NPS Form 10-900-b
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United States Department of the Interior
National Park Service

National Register of Historic Places Multiple Property Documentation Form

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This form is for use in documenting multiple property groups relating to one or several historic contexts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. For additional space use continuation sheets (Form 10-900-a). Type all entries.

A. Name of Multiple Property Listing

Architecture of Ellis F. Lawrence Multiple Property Submission

B. Associated Historic Contexts

Buildings designed by Ellis F. Lawrence in the state of Oregon 1906-1946

C. Geographical Data

State of Oregon

N/A See continuation sheet

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards for Planning and Evaluation.

James M. Hamrick
Signature of certifying official

August 27, 1990
Date

Oregon State Historic Preservation Office
State or Federal agency and bureau

I, hereby, certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

for Antoinette J. Lee
Signature of the Keeper of the National Register

10/16/90
Date

E. Statement of Historic Contexts

Discuss each historic context listed in Section B.

Please see continuation sheet

[X] See continuation sheet

Section E. Statement of Historical Contexts

"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." (Lawrence, "The People of My City of Good Will," manuscript, c. 1943, Lawrence Collection.)

ELLIS F. LAWRENCE - BIOGRAPHY

The work of master architect and visionary Ellis Fuller Lawrence is the basis for this historical context. These buildings represent the body of work by an accomplished architect who was instrumental in the development of the architectural profession within the state of Oregon. As stated by Michael Shellenