received from his. . . . He taught me to detest the architect who buys the brains of a draughtsman to create what he himself as architect should create and then parade it before the eyes of the world saying . . . ‘I did it.’”<sup>8</sup>



3.  
*Travel drawing by Ellis Lawrence during European travels, unidentified. Pencil on paper, 24 cm. x 26 cm. Courtesy of Architecture and Allied Arts Library, University of Oregon.*

The third of the three men who influenced Lawrence was Charles F. Kimball, a Maine landscape painter from whom Lawrence learned an economy of manner and means and the value of art that is uncontaminated by commercialism.

In 1905 Lawrence traveled in England, France, and Italy for eight months, during which he was married at St. John’s Chapel in Chester, England, to Alice Millett of Portland, Maine (see travel sketch, fig. 3). He affiliated for five months with the Paris Atelier of Eugene A. Duquesne, a private studio not part of the École de Beaux-Arts. Architects Raymond Hood and George Ford shared his Rue de Seine quarters.<sup>9</sup> Years later, Lawrence advised student travelers that “France and England are splendid, but when it comes to real meat Italy beats them both.”<sup>10</sup> “Don’t spend too much time at the centers but get out into the country.”<sup>11</sup>

## Oregon

Lawrence arrived in Portland, Oregon, in March 1906 on his way to open an architectural office in San Francisco for Stephen Codman. The great San Francisco earthquake struck the following month, and Lawrence liked Portland, so he stayed where he was. He worked briefly for architect Edgar M. Lazarus, then in November 1906 joined another Lazarus employee—M.I.T. classmate E. B. MacNaughton—and engineer Henry Raymond in the partnership of MacNaughton, Raymond, and Lawrence. Lawrence was their chief designer.

In 1910 Lawrence wrote that “the West is the place for me,” but he cautioned that young architects “should not come West too soon, and should fully appreciate what a real architect is. It is an easy thing here with the lure of easy speculation to forget anything but the making of money. This I think is the only reason why from my point of view the combination we had [at MacNaughton, Raymond, and Lawrence] . . . was not really successful.”<sup>12</sup>

Lawrence left that partnership in February 1910 and practiced independently for three years before associating with another classmate from M.I.T., his friend William Holford. Their lengthy partnership was joined in 1928 by long-time employees Ormond Bean and Fred S. Allyn. Bean left the partnership in 1933 after being elected city commissioner and began a distinguished career in public service. Still later, during World War II, Lawrence practiced independently before beginning a partnership with his son and long-time associate, H. Abbott Lawrence. Individual roles within these partnerships are not entirely clear today; it appears that Lawrence was usually the chief designer, conceiving the basic scheme, then working with others to develop it, and often designing the ornamental embellishment himself.

### In His Spare Time

Soon after deciding to stay in Portland, Lawrence designed the northeast Portland house in which he lived for the rest of his life. It may be the earliest Arts and Crafts style house in Oregon (the house is described in chapter 2). It is a double house; Lawrence and his wife and three children lived on one side, and his mother and sister lived on the other. In 1907 he purchased a forty-acre apple ranch in Odell, near Hood River, where he built a second house in which his family spent weekends and summers until he sold the ranch in 1924. Lawrence painted there, sketched his three small boys, and worked in his apple orchards. He reported proudly that his apples had won the “Sweepstakes” at the 1910 Oregon State Horticultural Show.

The Oregon coast became Lawrence’s other leisure-time destination. In the early years he went to Neahkahnie, where he had built the Neah-kah-nie Tavern and Inn, and where a summer arts colony was forming. In later years, he preferred Purdy’s Inn and Cottages, just south of Yachats, where he sketched, read, dressed “in very disreputable clothes . . . much like a tramp,”<sup>13</sup> and hunted for agates on the beach (fig. 4). He said that the finding of the agates must not become more important than the stimulation of the hunt.<sup>14</sup> He never got the cottage by the sea that he always wanted.

4. Ellis Lawrence on the beach, agate hunting near Purdy’s Inn and Cottages, c. 1920. Photograph courtesy of Judy Hunter.



His other spare-time activities included an occasional tennis match or fishing, and listening to classical music. He disliked jazz and boogie-woogie. He'd performed in the banjo club at Andover but later returned to playing the violin, which he described as "fiddling . . . awfully."<sup>15</sup> He enjoyed good cigars and good food and was not very fond of physical exercise; not surprisingly, he was somewhat overweight.

In his early years in Oregon, he laid the organizational and educational foundations for Oregon's architectural profession and building industry.

### **The Portland Architectural Club**

The Portland Architectural Club (PAC) was founded in May 1906, two months after Lawrence's arrival in Portland, with E. B. MacNaughton as its first president. Lawrence was soon active in its educational efforts, and he was chairman of the January 1908 First Exhibit that was Oregon's first major display of architectural drawings and allied arts. For two years he taught a night class for carpenters at the YMCA, and in 1909 the PAC elected him to begin a Portland design studio affiliated with the Society of Beaux-Arts Architects. This atelier, with Lawrence as its patron, offered Oregon's first formal classes for would-be architects. His early students included his future partner, Fred S. Allyn, and Louis Rosenberg, whom Lawrence later hired as the first instructor of architecture at the University of Oregon and who still later became a famous artist. In 1910 Lawrence was elected president of the Portland Architectural Club.

### **The Architectural League of the Pacific Coast**

In 1909 Lawrence organized and chaired the first convention ever held of West Coast architects. This convention approved his proposal to create an association of architectural clubs and chapters of the American Institute of Architects (AIA) in the western states, to be called the Architectural League of the Pacific Coast. Lawrence was its acknowledged founder and first vice-president. Architect Willis Polk, the league's first president, described Lawrence as "a 'steam roller' for work. I never saw a man who works so industriously, so enthusiastically, so continuously."<sup>16</sup> Member organizations quickly grew to a dozen, and Lawrence became their third president in 1912. The league held exhibits, promoted student training, and held conventions in San Francisco, Los Angeles, Seattle, and Portland. Lawrence believed that the league was better able than the AIA to meet the unique educational needs of the profession and its clientele in the West; but when the AIA's influence grew in the West, the league was abandoned in 1915. Lawrence regretted this, noting especially that students were included in the league but not in the AIA.<sup>17</sup>

### **Oregon Chapter of the American Institute of Architects**

Lawrence did see a role for the AIA in raising professional standards in the West, and in 1910 he attempted to organize a local chapter, noting that this was difficult "because the oldest practitioners in town . . . care little or nothing for its principles."<sup>18</sup> He was chairman of the founding group that established the Oregon Chapter of the AIA in November 1911 and was elected the chapter's first president. Reform of unfair practices in design competitions was high among his priorities; in 1911 he became professional adviser to the Portland Auditorium Competition, the first Oregon competition to use the AIA's rules. In 1913 he became the second Oregon architect to be named a Fellow in the national AIA. In 1919 he was influential in the adoption of the

Oregon Architect's Registration Law, one of the first in the West. In later years, he was a national director and vice-president of the AIA.

### **The Builders Exchange**

Having organized the architects, Lawrence next turned his attention to the entire building industry, founding the Builders Exchange of Portland in 1911 and the Oregon Building Congress in 1921. While president of the Portland Architectural Club, he and architect Joseph Jacobberger invited responsible contractors and builders to join with the architects in founding The Builders Exchange to promote cooperation and to encourage and protect the building interests of Portland. They maintained a large downtown office with meeting rooms, plan-check rooms, a library, and social spaces. In their office today is a bronze bas-relief of Lawrence, "Founder, Builders Exchange Cooperative."

### **The Oregon Building Congress**

In November 1921, Lawrence presided at the organization of the Association of Building and Construction, later renamed the Oregon Building Congress. This "round table" of architects, contractors, craftsmen, material suppliers, realtors, builders, plus representatives of the public appointed by the governor, followed similar chapters in Boston and New York as part of a growing national congress movement. During the Great Depression, local chapters were founded in many Oregon cities, and the organization was active into World War II. Lawrence described some of the problems it was initially intended to address: "Skilled manpower in the building trades had come from Europe for the most part. When the war and later restrictive immigration laws stopped this flow, incompetent and unskilled labor resulted. Few sons of the mechanic class were entering the trades. . . . No successful apprenticeship system existed. . . . Strikes were frequent. . . . The general contractor had become a broker. . . . The architects and engineers were . . . not strongly enough entrenched to adjust alone the evils of competitive bidding exploitation, high costs and low standards of execution."<sup>19</sup> Lawrence was president during the first three years of the building congress, during which it approved a Code of Ethics for the Building Industry, drafted legislation for an Oregon arbitration court, and established an apprenticeship school and the Guild of Craftsmen. Lawrence was especially proud of the guild, a concept of architect Charles James, which honored selected craftsmen by naming them Master Guildsmen for exceptional ability in a craft. Lawrence believed that the guild helped to promote the craftsmanship needed to provide modern buildings with "something of the spirit of man in their finished structure."<sup>20</sup> The guild was praised by Presidents Herbert Hoover and Franklin Roosevelt, and guilds based upon it were begun in New York and Philadelphia. The apprenticeship program was also influential nationally, and Lawrence was proud of the success that his "round table" discussions had had in settling labor disputes without strikes. He considered his work with the Oregon Building Congress to be the greatest undertaking of his life.<sup>21</sup>

### **The City Planner**

Lawrence has been called "the Father of City Planning in Oregon."<sup>22</sup> He spoke out against unbridled real estate development and corrupt government, and for a healthier and more attractive city: "The City is an organism, and it must be healthy, else it breeds vice and disease. Above all, its breathing spaces, its parks, must be ample

else its lungs will be stifled.”<sup>23</sup> Lawrence was a member of the 1909 Civic Improvement League of Portland and the mayor’s 1911 Greater Portland Plan Association that commissioned Edward H. Bennett of Chicago to prepare a Portland Plan. Lawrence later described himself as Bennett’s “right-hand man” in development of the plan,<sup>24</sup> said to be the first in the country to be approved by voters.

The elaborate plan accomplished little, but Lawrence continued to serve on various planning commissions and was instrumental in development of plans for the Portland park blocks and waterfront. Later, his planning efforts became more regional, and he promoted the “New Northwest Passage” to canalize the Columbia and Snake Rivers. When he was asked to form a school of architecture at the University of Oregon, he placed the teaching of city planning near the top of his priorities.

### **The University of Oregon**

Lawrence’s association with the University of Oregon began in 1914, first as campus planner, then as founder and head of the school of architecture, and then in 1915 as the university architect for all of its buildings. He held these roles until his death in 1946, routinely traveling by train from his practice in Portland to Eugene on Tuesday, spending two nights at the Hotel Osburn—at the Collier House after 1942—and returning by train to Portland on Thursday. He never learned to drive an automobile.

His exclusive commission to design all of the campus buildings as long as he headed the architecture program was intended to compensate for an inadequate teaching salary; Lawrence justified this arrangement as necessary to protect the school of architecture from a seeming lack of confidence if the university were to ask other architects to design its own buildings. Some architects challenged this exclusive contract, especially when Lawrence interpreted the agreement to include the university’s medical campus in Portland. The legality of Lawrence’s combined academic and professional roles for the university was upheld in a 1938 Oregon attorney general’s opinion.<sup>25</sup>

### **The School of Architecture and Allied Arts**

Lawrence was the founder of the School of Architecture and Fine Arts (soon after, the School of Architecture and Allied Arts) in 1914 and its dean for nearly thirty-two years. Under Lawrence, the school rose to a national prominence it still enjoys today. Allen Eaton, a Eugene artist and craftsman who said that he had never seen a school of architecture, first suggested the idea of the school to President Prince Lucien Campbell. Eaton also suggested Lawrence, whose exhibit for the Portland Architectural Club he had admired, to head the school. Lawrence welcomed this opportunity to bring art education to Oregonians, whom he described as “typical western Americans, knowing and caring little about aesthetics at this stage of their community life.”<sup>26</sup>

Some architecture course work had previously been offered at western colleges, including classes in rural architecture at the Oregon Agricultural College (now Oregon State University), but Lawrence’s architecture program was only the second complete academic program in architecture to be established west of the Mississippi. In 1919 it became the thirteenth program accepted to membership in the Association of Collegiate Schools of Architecture.

Among the early faculty members hired by Lawrence was Alfred Schroff, a painter and stained-glass artist, to whom Lawrence wrote that “the little refinements

of life . . . are somewhat lacking . . . [but] I think you would be contented in the very fight which the work involves."<sup>27</sup> Roswell Dosch, a sculptor who had studied under Rodin, was hired to teach the first sculpture classes offered in the Northwest.

Lawrence adapted his architecture program from M.I.T.'s, but he attempted from the beginning to make it a "genuine experiment in art education."<sup>28</sup> He originated three historically significant features. First was his academic program's integration with building construction at the university. Second was his inclusion of allied arts along with architecture. Third was his adoption, after a few years, of noncompetitive design policies and a break from the Beaux-Arts method. Historian Arthur Weatherhead wrote that these second and third features made Oregon "the first school in the United States to adopt, completely and successfully, these two basic elements of the modern movement in architectural education."<sup>29</sup>

### *Integration with the University's Building Program*

Lawrence integrated his academic program with the university's building program to a degree that he reported as unique among architecture schools.<sup>30</sup> This relationship was especially evident during a period of active building from 1919 to 1923, during which the university acted as its own general contractor; the university's chief

5.  
*Courtyard of the School of Architecture and Allied Arts, University of Oregon, c. 1940. Courtesy of University of Oregon Archives.*



## Idealism versus the Real World

Lawrence's idealistic nature found a more comfortable home in the university than it had in the Portland architectural profession. He had angered some Portland architects by his criticism of them, such as his public 1908 warning that "shoddy and selfish designers will dominate unless . . . [architectural education] becomes a vital force in the community,"<sup>50</sup> and his 1913 plea to his profession to escape "the mire and stench of commercialism."<sup>51</sup> Predictably, his school met with opposition very early, and in 1917 Lawrence responded that "whether the architects like it or not, the school is here to stay."<sup>52</sup> In 1925 architect William Knighton drafted a legislative bill to abolish the school.<sup>53</sup> Lawrence also criticized the wealthy businessmen who were the principal clients of his profession, writing in 1918, for example, that "2% of the population of Multnomah County controls 75% of the wealth. . . . We have allowed a favored and too often unscrupulous few to exploit what God gave all."<sup>54</sup> Lawrence's ex-partner, E. B. MacNaughton, who moved on to become president of the First National Bank, later said that "while so many of us were making money, Lawrence was making men."<sup>55</sup>

Lawrence wrote that his critics considered him merely a dreamer, "a too outspoken customer who won't play the game,"<sup>56</sup> or assumed incorrectly that he was driven by personal ambition. But it is clear from his writings that he did see himself as possessing a special power of 'being right': "At such times work became noble, solving problems carried spiritual thrills. . . . There was might in design and . . . right planning. There was a place for the strong ego, . . . the selflessness of the big moments and yes even the selfishness."<sup>57</sup>

Increasingly, Lawrence believed that he could best accomplish his goals through the future architects he was training: "There is the great hope of the profession in the west—absolutely. . . . If I am able to do anything in the future in up-lifting the profession, it will be more through [the university] connection than anything else."<sup>58</sup>

## Hard Times

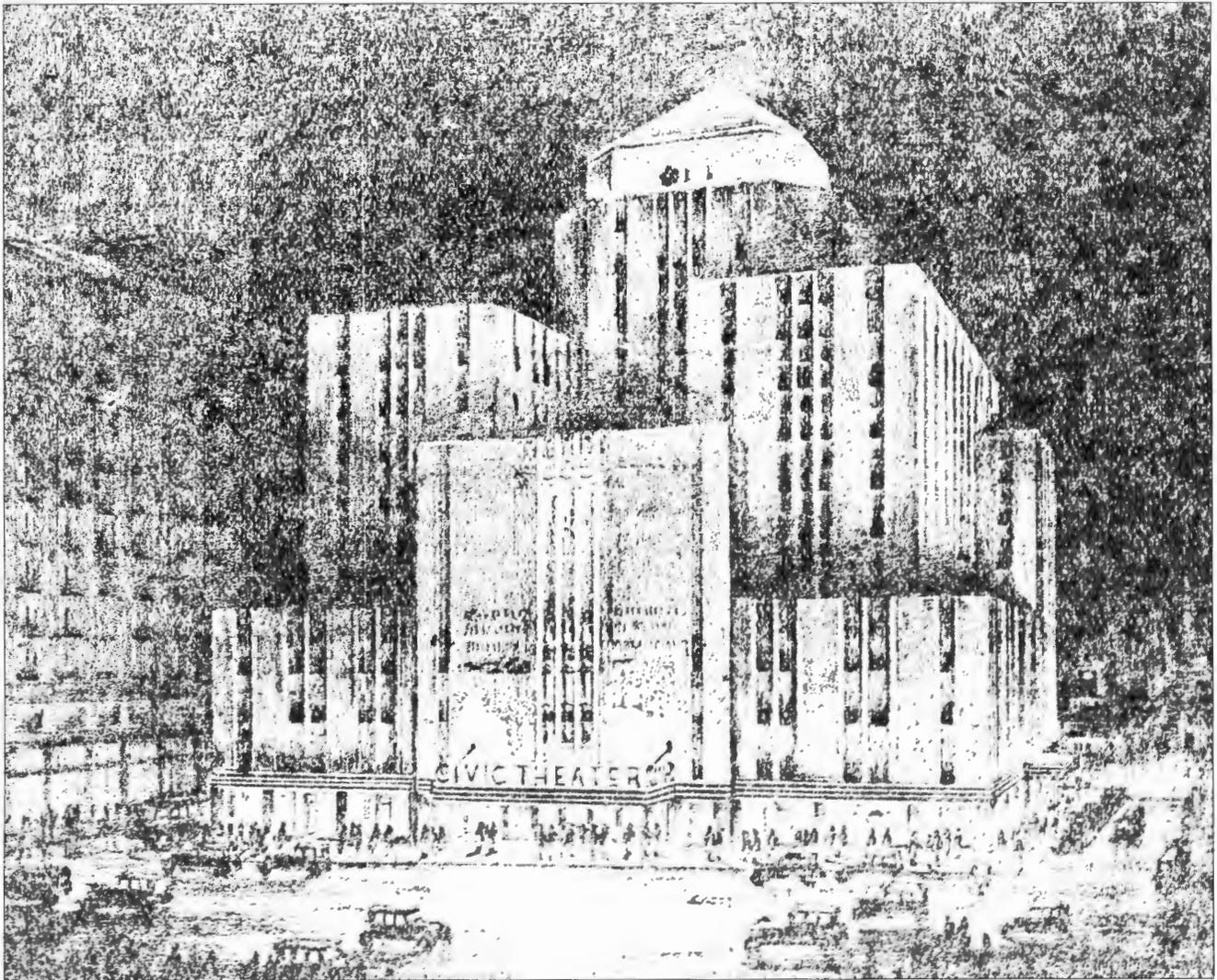
Lawrence's comfortable financial means dissolved during his early years in Oregon. He was generous in his financial support for the Portland Architectural Club and his other causes. His fees were often unrealistically low for the time that he and his office lavished on design and construction supervision. He invested in an unproductive gold mine and other unprofitable ventures. In 1914 he had hesitated to take charge of the founding of the school of architecture because he hadn't "got out of debt yet."<sup>59</sup> By 1918 he added, "What a fool I have been to let my affairs get so snarled up."<sup>60</sup> Even after better years in the early 1920s, he wrote in 1926 that financial problems prevented him from sending his boys to Dartmouth and Andover.<sup>61</sup> The Great Depression hit him hard, though he had more work than many Portland architects. In 1931 he wrote this chilling description of a day in his office: "Yesterday was typical—first a cripple selling trinkets, followed by an old French draftsman—wanting \$2 to get his coat out of pawn, then three former students—no job—no way to get back—then a call from [an acquaintance] . . . trying to find a loan."<sup>62</sup> Lawrence contemplated moving full time to Eugene "to cut corners,"<sup>63</sup> and complained that an extra trip to Eugene on university business "cost me \$25.00 which I can't spare just now."<sup>64</sup> He even considered splitting his house up into four or five apartments. He hoped that the rush of postwar work would finally solve his financial problems, but he died still troubled about his debts.

Financial troubles, bouts of sickness, and the lack of productive work contributed to recurring periods of depression during his last two decades. He was often happiest when he was the busiest, as indicated by this 1920 comment: "I have never been so gloriously busy nor challenged to the limit as in the past few months."<sup>65</sup> But he had limits, too: "The school is taking every ounce of my spare time and is pretty nearly breaking me mentally."<sup>66</sup> Bedridden with painful neuritis for several weeks in early 1925, he traveled to sunshine and relaxation in San Diego and returned somewhat improved, but health problems persisted. Slackening his pace during the summer of 1926, he wrote that he had "again learned the joy in leisure and loafing—and dreaming—and communing—and fishing—and rowing—and tramping—and sketching."<sup>67</sup> A year later and exhausted again he wrote, "I've got to do something it seems for the mental activity is nil . . . don't want to think—don't want to play—don't want to work!"<sup>68</sup>

Lawrence wrote about a significant event in late 1929 when, having just turned fifty years of age, he confronted the photographs above his work desk of the people who had by their examples helped him mold his outlook on life. The earlier three who had influenced him had been joined by Willcox, President Campbell, sculptor Roswell Dosch, Charles Lawrence, President Stephen Penrose of Whitman College, and others. Lawrence wrote, using the third person: "There they were, twelve good men and true, peering into [his] soul. . . . What they seemed to see now, [he] was ashamed of. . . . A black, black mood indeed, for one fifty and world weary. How futile was the battle anyway—the rewards going to the mighty and the cunning! But was it so?—the real rewards? . . . The twelve good men and true gave the lie to this thought. . . . Crystal clear the twelve spoke saying—'Serve', 'See beauty', 'Create', 'Solve', 'Have faith', 'Admit not defeat', 'Overcome', 'Laugh', 'Sing', 'Be kind', 'Have charity', 'Envy not', 'Lead', 'Be humble', 'Have courage', 'Give praise'. . . . It was as if the jury had found him guilty. But in the process he had been washed cleaner somehow, and the twelve good men and true were saying—'Carry on', 'Play and work and give'.<sup>69</sup>

In September 1932, during university administrative upheavals, Lawrence sent this brief telegram to Willcox: "NERVES SHOT, ABOUT TO ASK FOR LEAVE OF ABSENCE AS ONLY SOLUTION."<sup>70</sup> Citing "the condition of my health, together with other compelling reasons,"<sup>71</sup> he requested and received a one-year leave, stating that he would later be better able to judge if he cared to return. Soon after, he wrote that he was sleeping better "and really believe I'll keep my sanity."<sup>72</sup> But later his wife described him as tired, nervous, and worried about finances,<sup>73</sup> and he wrote to his friend Willcox that there was "no fight left in me. Tired and heart sick over our futile efforts."<sup>74</sup> Willcox responded: "You try to do too much; . . . nobody can survive the pace you seem possessed to sustain. When are you going to accept perfectly natural human limitations? . . . If you will tackle big things, you will have to recognize that they are not accomplished in a minute."<sup>75</sup> Though ambivalent, Lawrence became a finalist in the search for a new dean for the architecture school at Columbia University: "I can't warm up about going elsewhere."<sup>76</sup> "Imagine me in that picture—where winning is of paramount importance."<sup>77</sup> He returned to the university after his year away, but conditions had not changed much.

Lawrence's proposal in December 1933 to replace Portland's historic Pioneer Post Office prompted what was probably his most difficult personal attack. The year 1933 was the bottom of the Depression, with 83 percent of construction workers unemployed. Lawrence designed a nine-story civic building to be financed with credit



6. E. F. Lawrence, proposed 1933 Civic Building for the site of Portland's Pioneer Courthouse. This proposal resulted in Lawrence's suspension from the local chapter of the AIA. From the *Oregonian*, 3 December 1933.

from the Public Works Administration, which would have created more than a million hours of construction work and provided a home for museums of art, natural history, and history as well as a library and civic theater (fig. 6). Lawrence said that the site of the often-threatened post office was the only practical site, and he argued that efforts to save it would be fruitless in any case. The Oregon chapter of the AIA, however, had passed a resolution urging preservation of the post office. They considered Lawrence's conduct "injurious to the interest of the Chapter"<sup>78</sup> and quietly suspended for six months his membership in the chapter he had founded. Lawrence wrote two drafts of a letter to the national AIA objecting to this action by the local chapter, but he served his sentence quietly and never sent the letter. His building was not built, and the post office building still stands.

In general, Lawrence was not insensitive to historic buildings. His willingness to sacrifice the post office to create jobs in the depths of the Depression seems related to his fundamental belief that people were more important than buildings. Though suspended from the AIA, he was honored three months later by the Oregon Building Congress for his efforts in promoting work and for his high professional ideals and fairness.

In spite of this episode, Willcox believed that "Ellis [was] much less distraught . . . than he was a year or so ago."<sup>79</sup> Lawrence again considered moving to Eugene, this

time including giving up his practice, but his partners persuaded him to stay on. In 1941, again considering resigning as dean, he worried that there would be “no telling if the School ideals would survive. . . . I crave peace—contemplation—I want to write more.”<sup>80</sup> He took a leave of absence from the university in the spring of 1942 and devoted much of the following months to writing.

## Writing

Lawrence had been writing articles and short stories for several years, mostly about education, personal reminiscences, and sketches of people. Many convey his warm personal sensitivity to people, including tales of his sail-maker grandfather, his grandchildren and other children, a Scottish stonemason, a cowboy wood-carver, the school’s janitor of many years, a prospector friend, and people whom he had met on trains and trolleys.<sup>81</sup> *The City of Goodwill*,<sup>82</sup> one of his two novels, is about a utopian community founded on the Oregon coast by “The Old Foggies” (Lawrence and several of his friends, thinly disguised) after Lawrence’s gold mine unexpectedly made him a millionaire. The other novel is a murder mystery titled *The Red Tide*,<sup>83</sup> which stars a “Miss Marple”-like character patterned after Camilla Leach, the elderly first secretary-librarian of the School of Architecture and Allied Arts. Lawrence described this novel as “three murders, a suicide, three dead dogs, one canary, one cat,”<sup>84</sup> and “pretty awful,”<sup>85</sup> explaining it as “just exercise,”<sup>86</sup> and noting that his writing kept him “a bit more sane.”<sup>87</sup> Some of his nonfictional writing was published in professional journals, but the *Atlantic Monthly*, *Saturday Evening Post*, *Harper’s Magazine*, and others rejected his manuscripts. He corresponded with two literary agents who suggested the introduction of more “conflict” in his writing, which Lawrence resisted. In 1944, still writing, he commented, “I’d drop my writing quick if I could get a real job at designing a worthwhile building.”<sup>88</sup>

The photographs around Lawrence’s desk grew in number to two dozen. Lawrence took on the major problems of the world. He wrote the World Federation to propose an alternative to the League of Nations that would be a “Union of People” in which “art, the only universal language,” would play a vital role.<sup>89</sup> His article, “Wanted: a Workable Mechanism for Effective Democracy,” was published in Spanish and English in the bulletin of the Pan-American Commission on Inter-municipal Cooperation.<sup>90</sup>

## Looking Back

Only three days before his death, he wrote in his diary: “rain—very low in spirits. worry—on verge of surrender. . . . I can’t measure up. at home. in office—or at school. so depressed.”<sup>91</sup> But there was enjoyment and satisfaction, too, in his final days. Writing a few months before his death, he reflected upon “the making of a School, the keeping of the family loyalties of the staff, the interferences, retardants, the starting of forward looking ventures and resulting steam roller tactics of our critics. . . . It hasn’t all been joy and rapture these last 30 years. But gosh we did have a good time trying didn’t we?”<sup>92</sup>

Lawrence’s professional practice spanned the difficult years of two world wars and the Great Depression. His goals were monumental. He held extremely demanding standards for himself. It is not surprising that personal depression sometimes intervened. The wonder is that he accomplished so much. It seems significant that many who knew him remember best his good sense of humor.

In “The Old Gentleman Nears Sixty,” Lawrence had written: “Can I find a way to grow old gracefully, or will I surrender to aches and pains, resentments and grouches?”

Will I radiate serenity, or spread venom as I plunge into the sixties? . . . I will try to woo back my old loves—music, color, poetry, the creative life, faces, birds, flowers and gardens.”<sup>93</sup> There is much in his final years to indicate that these old loves were successfully wooed.

Near the end of his life he speculated that perhaps he was a tragic optimist; looking back, he wondered if he had played enough:<sup>94</sup> “Here and there have been real highlights—but for the most part half tones have dominated that have been more pleasurable in the long run I begin to think. . . . I see myself as a follower of beauty and service—a lover of human nature—a profound believer that the ills of civilization don’t come from inherent evil in the human nature—a seeker after the defects in the mechanisms on which human relations in politics, religion, education depends, so that if I can gain wisdom enough I may contribute even in a small way to their eradication.”<sup>95</sup>

Lawrence died suddenly of heart failure at his room in the Collier House on the university campus in Eugene on February 27, 1946. He was sixty-six years old.

Allen Eaton said in memory of him: “I have never known any man to reach out as far and yet preserve all those intimate personal relations that were so precious to him. . . . To all situations he brought in fine proportion a mixture of three precious elements—a sense of beauty, a sense of humor, and a sense of right. They were not only his philosophy, but the stuff of his life.”<sup>96</sup>

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# Chapter 2

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## ELLIS F. LAWRENCE: RESIDENTIAL DESIGNS

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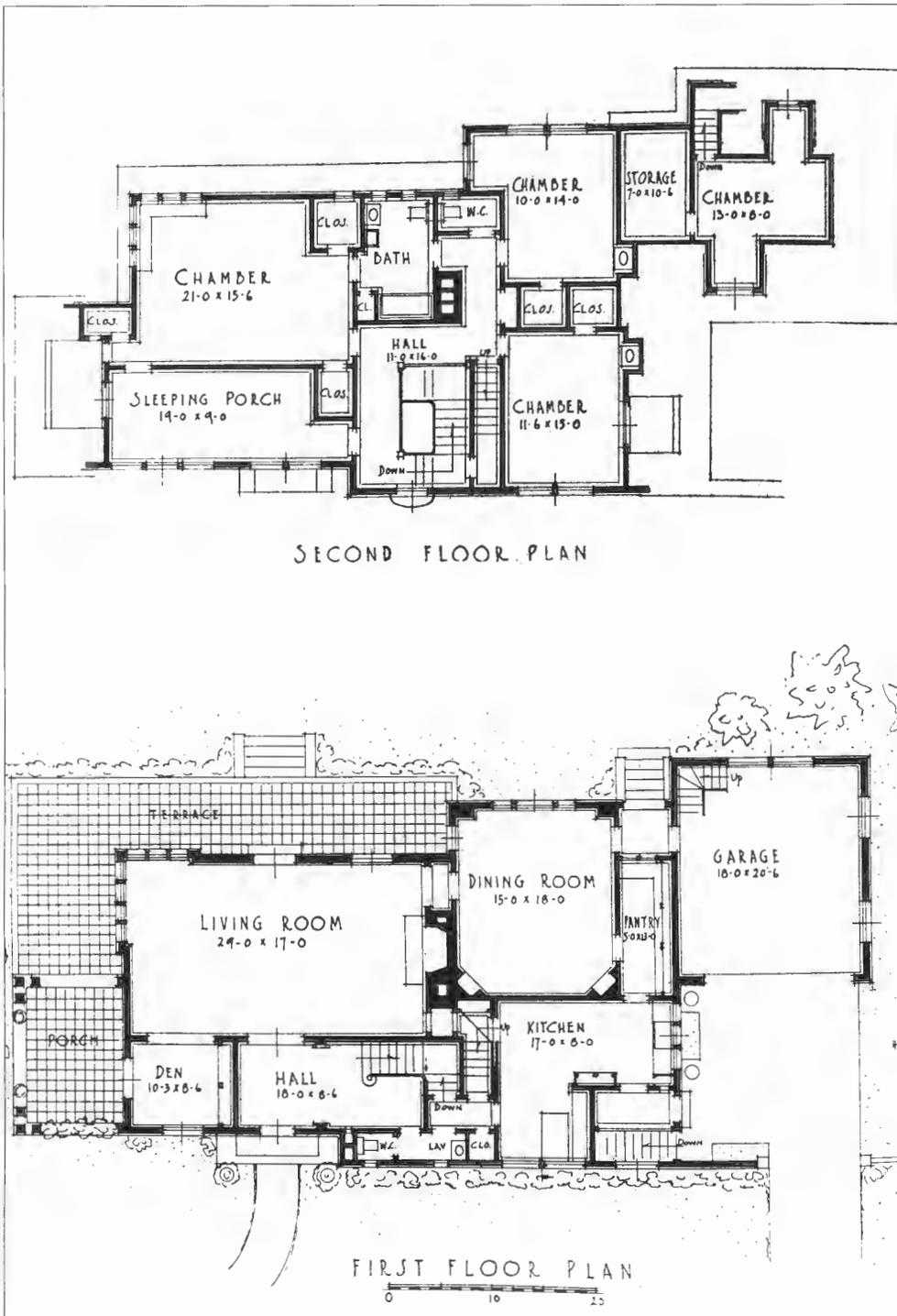
**E**LLIS FULLER LAWRENCE, one of a small number of professionally trained architects to come to Oregon early in the century from the eastern United States, brought with him first-hand knowledge of current, popular residential styles. He was an innovative architect, skillfully handling difficult sites and designing unique floor plans; his residential plans are comparable to popular contemporary designs by such nationally known architects as John Calvin Stevens, William Ralph Emerson, and McKim, Mead & White. Although Lawrence worked in a variety of styles, he could most appropriately be described as an eclectic; he combined the use of historical styles with a modern approach to function.

Beginning in 1906, Lawrence and his partners designed numerous residences and remodelings. The two styles most prevalent in his residential work were the Arts and Crafts style and the Colonial style, including its predecessor, the Colonial Revival style. He also designed in the Historic Period styles, such as Mediterranean and English Tudor. Before moving west, Lawrence worked for three architectural firms on the East Coast: Andrews, Jacques & Rantoul; Peabody & Stearns; and John Calvin Stevens. Each of these firms used the Colonial Revival and Shingle styles, the two most popular styles of the era (1880–1915).<sup>1</sup> Of the three, Lawrence was influenced primarily by John Calvin Stevens, as is apparent through his writings about Stevens: “The real house architect must of necessity approach his work as a functionalist, and Stevens’ mental and aesthetic processes are functionalistic. . . . Every contour, tree, rock, stream, spring is recorded on the drawing board in his brain. Orientation, vistas, and outlooks, prevalent winds and neighborhood developments are studied.”<sup>2</sup> Written in 1932, these statements could be applied to Lawrence’s own work. By this time, Lawrence’s residential designs had evolved into a mature style in which function always came first.

Lawrence worked in the firm of MacNaughton, Raymond, and Lawrence from November 1906 to February 1910. It is clear that he was given full charge of any residential work that was commissioned. This is evident because of the consistency in design between the times in which he worked with the firm and afterwards, when he worked independently between 1910 and 1912. When William Holford joined him in 1912, it seems that the two worked closely on many projects. Correspondence from Lawrence occasionally referred to Holford’s supervising a job in Lawrence’s absence.<sup>3</sup> Sketches and plans published in 1913 in the Portland Architectural Club catalog by Holford are similar to many of the firm’s built projects, particularly the floor plans.

About the time Holford joined Lawrence, 1912 or 1913, the firm began using a plan type which, regardless of style, recurs often; it is particularly well suited to the terrain of the city of Portland with its steep hillsides and deep ravines. Lawrence seemed to rise to the challenge of a difficult site, and his solutions took full advantage of such locations.





8.  
 E. F. Lawrence, Paul C.  
 Murphy House, Portland,  
 built 1916, first and second  
 floor plans. From  
 Architectural Record 44  
 (November 1918):  
 454-455.

quarters, and garage were always separated from the main house by a hallway. Usually there was a second door on the front facade that led to the kitchen and service areas. Lawrence would incorporate the landscape into the design by having most rooms open onto small terraces and patios.

An example of this plan type is the Mediterranean style Sherman Hall House of 1916 (fig. 7, plan). The main rooms are oriented toward the rear of the house, which faces east, to capitalize on the view of Mount Hood. The living room opens onto a large terrace through three arched door openings. Even when he did not have a view to work

with, the plan was similar, as seen in the Arts and Crafts style Paul C. Murphy House of 1916 (fig. 8, plan). Although located on an urban thoroughfare with no mountain view potential, the house is situated on a slope so that the rooms look out at the houses and park beyond. Again, the main rooms are placed in the rear with the kitchen and a small den facing the street on the front. The second floor plan is similar, and two of the three bedrooms are placed in the rear.

### Colonial Revival Style

Lawrence, influenced by the eclectic philosophy prevalent in the eastern schools of the time, resisted the constraints of a particular style, sacrificing historical accuracy to function. This is apparent in Lawrence's early Colonial Revival style house designs. Characteristic features of the style are a gable or gambrel roof, bilateral symmetry, multipaned windows, dormer windows, classical detailing, and brick or horizontal beveled wood siding. Typical interior features include a central hall plan, wood trim with classical detailing usually painted white, and a classically detailed fireplace mantel. The Colonial Revival style was used by Lawrence in several designs; however, most of his designs did not adhere strictly to the symmetrical organization of the Colonial box. Even Lawrence's small Colonial Revival houses, such as the gambrel-roofed Henry A. Conner House (fig. 47), tend to break out of the confines of the box for the sake of function.

The Conner House, designed in 1910, was exhibited in the *Pacific Coast Architect*, 1911, and in the *Portland Architectural Club Yearbook*, 1913. In 1919, it was selected by the Oregon Chapter of the AIA as one of five most notable small houses in Portland, and it was subsequently featured in *House Beautiful* magazine. The criteria for selection were described by the jury as having its "attractiveness in good proportions, a careful spacing of openings, a sparing use of good detail and good color effects."<sup>4</sup>

Although the Conner House has a central hall plan on the first floor, it is replaced on the second floor by a more functional open-landing plan. The rectangle of the main building volume is accompanied by a sleeping porch patio wing to the east end that is not copied on the west end, thus making the plan unsymmetrical. In keeping with the Colonial style, the interior woodwork is painted white with simple clas-

9.  
E. F. Lawrence, J. E.  
Wheeler House,  
McCormick, Washington,  
built 1912, front facade,  
photograph c. 1913.  
Lawrence Collection,  
courtesy of Special  
Collections, Knight Library,  
University of Oregon.





sical detailing in the fireplace mantel and the dining room cabinetry.

The siting of the house, although rather unusual, was used more than once by Lawrence; it is turned so that the front faces the side of the lot rather than the street. Lawrence's reasons for this placement may have been twofold. First, the two most visible elevations are also the most symmetrical, thus presenting a "traditional-appearing" building to the public. Second, the approach, a winding brick walk, softens the overall effect of the Colonial and creates an environment that could be more closely associated with the English Arts and Crafts style. The house is set back from the street farther than its neighbors, and this and the side-facing front give the house more privacy than it would have otherwise.

Lawrence's free interpretation of the Colonial box is even more apparent in his larger houses, such as the J. E. Wheeler House of 1912 and the John L. Bowman House of 1916. In these larger homes, the facades appear as Colonial while the rears are quite different and frequently asymmetrical. For example, while the Wheeler House displays a Colonial Revival front with a recessed first floor, the rear consists of various projecting elements that break out from the Colonial box (figs. 9, 10).

The Bowman House is perhaps Lawrence's grandest in terms of materials and scale. The stucco-covered house has large rooms and high ceilings. Again, the facade displays a Colonial view with classical porch columns and a Palladian style central dormer window (fig. 11). The rear breaks out of the rectangle with a bay window on the south end and a recessed porch in the center. The floor plan is a traditional central hall plan on the first floor, but, as in the Conner House, this is not carried through to the

10.  
*E. F. Lawrence, J. E. Wheeler House, McCormick, Washington, built 1912, rear facade, photograph c. 1913. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.*

11.  
E. F. Lawrence, John L.  
Bowman House, Portland,  
built 1916, photograph c.  
1916. Lawrence Collection,  
courtesy of Special  
Collections, Knight Library,  
University of Oregon.



second floor. Instead, there is a central landing area with rooms on all sides. The rooms are divided into suites of smaller rooms, such as a main bedroom, a dressing room, a sitting room, and a bath.

The materials used in the Bowman House are illustrative of Lawrence's love of fine craftsmanship and design. Although the woodwork is varnished rather than painted, much of the detailing contains classical references. The entrance hall, living room, and stairwell are Honduran mahogany with carved moldings, coffered paneling, and elaborate newel-posts. The mahogany risers and oak treads of the main stairs recall the fine woodworking of the Greene brothers, Charles and Henry. The dining room has a high oak wainscot topped with a mural on fabric illustrating a pastoral scene.

### Arts and Crafts Style

Through his travels in Europe in 1905, Lawrence was able to view, first hand, the designs of Arts and Crafts architects C. F. A. Voysey and Edwin Lutyens. A contemporary of Lawrence's, Wade Hampton Pipes, returning from England in 1910, derived his designs from those of Lutyens and Voysey. Pipes and Lawrence were the first architects in Portland to design in the English Arts and Crafts style.<sup>5</sup>

To a lesser extent, Lawrence was also influenced by the work of American architects Charles and Henry Greene and Frank Lloyd Wright. Wright's influence is evident primarily in his interior use of wood details and art glass. Characteristic elements of the Arts and Crafts style are the integration of structure and landscape; steeply pitched gable roofs; asymmetrical composition; multipane windows; and combinations of shingle, stucco, and half-timbering for exterior surface materials. Typical interior features include open floor plans and superior craftsmanship in such detailing as the wood trim and fireplace decoration.

Lawrence's Arts and Crafts style houses can be divided into two types: those that use shingles primarily and those that use a combination of brick and half-timber.

His own house is in the first category. Other examples of this type are the W. B. Dennis House of 1911, the Charles T. Ladd House of 1913, and the Mrs. Curtis Strong House of 1912.

The Strong House was also selected as one of the ten most notable small houses in the *House Beautiful* article. In the same magazine, an article entitled "A Cottage in the City" gave a detailed description of the house both inside and out. Lawrence was praised for his ability to combine "practical ingenuity" with a "sense of beauty."<sup>6</sup> Although the massing and materials make this an Arts and Crafts style house, the front portico consists of classical pilasters and a curved pedimented hood more in keeping with the Colonial style, thus illustrating Lawrence's tendency not to adhere to any particular style but rather to use elements from many styles in order to achieve the desired effect (fig. 12).

Examples of the second type of Arts and Crafts style houses are the Blaine Smith House of 1909, the Alex D. and Natt McDougall Houses of 1911, and the Henry B. Miller House. Built in 1911, the Miller House exterior is a combination of half-timber and brick (fig. 13). The Tudor arches on the front porch are carried through to the interior, where they are used as a means of distinguishing spatial arrangements and for decoration in the tiled fireplace opening. The varnished oak woodwork in the entrance foyer and the living room is simple and massive, reminiscent of early English interiors and in keeping with the Arts and Crafts tradition. In striking contrast is the dining room, trimmed in dark walnut with an elegant dentilated fireplace mantel, which gives this room a formal quality not found in the rest of the house.

12.

*E. F. Lawrence, Mrs. Curtis Strong House, Portland, built 1912, photograph c. 1912. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.*



13.  
*E. F. Lawrence, Henry  
Miller House, Portland,  
built 1911, photograph c.  
1911. Lawrence Collection,  
courtesy of Special  
Collections, Knight Library,  
University of Oregon.*



Lawrence's first Oregon residential design, done in 1906, was his own house. It exhibits many similarities to John Calvin Stevens's designs, such as the 1885 C. A. Brown House in Delano Park.<sup>7</sup> Similar features include the wide shingle surfacing, double gable roof, multipaned windows, and sweeping roof form (fig. 14). It is interesting that Lawrence has reversed the symmetrical versus asymmetrical front and back on his own house so that the front is now asymmetrical and the rear is symmetrical. Typical of the Arts and Crafts style, the front exhibits a sweeping front-facing gable at the south end, with the rest of the facade distinguished by the horizontal line of a hip roof. The multipaned fenestration is irregular. The only symmetry is in the two side porches—although even here the south porch functions as a true side porch, whereas the north

14.  
*E. F. Lawrence House,  
Portland, built 1906, front  
facade, photograph c. 1906.  
Lawrence Collection,  
courtesy of Special  
Collections, Knight Library,  
University of Oregon.*



porch is actually the front porch to the northern house.

The rear of the Lawrence House maintains the Arts and Crafts style of the facade but is made symmetrical (fig. 15). The fenestration is regular. The gable ends are duplicated in the gabled sleeping porches, which project from the main volume of the house. A touch of the Colonial is added to this facade by the fluted columns of the pergola.

The Lawrence residence was built as a double house; Lawrence's mother and sister lived on the south side and he and his family on the north side. A buzzer system connected the two houses; no interior doors joined the two sides, although the attic was accessible from both sides. The two sides of the house are quite different in both plan and detailing. His mother's side is a traditional Colonial central hall plan with



15.  
*E. F. Lawrence House,  
Portland, built 1906, rear  
facade, photograph c. 1906.  
Lawrence Collection,  
courtesy of Special  
Collections, Knight Library,  
University of Oregon.*

rooms on either side of a main stair hall. Built-in china cabinets, bookcases, and fire-place mantel are detailed with classical motifs and painted white. Beautiful art glass cabinet doors in the living room are done in a geometric pattern similar to those in Lawrence's own portion of the house (fig. 16). This is the only detail that is similar on both sides, and the doors tend to look slightly out of place in these otherwise austere classical surroundings. The light fixtures with their round globes and curves are also more traditional.

The plan of Lawrence's own quarters is open from the front door into the living room, separated only by a small open foyer with steps up into the living room. The stairs are located on the north wall, separating the kitchen from the living room. The dining room faces the back yard, with French doors opening onto a terrace. Both the plan and the architectural details are designed in the Arts and Crafts manner. A built-in bench by the front entrance is screened from the stairs by wood carved in a small geometric pattern reminiscent of Frank Lloyd Wright's designs (fig. 17). The glass front door and sidelights contain a combination geometric-organic pattern. The light fixtures are square metal and glass, typical of the Arts and Crafts style.

Lawrence wrote about his home some thirty years after it was built, and his



16.  
*E. F. Lawrence House,*  
*Portland, built 1906,*  
*mother's side, photograph c.*  
*1906. Lawrence Collection,*  
*courtesy of Special*  
*Collections, Knight Library,*  
*University of Oregon.*

eloquent description sheds some light on the man himself, with his artistic and romantic vision of the world:

My sanctum! What do I see as I write here by the fire? Through the windows, a glimpse of daphne with a russet hummingbird darting about; flowering Japanese cherry and wild currant just bursting into bloom. Buds swelling on wisteria and rhododendrons. The birds are chattering round the bird bath. Inside the room it is coppery, burnt orange and deep rose with here and there a flash of green blue from a little Ming vase or pottery from our school kiln. On the floors, a rug or two from the Orient. There are candlesticks from Italy, so perfect in design that they constantly please, and a small black totem pole, carved by the last craftsman of his tribe. Etchings by Rosenberg and by Cellistino are on the walls. Other things by friends and former students are about. A spray of daphne scents the whole room and daffodils, a blaze of yellow, say to me, 'and my heart with pleasure fills, and dances with the daffodils.' The room is nearly thirty years old, so it has traditions. The beams and woodwork have taken on some of the patina of the copper hood over the hearth. Brick to the ceiling is the fireplace, and in it is bedded an early Renaissance Madonna. This sounds like anything but a room in the modern manner, but it is ours, with things in it we love. If I do say it, it is a pretty good place in which to grow old. Once the wife of an eminent Viennese artist turned to her husband and said of this room, 'Eugene, it is style moderne, is it not?'

As Lawrence himself acknowledged, by 1939 the house was no longer considered modern; in Portland in 1906, however, the building would have been considered

quite unusual. Even today it stands out as strikingly different from the houses that surround it.

Lawrence designed only a few Arts and Crafts style houses after 1920. Examples of later designs are the Phil Metschan House of 1922, the Maurice Seitz House of 1925, and the M. B. Henderson House of 1929. Both the Henderson and Metschan houses are consistent with Lawrence's earlier Arts and Crafts style houses through the use of materials, volume, and massing. The Seitz House retains the Arts and Crafts volume and massing but has a stucco-covered exterior.

### Historic Period Styles

Lawrence had begun to design in the increasingly popular Historic Period styles as early as 1913. This architectural movement is characterized by the use of a variety of historic styles, such as English Tudor, Mediterranean, and Egyptian. Lawrence's residential designs were primarily executed in the Colonial, English Tudor, and Mediterranean styles. Only a few of his designs were in the French Renaissance style.

#### *Historic Period Colonial Style*

When the Colonial Revival style dropped out of favor around 1915, it was replaced by the Historic Period Colonial style, which remained popular until 1935. The

17.  
E. F. Lawrence House,  
Portland, built 1906, Ellis  
Lawrence side, photograph  
c. 1906. Lawrence  
Collection, courtesy of  
Special Collections, Knight  
Library, University of  
Oregon.



difference between the two styles is an academic one. The less “correct” Colonial Revival style often incorporated Queen Anne elements into the design. The Period Colonial style that followed tended to use more accurate Colonial detailing.<sup>9</sup>

Lawrence continued to work in the Colonial style as it evolved into the later Period Colonial. For example, the John V. G. Posey House is a stripped-down version of the Colonial style, with the rectangular volume and simple gable roof being the primary



18.  
E. F. Lawrence, Willard J.  
Hawley House, Portland,  
built 1926, photograph c.  
1926. Lawrence Collection,  
courtesy of Special  
Collections, Knight Library,  
University of Oregon.

references to style. A rear gabled wing interrupts the Colonial symmetry on the exterior. The interior does not adhere to the central hall plan on either the first or the second floor. The front entrance opens onto a foyer with rooms on three sides, and the second floor has a similar arrangement. A prominent northwest timber baron, Posey had the interior decorated in various woods. The living room is paneled with pine, giving it an informal quality in keeping with the suburban “country” location of the house.<sup>10</sup> The Willard J. Hawley House of 1926, with its classical porch columns and carved pediment, is one of Lawrence’s more elaborate examples of the Period Colonial style (fig. 18).

#### *English Tudor Style*

Features typical of the English Tudor style, such as half-timbering, steeply pitched gable roofs, and Tudor arches, are similar to those of the Arts and Crafts style but more pronounced. Examples of English Tudor style in Lawrence’s work are the elaborate Cameron Squires House of 1920 and the Max S. Hirsch House of 1922. The Squires House, located in an exclusive suburb of Portland, is quintessential English Tudor, with its many prominent fluted chimneys, intricate brick patterning, extensive half-timbering, Tudor arches, and rambling floor plan (fig. 19). The urban Hirsch House is similar in exterior detailing although more compact in plan.



### *Mediterranean Style*

Lawrence designed several houses in the Mediterranean style. Some characteristic elements of the style are low-pitched gable or hipped roofs, round-arched window and door openings, and stucco exterior surfacing. The Sherman Hall House of 1916, Lawrence's first Mediterranean style house, was featured in the 1919 edition of the *Architectural Record* (fig. 20). This large estate can be compared to those estates in the eastern United States designed by Charles Platt and by McKim, Mead & White. It is an Italian villa version of the Mediterranean style, with numerous arched door and window openings and a smooth stucco exterior. The round arches are carried through to all the interior door openings on the first floor. The woodwork is classically detailed and painted white. Fireplace mantels throughout the house are styled with various classical details, such as fluted pilasters, dentils, and scrolls. The only deviation from this classical theme is in the oak-paneled library, which is done in the English Arts and Crafts style.

19.  
E. F. Lawrence, Cameron Squires House, Portland, built 1920, photograph c. 1920. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.



20.  
E. F. Lawrence, Sherman Hall House, Portland, built 1916, photograph c. 1916. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.

Later examples of Lawrence's Mediterranean style houses are the Dr. Harry M. Hendershott House of 1927 and the Ore L. Price House of 1929, both situated on extremely steep slopes with narrow front lots. In each case, the front is designed in the traditional Mediterranean style while the rear is a stripped-down expression of function. From the rear elevation, both houses have dramatic views of the city and the distant Mount Hood. All the primary rooms are located on the rear elevation. Kitchens, servants' quarters, stairs, and garages are located on the front facade. Although this floor plan in general is used in other residential designs by Lawrence, the siting of these two Mediterranean style houses is quite spectacular.



21.  
E. F. Lawrence, Dr. Harry M. Hendershott House, Portland, built 1927, photograph c. 1927. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.

The Hendershott House, with its textured stucco exterior, tiled roof, and iron balcony, is a Spanish version of the Mediterranean style (fig. 21). The textured interior stucco walls, massive cast-stone fireplace, original wrought-iron light fixtures, stair railing, and fire screen contribute to this Spanish theme.

Although the exterior details resemble those of the Hendershott House, the Price House has subtle differences, such as the round-arched front-door opening topped with a keystone and flanked by scrolled cast-stone elements. These classical details are a preview to the elaborate details to be found on the interior. The entrance hall and landings are varnished mahogany woodwork with classical details such as a frieze of carved urns and a scrolled broken pediment over the front door. The white painted woodwork in the dining room displays fretwork, fluted pilasters, and round-arched niches.

#### *French Renaissance Style*

Lawrence used the French Renaissance style in only a few instances. Typical features of this style are a steep hipped or mansard roof, turrets, classical detailing, and round-arched dormers. The Rudolph F. Prael House of 1922 and the Burt Brown Barker



House of 1928 are examples of this type. With its steeply pitched hipped roof, stucco surfacing, and two-story turret, the Barker House is an example of Lawrence's French Renaissance style houses (fig. 22). The *Pacific Builder and Engineer* of 1928 described the house as having a circular stairway with an ornamental iron railing, a walnut finish in the living and dining rooms, and a marble fireplace.<sup>11</sup>

Lawrence designed some houses in a combination of styles, thus being truly eclectic. The Stanley C. E. Smith House, built in 1923, is a combination of Arts and Crafts, English Tudor, and a little Spanish Renaissance influence, as seen in the use of wrought iron on the exterior and the finely carved woodwork on the interior (fig. 23). The client in this case was the owner of an iron foundry, which explains the extensive use of wrought iron.<sup>12</sup>

Occasionally, the client's wishes dominated a project to the extent that Lawrence became merely the person hired to carry out the preplanned design. The Lewis T. Gilliland House of 1910 is patterned directly after a Gustav Stickley house from the *Craftsman* magazine. The interior and exterior are identical to the published plan, except for the plan of the second floor, which was somewhat altered.<sup>13</sup>

An interesting and unique example of a client's significant involvement in the design process is the Peter Kerr House, built in 1910 (fig. 24). In this case, Kerr, a wealthy grain merchant originally from Scotland, wanted a house that would resemble a Scottish mansion. In an essay titled "General Conception of House," he stated, "The kind of house we have in mind would be very plain with severe and good lines, depending somewhat as regards its exterior on creepers, . . . A house faced with rough-cast cement on wire lath would, I think, suit very well. . . . We do not want a Colonial house, in fact

22.  
E. F. Lawrence, *Burt Brown Barker House, Portland, built 1928, rendering c. 1928.* Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.

exterior, Lawrence's designs were always comfortable and functional on the interior. In writing about his mentor John Calvin Stevens, Lawrence aptly described himself:

It is as a functionalist in the domain of residential architecture that lies, perhaps, his greatest contribution to the profession. Functionalists are always modernists of their time. . . . [It was] modernists of that day [who] dreamed, as did Goodhue in his later years, of architecture simplified and restrained, expressing functions beautifully and eliminating non-essentials. It was in their case a renaissance recognizing the external verities; a method of work and an approach that called for logical plan and good mass, as well as the right use of materials.<sup>18</sup>

Many of Lawrence's residential designs are extant and in nearly original condition. Often, only the kitchens have been altered, with almost no structural alterations. Occasionally a room has been added, but these additions have been carefully integrated into the overall design, indicating the high level of appreciation of the owners for their houses and the continuous livability of Lawrence's designs, even with the changing lifestyles of present-day inhabitants.

## Notes

1. Lawrence Collection, Special Collections, University of Oregon Library (hereafter, Lawrence Collection).
2. Ellis Lawrence, "John Calvin Stevens," *Architecture* 1 (July 1932): 2.
3. Helen Eastham, "Best Examples of Architecture in Portland, Oregon," *House Beautiful*, vol. 46, November 1919, 309. 4, Lawrence Collection.
4. Lawrence Collection.
5. George McMath, "Emerging Regional Style," in *Space, Style and Structure*, 341-351, ed. Thomas Vaughan (Portland: Oregon Historical Society, 1974).
6. Helen Eastham, "A Cottage in the City," *House Beautiful*, vol. 39, January 1916, 40.
7. Vincent Scully, Jr., *The Shingle Style and the Stick Style* (New Haven: Yale University Press, 1955, rev. 1978).
8. Lawrence, "The Old Gentleman Nears Sixty," unpublished manuscript, pp. 5-6, Lawrence Collection.
9. Rosalind Clark, *Architecture, Oregon Style* (Portland, Oregon), 114, 158.
10. *Polk's City Directory* (Portland, Oregon), s.v., Posey.
11. *Pacific Builder and Engineer* (May 19, 1928): 1.
12. Fred Lockley, *History of the Columbia River Valley* (Chicago: F. J. Clarke, 1928), III:217-218.
13. Gustav Stickley, *The Best of Craftsman Homes* (Santa Barbara: Peregrine Smith, 1979).
14. Peter Kerr, "General Conception of House," unpublished manuscript, pp. 1-3, Lawrence Collection.
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16. E. Kimbark MacColl, *The Growth of a City* (Portland, Oregon: Georgian Press, 1979).
17. "A Suburban Development: Laurelhurst, Portland, Oregon," *American Architect* 114 (July 17, 1918): 763-764.
18. Lawrence, "John Calvin Stevens," *Architecture* 1 (July 1932): 2.

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# Chapter 3

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## ELLIS F. LAWRENCE: NONRESIDENTIAL DESIGNS

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ELLIS LAWRENCE DESIGNED more than 500 buildings and unbuilt projects, including about 200 houses. There are approximately 260 surviving buildings in Washington and Oregon, including about 120 surviving houses. His nonresidential designs included schools, hospitals, hotels, restaurants, apartment buildings, stores, and other building types. Many were published in national periodicals and received recognition for their design quality and innovation. Until the recent survey of his buildings,<sup>1</sup> however, much of his work was unidentified and forgotten.

This neglect has been largely due to three factors. First, unlike architect A. E. Doyle, he received few commissions for highly visible commercial buildings in downtown Portland.<sup>2</sup> Lawrence built many houses for Portland's leading businessmen, but he was not their choice for major commercial work. Lawrence implied that it was because he did not "play the game" by their rules.<sup>3</sup> He envied Doyle's influence but said that "I wouldn't pay the price for it all that he [Doyle] pays according to my standards."<sup>4</sup> Lawrence's large commissions were more typically public and institutional.

Another major factor in the neglect of his work has been the unfortunate destruction of most of his drawings and many of his other records. The most important factor, however, may be the nature of the work itself. It is not easily recognized.

Unlike the buildings of many other architects, Lawrence's buildings do not have an easily recognized "signature" quality. He designed in a variety of sizes, shapes, and materials. The styles he used range from formal to picturesque, plus the emerging modern styles, and some that are impossible to label. Of the thirty-one general style categories used by Oregon's State Historic Preservation Office for buildings built in the years during which Lawrence practiced, he designed in all but two, Chicago School and Prairie School.<sup>5</sup> Diversity was definitely a quality of Lawrence's work, but not a recognizable signature.

Another quality of his work, somewhat closer to a signature, was his unerring good eye for composition and proportion—the "harmony" in his diversity. This quality is apparent in the complex three-dimensional development of his buildings, in the comfortable fit of windows to walls, and in the detailed development of moldings and trim. The relationships of these parts inevitably seem right, even when the relationships are not traditional or familiar.

A third quality, which became a kind of signature in many of his buildings, was unexpected juxtaposition. He mixed different styles and shapes, traditional details with modern, and Beaux-Arts formality with American informality. Most apparent in his houses, this quality also occurred in his nonresidential work, such as the Museum of Art and the library at the University of Oregon (figs. 59, 62). When asked to identify

the style of the university's Chapman Hall, Lawrence replied that "it just ain't pure enough to be branded."<sup>6</sup>

Lawrence practiced during a period characterized by eclectic designs, as described by George McMath: "The ingeniousness of the architect was measured by his ability to stuff a 20th century function into a first or 15th or 17th century package."<sup>7</sup> Unlike many of his contemporaries practicing academic eclecticism, however, Lawrence was not merely attaching historical details or stuffing traditional packages; he was experimenting boldly with attempts to bridge the gap between traditional and modern design. He was deeply committed to modern notions regarding informality and openness in plan, daylighting, functionalism, spatially complex responses to complex sites, and the architect's responsibility to society, but he pursued these notions without abandoning the ties to tradition.



26.  
E. F. Lawrence,  
McCormick Lumber  
Company office building,  
McCormick, Washington  
(near Pe Ell), photograph c.  
1913. Lawrence Collection,  
courtesy of Special  
Collections, Knight Library,  
University of Oregon.

Lawrence was an enthusiast for the arts. He tried to bring an appreciation of fine art and architecture to the Northwest, a region he saw as only recently emerged from pioneer days and largely uncultured. None of his buildings illustrates this enthusiasm quite so vividly as his McCormick Lumber Company office building of 1912 in McCormick, Washington (fig. 26). In historic photos of this drab, utilitarian lumber mill town, his office building is conspicuously white and ornate (fig. 54). It seems a bit overdressed for the occasion, but there is also something very appealing about the idealism and brash skill with which he assembled this colonial confection and planted it in this remote place.

If Lawrence based this design on the terrace wings of Thomas Jefferson's Monticello, as appears possible, that would have been a fitting choice, for Jefferson, too, was an enthusiast for the arts and used architecture to improve the taste of his countrymen.<sup>8</sup> Lawrence's McCormick office building, nearby Presbyterian Church (fig. 55), and J. E. Wheeler House (figs. 9, 10) formed one of Lawrence's most memorable ensembles. The office building is today the only survivor of the mill town's collapse in the 1920s; it is now a country store, much altered and stripped of its ornament.

### Competitions

Lawrence entered several architectural competitions but apparently won only one, the 1916 competition for a new high school in Baker, Oregon. Before moving to Oregon, he submitted designs in competitions for the Cumberland County Courthouse

in Maine and the Daughters of the American Revolution Memorial Continental Hall in Washington, D.C. Among his other competition entries were Portland High School, 1908 (third place); Alameda County Infirmary in California, 1913 (second place); James Scott Fountain in Detroit, Michigan, 1914 (one of ten architects selected nationally to compete); Qasr El 'Aini Hospital and School in Cairo, Egypt, 1921; and Christopher Columbus Memorial Lighthouse in Santo Domingo, Dominican Republic, 1929. His 1936 art deco competition entry for the new Oregon State Capitol building had an unusual asymmetrical plan and massing, with a tower not centered on the mall.



27.  
*E. F. Lawrence,  
Conservatory of Music,  
Whitman College, Walla  
Walla, Washington,  
photograph c. 1912.  
Lawrence Collection,  
courtesy of Special  
Collections, Knight Library,  
University of Oregon.*



28.  
*E. F. Lawrence,  
Washington High School  
Gymnasium, Portland,  
Oregon, photograph c.  
1913. Angelus Collection,  
courtesy of Special  
Collections, Knight Library,  
University of Oregon.*

### Early Work

Lawrence's work as chief designer for his first Portland partnership of MacNaughton, Raymond, and Lawrence included major urban buildings, such as the downtown Portland YMCA and YWCA buildings (both now demolished) and his ambitious 1908 campus plan for Whitman College in Walla Walla, Washington (fig. 56). His Whitman College Conservatory of Music (1910) has an elegantly simple plan that wraps practice rooms and offices around a central skylit atrium, with a small auditorium attached to the rear (fig. 27). Lawrence also built the Whitman College boiler house (1923) and two dormitories, Lyman House (1923) and Prentiss Hall (1926).

Lawrence's early years in independent practice produced several buildings that were published in architectural journals, including the Washington High School Gymnasium in Portland in 1912 (razed in 1960; fig. 28). It combined renaissance and contemporary details, and its projecting entry bay with gabled roof skillfully imparted a sense of verticality, despite the building's overall horizontality. This compositional device was one of Lawrence's favorites, and he reused it on several of his buildings.

The six-story brick and terra cotta 1912 Masonic Temple building in Salem, Oregon, housed the lodge quarters on the two upper floors, with offices and stores in the remainder (fig. 29). The Mediterranean mix of styles on the exterior was joined

with exotic Moorish-like details in the interior. Lawrence wrote that he had “given it a great deal more study than usual, realizing the splendid opportunity for a good thing.”<sup>9</sup>

The 1912 Westminster Presbyterian Church in Portland is the most elaborate of sixteen churches built by Lawrence’s office. His partner William Holford was apparently the chief designer of several Episcopal churches, of which Saint Peter’s Episcopal Church in LaGrande is the finest.

The Mediterranean-style stucco and terra cotta 1912 Albina Branch Library in Portland displays Lawrence’s deft touch with composition, proportion, and details (fig. 53). In 1919 it was selected by a jury of the American Institute of Architects as one of Portland’s ten best buildings. It has a simple “T” plan with three reading rooms on the main floor and an auditorium below.

The 1913 Hope Abbey Mausoleum was Lawrence’s first building in Eugene and his only building in Egyptian style (fig. 30). It and his Mount Crest Abbey in Salem were the first community mausoleums in Oregon. He built four others in Oregon: in Astoria, Baker, Pendleton, and Portland. The elaborate bronze, marble, and art-glass interiors of the six mausoleums are similar, although the exteriors are in various styles.

Peninsula Park, in north Portland, was designed by landscape architect Eman-



29.  
E. F. Lawrence, Masonic  
Temple, Salem, Oregon,  
photograph c. 1914.  
Angelus Collection, courtesy  
of Special Collections,  
Knight Library, University  
of Oregon.

30.

*E. F. Lawrence, Hope Abbey Mausoleum, Eugene, Oregon, photograph c. 1915. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.*



uel T. Mesche. Lawrence designed the architectural elements for its sunken rose garden as well as the bandstand, the comfort stations, and the Recreation Building of 1912–13 with its ornamental brickwork and ballustraded terraces (fig. 31). He built other park facilities and comfort stations throughout Portland: in Sellwood Park, Kenilworth Park, Overlook Park, Columbia Park, Mount Tabor, and Linnton Park. His 1913 downtown Portland public comfort station, located below the sidewalk at Sixth and Yamhill, was the first such facility in Portland and only the second in the Northwest. Collectively, this work is an indication of his interest in city planning and the infrastructure of a healthy city, and it brought national attention to Portland.

31.

*E. F. Lawrence, Recreation Building, Peninsula Park, Portland, Oregon, photograph c. 1913. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.*



### University of Oregon Campus Plans

Lawrence's 1914 Campus Plan for the University of Oregon clearly expressed his Beaux-Arts training (fig. 32). The major element of the plan was a new quadrangle located to facilitate an axial, "proper and dignified" entrance to the campus.<sup>10</sup> The campus gates were located where rail, trolley, and even water transportation met. A proposed diagonal boulevard connected the gates to a proposed civic center and established the approach axis. At the gates the axis pivoted to the center line of the proposed railway station and new quadrangle, ending at a proposed "terminus motif" (the auditorium) at the head of the quadrangle. The major graduate schools would be grouped around this quadrangle in a classical architectural style. Four adjoining minor groups for the liberal arts, physical education and dormitories, music, and education would be in renaissance or colonial styles. (He soon settled on colonial.) Although many details

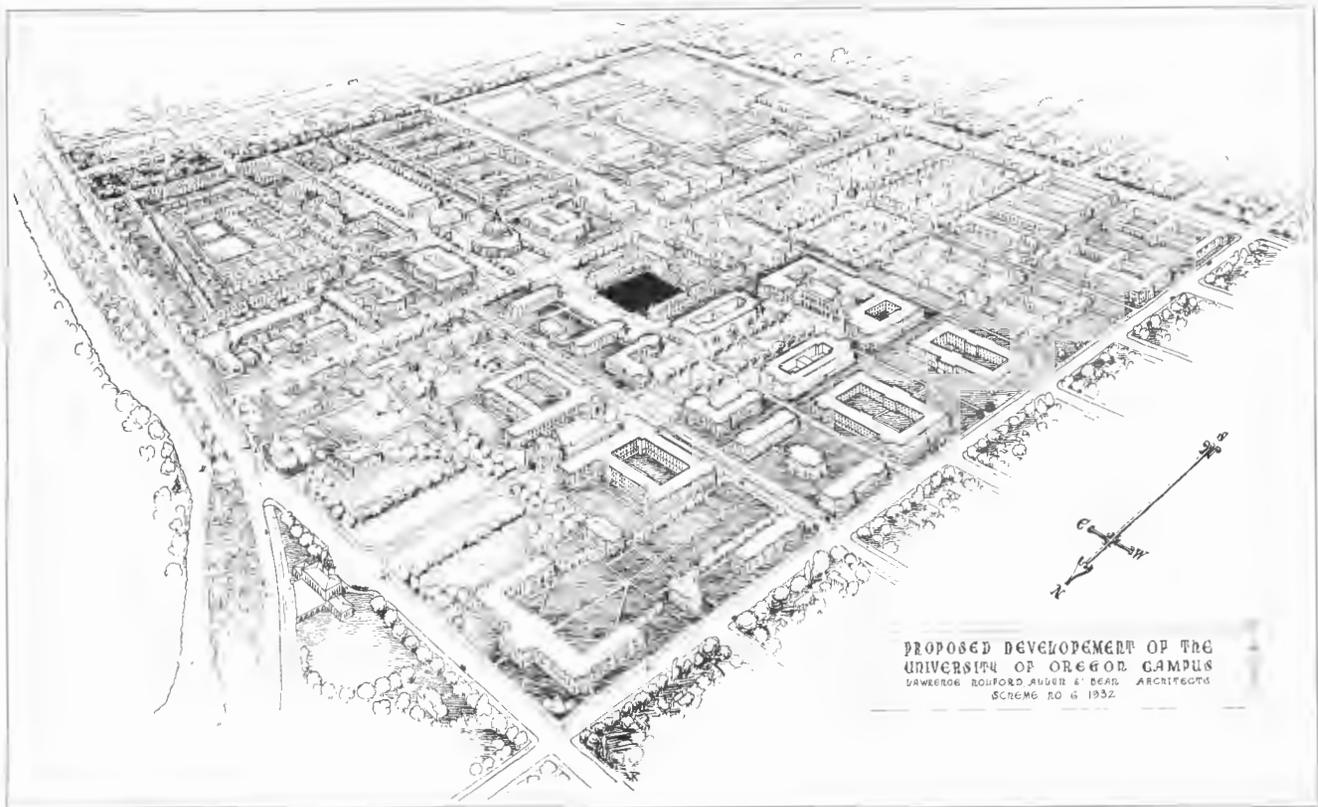
changed over the following years, the basic organization of this plan provided a firm foundation from which, over thirty-two years, Lawrence would build a campus of unusual charm and serviceability.

Campus plans such as Lawrence's are criticized today as totalitarian and rigid, incapable of adapting to the natural and unpredictable changes that inevitably arise. But Lawrence did not see his plan as rigid, and he never expected it to be built as drawn. Even his own earliest buildings that were built on the campus, except for Condon Hall, deviated substantially from the plan without violating its basic structure. He built the Education Building and Commerce Hall (now the two wings of Gilbert Hall) close together to become the "entry pylons" of the new quadrangle. Over Lawrence's objections, the women's dormitory quadrangle was started where the liberal arts group had been planned. Lawrence said that his plan permitted radical changes in the grouping of future buildings without materially changing the basic order of the scheme. The campus now, seventy-five years later, is evidence that his assessment was correct, for most of the plan's major features are still clearly visible: the location of the main quadrangle and minor groups in the styles he selected, the pattern of buildings oriented onto central open space, the preserved historic old campus and the axial organization of buildings south of it, the locations of athletic fields and the education school, the location of science buildings extending east from the old campus, and Franklin Boulevard with its views onto the campus.

Lawrence's 1923 revision to the campus plan (fig. 58) was mostly an update of the 1914 plan, to add what he had already built, in addition to a completion of the women's quadrangle and a redesign of the auditorium and its flanking buildings. His 1932 revision, however, substantially expanded the scope of the earlier plans (fig. 33).

32.  
*E. F. Lawrence, University of Oregon 1914 Campus Plan. Ink and ink washes on paper, 99 cm. x 61.4 cm. Courtesy of University of Oregon Archives.*





33.  
*E. F. Lawrence, University of Oregon 1932 Campus Plan. Blue-line print, 45 cm. x 60 cm. Courtesy of University of Oregon Archives.*

The 1932 Plan placed the library at the head of the main quadrangle, where it was soon built; the proposed auditorium was relocated to the site of the present student union. The number of dormitory buildings was greatly increased, in new quadrangles east of Onyx Street along both sides of a closed Thirteenth Avenue.

Most significantly, the 1932 plan grew one block to the west to Alder Street, between Eleventh and Eighteenth Avenues, as Lawrence had consistently recommended since the 1914 plan. This corrected several problems with earlier plans. First, the main quadrangle became the center, instead of the edge, of the academic campus. The southwest portion of the campus, always disconnected from the main campus, became connected. The parklike entry to the campus, which was bounded on the east by historic Deady and Villard Halls, was widened to the west to restore symmetry. The additional block-wide strip of campus was to be devoted largely to science buildings, and Lawrence designed the first of these just before his death. It was to be located just south of, and eventually to expand to, Thirteenth Avenue, but maintaining street-level shops. Shortly after his death this building was redesigned and relocated where the earlier 1914 plan had proposed, to the east of the old campus. Campus expansion to the west was abandoned. Today's dense concentration of science buildings followed.

Other violations of Lawrence's plans occurred in the vacuum left by his death. Robinson Theatre was callously added to the west side of historic Villard Hall. The business school addition connected Lawrence's "entry pylons" and reduced his grand entry to a peep show. Prince Lucien Campbell Hall, which might finally have completed the main quadrangle, instead ignored and overpowered it.

Budget shortages routinely prevented the quality of campus development Lawrence desired. Proposed statuary groups and memorials went unfunded. Even sidewalks were compromised, as this 1923 comment by Lawrence indicates: "I suppose it

will be in plank as usual—anything permanent would be too good to be true.”<sup>11</sup> Funding by the Work Projects Administration (WPA) in 1940 finally provided the campus entry gates by O. B. Dawson.

### University Buildings

During eight busy years from 1916 through 1923, Lawrence designed and built seventeen buildings on the university campus, including the Education Building and Commerce Hall (now wings of Gilbert Hall), Condon Hall, Hendricks and Susan Campbell Halls, Woman’s Memorial Building (Gerlinger Hall), the Education group, Music Building (Beall Concert Hall), Journalism Building (the rear wing of Allen Hall), Power House (now attached to Lawrence Hall), Arts Wing and courtyard of the school of architecture (demolished), and five wooden buildings of which only the Gift Campaign Building survives (relocated near Music). The other wooden buildings included a large drill hall (where Volcanology is now located) and two open-air gymnasias.

Lawrence’s remaining eight built buildings for the campus were added at a slower pace. State funds built nothing for twenty-one years, the period between the modest Press Building of 1925 (now Cascade Annex) and the equally modest Physical Plant Shops of 1946 (until recently the Museum of Natural History). The Associated Students of the University of Oregon funded the Hayward Field east grandstand in 1925 and McArthur Court in 1926. The Men’s Dormitory in 1928 (now Straub Hall) was financed by bonds repaid by rentals. Private donations built the Museum of Art in 1930. The federal Public Works Administration (PWA) financed the Infirmary (Volcanology) in 1936, the Physical Education Building (Esslinger Hall) in 1936, and the Library building (Knight Library) in 1937.

The 1916 Education Building was Lawrence’s first major building on campus. With its twin, Commerce Hall, it set a standard of quality in masonry that budgets for later buildings could not continue (frontispiece and fig. 34).

Lawrence’s 1917 Hendricks Hall dormitory was organized into four vertical “houses,” where four women shared suites that included sitting room, dressing room, and sleeping porch (fig. 35). This arrangement, described as unique, was repeated in Susan Campbell Hall and elsewhere. These two buildings, together with Gerlinger Hall,



34.  
E. F. Lawrence, Commerce Hall, University of Oregon, photograph c. 1920. The gabled parapet over the entry was removed during the 1950s. Courtesy of University of Oregon Archives.



35.  
E. F. Lawrence, *Susan Campbell Hall and Hendricks Hall, University of Oregon*, photograph 1931. Courtesy of University of Oregon Archives.

form what is probably the best ensemble of Lawrence's built work; it survives nearly intact.

John Galen Howard said of the Woman's Memorial Building (Gerlinger Hall) in 1926 that "a new note has been struck—Georgian shall we call it? or Colonial? Perhaps its rare charm comes, not from remote suggestions of this or that English or New England prototype so much as from its truly indigenous character. It seems to belong just where it is, racy of the soil, and ready to play the friendly game with other buildings. . ." (fig. 36).<sup>12</sup> The sun parlor, originally furnished in wicker (fig. 37), gymnasium, and Alumni Hall are still essentially intact today, although the plaster imitation caen stone in Alumni Hall has been painted.

The Museum of Art combines an exotic blend of modernistic, eastern, and European styles (fig. 59). It was designed to house a collection of Oriental art and other art displays, and Lawrence described it as a meeting of eastern and western civilizations on the Pacific coast. Gertrude Bass Warner, the donor of the Oriental collection, insisted that the museum have no windows, and the museum is a pioneer in that devel-

36.  
E. F. Lawrence, *Woman's Memorial Building (Gerlinger Hall), University of Oregon*, photograph c. 1925. Courtesy of University of Oregon Archives.





opment in museum design. The main facade, described by Lawrence as “brutally plain,”<sup>13</sup> may have been influenced by W. R. B. Willcox’s suggestion that nothing “should disturb the bully effect of the simple unbroken field of the great wall.”<sup>14</sup> Lawrence’s lifelong fascination with faces probably accounts for the cast human heads that line the cornice; they symbolize the primitive peoples, Egyptians, Greeks, and Orientals, whose art would be housed in the museum. The boldly angular, undecorated rear portion of the museum resulted when only the first portion of the design was built (fig. 38). Lawrence said, “What a fright it will all be until the wings are up, long after I’ve turned up my toes I suppose ’twill be.”<sup>15</sup> But Frank Lloyd Wright praised the rear portion and disliked the front, opining that Lawrence just missed being one of the great modernists.<sup>16</sup> Today, the wings are still unbuilt.

The museum’s peaceful courtyard is a memorial to President Prince Lucien Campbell, who brought Lawrence to the university and encouraged his work (contents illustration and fig. 39). The courtyard indicates what Lawrence might more often have achieved if larger budgets had permitted the integration of art and architecture he achieved here. The sculptural embellishment of the courtyard was created by faculty members and students of Lawrence’s school, most notably Richard Bock, who had created sculpture for many of Frank Lloyd Wright’s early works.

The Library, which replaced the proposed auditorium at the head of the main quadrangle, continued the stylistic mix and cornice heads of the adjacent Museum of Art (fig. 62). Ample financing by the PWA and WPA allowed Lawrence to include decorative details and works of art that make the Library the most fully realized of his major projects: Fraederick Baker created the light fixtures; O. B. Dawson, the wrought-iron gates; and Art Clough and the Grey Gypsy Craftsmen, the carved wood panels in the Main Reading Room. Nowland Zane and Albert and Arthur Runquist painted the stair murals, Edna Dunberg and Louise Utter created the cornice heads, and Ernest Thomas and Louis Shubert created the other cast-stone ornament. At the dedication

37.  
*E. F. Lawrence, Woman’s Memorial Building (Gerlinger Hall), sun parlor, University of Oregon, photograph c. 1920. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.*

38.  
E. F. Lawrence, *Museum of Art, University of Oregon, rear*, photograph c. 1935.  
Courtesy of University of Oregon Archives.



of the Library, Lawrence said, “It is the architect’s hope that it is honest, not mere scenery; that it is modest, as the University is modest—not monumental or institutional, but homelike, inviting, quiet. These qualities are what the architects sought for.”<sup>17</sup> Just before his death, Lawrence was planning to add an additional story to the low side wings and a two-story elongation of the east wing. These plans were abandoned after his death, and troublesome rear additions followed in the 1950s and 1960s.

### The School of Architecture and Allied Arts Building

A fire on July 29, 1922, destroyed the old university gym and its annex, which housed part of the School of Architecture and Allied Arts. Lawrence’s inexpensive replacement building was designed, drawn, and submitted to bidders in only three weeks, but it was a modest masterpiece that set the character for his school for the next thirty-two years. It was an addition to a 1901 building by Edgar M. Lazarus and its 1915 addition by William Knighton. At the center of the assemblage, Lawrence placed a courtyard surrounded by a low portico. Adjoining the courtyard on the north he built a second-floor addition to the original buildings for the library and architectural studios.

On the south side of the courtyard, Lawrence built a new arts wing. His design sketches have not survived, but his design process is described in his correspondence with W. R. B. Willcox, whom Lawrence had just hired to head his architecture program.<sup>18</sup> Their letters illustrate the collaborative nature of Lawrence’s design process. Design began about two weeks after the fire, and on August 17 Lawrence sent rough sketches to Willcox, asking for his advice: “I am trying now a flat roof, boxlike design, believing I have spans down so it might be economy in the long run. Whether I can make the thing look decent or not is the question.” Willcox sent back a sketch two days later, suggesting some plan adjustments and a central fountain and diagonal paths in the courtyard.

Two days later Lawrence responded, resisting one of the proposed plan adjustments in order to save a “remarkable Hawthorne tree.” “I imagine you will think I have gone plumb crazy when you see it [the first exterior elevation study], but I think the solution is based on logic and is not altogether void of artistry. . . . I have tried. . . by simplicity of mass, [to] save enough on labor to permit an exterior of rough stucco, colored in low tone. . . . We will have to depend on spacing of windows and design and color of motifs to get results. . . . I think the little diagonal paths would be satisfactory. . . but

I would not like a center motif, as I have conceived the Court to be suitable for outdoor pageants.” He noted that he was trying a bird bath at the north end. “Don’t be afraid to shoot strong on what we have done. You know my heart is on the opportunity to get something with character.”

Willcox responded, “Save the hawthorne tree! . . . Think your Court treatment better than fountain. . . . Am much pleased with the character suggested.” He suggested adding an entry door on the main elevation in addition to the courtyard entry, and more arched openings into the courtyard to “make it more frankly an arcade” (fig. 40).

A week elapsed before Lawrence responded: “I would like to sit down with you and analyze the plans and elevations for the style is so unusual thereabouts that I want to feel absolutely sure of what I am doing so that my conscience at least is clear, then the critics can howl their heads off for all I care.”

Willcox, a day later, was reassuring: “The building comes along fine, really . . . . Give your Puritan conscience a rest! Don’t worry about the style, it has it. It is based on the verities of the situation, multiform uses, necessary economy. It goes directly to a reasonable solution of the problem, which it effects with aesthetic interest and, I believe, distinction.” Lawrence added Willcox’s new main entrance, and Willcox now



39.  
E. F. Lawrence, *Museum of Art, University of Oregon, Prince Lucien Campbell Memorial Courtyard*, photograph c. 1935. Courtesy of University of Oregon Archives.

40.  
E. F. Lawrence, *School of Architecture and Allied Arts, University of Oregon, Arts Wing, photograph c. 1930. Courtesy of University of Oregon Archives.*



suggested that it be designed with “a little bit of ‘splash’ . . . By contrast with the surrounding simplicity, a little decorative emphasis would count much. Scroll the pediment over the door in some simple way, carry up the lines of the entrance pylon into terminals of some sort” (fig. 41).

On September 7, Lawrence wrote that “after a hectic three weeks, we have the plans out for figures.” Contracts were awarded on September 29, just two months after the fire, and the building was occupied the following June. Lawrence sent Willcox a check for \$100 for his assistance.

As the building neared completion, a news account noted that “no students can cross the courtyard, simple and unostentatious as it is, without being impressed by the basic principle of unity upon which the school is founded” (fig. 5).<sup>19</sup> Lawrence had designed locations in the building for future art works, and over the years, frescos, tile panels, and other decorative pieces were added by students and faculty members of the school.<sup>20</sup> Lawrence described the main entrance as an example of the collaboration of architects and artists that he wished to promote in the school: “Architectural students, under the architect, worked on the designs and drawings. While of classic inspiration, the result is fresh in detail—Oregon grape, acorns, and pine cones replacing the more usual egg and dart or acanthus. The sculpture students executed the symbolic bas-relief the design called for. The Normal Art girls made colored cement tile inserts for the jambs and soffits, and the painters designed and partially executed panels of stained glass symbolizing the Arts”<sup>21</sup> (fig. 41). In 1940 the bas-relief over the door was replaced with a new stone panel by Jean Sutherland on which was inscribed: “A school of architecture should be a happy home where students are helped to educate themselves—Saarinen”; and “Here, like the kind of democracy we should strive for, is ‘the minimum of restraint and the maximum sense of responsibility’—Prince Campbell.”

In 1955 the dean who followed Lawrence replaced Lawrence’s building with a building of his own design. The Arts Wing was demolished along with most of its art works.

### Later Work (1915–1945)

Lawrence never got to build his grand auditorium for the University of Oregon, but he did build a grand movie palace, the 1926 Elsinore Theater in Salem, which still survives. Its Gothic lobby has a dramatic mezzanine bridge, Povey Brothers art glass, and murals by Nowland Zane of the faculty of Lawrence's school.

Lawrence was innovative in responding to the challenges presented by his often-steep Oregon building sites. His 1939 Tuberculosis Hospital stepped with apparent ease down a slope at the University of Oregon's School of Medicine campus in Portland; in his 1917 campus plan for that institution, he placed the hospitals below the peak of the hill as a kind of base that would build up to the medical school itself at the highest point.



41.  
E. F. Lawrence, *School of Architecture and Allied Arts, University of Oregon, entrance to Arts Wing, photograph c. 1930.*  
Courtesy of University of Oregon Archives.



42.  
*E. F. Lawrence, Power House, Leaburg Power Plant, Leaburg, Oregon, photograph c. 1929. Courtesy of Lane County Historical Museum.*

He noted that the “hospital buildings are not under direct control of the university, and if unsightly, would detract less as a base than they would if they formed the skyline back of the Medical School.”<sup>22</sup> The group is on the axis of “Broadway so that, looking up from the city on that important street, the group will count strongly against the hillside on which it is placed. . . . From the central court of the Medical School, [Mounts] Adams, Rainier, and St. Helens are seen, while the terrace in front of the group makes an imposing connection with the hospitals on the axis of Mt. Hood.”<sup>23</sup> “The slope to the east and south is sufficient to let the desirable warmth of the morning and mid-day sun into the wards and still, with proper planting, lends itself to shading from the intense rays of the afternoon sun.”<sup>24</sup> Lawrence built five buildings on this campus. They, and his sensitive campus plan, have been overpowered by massive recent building.

Lawrence and one of his students, Richard Sundeleaf, were among the first architects in Oregon to use the Art Deco-Moderne style for industrial design.<sup>25</sup> Lawrence had long advocated that engineers employ architects for architectural features of engineering projects,<sup>26</sup> and in 1928 he became consulting architect to engineers Stevens and Koon for the Power House of the Leaburg Power Plant in Leaburg, Oregon (fig. 42). It is a simple, utilitarian structure given unusual presence by its careful massing, fluted entranceway, and monumental metal doors, bold zig-zag motif, and a cast-stone relief panel of “Power,” “Heat,” and “Light” by University of Oregon sculptor Harry

Poole Camden. The building, now painted, is still a landmark along Highway 126.

The 1928–29 Holman Fuel Company Building in Portland is Lawrence’s other surviving art deco industrial building, and it also achieves considerable presence through careful proportions and simple detail (fig. 43). The two-story portion originally had stable stalls on the first floor. The vaulted portion was originally designed for a lamella roof, a structural innovation from Holland that Lawrence was quick to embrace. His 1926 McArthur Court at the University of Oregon was the first to use a lamella roof in the Northwest, if not the West.

Lawrence continued his quest for modern, functional forms but resisted the break with tradition espoused by the rising voices of the International style. His 1932 Tillamook County Courthouse and 1939 Tuberculosis Hospital are examples of what has been labeled the Half Modern style, a term that seems to fit Lawrence’s intentions. The early years of World War II brought the largest commissions of his career. Camp Adair alone had 1,741 buildings; the Portland-Columbia Air Corps Cantonment had 120; and the Saint Johns Woods Victory Housing Project had 976 units. But these rushed, utilitarian projects had little room for the qualities Lawrence had spent his life advocating, and they were dismantled after the war.

In 1944, two years before his death, Lawrence wrote about himself in the third person: “[He] still worships at the shrines of the Greek Doric Temple and the Cathedrals, but he has long since turned to the functionalism of Viollet-le-Duc, Emerson, Louis Sullivan, Greenough, as a prerequisite of his personal language of plastic form. . . . He is trying to create the forms of today’s civilization even though he still cherishes the masterpieces of the past.”<sup>27</sup>

## Notes

1. Michael Shellenbarger and Kimberly K. Lakin, “Ellis Lawrence Building Survey”; copies of this unpublished survey, completed in 1989, are available at the University of Oregon AAA Library and State Historic Preservation Office, Salem, Oregon.
2. Lawrence’s most visible downtown building was the publicly owned 1933 Public Market building, which, until its demolition in 1968, stretched for two blocks on the riverfront. Design responsibility for this building, though unclear, is attributed to Lawrence’s partner, William Holford.
3. See the section of chapter I entitled Idealism versus the Real World.
4. Lawrence to H. E. Raymond, 12 December 1914, Lawrence Collection, Box 12, Special Collections, University of Oregon (hereafter, Lawrence Collection).



43.  
E. F. Lawrence, Holman Fuel Company Building, Portland, Oregon, photograph c. 1940. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.

5. Shellenbarger and Lakin, "Ellis Lawrence Building Survey."
6. Lawrence to Dr. Will Norris, 1 September 1939, University of Oregon Archives #12310, Box 9.
7. George McMath, "After the Fair," in *Space, Style and Structure*, ed. Thomas Vaughan (Portland: Oregon Historical Society, 1974), 1:325.
8. Jefferson to James Madison, from Paris, 20 September 1785, cited in Leland M. Roth, ed., *America Builds: Source Documents in American Architecture and Planning* (New York: Harper & Row, 1983), 29.
9. Lawrence to William Knighton, 1 November 1911, Lawrence Collection.
10. Lawrence to Board of Regents, 17 April 1914, Lawrence Collection.
11. Lawrence to W. R. B. Willcox, c. 27 August 1923, Willcox Collection, Box 2, Special Collections, University of Oregon Library (hereafter, Willcox Collection).
12. John Galen Howard, "The College Administration Building," *Architectural Forum* 44(6) (June 1926): 405–406.
13. Lawrence to Albert Burch, 15 August 1930, University of Oregon Archives.
14. Willcox to Lawrence, 29 August 1927, Willcox Collection, Box 2.
15. Lawrence to Willcox, 14 December 1929, Willcox Collection, Box 2.
16. Lawrence, "The Old Gentleman Nears Sixty," Lawrence Collection.
17. Lawrence, "The Building and the Builders," Lawrence Collection, Box 13.
18. The quotations that follow are from correspondence in the Willcox Collection, Lawrence Files.
19. News clipping dated 20 May 1923, page 82 in AAA Scrapbook for 1922–23, University of Oregon Archives.
20. Art works were added to the building by faculty members Victoria Avakian, Avard Fairbanks, Brownell Frazier, Lance Hart, Maude Kerns, Alfred H. Schroff, Jack Wilkinson, and Nowland Zane. Students who participated, too numerous to list here, included Nelly Best, Greta Cocking, Philip Halley Johnson, Walter Pritchard, and Lucia Wiley.
21. Lawrence to Joseph Schafer, 28 June 1926, Lawrence Collection, Box 2-9.
22. Lawrence to Dr. K. Mackenzie, 3 July 1917, Lawrence Collection, Box 5.
23. Lawrence to Board of Regents, 1 September 1917, Lawrence Collection, Box 5.
24. Lawrence to Dr. K. Mackenzie, 20 February 1919, Lawrence Collection, Box 4.
25. Gideon Bosker and Lena Lencek, *Frozen Music* (Portland: Western Imprints, 1985), 166.
26. Lawrence to Multnomah County Commissioners, 13 December 1913, in *Pacific Coast Architect* (January 1914), 472.
27. Lawrence, "Stardust and Ashes," unpublished manuscript, Lawrence Collection.

### Additional References

Lawrence Collection. Special Collections, Knight Library, University of Oregon, Eugene.

Lawrence Papers. University of Oregon Archives, Eugene.

Shellenbarger, Michael, and Kimherly K. Lakin, 1989. "Ellis Lawrence Building Survey." Copies available in the Architecture and Allied Arts Library, University of Oregon, Eugene, and the State Historic Preservation Office, Salem, Oregon.

# Chapter 4

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ELLIS F. LAWRENCE: THE ARCHITECT AND HIS TIMES

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“... some individuals . . . mistake change for progress. . . .”  
(Millard Filmore, Third Annual Address, 6 December 1852)

LIKE MANY ARCHITECTS of his generation, Ellis F. Lawrence (1879–1946) was a person with his feet in two periods of time. He grew up and was trained as an architect of the nineteenth century, yet his professional practice extended into the middle of the twentieth century. And, like many other architects of the period, Lawrence struggled with understanding what the purpose of architecture was and how it might best serve its public.<sup>1</sup>

He might easily have shared with President Millard Filmore the distinction between change and progress, for Lawrence remained unconvinced that the modern idiom coming into fashion in the United States in the years after World War I represented any real progressive advance in architectural thought; rather, he thought that it was merely a stylistic change from what had been practiced before. Like so many other architects of his time, Lawrence adhered to a creative method that drew from the architecture of the past. In his designs—although not in his educational philosophy and social utopianism—Lawrence was an eclectic, freely using forms and details loosely adapted from medieval and Renaissance sources. 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.<sup>2</sup> As he wrote later, architecture “never seemed as important as the people who were to live, work, or worship in the buildings I designed.”<sup>3</sup>

In part, Lawrence’s stylistic conservatism seems to have come from his background, for he was a New Englander—born in Malden, Massachusetts, in the heart of Yankeedom—and trained in his profession at perhaps the best American architectural school of the period. Yet he elected, with careful deliberation, to practice his profession at the western frontier. As a result, he brought to Oregon a sense of decorum in architecture, of the role of architecture in upholding and enhancing human institutions and cultural traditions. He endeavored to shape an architecture that responded to Oregon’s unique climate and people, an architecture that was innovative but traditional, simple and inexpensive but richly embellished and engaging to the mind and eye.

Lawrence’s vision of the high purpose of architecture was the result of his professional training. After preparing at Phillips Academy, in 1897 Ellis Lawrence embarked on his study of architecture at the Massachusetts Institute of Technology (M.I.T.). The program in architectural education set up there in 1865 had been the

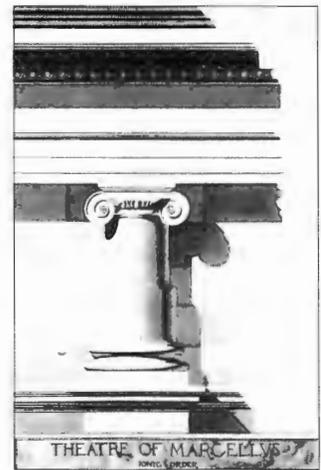
first created in the United States. Closely patterned after the renowned program of instruction at the *École des Beaux-Arts* in Paris, the program at M.I.T. acquired its first French design instructor when Eugene Létang arrived in 1872.<sup>4</sup> When Létang died twenty years later, his place was filled by Constant Désiré Despradelle, Lawrence's teacher, whom he credited with being one of the most important influences on his development.

From his *École*-derived program at M.I.T. Lawrence learned a number of things. One was a basically conservative approach to design regarding style, so that a building's appearance was rooted in custom and tradition rather than striking out in new directions for that sake alone.

But combined with this was an intense focus on the plan of a projected building, so that its spaces and circulation were dictated by internal functional requirements. Lawrence also learned how to draw in that inimitable *École* style, as represented in several of his drawings now preserved at M.I.T. and in the Architecture and Allied Arts Library at the University of Oregon (figs. 1, 44, 45). His student projects show the clear sense of formal order that characterized *Beaux-Arts* designs for public buildings, and his study for an Ionic order (from the Theatre of Marcellus in Rome) is exemplary of the draftsmanship instilled in *École* and early M.I.T. students.

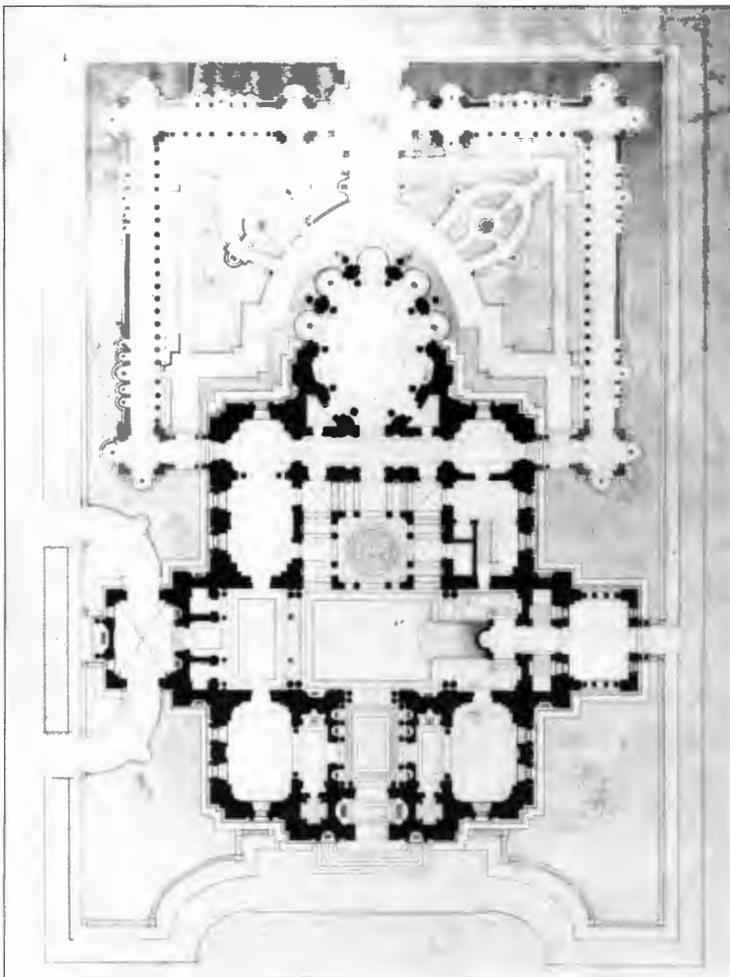
Lawrence also gained a deep appreciation of the role played in architecture by the combined arts. Although the *École* had long taught that architecture was bare structure without the addition of its sister arts mural painting and relief sculpture, Lawrence added to this a keen appreciation of a broad range of allied arts, including wrought-metal work both in architectural hardware and in lighting fixtures, ceramics, wood carving, and glasswork. As a result Lawrence created an architecture comparable in its use of materials to that of his Boston contemporary Ralph Adams Cram, for both exploited the talents of a wide range of artisans in creating a finished building.<sup>5</sup> Another influence on Lawrence in these early years was the Arts and Crafts movement, emanating from England and exemplified in the design work of C. F. A. Voysey, C. R. Mackintosh, and Baillee-Scott. The impact of this is evident in Lawrence's own shingled house in Portland, built shortly after he settled in the city in 1906 (see figs. 14, 15, 16, 17).<sup>6</sup>

Lawrence also learned at M.I.T. a clear appreciation of the atelier system of instruction, in which students and instructor formed a close-



44. E. F. Lawrence, study of the Ionic Order from the Theatre of Marcellus, Rome. India ink and ink washes on paper, 46.5 cm. x 68.6 cm. Courtesy of Architecture and Allied Arts Library, University of Oregon.

45. E. F. Lawrence, Plan c. 1900. India ink and ink washes on paper, 59.5 cm. x 82 cm. Courtesy of Architecture and Allied Arts Library, University of Oregon.



knit bond, and in which students often taught each other. As Lawrence's design instructor, Despradelle himself put it: "The life of the atelier is in a way the life of a large family. The professor is the head of the family."<sup>7</sup> This idea Lawrence brought with him to Portland where, with his business partner and former M.I.T. classmate E. B. MacNaughton, he helped form the Portland Architectural Club in early 1906. This group of practicing architects then formed an atelier that provided student architects with sketch problems and competitions as a means of providing training (there was no architectural school in Oregon yet). Eight years later, in 1914, when Lawrence was appointed to form and direct a new program of architectural education at the University of Oregon in Eugene, he expanded on the *École* concept by combining programs in the fine arts and architecture to create the School of Architecture and Fine Arts (later the School of Architecture and Allied Arts), creating an integration of the visual and environmental arts that was then and is still becoming increasingly special in the United States.<sup>8</sup>

Another major influence on the young Lawrence was his office experience with architect John Calvin Stevens in Portland, Maine. Stevens was among the leading practitioners of the Shingle style in the late 1880s and early 1890s, focusing his attention on houses similar to, if somewhat smaller than, those by the better-known Boston and New York Shingle-style architects such as Peabody & Stearns and McKim, Mead & White. From Stevens, Lawrence said he learned how to combine the demands of design, engineering, and business necessary to run an architectural office.<sup>9</sup> He also saw at close range how Stevens used traditional Georgian colonial forms and details to create a modern, simple, dignified, and recognizable domestic architecture. A good example is Stevens's own residence in Portland (fig. 46), representative of the small colonial houses Stevens published in a pattern book he entitled *Examples of American Domestic Architecture*.<sup>10</sup>

With such a background, Lawrence favored colonial traditionalism in his early residential designs, as can be seen in his Henry A. Conner House (fig. 47), built in Portland in 1910 and closely following the model provided by Stevens. In these early colonial



46.  
John Calvin Stevens,  
Stevens House, Portland,  
Maine, 1887. From John  
Calvin Stevens and Albert  
Winslow Cobb, *Examples of  
American Domestic  
Architecture* (New York,  
1889), pl. vii.

47.  
E. F. Lawrence, Henry A.  
Conner House, Portland,  
Oregon, 1910. From *Pacific  
Coast Architect 1* (August  
1911).



designs, Lawrence remained true to eighteenth-century courses, using a formal plan with public rooms balanced on either side of a central hall. But toward the rear of the house this bilateral symmetry was deliberately broken down, so that the Conner House had a one-story projection to the right side containing a pantry, lavatory, and entry stair.

This contrast between formal frontal symmetry and informal picturesque massing to the rear, dictated by particular internal functions, became a hallmark of Lawrence's mature residential design. Even closer to eighteenth-century New England models in its simple but insistent symmetry is Lawrence's brick Superintendent's Residence in Riverview Cemetery, Portland, built in 1913 (fig. 48). Its balance and repose is emphasized by the crisp white details—roof balustrade, dentil cornice, and hooded entrance—contrasted with the red of the brick wall.

Such houses as these show Lawrence's conscious evocation of ancestral symbols to reassure westerners that they, too, were part of a continental American culture. For Lawrence, architectural style—the historical association suggested to the observer by recognizable forms and particular details—was an essential means of creating an image of a building appropriate to its use. Hence for urban residences, particularly the home of a cemetery official seen by observers at times of severe inner turmoil, the image was meant to reassure. And, as Lawrence noted, many Oregonians had come from New England roots, either directly or by way of the Midwest.<sup>11</sup>

In many of Lawrence's early houses, the street facade retained an emphatic formality, whereas the rear opened out in an easy irregularity that reflected clearly internal functional necessities. One example is the J. E. Wheeler House in McCormick, Washington (figs. 9, 10), which, from the front, appeared to consist of two abutted gable-roofed blocks, each rigorously contained and bilaterally symmetrical. The rear, however, had a seemingly random but carefully composed series of projections and recessions that convey relaxed domesticity responding to internal functions.

Lawrence's ability to meld formal discipline with domestic ease is akin to that of his contemporary Albert Kahn of Detroit, perhaps best known as a designer of industrial buildings but equally skilled as a designer of comfortable, expansive eclectic houses.<sup>12</sup> This skill in combining studied geometric formal clarity with casual and

seemingly serendipitous accident was probably the benefit of Lawrence's first-hand experience with the Shingle style in Stevens's office. But Lawrence made this into something uniquely his own, adding to the freedom of plan and colliding roof planes of the Shingle style other elements he gleaned from diverse sources, such as clipped jerkin-headed gable ends, perhaps from vernacular architecture of the Lorraine and Switzerland (these appear on many Lawrence houses, such as the 1912 Sinclair Wilson House in Portland). From C. F. A. Voysey and the English Arts and Crafts movement, he adapted long, extended-roof planes and stuccoed walls, as in the 1918 Paul C. Murphy House in Portland (fig. 49); it expands the reference to medieval vernacular sources by using shingles curved under at the eaves to suggest thatch.

Perhaps the house that seems to forget itself most effortlessly and settle into its landscape, spreading out in casual informality, is Lawrence's 1919 residence for the William M. Ladd family of Portland (figs. 50, 51). The L-shaped plan, like so many earlier Shingle-style plans, moves with easy grace from room to room, leading to a large living room flanked by porches tucked under long, sloping roofs.

Lawrence held to the view that architecture ought to be shaped not only by internal function but also in response to site and climate. Lawrence was an ardent champion of Oregon—its people, its multiple landscapes, its industry, and its potential. In particular, he was a student of the varying climatological characters of its diverse regions, from the rain-soaked coast to the alpine heights of the Cascade Mountains to the desiccated high desert of Eastern Oregon. He conducted an architectural practice and lived in the metropolitan bustle of Portland; commuted weekly to what was then the small town of Eugene to teach (and to supervise construction of numerous buildings on the growing campus); and, between 1907 and 1924, operated an apple ranch on the eastern side of the mountains in the Hood River valley near Odell. In addition to these locations, Lawrence had a special fondness for the Oregon coast, particularly for the region around Neahkahnie, about twenty miles south of Seaside, which at the turn of the century was a summer place for Portland residents. In 1912 the Lawrences were introduced by Samuel Reed to the then-remote beach just south of Neahkahnie Mountain. Reed, a resident of Portland and graduate of M.I.T., hoped to create at



48.  
E. F. Lawrence,  
*Superintendent's Residence,*  
*Riverview Cemetery,*  
*Portland, Oregon, 1913,*  
*photograph, 1989: Kaye*  
*Simonson.*



49.  
E. F. Lawrence, Paul C. Murphy House, Laurelhurst, Portland, Oregon, 1918, photograph, c. 1920. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.

Neahkahnie a new summer-resort area and enlisted the aid of his longtime friend, Lawrence, to design a small hotel there as the base of his proposed community. Over the spring and summer of 1912, Lawrence designed a simple, shingle-covered building that opened in August 1912 as the Neah-Kah-Nie Tavern and Inn (fig. 52). It was placed on the beach not far from the water, its plan bent in response to the site and to provide views out to the ocean and the mountain.

Although Lawrence claimed there was no single Oregon architectural style, his modest hotel at Neahkahnie helped to initiate the development of a unique Oregon architecture, especially for the coast and Willamette valley areas.<sup>13</sup> His use of large shingles and long, continuous roof and wall planes showed the lingering influence of the Shingle style he had seen in New England; to these he added his customary clipped gable. Soon after the hotel was completed, Lawrence built a shingled house several hundred yards away. Around these two buildings a group of similarly simple shingled cottages soon arose, beginning with the Isom Cottage by A. E. Doyle of Portland in 1912, and followed by the Crocker and Wentz Cottages, both by Doyle and both built in 1916. For this rain-blown coast, Lawrence proposed a variant on the shingled archi-

50.  
E. F. Lawrence, William M. Ladd House, Portland, Oregon, 1919, photograph, 1922. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.

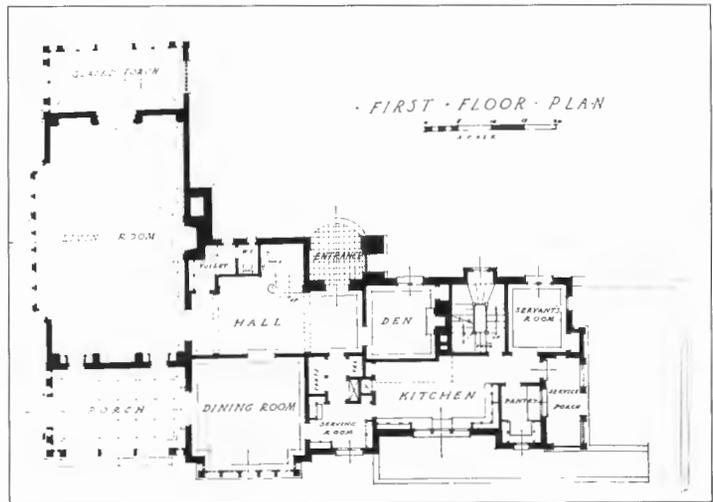


ecture developed by Atlantic-seaboard colonial builders in the seventeenth century in response to nearly identical conditions. Composed of simple masses and framed in wood, they were covered by a tight skin of wooden shingles left to weather to a silver-gray sheen in the bracing salt air.

For urban and public buildings in Oregon, Lawrence developed a different expression. In some isolated instances he did use shingles, but for smaller public buildings he chose stucco over wood or masonry. This was true in the new buildings he added to form the complex for the School of Architecture and Allied Arts at the university in Eugene (figs. 40, 41). The skin of stucco had the added benefit of

covering the heterogeneous buildings making up the architecture and allied arts complex, including the old university heating plant, unifying the buildings into one group. How Lawrence used this material in a new building is well illustrated in the branch of the Portland Public Library he designed for the Albina area in 1911 (fig. 53). As in the Albina Branch Library, Lawrence used stucco in combination with Mediterranean details, employing window tracery that alluded to Florentine buildings of the early fifteenth century and tile roofs. Also evident in the Albina library, as in the embellishment of the architecture school buildings, is Lawrence's use of ornament to enhance selected features of the building, particularly the entry to the Albina library.

Perhaps more significant than Lawrence's individual buildings were his building groups, ranging from small clusters to expansive college campuses. The most successful of his housing groups was the Laurelhurst group, the cluster of nine houses on one large block laid out for the Ladd Estate Company in 1917 for the Laurelhurst section of Portland (the individual houses are discussed in chap. 2; the plan is illustrated in fig. 25). This group, with its period-style houses inspired by Arts and Crafts and medieval vernacular sources, was in its own way equal to Walter Burley Griffin's cluster plan for the Prairie-style houses of his Trier Center Neighborhood plan of 1912–13. In both



51.  
E. F. Lawrence, William M. Ladd House, plan of ground floor. From *Architectural Record* 50 (October 1922): 322.



52.  
E. F. Lawrence, Neah-Kah-Nie Tavern and Inn, Neahkahnie, near Nehalem, Oregon, 1912 (destroyed), photograph, c. 1925. Courtesy of Jean Reed Prentiss. Lawrence's Elizabeth Cadwell Cottage is visible in the background.

groups, the house plans are varied and the buildings are set back at ordered but random distances, creating a sense of studied irregularity rather than regimented order.<sup>14</sup>

Another cluster of buildings designed by Lawrence was for the lumbering town of McCormick, in Lewis County, Washington (fig. 54). Lawrence was among the very few professional architects in the West engaged to design buildings for industrial communities—a practice with which he would have been familiar through the work of Stevens, Peabody & Stearns, and McKim, Mead & White—for industrial towns during the 1890s.<sup>15</sup> In 1912 Lawrence began with a residence for J. E. Wheeler in McCormick (Wheeler was the owner of the McCormick Lumber Company). The Wheeler House (discussed and illustrated in chap. 2) was another example of Lawrence's use of colonial motifs, but with the dramatic innovation of tucking the entry porch under a projecting upper story.<sup>16</sup>

At almost the same time, in 1912–13, Lawrence was commissioned to design an office building for the McCormick Lumber Company, to stand several hundred feet in front of the house on State Highway 6. A simple rectangular box, it was embellished by an elaborate balustrade at the roof line and a Doric portico along the front (see fig. 26). In 1914 Lawrence was again commissioned by Wheeler, this time to design a Presbyterian church for the community. It stood between the Wheeler House and the office building, about a hundred feet in front of and slightly to the left of the house. Regrettably, it was demolished about 1929, shortly after the lumber mill went into bankruptcy,

53.  
*E. F. Lawrence, Albina  
Branch Library, Portland,  
Oregon, 1911–13,  
photograph, c. 1915.  
Lawrence Collection,  
courtesy of Special  
Collections, Knight Library,  
University of Oregon.*





54. McCormick, Lewis County, Washington. This southerly view, c. 1912–15, shows State Highway 6 in the foreground and Lawrence's McCormick Lumber Company office building at the far right. In the distance at the top of the photograph is Lawrence's house for J. E. Wheeler. Between them was built Lawrence's Presbyterian Church (demolished c. 1929), photograph, c. 1915. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.

and it does not appear in a photograph of the town taken about 1912–15 (fig. 54). Again Lawrence used colonial forms, evoking the archetypal steepled New England meeting house with the addition of a Doric portico (fig. 55). Lawrence made of the building a simple abstract form, emphasizing this conscious simplicity by covering the building entirely in shingles, from the foundation up to the tip of the spire.<sup>17</sup>

Ultimately more important still were Lawrence's plans for collegiate campuses and his designs for individual collegiate buildings. Lawrence's first significant venture into this field in 1908 was his design for the campus of Whitman College, a small liberal-arts institution in Walla Walla, Washington (fig. 56). Lawrence proposed clusters of buildings around two quadrangles: one nearly square, enclosed by academic buildings and focused on a large domed block containing an auditorium, museum, and library; the other a long, narrow quadrangle of dormitory buildings focused on a chapel. Overall, the stylistic detail employed was Georgian Classical, recalling in a generic way colonial precedents.

Over the next several years, only a few buildings were actually erected (and these did not appear on the master plan but rather were developed as separate designs). They included a Conservatory of Music (1908–10), one dormitory block (1922–23), and a women's dormitory complex. These completed structures were of brick with white trim, so that Lawrence was able to use modified Georgian forms in these disparate additions to the campus (see chap. 3 for further discussion of the individual Whitman College buildings).

The Whitman College endeavor emboldened Lawrence to press his credentials when state officials in Oregon began to discuss implementing a master plan for enlarging the campus of the University of Oregon at Eugene in 1908. After consulting with several architects from around Oregon, on January 20, 1914, the Board of Regents voted to have a campus plan developed by Lawrence.<sup>18</sup> Lawrence was also to work with architect W. S. Knighton in placing the new Administra-

55. E. F. Lawrence, Presbyterian Church, McCormick, Lewis County, Washington, 1914–15 (demolished c. 1929), photograph, c. 1920. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.

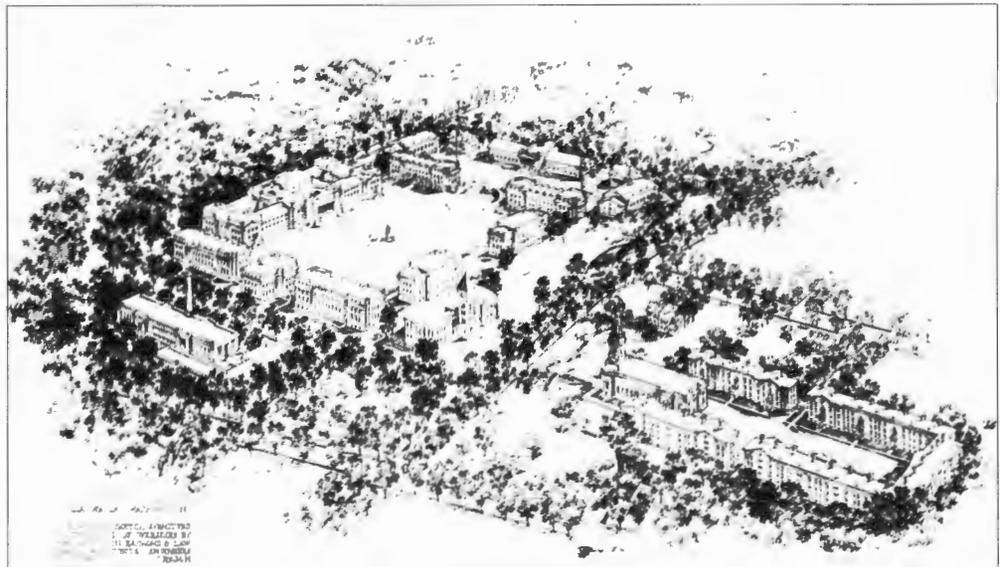


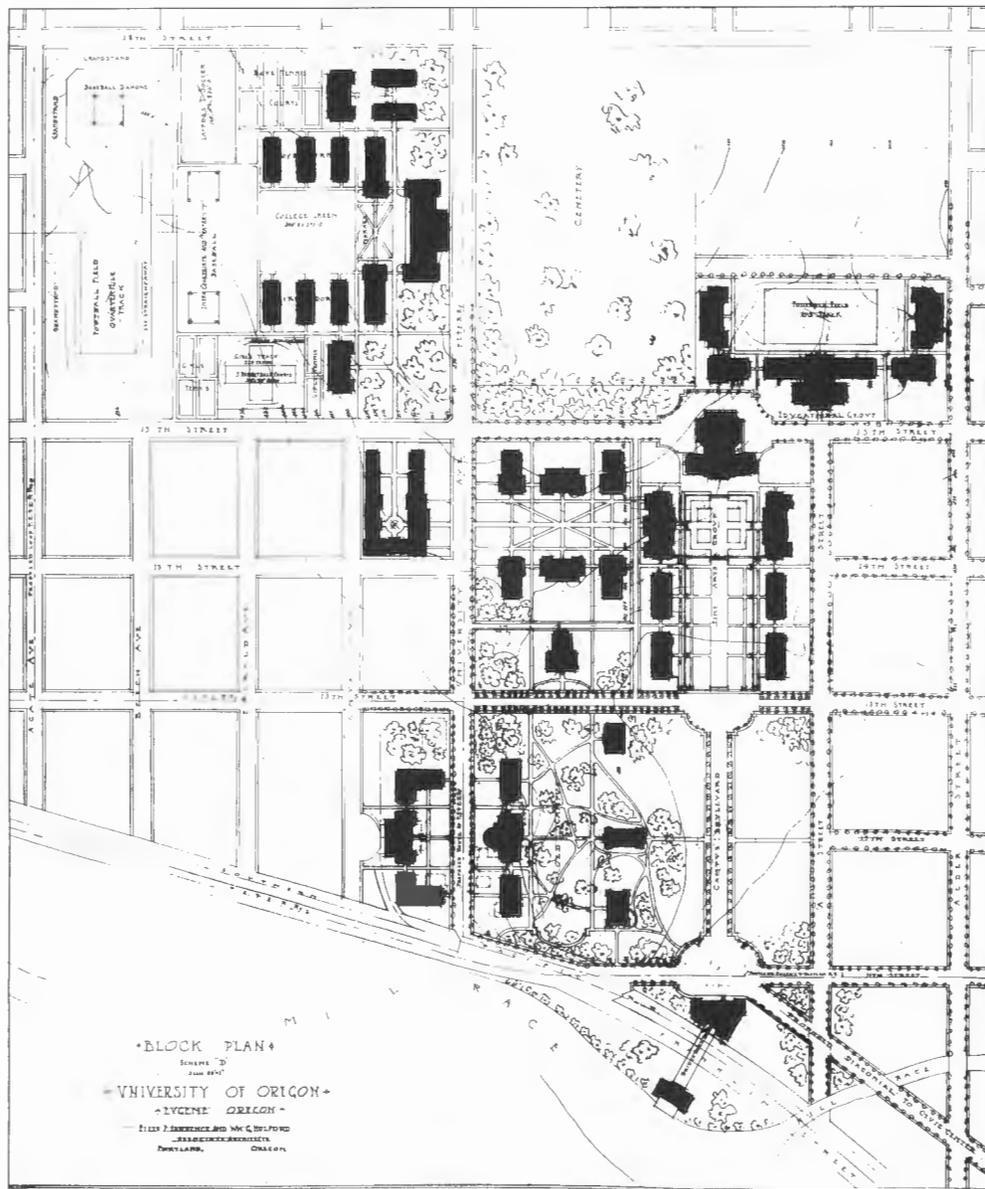
tion Building, which Knighton was commissioned to design. The following month, the regents sent Lawrence and Knighton to study a number of college campuses in California, including that at Berkeley. In April, Lawrence presented his plan to the regents.

For the Whitman campus, presumably because of the scale of the institution, Lawrence had used a modified Gothic quadrangle plan in which spaces are clearly defined by closely placed buildings (in detail the Whitman buildings were clearly not Gothic, but the sense of the enclosed quadrangles was inspired by fourteenth- and fifteenth-century English colleges). This quadrangular system, in which contiguous (or closely spaced) ranges of buildings wrapped around and tightly defined courtyards, had been introduced during the 1890s at Bryn Mawr College, the University of Pennsylvania, and Washington University in St. Louis—all by architects Cope & Stewardson. Lawrence's adaptation of this approach—with somewhat larger quadrangular spaces, and the innovative substitution of generic Georgian Classicism instead of the Elizabethan medievalism favored by Cope & Stewardson—marked its first appearance in the Pacific Northwest. It was used three years later in 1911 by A. E. Doyle for the equally ambitious quadrangular and neo-medieval master plan for Reed College in Portland that, likewise, was never fully carried out.<sup>19</sup>

The other major tradition in collegiate planning to emerge at the end of the nineteenth century was more decidedly influenced by the *École des Beaux-Arts* with its design emphasis on spatial ordering through the use of dominating axes. Such an approach was well suited to the hierarchical arrangement of large groups of buildings and to the extension of the original axes as the plan needed to be enlarged to accommodate growth. How this might work was clearly shown in the formal Classical plan for Columbia University in New York City, first planned by McKim, Mead & White in 1894 as a square cluster of buildings and then enlarged by them along the major axis in an expansion of 1903.<sup>20</sup> Perhaps the most celebrated applications of Beaux-Arts principles to campus design on the Pacific coast were found in the submissions in the well-publicized Hearst competition of 1899 for a new campus for the University of California at Berkeley. All of the premiated entries had ranges of buildings turned toward an axis that ran from the mountains behind the campus down to the bay. This was particularly true of the winning design by Bénard and Howard that was implemented

56.  
E. F. Lawrence,  
*comprehensive plan for  
Whitman College, Walla  
Walla, Washington, 1908.*  
Lawrence Collection,  
courtesy of Special  
Collections, Knight Library,  
University of Oregon.





57.  
E. F. Lawrence,  
comprehensive plan for the  
University of Oregon,  
Eugene, 1914. "Block Plan  
D," Lawrence Collection,  
courtesy of Special  
Collections, Knight Library,  
University of Oregon.

over the next twenty years. A similar plan with radial axes was used in 1914 by Carl Gould at Seattle's University of Washington, laid out at the same time that Lawrence first began work on the University of Oregon plan.

What Lawrence succeeded in doing in his first plan for the University of Oregon campus, however, was to integrate these two modes of campus design, creating a number of quadrangles connected by interwoven perpendicular axes, and this concept guided his successive refinements of the campus plan. Lawrence's work on the Eugene campus falls into three distinct phases; the first phase was limited to a one-time plan prepared in the spring of 1914. The success of the plan of 1914, however, followed by Lawrence's appointment as dean of the new architecture school, resulted a year later in Lawrence receiving an extended and open-ended appointment from the regents for "the platting and landscape work on University Grounds, and also the general supervision of plans for new buildings and additions to buildings."<sup>21</sup> After a number of revisions, specifically the incorporation of a war memorial after 1918, the second phase of planning came

to an end in 1923. The last phase of planning began in 1930 and lasted until Lawrence's death.

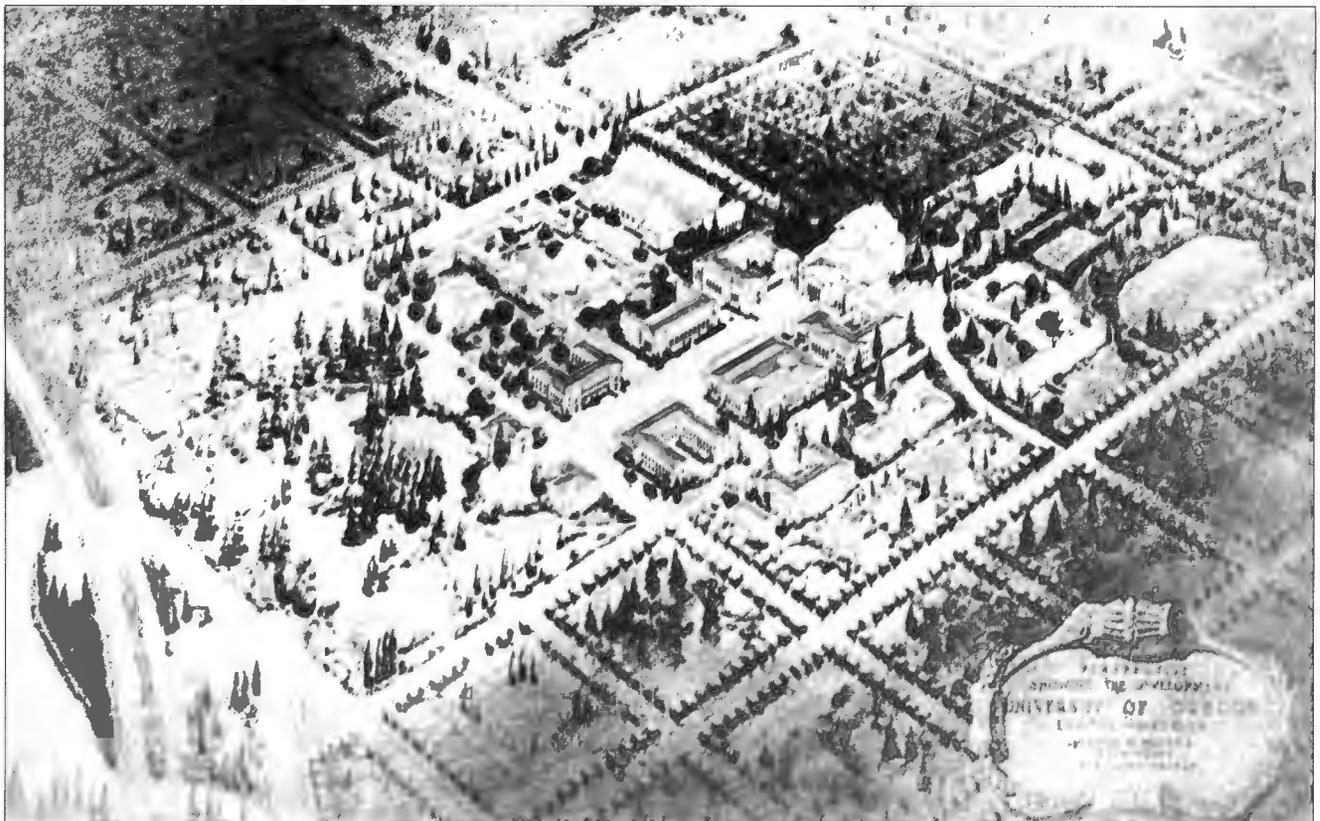
Like other Beaux-Arts influenced architects, Lawrence believed that spaces were to be controlled by dominant buildings placed on axes that made connections with the surrounding environment. The basic line of his original plan of 1914 ran north to south, beginning near the juncture of Eleventh Avenue and Franklin Street (now Franklin Boulevard) and extending across Thirteenth Avenue, terminating in a large auditorium (figs. 57, 58). At the northern end, this axis terminated in a small depot for the Southern Pacific and the Portland, Eugene & Eastern railroads positioned on the triangle between Eleventh Avenue and Franklin. This was to be the gateway to the university. Between 1915 and 1923 Lawrence refined his original plan, altering the character of the major quadrangle group and having a model prepared.

At the same time, he began construction of his first campus buildings, modifying his original 1915 plan in subtle ways as he built. One change was the relocation of the women's dormitories and the related women's athletic and social facilities. These were shifted to the position directly behind Knighton's Johnson Hall.

The 1920s marked a very busy period for Lawrence and saw the initial work on his two masterworks on the campus. The Museum of Art, initially designed in 1924, was then built on the basis of modified plans and finished in 1930 (fig. 59). The Library building (now the Knight Library) was designed as early as 1921 as part of a war memorial.

Lawrence's original plan for the main quadrangle called for a majestic auditorium to terminate the axis, with the art museum and library flanking it to the east and west, respectively. The campus plan of 1914 had proposed an auditorium whose entry portico resembled that of the School of Mines, at the University of Nevada in Reno,

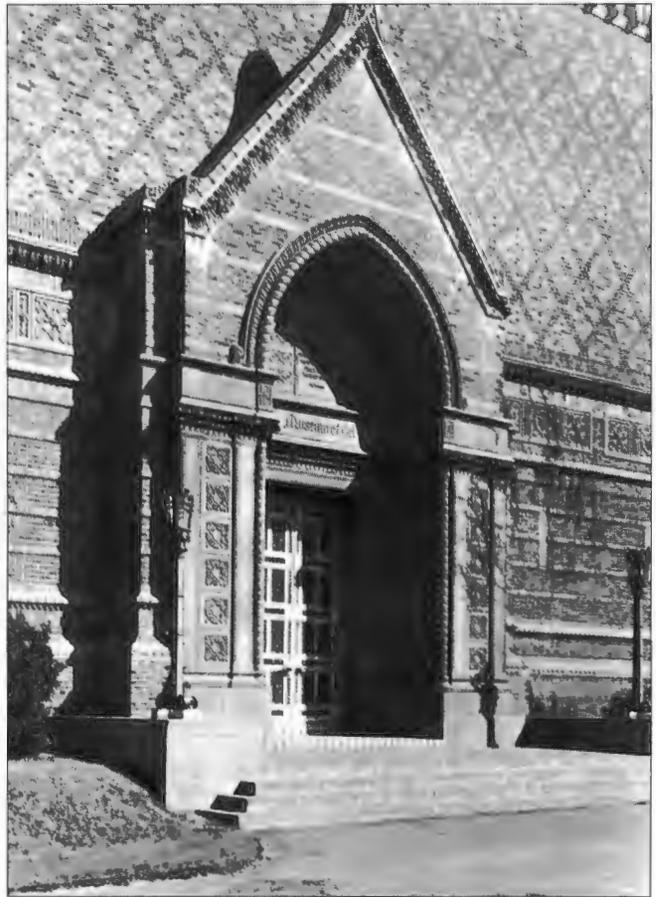
58.  
*E. F. Lawrence, perspective view of comprehensive plan for the University of Oregon, 1923. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.*



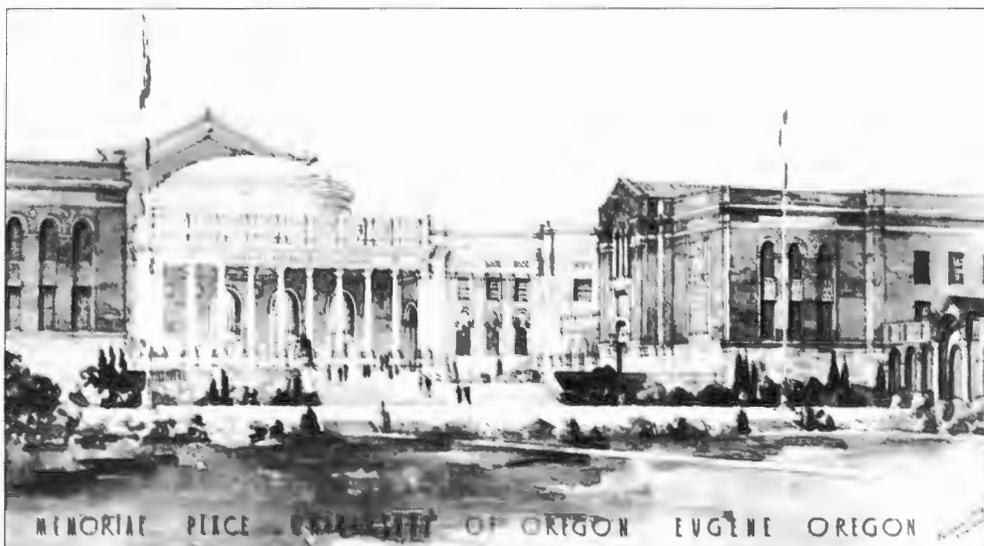
designed by the celebrated New York architectural firm of McKim, Mead & White in 1906. In the revised plan of 1923 (shown clearly in the model Lawrence had constructed), the auditorium became larger and opened out onto the quadrangle through a broad, imposing portico and was capped by a dome (fig. 60). From the quadrangle, the revised library and memorial court had something of the appearance of McKim, Mead & White's Low Library and its entrance court for Columbia University in New York City, and Welles W. Bosworth's Administration Building and court for the Massachusetts Institute of Technology in Boston (fig. 61). Lawrence noted the reference to Columbia in a letter to Carlton Spenser in July 1920.<sup>22</sup>

Although the Museum of Art was built with private donations, nothing was done about either the auditorium or library until the mid-1930s. By that time, University of Oregon President Arnold Bennett Hall had persuaded Lawrence that the library belonged at the head of the axis (and in any case Lawrence had since decided that the auditorium needed to be closer to student housing). Accordingly, as part of the 1930–32 revision of the plan, Lawrence moved the auditorium and substituted in its place a redesigned library, built principally with federal Public Works Administration and Work Projects Administration funds (fig. 62). The relocated library thus made a further reference to the archetype of American public universities: Thomas Jefferson's University of Virginia, begun in 1817, whose library stands at the end of a quadrangle formed by parallel rows of academic buildings.

In the 1930–32 revision of his plan for the university, Lawrence extended and filled out the complex of buildings along the lines developed in the 1923 scheme but incorporated the new position of the main library as the terminus of the axis running



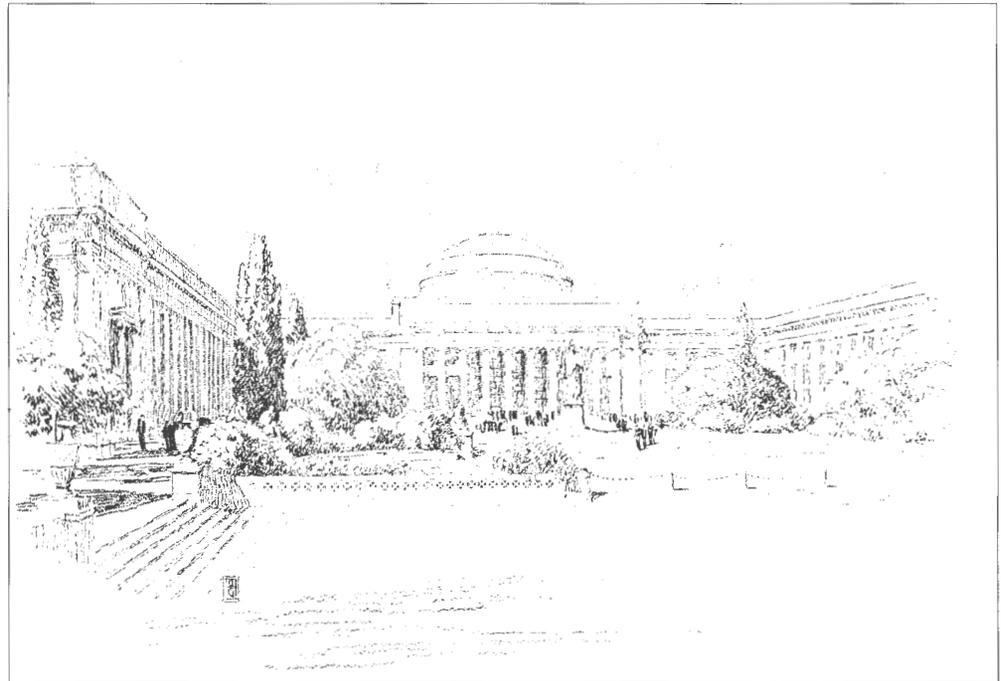
59.  
E. F. Lawrence, *Museum of Art, University of Oregon, Eugene, 1925–30*, photograph, c. 1930. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.



60.  
E. F. Lawrence, *perspective view of Memorial Place (the terrace enclosed by the Museum of Art, Auditorium, and Library)*, c. 1923. Lawrence Collection, courtesy of Special Collections, Knight Library, University of Oregon.

61.

Welles W. Bosworth,  
Massachusetts Institute of  
Technology Administration  
Building and Major Court  
from the Esplanade.  
Drawing by Birch Burdette  
Long, *Sketches of the New  
Massachusetts Institute of  
Technology (Boston, 1916)*,  
reproduced from Lawrence's  
personal copy. Lawrence  
would have been strongly  
disposed to give his new  
campus for the University of  
Oregon a similar focused  
and classical character.  
Bosworth's model was  
clearly McKim, Mead &  
White's Columbia  
University, which also  
inspired Lawrence.



south from the depot (see fig. 33). The campus was more than doubled in size, largely as the result of Lawrence's study of the upward curve in high school enrollments in Oregon. The relocated library, now quadrupled in size by large wings to the sides and to the south, was to be flanked by two facing museums for art and for natural history. To the north of the museums, enlarged complexes for the humanities, sciences, and graduate schools were to incorporate, as integrated units, the buildings erected in the building campaign of 1915–27. All of the existing buildings on the old quadrangle—Deady, Villard, Fenton, Friendly, McClure, and the Architecture building—remained in place, while to the south behind Johnson Hall was a new complex of graduate student housing.

East of University Street, on a new perpendicular axis that ran behind Johnson Hall, was to be a large new complex of buildings stretching all the way to Agate Street. Included in them and running along the east side of University Street was a phalanx of new buildings for the fine arts, architecture, and journalism, arranged around a focal group devoted to music and incorporating a large auditorium.<sup>23</sup> On the same axis, behind the auditorium, was the student infirmary, flanked to the north and south by ranges of new dormitory buildings for men and women. At the far end of the east-west axis, against Agate Street, was to be a chapel, completing an arrangement similar to that Lawrence had used in 1908 in his Whitman College plan.

Perhaps this last scheme was overly rigorous in its order, although it did provide much of the space that actually was added in the years since 1940. Indeed, Lawrence's vision of the space needs of the university was highly perceptive, even if actual construction of those spaces occurred in slightly altered locations. In 1930, at a time when the university had 3,200 students, Lawrence calculated that the proposed expansion (which must have seemed visionary to excess at the time) would be able to accommodate 14,800 students in 1980 (actual enrollment at the university in 1980 was 17,000).<sup>24</sup> As Lawrence correctly foresaw, future student housing would need to be placed at the east edge of the campus.

Perhaps most significant, Lawrence retained all of the existing buildings in his plans, including Deady and Villard Halls, whose Second Empire classicism was considered irredeemably passé by 1932. Perhaps this retention resulted from Lawrence's recognition that the legislature would most likely not condone demolition of these buildings. Perhaps, too, he recognized that the university could not grow satisfactorily if its history in architecture was rooted out to make way for new buildings. Thus the venerated old was sympathetically incorporated into the new.

Toward the end of his life, Lawrence felt frustrated that so much of what he had tried to do had had little effect. He felt particularly anxious about the future growth of the university campus, because he believed he had accomplished little in his efforts to plan growth. After sixteen years, the only building group he had been able to give anything resembling a finished shape was the women's dormitories and Gerlinger Hall; his other new buildings, he wrote, had been "scattered to the wind."<sup>25</sup> Yet the examples Lawrence had been able to provide—perhaps most important his Museum of Art and the Library building, with their panoply of materials and carefully integrated handcrafts—have continued to exert a significant influence, most notably in the materials and finishes of the new science buildings designed by Charles Moore and nearing completion in 1989. For Lawrence, architecture was an integral element in a well-conducted life; its role was both to contain and to enhance human interactions. He believed that "the outward aspect of the physical plant of a University should exemplify the teaching of that University—in good taste, beauty, and efficiency."<sup>26</sup> Except for the most recent additions, it is true that buildings added to the campus later have not embraced the allied arts as fully or gracefully as Lawrence's, nor have they demonstrated his sensitivity to texture, massing, and the play of light and shadow. Nonetheless, the general pattern of later buildings and the spaces they have shaped have largely continued along the lines Lawrence suggested. And, increasingly, architects of this generation are finding praiseworthy the humane qualities in Lawrence's work. Lawrence's time seems to have come again.

## Notes

1. This study could not have been done without the extensive research carried out by participants in a graduate seminar on the work of Lawrence that I conducted during fall term 1988; they include John Breisky, Kimberly Emerson, Libby D. Farr, Kenneth Guzowski, Marianne Kadas, Patricia Sackett, and Christine Taylor. Special thanks are due my colleague Michael Shellenbarger, whose



62.  
*E. F. Lawrence, Knight Library, University of Oregon, Eugene, built 1935–37, photograph, 1938. Courtesy of University of Oregon Archives.*

own research has yielded volumes of material, made freely accessible, that have made this work possible.

2. The eclectic use of various historic styles to convey symbolic intent is summarized in Leland M. Roth, *A Concise History of American Architecture* (New York, 1979); Leland M. Roth, McKim, Mead & White, *Architects* (New York, 1983); and more thoroughly analyzed in Richard Longstreth, "Academic Eclecticism in American Architecture," *Winterthur Portfolio* 17 (Spring 1982): 55–82.
3. E. F. Lawrence, "The People of My City of Good Will," manuscript, c. 1943. Lawrence Collection, Special Collections, University of Oregon Library (hereafter, Lawrence Collection).
4. The program of instruction at M.I.T., much as encountered by Lawrence, is described in "Architectural Education in the United States: The Massachusetts Institute of Technology," *American Architect and Building News* 47 (August 4, 1888): 87. Frank W. Chandler, head of the architecture department while Lawrence studied at M.I.T., discussed the curriculum in "Massachusetts Institute of Technology: Department of Architecture Course of Instruction," *Architectural Record* 21 (June 1907): 444. For Lawrence's background, see the essay by John Goff, "Ellis Fuller Lawrence," in *Biographical Dictionary of Architects in Maine*, vol. 4, no. 6 (1987).
5. For Cram's work see Douglass Shand Tucci, *Ralph Adams Cram, American Medievalist* (Boston, 1975), and Tucci's *Built in Boston* (Boston, 1978). The latter is also an excellent source regarding the kind of architecture that Lawrence saw as a youth in Boston.
6. An excellent survey of Lawrence's architectural education, of the various movements affecting him, and of his early residential architecture is given in Bryan V. Crawford, "The Residential Architecture of Ellis Fuller Lawrence," master's thesis, University of Oregon, Eugene, 1988.
7. Constant Désiré Despradelle, "Teaching of Architecture," *Boston Herald*, January 24, 1889, clipping in Despradelle Scrapbook, Rotch Library, M.I.T., Cambridge, Massachusetts.
8. Lawrence outlined his goals in the new school in a letter to the American Institute of Architects Committee on Education, 31 December 1914, Box 9-9, Lawrence Collection. Lawrence's most significant innovation in his teaching program was the elimination of competition and the public ranking of students, as was practiced at the École des Beaux-Arts and at M.I.T. He also summarized his views on architectural education succinctly in his essay, "A Letter from the Oregon Country," *American Society of the Legion of Honor Magazine* (July 1941), 211–212. When William R. Ware, who created the program at M.I.T., was subsequently asked to set up another program in architectural education at Columbia University in 1881, he began to do much the same as Lawrence did later in Oregon. See Richard Oliver, ed., *The Making of an Architect, 1881–1981* (New York, 1981), 16. Today, programs in architecture are increasingly being set aside as separate colleges or schools in universities, or they are component elements in colleges of engineering and have no formal connections with programs in the crafts, arts, or humanities—exactly the kind of isolation Lawrence wanted to prevent.
9. E. F. Lawrence, "John Calvin Stevens," *Architecture* 66 (July 1932): 1–6. For Shingle-style architecture and Stevens's important contribution to it, see Vincent Scully, *The Shingle Style: Architectural Theory and Design from Richardson to the Origins of Wright* (New Haven, 1955).
10. Stevens's 1889 book has been reprinted, with a biographical essay by Earle G. Shettleworth, Jr., and William David Barry, as *American Domestic Architecture* (New York: Watkins Glen, 1978).
11. Lawrence, "A Letter from the Oregon Country," 210.
12. For the similar range of expression in the work of Albert Kahn, see W. Hawkins Ferry, *The Legacy of Albert Kahn* (Detroit, 1970).
13. Lawrence, "A Letter from the Oregon Country," 210.
14. Griffin's neighborhood plan is illustrated in H. Allen Brooks, *The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries* (Toronto, 1972), p. 239.
15. Stevens had designed a group of houses for employees of the S. D. Warren Company, Cumberland Mills (now Westbrook), Maine, about 1888. For the work of Boston architects Peabody & Stearns at Hopedale, Massachusetts, see John S. Garner, *The Model Company Town* (Amherst, Massachusetts, 1984). For a general account of architects designing in company towns at the turn of the century, see Leland M. Roth, *A Concise History of American Architecture* (New York, 1979), 220–227.
16. Lawrence had designed an earlier residence for Wheeler in Portland in 1910.
17. This complete covering of shingles is similar to that used in Mount Desert, Maine, by William Ralph

Emerson in his Church of St. Sylvia (1880–81), with which Lawrence may well have been familiar. See Scully, *Shingle Style*, fig. 49. For the Neocolonial brick church for the industrial town of Naugatuck, Connecticut, by McKim, Mead & White, 1901–03, see Leland M. Roth, “Three Industrial Towns by McKim, Mead & White,” *Journal of the Society of Architectural Historians* 38 (December 1979): 317–347.

18. *Minutes*, Board of Regents, University of Oregon, January 20, 1914, v. 6, p. 289.
19. Lawrence’s melding of contemporary modes of campus planning—Gothic quadrangles and Beaux-Arts axes—is unique. For the context in which Lawrence was working, see Paul V. Turner, *Campus: An American Planning Tradition* (Cambridge, Massachusetts, 1984). Other valuable sources include Charles Z. Klauder and Herbert C. Wise, *College Architecture in America and Its Part in the Development of the Campus* (New York, 1929); Jens F. Larson and Archie M. Palmer, *Architectural Planning of the American College* (New York, 1933); and Richard P. Dober, *Campus Planning* (New York, 1963).
20. For the planning of Columbia University and other campuses by McKim, Mead & White, see Leland M. Roth, *McKim, Mead & White, Architects* (New York, 1983). For the position of these architects and their campus plans in a national context, see Turner, *Campus*.
21. *Minutes*, Board of Regents, University of Oregon, June 15, 1915, v. 6, p. 345.
22. Lawrence to Carlton E. Spencer, university registrar, July 27, 1920, Lawrence Collection, Box 2-9.
23. The auditorium was designed to seat 5,000, and although larger than required for the School of Music alone, Lawrence felt it was necessary for the cultural life of the city. Accordingly, he proposed that the auditorium be constructed by the city, anticipating the construction of the Hult Center for the Performing Arts with city funds almost a half-century later.
24. Lawrence, Holford, Allyn & Bean, Architects, “Preliminary Report: Restudy of Plot Plan for the Future Development of the University of Oregon,” October 7, 1930, p. 12, Lawrence Collection.
25. *Ibid.*, p. 15.
26. *Ibid.*, p. 20.

Ellis F. Lawrence,  
List of Selected Projects

compiled by  
Kimberly K. Lakin  
and Michael Shellenbarger

City  
Historic Name  
Address  
Status

**California**

**Oakland**

Alameda Co. Infirmary, site and  
buildings, competition  
Foothill Boulevard  
unbuilt

**Sacramento**

State buildings, competition  
unknown  
unknown

**District of Columbia**

Washington, D.C.  
Memorial Continental Hall, Daughters  
of the American Revolution,  
competition  
unbuilt

**Idaho**

**Wallace**

Anderson Store Building, G. Scott,  
addition  
509 Bank St.  
unbuilt

**Maine**

**Portland**

Cumberland County Courthouse,  
competition  
unbuilt

**Michigan**

**Detroit**

James Scott Fountain, competition  
unbuilt

**Missouri**

**Jefferson City**

Missouri State Capitol Building,  
competition  
unbuilt

**Oregon**

**Adair**

Camp Adair, site and buildings  
razed or moved

Women's Dormitory, Camp Adair  
Camp Adair  
razed or moved

**Astoria**

Clatsop County School, competition  
unbuilt

Ocean View Mausoleum  
Ocean View Cemetery  
built and survives

**Baker**

Baker High School (Baker Middle  
School)  
2425 Washington Ave.  
built and survives

Mount Hope Mausoleum  
Mount Hope Cemetery  
built and survives

**Bend**

Trinity Episcopal Church  
469 Wall St.  
built and survives

**Bridal Veil**

Multnomah Falls Lodge, alteration  
Mount Hood National Forest  
unknown

**Carlton**

Dennis House, W. B.  
1041 S. Park St.  
built and survives

Ladd, Charles T., and Walter Beebee  
House, alterations  
9771 Highway 47  
built and survives

**Clatskanie**

Silva Apartments, Doctor  
unknown  
unknown

**Corvallis**

Church of the Good Samaritan  
unknown  
unbuilt

Church of the Good Samaritan  
(Corvallis Art Center), alteration  
700 S.W. Madison Ave.  
built and survives

Church of the Good Samaritan Rectory  
33043 S.E. Peoria Rd.  
built and survives

Kappa Alpha Theta Sorority House  
145 N.W. 21st Ave.  
razed

Kappa Theta Rho Fraternity House  
unknown  
unbuilt

**Dallas**

Chapel, Camp Adair (Trinity Lutheran  
Church)  
450 S.E. Washington  
razed

**Eugene**

Bean House, Ormond R.  
1343 Mill St.  
built and survives

Chambers House, Fred E.  
1151 Irving Rd., Santa Clara  
built and survives

Dixon House, Algernon C., alteration  
633 E. 11th Ave.  
razed or moved

Eugene Army Camp  
site never selected  
unbuilt

Eugene Masonic Temple  
992 Olive St.  
razed

First National Bank, Eugene, alteration  
896 Willamette St.  
total alteration

Friendly House, Samson H.  
280 E. 11th Ave.  
built and survives

Glatke-Dixon Co. Warehouse  
601 High St.  
razed

Graham House, David  
2609 Fairmount Blvd.  
built and survives

Hayes Garage, Sherman (Zenon Cafe)  
870-898 Pearl St.  
total alteration

Hope Abbey Mausoleum  
26th Ave. and University St.  
built and survives

Junior High School  
1366 Olive St.  
razed

Martin House, Alexander Jr.  
108 W. 18th Ave.  
built and survives

Theater for the Heilig Amusement  
Company  
Willamette St. between 10th and 11th  
Aves.  
unbuilt

University of Oregon  
Alpha Phi Sorority House  
1050 Hilyard St.  
built and survives

Architecture Building, additions  
1190 Franklin Blvd.  
built and survives

Armory  
E. 18th Ave. at University St.  
unbuilt

Arts Wing, Architecture and Allied  
Arts  
1190 Franklin Blvd.  
razed

Auditorium  
E. 14th Ave. at University St.  
unbuilt

Auditorium and Memorial Place  
Kincaid St. at E. 15th Ave.  
unbuilt

Carson Hall  
1450 E. 13th Ave.  
built and survives

Chapman Hall  
990 E. 13th Ave.  
built and survives

Classroom-Laboratory Building  
14th Ave. between Alder and  
Kincaid Sts.  
unbuilt

Collier House, alteration  
1170 E. 13th Ave.  
built and survives

Commerce Hall (Gilbert Hall)  
955 E. 13th Ave.  
built and survives

Condon Hall  
1321 Kincaid St.  
built and survives

Delta Tau Delta Fraternity House  
1883 University St.  
built and survives

Domestic Sciences Building  
university campus  
unbuilt

Drill Hall  
E. 13th Ave., near University St.  
razed

Education Building  
1580 Kincaid St.  
built and survives

Education Building (Gilbert Hall)  
955 E. 13th Ave.  
built and survives

Fenton Hall, alterations  
1021 E. 13th Ave.  
built and survives

Gift Campaign Building  
922 E. 16th Ave.  
built and survives

Hayward Field East Grandstand  
1580 E. 13th Ave.  
built and survives

Hayward Field West Grandstand,  
alteration  
1580 E. 15th Ave.  
razed

Hendricks Hall  
1408 University St.  
built and survives

Infirmery (Volcanology)  
1255 E. 13th Ave.  
built and survives

Johnson Hall, alterations  
1098 E. 13th Ave.  
built and survives

Journalism Building (rear wing of  
Allen Hall)  
1020 University St.  
built and survives

Library (Knight Library)  
1501 Kincaid St.  
built and survives

Married Veterans' Housing  
E. 13th Ave. and Beech St.  
unbuilt

Mary Spiller Hall, addition  
University St. at E. 14th Ave.  
razed

McArthur Court  
1601 University St.  
built and survives

Men's Dormitory (Straub Hall)  
1451 Onyx St.  
built and survives

Men's Gymnasium, alteration  
1215 E. 13th Ave.  
razed

Museum of Art  
1430 Johnson Lane  
built and survives

Music Building (Beall Concert Hall)  
961 E. 18th Ave.  
built and survives

Open-Air Gymnasium  
University St. near E. 15th Ave.  
razed

Open-Air Stage for Historical  
Pageant  
1580 E. 15th Ave.  
unbuilt

Physical Education Building  
(Esslinger Hall)  
1525 University St.  
built and survives

Physical Plant Shops Building  
(Cascade Annex)  
1230 Franklin Blvd.  
built and survives

Pi Beta Phi Sorority House  
1518 Kincaid St.  
built and survives

Post Office Building  
university campus  
razed

Power House and University Depot  
1190 Franklin Blvd.  
built and survives

Press Building (Cascade Annex)  
1230 Franklin Blvd.  
built and survives

Sigma Alpha Epsilon Fraternity  
House  
812 E. 14th Ave.  
built and survives

Sigma Nu Fraternity House  
763 E. 11th Ave.  
built and survives

Sigma Nu Fraternity House,  
alterations  
217 E. 11th Ave.  
razed

Student Union  
E. 14th Ave. between Alder and  
Kincaid Sts.  
unbuilt

Susan Campbell Hall  
1431 Johnson Lane  
built and survives

University High School  
1571 Alder St.  
built and survives

University of Oregon Campus, 1914  
Plan  
university campus  
built and survives

University of Oregon Campus, 1923  
Plan  
university campus  
unbuilt

University of Oregon Campus, 1932  
Plan  
university campus  
unbuilt

Villard Hall, alterations  
1109 Old Campus Lane  
total alteration

Woman's Memorial Hall (Gerlinger  
Hall)  
1468 University St.  
built and survives

Women's Dormitory Quadrangle,  
East Group  
university campus  
unbuilt

Women's Dormitory Quadrangle,  
West Group  
university campus  
unbuilt

Women's Open-Air Gymnasium  
approximately 1020 University St.  
destroyed by fire

Washburn House, Minnie  
Fairmount Blvd.  
unbuilt

Washington Public School  
275 E. 7th Ave.  
razed

Wetherbee House, Frank  
650 E. 11th Ave.  
razed

Wetherbee-Walker Store Building,  
alterations  
109 E. Broadway (formerly 9th Ave.)  
razed

**Florence**

Florence Hotel  
corner of Main and Jefferson  
unbuilt

**Gearhart**

Gearhart Chapel (Saint Ann's Chapel)  
236 N. Cottage  
built and survives

Hamilton Cottage, Boyd M.  
unknown  
built; survives?

**Gladstone**

Gilbert House, Rev.  
River Rd.  
unknown

Honeyman House, Thomas  
unknown  
unknown

**Heppner**

All Saints Episcopal Church Parish Hall  
Church St. at Gale St.  
built and survives

Thompson Ranch House, Ralph I.  
Willow Creek Rd.  
built and survives

**Hood River**

Hood River Hospital  
13th and May  
unbuilt

Laraway House, W. F., alteration  
on State St.?  
unknown

Saint Mark's Episcopal Church and  
Parish House  
416 11th St.  
built and survives

**Hubbard**

Espey House, R. S.  
unknown  
unknown

**Klamath Falls**

Saint Paul's Episcopal Church  
801 Jefferson  
built and survives

**La Grande**

La Grande Mausoleum  
Calvary Cemetery?  
unbuilt

Saint Peter's Episcopal Church  
1001 O Ave.  
built and survives

Saint Peter's Episcopal Church Parish  
House, addition  
1003 O Ave.  
razed

**Lafayette**

Kelty House, Paul, alterations  
675 3rd St.  
built and survives

**Lake Oswego**

Glenmorrie, subdivision  
unbuilt

Morris House, J. C.  
unknown  
unknown

Nichols House, Dr. Clarence  
unknown  
unbuilt

Pease House, G. N.  
unknown  
unknown

**Leaburg**

Power House, Leaburg Power Plant  
42520 McKenzie Highway  
built and survives

**Manzanita**

Cadwell Cottage, Elizabeth  
37475 1st St.  
built and survives

Neah-Kah-Nie Tavern and Inn  
Nehalem Rd. and Beach St.  
destroyed by fire

**McMinnville**

First National Bank, alterations  
332 3rd St.  
razed

Ramsey Store  
332 3rd St.  
razed

**Medford**

Lewis Garage, W. L.  
102 E. 8th St.  
built and survives

Newbury House, Donald R.  
7 Eastwood Dr.  
built and survives

Owen House, James Heaton, alterations  
1503 E. Main St.  
built and survives

**Milwaukie**

Bronaugh House, Judge Earle C.  
18121 River Rd.  
built and survives

Garthwick Gates  
S.E. 17th  
built and survives

Green House, Donald W., and  
alterations  
621 S.E. St. Andrews Dr.  
built and survives

Hall House, Sherman  
10200 S.W. Cambridge Lane  
built and survives

Johnson House, Victor A.  
605 S.E. St. Andrews Dr.  
built and survives

Macnab House, Bernard L.  
unknown  
built; survives?

Portland Open-Air Sanatorium, Surgical  
Unit  
Milwaukie Heights  
razed

**Monmouth**

Monmouth Chapel  
unknown  
unknown

## **Newburg**

Newburg High Playfields and Track  
built; survives?

Pacific College Campus  
George Fox College campus  
unbuilt

Women's Dormitory, Pacific College  
George Fox College Campus  
unbuilt

## **Odell**

Apple Barn, Ellis F. Lawrence Apple  
Ranch  
3558 Ehrck Hill Dr.  
total alteration

Lawrence Ranch House, Ellis F.  
3558 Ehrck Hill Dr.  
razed

Odell High School  
Davis Rd.  
razed

## **Oregon City**

Coffey House, Dr. Robert C., alterations  
16171 S.E. Clackamas River Dr.  
built and survives

Hawley Pulp and Paper Mills Office  
unknown  
unknown

## **Pendleton**

Episcopal Church of the Redeemer  
Parish Hall  
241 S.E. 2nd St.  
built and survives

Olney Abbey Mausoleum  
Olney Cemetery, Tutuilla Creek Rd.  
built and survives

Pendleton Savings Bank, alteration  
256 S. Main St.  
total alteration

## **Portland**

Albina Branch Library  
216 N.E. Knott  
built and survives

Alexandra Court Hotel  
125 N.W. 20th Pl.  
built and survives

Allyn House, Fred S.  
6042 N.E. Burnside  
razed

Armishaw's Shoe Store (Medical Bldg.),  
storefront  
735 S.W. Alder  
total alteration

Augustana Lutheran Church  
unknown  
unbuilt

Bailey House, Dr. Thomas C.  
1731 N.E. Klickitat  
built and survives

Baker Shoe Store (Morrison St.),  
storefront  
802 S.W. Morrison  
total alteration

Baker Shoe Store (Ungar Bldg.),  
storefront  
622 S.W. Alder  
total alteration

Baker Shoe Store (Wilcox Bldg.),  
storefront  
506 S.W. 6th  
total alteration

Barker House, Burt Brown  
3438 S.W. Brentwood Dr.  
built and survives

Baron's Shoe Store (Richmond Bldg.),  
storefront  
609 S.W. 4th  
razed

Beggs House  
2214 N.E. 20th  
built and survives

Belle Court Apartments  
120 N.W. Trinity Pl.  
built and survives

Berkshire Apartments  
S.W. 10th and Main  
unbuilt

Blaesing House, H. S.  
Dunthorpe  
unknown

Blake-McFall Building  
S.E. corner at 4th and Ankeny  
destroyed by fire

Bohemian Restaurant (Selling-Hirsch  
Bldg.)  
910 S.W. Washington  
razed

Bowman House, John L.  
1719 N.E. Knott St.  
built and survives

Boys and Girls Aid Society  
636 S.E. 29th  
unbuilt

Boys' School  
unknown  
unknown

Breske Building  
333 S.W. Park  
total alteration

Brooklyn Playground Shelter and  
Comfort Station  
3366 (3340) S.E. 10th Ave.  
razed

Bruck Flats, H.  
unknown  
unknown

Buehner Building  
438 S.E. Hawthorne  
razed

Burke, H. R., Lattice, Fence, and Pergola  
434 Royal Ct.  
razed

Callvert House, Ronald  
1932 S.W. Edgewood  
built and survives

Cameron House, James E.  
2229 N.E. Thompson  
built and survives

Carson House, A. L.  
2517 N.E. 22nd  
built and survives

Central Building, alterations  
530 S.W. 10th  
razed

Chamber of Commerce Building,  
alterations  
91 S.W. 3rd  
razed

Chase House, Edwin T.  
5126 Wisteria  
built and survives

Chown Hardware Company  
333 N.W. 16th  
total alteration

Churchill House, A. C.  
Dunthorpe  
unknown

Civic Building  
6th Ave. between Yamhill and Morrison  
unbuilt

Civic Theatre Building  
1530 S.W. Yamhill  
total alteration

Clark-Kendall Company (Lumbermen's  
Bldg.), alterations  
517 S.W. Stark  
total alteration

Closset and Devers Shipping Room  
1507 N.W. Pettygrove  
razed

Coghlan House, John  
1120 S.W. Cheltenham  
total alteration

Columbia Park Shelter and Comfort  
Station  
7701 N. Chautauqua Blvd.  
built and survives

Comfort Station  
Broadway and Stark  
unknown

Comfort Station  
corner of S.W. 6th and Yamhill  
built and survives

Commercial Club Building, competition  
N.W. corner of 5th and Oak  
unbuilt

Commercial Club Building, interior  
N.W. corner of 5th and Oak  
razed

Comstock House, Eugene C.  
2424 S.W. Sherwood Dr.  
built and survives

Conner House, Henry A.  
2726 N.E. 18th  
built and survives

Conway House, Ray, alterations  
3212 S.E. Crystal Springs Blvd.  
built and survives

Corbett House, H. L.  
unknown  
unbuilt

Cornell Carage  
415 N.W. 11th  
built and survives

Council Crest Water Tower and  
Observatory  
Council Crest  
unbuilt

Crawford Building  
S.E. 5th and Ankeny  
razed

Cumberland Apartments  
1405 S.W. Park  
built and survives

D. N. and E. Walter Company  
104 S.W. 5th  
razed

Daniels House, Rose  
6206 S.E. 30th  
built and survives

Decker House, Dr. C. J.  
Alameda Park  
unknown

Dittenhoffer House, S. William Jr.  
6317 S.W. Hamilton Rd.  
built and survives

Dormitory, Portland Air Base  
Portland International Airport  
dismantled

Eastmoreland Housing  
unknown  
unknown

Ella Street Garage  
35 N.W. 20th Pl.  
built and survives

Ely House, Ashley  
2834 N.E. Alameda  
built and survives

Emmons House, A. C.  
Dunthorpe  
unknown

Failing Building, alterations  
620 S.W. 5th  
built and survives

Fernwood School and addition  
3255 N.E. Hancock St.  
built and survives

First National Bank, annex  
unknown  
unknown

First National Bank, interior alterations  
409 S.W. 5th Ave.  
built and survives

Freeman, Camp, and Smith Co.  
(Lumbermen's Bldg.), alterations  
517 S.W. Stark  
total alteration

Freeman House, F. A.  
Westover Terrace  
unknown

Gadsby House, Walter  
2804 N.W. Cumberland Rd.  
built and survives

Gerlinger House, George  
Westover Terrace  
unknown

Giboney House, G. W.  
unknown  
unknown

Giles House, H. S.  
unknown  
unknown

Gilliland House, Lewis T.  
2229 N.E. Brazee  
built and survives

Good Samaritan Hospital, east wing and  
alterations  
2266 N.W. Marshall  
total alteration

Goodyear Shoe Company (Wilson  
Bldg.), alterations  
616 S.W. 4th  
razed

Gooley House, Vern  
unknown  
unknown

Gordon House, A. L.  
2478 S.E. Arden Rd.  
built and survives

Gowanlock House, E. M.  
2902 N. Willamette Blvd.  
built and survives

Grace Memorial Episcopal Church  
1535 N.E. 17th  
built and survives

Gray, Rollie M., storefront  
365-373 S.W. Morrison  
razed

Gregg, Norris, and D. L. Carpenter  
House and alterations  
2833 N.W. Cumberland  
built and survives

Gumbert Furs Store, storefront and  
interior alterations  
810 S.W. Morrison  
total alteration

Haller House, Harry M.  
2115 N.E. Schuyler  
razed

Hawley House, Willard J.  
2033 S.W. Jackson St.  
built and survives

Hayden House, Wilbur, alterations  
2527 N.E. Thompson  
built and survives

Heintz House, Miss L. M.  
2556 S.W. Vista  
built and survives

Heitkemper House, Frank  
3905 S.W. Council Crest  
built and survives

Hendershott House, Dr. Harry M.  
824 Albemarle Terrace  
built and survives

Henderson House, M. B.  
2826 N.W. Fairfax Terrace  
built and survives

Hendrickson Apartments  
unknown  
unbuilt

Henny House, George C.  
2226 S.W. 15th  
built and survives

Herman House, Alfred  
3416 S.W. Brentwood Dr.  
built and survives

Hickey House, James  
6719 S.E. 29th  
built and survives

Hinckley's Marine Machine Shop,  
alterations  
4604 S.W. Macadam  
razed

Hirsch House, Max S.  
1770 S.W. Prospect Dr.  
built and survives

Hoffman Apartments  
1409 N.E. Hancock  
built and survives

Holford House, William  
3706 N.E. Davis  
built and survives

Holman Fuel Company Building  
2530 S.E. 6th  
built and survives

Holman House, Edward  
2445 S.E. Hawthorne Blvd.  
built and survives

Holman Mortuary, alterations  
2610 S.E. Hawthorne Blvd.  
total alteration

Holmes House, J. M.  
2868 N. Willamette Blvd.  
built and survives

Home, The  
3415 S.E. Powell Blvd.  
unbuilt

Hotel  
N.E. corner of 3rd and Jefferson  
unknown

Hunt Building, alterations  
N.W. corner of Park and Morrison  
razed

Hunt House, Martin  
2682 N.W. Cornell Rd.  
built and survives

Irvington Tennis Club, addition  
2131 N.E. Thompson St.  
built and survives

Jackson House, J. J.  
1286 Kerby?  
unknown

Jacobs House, Fred A., alterations  
unknown  
unknown

Jacobs Office Building, Fred  
7th and Yamhill  
unknown

Jamieson House, John Q.  
833 N.E. Hassalo  
razed

Johns House, Henry G.  
3139 N.E. 20th  
built and survives

Jones House, A. F.  
unknown  
unknown

Kamm Building and Norton's  
Restaurant  
1521 S.W. Salmon  
total alteration

Keating House, John A.  
2398 S.W. Montgomery Dr.  
built and survives

Kees House, A. M.  
unknown  
unknown

Kelley House, F. H.  
unknown  
unbuilt

Kendall Theatre  
1032 S.W. Washington  
razed

Kenilworth Park Shelter and Comfort  
Station and alteration  
4400 S.E. 32nd Ave.  
built and survives

Kern House, Daniel  
1421 N.E. 15th  
razed

Kern Store Building  
25 S.E. Grand  
built and survives

Kerr Garden Pool, Andrew  
S.W. Palatine Hill Rd.?  
unknown

Kerr House, Peter  
11468 S.W. Military Ln.  
built and survives

Kienow's Food Store #1  
730 S.W. 18th  
built and survives

Kienow's Food Store #2  
1533 S.E. Morrison  
total alteration

King Estate, house group plan  
unknown  
unknown

Korber Store, Oscar, alterations  
603 S.W. 4th  
razed

Krauss-McLellan Trimming Factory,  
addition  
3013 S.E. 11th, 3030 S.E. 10th  
built and survives

Labbe House, E. J., alterations  
2622 N.W. Cornell Rd.  
razed

Ladd Estate Company, housing  
developments  
various  
unknown

Ladd House #1, Charles T. (1913)  
11340 S.W. Breyman  
built and survives

Ladd House #2, Charles T. (1925)  
01649 S.W. Greenwood Rd.  
total alteration

Ladd, William M., and Mary Failing  
House and alterations  
305 S.W. Greenwood Rd. (old)  
razed

Laurelhurst House #1  
108 N.W. Laurelhurst  
built and survives

Laurelhurst House #2  
3627 N.E. Couch  
built and survives

Laurelhurst House #7  
132 N.E. Laurelhurst  
built and survives

Laurelhurst House #9  
3632 N.E. Davis  
built and survives

Laurelhurst Store  
E. 39th and Glisan  
razed

Lawrence House, Ellis Fuller  
2201-2211 N.E. 21st  
built and survives

Lazell House, Ellis W.  
Willamette Heights  
unknown

Lewis House, Cicero Hunt, alterations  
Dunthorpe  
unknown

Lewis House, Sally, alterations  
Waverly Heights  
unknown

Lewis House, William H.  
2877 N.W. Westover Rd.  
built and survives

Linnton Park Shelter, addition  
Kingsley Park, Linnton  
razed

Livingstone House, Robert  
2178 S.W. Kings Court  
built and survives

Lloyd House, William G.  
2735 N.E. 19th  
built and survives

Loeb Memorial Park and Civic Center  
south of Park Blocks  
unbuilt

Lombard Store Building  
29th and Bryce Sts.  
unknown

Lowenson House, Leland  
unknown  
unknown

Lowenson House, Leland  
2220 S.W. Main  
unbuilt

Luders House, S. M.  
2763 N.W. Westover Rd.  
built and survives

Lumbermen's Trust Co. (Lumbermen's  
Bldg.), alterations  
517 S.W. Stark  
total alteration

Malarkey House, James  
1708 S.W. Hawthorne Terrace  
built and survives

Martha Washington Hotel, addition 380 S.W. 10th razed	Munro House, Frank Warren, alterations 2709 S.W. Buena Vista Dr. built and survives	Portland Hotel, alterations 6th and Morrison razed
Martzloff House, Henry 636 S.E. 27th razed	Murphy House, Paul C., and alterations 3574 E. Burnside built and survives	Portland Memorial Mausoleum and Crematorium, additions 6705 S.E. 14th total alteration
Mathiessen House, Mark M. 330 S.W. Kingston Ave. built and survives	Newell House, J. P. Murrymead unbuilt	Portland Railway Light and Power, alterations 621 S.W. Alder total alteration
McDougall House, Alex D. 3814 N.W. Thurman built and survives	News Telegram Building S.W. corner of S.W. 5th and Main razed	Portland-Columbia Air Corps Cantonment Portland International Airport dismantled
McDougall House, Natt 3728 N.W. Thurman built and survives	Nicolai House, H. T. 2621 N.W. Westover built and survives	Posey House, John V. G. 02107 S.W. Greenwood Rd. built and survives
McGuire House, H. 2458 N.W. Lovejoy razed	Oliver Chilled Plow Company 105 S.E. Taylor built and survives	Prael House, Rudolph F. 2814 N.W. Cumberland built and survives
McKinnon House, James A., alterations 806 S.W. Upper Dr. built and survives	11388 S.W. Riverwood Rd. 11388 S.W. Riverwood Rd. built and survives	Price House, Ore L. 2681 S.W. Buena Vista Dr. built and survives
Mersereau House, E. L. 01962 Military Rd., Dunthorpe built and survives	Oregon Ceramic Studio (Contemporary Crafts Gallery) 3934 S.W. Corbett Ave. built and survives	Prier House, William unknown unknown
Merwin House, H. K., alterations 5725 S.W. Menefee built and survives	Overlook Park Shelter and Comfort Station 3711 N. Overlook Blvd. built and survives	Public Market S.W. Front St. razed
Metschan House, Phil 2028 S.W. Clifton St. built and survives	Pacific Paper Company N.W. 4th and Ankeny razed	Rae House, Alex C. 2752 S.W. Roswell built and survives
Miller House, Henry B. 2439 N.E. 21st built and survives	Park Building, alteration 729 S.W. Alder total alteration	Reed House, Samuel G. 2615 S.W. Vista built and survives
Miller House, James F., alterations 2857 N.W. Westover built and survives	Parking Project, alterations 3305 S.W. 10th total alteration	Richmond Building, alterations 284 S.W. Alder razed
Mills House, Abbot Jr., and alterations 1736 S.W. Prospect Dr. built and survives	Parkrose High School 2501 N.E. Prescott razed	Riverview Abbey Mausoleum 0319 S.W. Taylors Ferry Rd. built and survives
Mohawk Building, alterations 220 S.W. Morrison total alteration	Peninsula Park Bandstand 6400 N. Albina Ave. built and survives	Riverview Cemetery Entrance Gates 8421 S.W. Macadam Ave. razed
Morse House, W. Chester 2911 N.W. Westover built and survives	Peninsula Park Comfort Station 6400 N. Albina Ave. built and survives	Riverview Cemetery, Rest Cottage and Office 8421 S.W. Macadam Ave. razed
Office 10500 S.E. Mt. Scott Blvd. built and survives	Peninsula Park Recreation Building 6400 N. Albina Ave. built and survives	Riverview Cemetery, Superintendent's Residence 8421 S.W. Macadam Ave built and survives
Muir House, Thomas 1620 S.E. Holly built and survives	Pittlekau House, Emil 1544 S.E. Hawthorne built and survives	Roberts Brothers Store (Mohawk Bldg.), alterations 222 S.W. Morrison total alteration
Multnomah County Hospital 3171 S.W. Marquam Hill Rd. unbuilt	Portland High School, competition unknown unbuilt	
Munger House, Thornton T., and alterations 2755 S.W. Buena Vista Dr. built and survives		

Rochester House, Tom  
3268 N.E. Alameda  
built and survives

Row House, C., garage and fence  
424 N.E. Royal Ct.  
built and survives

Royal Bakery  
unknown  
unknown

Royal Bakery Restaurant, Japanese  
Room (Mohawk Bldg.)  
712-716 S.W. Morrison St.  
total alteration

Sabin House, Robert  
2325 S.W. Sherwood  
built and survives

Saint David's Gymnasium and Parish  
House  
E. 12th and Belmont  
razed

Saint Helen's Hall, additions  
1855 S.W. Montgomery  
razed

Saint Mark's Church and Parish House  
1035 N.W. 21st Ave.  
unbuilt

Saint Michael and All Angels Episcopal  
Church  
1714 N.E. 43rd Ave.  
built and survives

Saint Paul's Parish House  
S.E. 77th Ave. and Carlton St.  
unbuilt

Saint Peter's and Saint Paul's Episcopal  
Church  
8147 S.E. Pine St.  
built and survives

Saint Stephen's Episcopal Church  
S.W. 13th and Clay  
built and survives

Seally House, Neagle P.  
1811 N.E. 21st Ave.  
razed

Seitz House, Maurice  
1495 S.W. Clifton St.  
built and survives

Sellwood Park Bathhouse  
7951 S.E. 7th Ave.  
built and survives

Sellwood YMCA  
1436 S.E. Spokane St.  
built and survives

Sessions House, E. A.  
4233 S.W. Kelly  
razed

Shopfront (Alderway Bldg.), alterations  
723 S.W. Alder  
total alteration

Shull House, Frank L.  
2686 N.W. Overton  
built and survives

Silver Eagle Company, addition  
3149 N. Willamette Blvd.  
built and survives

Small House Sketches and More Homes  
Bureau  
various  
unknown

Smith House, Blaine  
5219 S.E. Belmont  
built and survives

Smith House, Stanley C. E.  
01095 S.W. Greenwood Rd.  
built and survives

Smith House, Warren  
2744 S.W. Rutland Terrace  
built and survives

Speaker's Stand, President Warren G.  
Harding  
Multnomah Field  
dismantled

Spencer House, Arthur C.  
1812 S.W. Myrtle St.  
built and survives

Spencer House  
unknown  
built; survives?

Sprouse House, John A.  
2826 N.W. Cumberland  
built and survives

Sprouse-Reitz Store, storefront  
924 S.W. Washington  
razed

Squires House, Cameron  
01860 S.W. Greenwood Rd.  
built and survives

Staiger Shoe Store (Swetland Bldg.),  
storefront  
430 S.W. Washington  
razed

Staver House, C. A.  
2325 N.E. 19th  
built and survives

Stettler House, Frank C.  
2606 N.W. Lovejoy  
built and survives

Stevens Building, alterations  
812 S.W. Washington  
total alteration

Stone House, Harry W.  
1725 N.W. 31st  
built and survives

Stricker House, Fred D., and alterations  
2929 S.E. Crystal Springs Blvd.  
built and survives

Strong House, Mrs. Curtis  
2241 S.W. Montgomery  
built and survives

Studebaker Warehouse  
618 S.W. 18th  
built and survives

Swetland's Sweet Shop (Swetland  
Bldg.), storefront  
430 S.W. Washington  
razed

Taylor Garage  
417 N.W. 9th  
built and survives

Taylor House, Fred E.  
2873 N.W. Shenandoah Terrace  
built and survives

Times Building, alterations  
417 S.W. Washington  
razed

Towers Apartments  
unknown  
unbuilt

Trenkman House, Benjamin  
1633 S.W. College St.  
built and survives

Troy Laundry Building and alterations  
1025 S.E. Pine  
built and survives

Union Laundry  
1401 S.W. 2nd  
razed

University of Oregon School of  
Medicine (Oregon Health Sciences  
University)  
Contagious Hospital  
Sam Jackson Park Rd.  
unbuilt  
Doernbecker Children's Hospital  
3181 S.W. Sam Jackson Park Rd.  
built and survives  
Library and Auditorium  
3181 S.W. Sam Jackson Park Rd.  
built and survives  
Medical School Campus Plan  
Oregon Health Sciences University  
campus  
major alterations  
Outpatient Clinics  
3181 S.W. Sam Jackson Park Rd.  
built and survives  
Psychopathic Hospital  
Sam Jackson Park Rd.  
unbuilt  
Tuberculosis Hospital  
3181 Sam Jackson Park Rd.  
built and survives  
University of Oregon School of  
Medicine and additions  
3101 Sam Jackson Park Rd.  
built and survives

Victory Housing Project, O.R.E. 35024  
St. Johns Woods  
dismantled

Vincent Garage, Dean  
5000 N.E. Alameda  
razed

War Emergency Houses  
various  
unknown

Washington High School Gymnasium  
S.E. 14th between Stark and Alder  
razed

Weinhard Estate Apartment Building  
N.W. 10th and Hoyt  
unbuilt

Wellington House, A. E., alterations  
unknown  
unknown

Wells, M. B., and G. B. Guthrie House  
and alterations  
6651 S.E. Scott Dr.  
built and survives

Westminster Presbyterian Church  
1624 N.E. Hancock  
built and survives

Wheeler House, J. E., and alterations  
2417 S.W. 16th Ave.  
built and survives

Wheelwright House, William D.  
Dunthorpe  
unbuilt

White House, Mrs. Villa W.  
2844 S.W. Hillsboro St.  
built and survives

Wilcox Memorial Hospital  
2251 N.W. Marshall  
built and survives

Wilcox, Theodore B., Pool, Tennis  
Courts, Bathhouse  
3710 S.W. Shattuck Rd.  
razed

Wilson House, D. G.  
6007 N.E. Stanton  
total alteration

Wilson House, Sinclair  
1803 N.E. Hancock  
razed

Winan Brothers Garage  
031 S.W. Columbia St.  
razed

Woods House, Guy A.  
Alameda  
unknown

YMCA, Downtown  
S.W. 6th and Taylor  
razed

YMCA, St. Johns Branch  
unknown  
unknown

Young's Gown Shop  
534 S.W. 10th  
razed

YWCA, Downtown  
831 S.W. 6th  
razed

### **Prairie City**

Prairie City School, alterations  
Overholt Ave. between 9th and 10th Sts.  
total alteration

Prairie City School Gymnasium  
Overholt Ave. at 10th St.  
built and survives

### **Prineville**

Lawson Log Cabin, Thomas  
unknown  
unknown

Robinson and Clifton Building  
231, 233 Main St.  
built and survives

### **Redmond**

McCall House, Henry  
Rural Rt. 1 (O'Neil Highway)  
built and survives

### **Roseburg**

Smith House, Robert E.  
378 S.E. Claire  
built and survives

### **Salem**

Brown House, Clifford  
unknown  
unbuilt

Elsinore Theater  
170 High St. S.E.  
built and survives

Hubbard Building  
494 State St. S.E.  
built and survives

Livesley House, T. A. (Governor's  
Mansion)  
533 Lincoln St. S.  
built and survives

Masonic Temple  
495 State St. (101 High St. N.E.)  
built and survives

Mount Crest Abbey Mausoleum and  
addition  
390 Hoyt St. So.  
built and survives

Oregon State Capitol, competition  
Capitol St. at State St.  
unbuilt

Selee House, F. W.  
corner of Commercial and Hansen  
razed

### **Seaside**

Golfmere Hotel  
unknown  
unbuilt

Swett Cottage, Miss Naomi  
unknown  
unbuilt

### **Sisters**

Hammond Ranch House, Ross B.  
15619 Sisters View Dr.  
built and survives

### **The Dalles**

The Dalles Mausoleum  
unknown  
unbuilt

Saint Paul's Episcopal Church Parish  
House  
601 Union St.  
built and survives

Saint Paul's Episcopal Church Rectory  
605 Union St.  
built and survives

### **Tillamook**

Saint Alban's Episcopal Church and  
Parish House  
N.E. corner of 6th and Pacific  
built and survives

Tillamook County Courthouse  
201 Laurel Ave.  
built and survives

### **Toledo**

Saint John's Episcopal Church  
110 N.E. Alder  
built and survives

### **Troutdale**

Clark House, Russell  
unknown  
built; survives?

### **Warrenton**

Gray Memorial Church, Columbia  
Beach  
Rt. 1, Box 498  
built and survives

### **Wilbur**

Union High School, District Number 5  
8384 Highway 99  
built and survives

### **Unknown Location**

Brooks House  
unknown

Glass Block, competition  
unbuilt

Green Frog Food Market  
unknown  
Gunther Theatre  
unknown  
Hubbard Gown Shop, storefront  
alteration  
razed or moved  
Snow Garage, MacCormac  
unknown

## Washington

### Lake Bay

Penrose House, Dr. Stephen  
Penrose Point State Park  
unbuilt

### Pe Ell

McCormick Lumber Co. office building  
5789 State Highway 6  
built and survives  
Presbyterian Church  
Town of McCormick  
razed  
Wheeler House, John Edward  
Town of McCormick  
razed

### Raymond

Cram House, W. S.  
545 Ballentine St.  
built and survives  
Crane House, F. N.  
544 Ballentine St.  
built and survives

### Trout Lake

Trout Lake School  
built and survives

### Walla Walla

Anderson House, Louis F., landscaping,  
gates, addition  
364 Boyer Ave.  
built portion survives  
Apartment Building  
unknown  
unbuilt  
Farmers Savings Bank, alteration to  
Paine Building  
2 – 2 1/2 Main St.  
total alteration  
Washington Hotel  
2nd Ave. N. at Rose St.  
unbuilt  
Whitman College  
Academic Building  
Whitman College campus  
unbuilt

Auditorium, Library, and Art  
Museum  
Isaacs Ave. and Whitman College  
campus  
unbuilt  
Billings Hall, alterations  
Whitman College campus  
razed  
Boiler House  
Penrose Ave. at Isaacs Ave.  
built and survives  
Chapel  
Whitman College campus, Boyer  
Ave.  
unbuilt  
Civil and Mechanical Engineering  
Building  
Whitman College campus  
unbuilt  
Conservatory of Music  
Whitman College campus, Boyer  
Ave.  
built and survives  
Electrical Engineering Building  
Whitman College campus  
unbuilt  
Fine Arts, Architecture, and  
Archeology Building  
Whitman College campus  
unbuilt  
Forestry-Irrigation and Biology-  
Sanitation Building  
Whitman College campus  
unbuilt  
Green Cottage, alterations  
7 College Ave. (Penrose Ave.)  
razed  
Hall in Memory of the Pioneers  
Whitman College campus  
unbuilt  
Library  
Whitman College campus  
unbuilt  
Lyman House  
Stanton St.  
built and survives  
Men's Dormitories  
Whitman College campus  
unbuilt  
Men's Gymnasium  
Whitman College campus  
unbuilt  
Mining and Geology Building  
Whitman College campus  
unbuilt  
Physics and Chemistry Building  
Whitman College campus  
unbuilt  
Power Plant, Laboratories, and Shops  
College St. (Penrose Ave.)  
unbuilt

Prentiss Hall  
Whitman College campus near  
Linden Ln.  
built and survives  
Prentiss Hall (Seminary Bldg.),  
alterations  
Whitman College campus  
razed  
Refectory  
Whitman College campus  
unbuilt  
Whitman College Campus  
built portion survives  
Women's Gymnasium  
Whitman College campus  
unbuilt  
YMCA, Whitman College  
Whitman College campus  
unbuilt  
YWCA, Whitman College  
Whitman College campus  
unbuilt  
Women's Club House  
unknown  
unbuilt

## Wisconsin

### Milwaukee

Milwaukee County Courthouse,  
competition  
unknown  
unbuilt

## Australia

### Canberra

Australian Parliament House,  
competition  
unknown  
unbuilt

## Dominican Republic

### Santo Domingo

Christopher Columbus Memorial  
Lighthouse, competition  
unbuilt

## Egypt

### Cairo

Qasr El 'Aini Hospital and School,  
competition  
Avenu de Rodah  
unbuilt

# Checklist of the Exhibition

compiled by  
Lawrence Fong

Alex Blendl  
Oregon City, Oregon  
Photograph of Neah-Kah-Nie  
Tavern and Inn, near Manzanita

Judy Hunter  
Martinez, California  
Home movies by Ellis F. Lawrence

Amos Lawrence  
Lexington, Kentucky  
Drawings from European travels  
Ellis F. Lawrence sketchbooks

Denison Lawrence  
Medford, Oregon  
Ellis F. Lawrence sketchbooks

Mrs. H. Abbott Lawrence  
Portland, Oregon  
Photograph of Ellis F. Lawrence

N. S. Penrose, Jr., and Dorothy A.  
Penrose  
Seattle, Washington  
Rendering of Stephen Penrose House

Jean Reed Prentiss  
Manzanita, Oregon  
Photograph of Neah-Kah-Nie  
Tavern and Inn, near Manzanita

Binford & Mort Publishers  
Portland, Oregon  
Photograph of Henry McCall House

Crook County Historical Society  
Prineville, Oregon  
Photograph of Henry McCall House

Lane County Historical Museum  
Eugene, Oregon  
Photographs of:  
Masonic Temple, Eugene  
Leaburg Power House  
Power House and University Depot,  
University of Oregon

Massachusetts Institute of  
Technology Museum  
Cambridge, Massachusetts  
Drawings of Veterans' Home for  
1902 Thesis

Oregon Historical Society  
Portland, Oregon  
Photograph of Bandstand and Rose  
Garden, Peninsula Park, aerial  
view

Penrose Memorial Library  
Whitman College  
Walla Walla, Washington  
Drawing of proposed Auditorium,  
Civil and Mechanical  
Engineering, and Fine Arts,  
Architecture, and Archeology  
Buildings  
Renderings of:  
Campus design  
Conservatory of Music

Tillamook County Museum  
Tillamook, Oregon  
Photograph of Tillamook County  
Courthouse

Knight Library  
University of Oregon  
Eugene, Oregon  
Model of Campus Design, University  
of Oregon, 1923

School of Architecture and Allied  
Arts  
University of Oregon  
Eugene, Oregon  
Wrought iron grill from entry to  
former library

School of Architecture and Allied  
Arts Library  
University of Oregon  
Eugene, Oregon  
Photograph of rendering of  
University of Oregon School of  
Medicine  
Student drawings by Ellis F.  
Lawrence of:  
Floor plan for unidentified building  
Residence  
Unidentified building elevation  
Unidentified temple facade

University of Oregon Archives  
Eugene, Oregon  
Carved wood panel "Apollo"  
Floor plan of the University of  
Oregon Main Library (Knight  
Library)  
Photographs of:  
Alpha Phi Sorority  
Arts Wing, School of Architecture  
and Allied Arts  
Commerce Hall (Gilbert Hall)  
Men's Dormitory (Straub Hall)  
McArthur Court  
Museum of Art  
Music Building (Beall Concert Hall)  
Susan Campbell Hall and Hendricks  
Hall  
University of Oregon campus, aerial  
view  
University of Oregon 1932 Campus  
Design  
University of Oregon Main Library  
(Knight Library)  
University population in front of  
Hendricks, Gerlinger, and Susan  
Campbell Halls  
Woman's Memorial Building  
(Gerlinger Hall)  
Photographs from the School of  
Architecture and Allied Arts  
Scrapbooks of:  
Clay models for "Heat" and "Power"  
bas-relief panels for Power House  
and University Depot  
Lawrence with his staff and students,  
1919-1920  
School of Architecture and Allied  
Arts, art works  
Print of University of Oregon 1932  
Campus Design  
Rendering of Woman's Memorial  
Building (Gerlinger Hall)  
Renderings of 1914 Campus Design:  
"Development of Civic Center"  
"Bird's Eye View"  
"Tentative Group Plan"  
"University Center"

University of Oregon Physical Plant  
Eugene, Oregon  
Drawings of:  
Education Building, 1916  
Hendricks Hall

Special Collections

Knight Library

Eugene, Oregon

Manuscript of *The City of Good Will*

Preliminary sketch of "Main Unit,"

School of Medicine campus

Renderings of:

"East End, Prince Lucien Campbell

Memorial Courtyard, Museum of

Fine Arts"

"First Unit," Museum of Art

Museum of Art entrance

Museum of Art wall elevation

Music Building (Beall Concert Hall)

School of Commerce

University of Oregon School of

Medicine campus

Angelus Collection

Special Collections

Knight Library

Eugene, Oregon

Photographs of:

Albina Branch Library

Bandstand and Rose Garden,

Peninsula Park

Masonic Temple, Salem

Mount Scott Park Cemetery,

Superintendent's Residence and  
Office

Washington High School

Gymnasium

Westminster Presbyterian Church

Ellis F. Lawrence Collection

Special Collections

Knight Library

Eugene, Oregon

Photographs of:

Albina Branch Library

Belle Court Apartments

Columbia Park Shelter and Comfort  
Station

Conservatory of Music, Whitman  
College

Elsinore Theater, Salem

Hall House, Sherman

Holman Fuel Company Building

Hope Abbey Mausoleum

Keating House, John A.

Ladd House, Charles T.

Ladd House, William M.

Lawrence House, Ellis F.

Livesly House, T. A.

Malarkey House, James

Masonic Temple, Salem

McCormick Lumber Company office  
building

McDougall House, Alex D.

McDougall House, Natt

Murphy House, Paul C.

Museum of Art, Model for Proposed

Statuary Group for

Odell High School

Presbyterian Church, McCormick

Sprouse-Reitz Company storefront

Strong House, Mrs. Curtis

Tuberculosis Hospital

University of Oregon School of

Medicine campus, aerial view

Wheeler House, J. E., McCormick

Wheeler House, J. E., Portland

Wilson House, Sinclair

Prints of renderings of:

Carson Hall

Classroom-Laboratory Building

Laurelhurst Block 80

Livesly House, T. A.

Memorial Continental Hall

Memorial Place, University of

Oregon

Women's Quadrangle, University of

Oregon

Sketches of:

Carson Hall

Proposed Classroom-Laboratory

Building

Photograph Collection

Special Collections

Knight Library

Eugene, Oregon

Photograph of Neah-Kah-Nie

Tavern and Inn lobby, near

Manzanita

Work Projects Administration

Photograph Collection

Special Collections

Knight Library

Eugene, Oregon

Photograph of "Forestry in Oregon,"

fresco mural by Philip Halley

Johnson

Items from published sources

*Architectural Record*; November 1918;

floor plans of Paul C. Murphy

House, Portland, 1916

*Architectural Record*; October 1919;

floor plans of Sherman Hall

House, Milwaukie, 1916

*Architectural Record*; October 1922;

floor plans of William M. Ladd

House, Portland, 1919

*Oregana*; 1939; photograph of Ellis F.  
Lawrence

*Oregonian*; March 12, 1933;

rendering of proposed Civic

Building, Portland, 1933

*Pacific Coast Architect*; August

1911; photograph of Henry

Conner House, Portland, 1910

*Pacific Coast Architect*; September

1912; floor plans of Natt

McDougall House, Portland, 1911

*American Architect*; August 5, 1914;

floor plan of Belle Court

Apartments, Portland, 1913

*American Architect*; August 17, 1918;

interior photograph of

Westminster Presbyterian

Church, Portland, 1912

*American Architect*; May 27, 1914;

floor plans of Conservatory of

Music, Whitman College, 1910

*Architect and Engineer*; November

1936; entry for Oregon State

Capitol competition, Salem, 1936

Items prepared by students of the  
School of Architecture and Allied  
Arts

University of Oregon

Eugene, Oregon

Campus plans:

Oregon Health Sciences University,  
1989

University of Oregon, 1913

University of Oregon, 1989

Drawing of Ore L. Price House

Floor plans:

Hendricks Hall

Lawrence House, Ellis F.

School of Architecture and Allied  
Arts

Strong House, Mrs. Curtis

Tillamook County Courthouse

Model of School of Architecture and  
Allied Arts

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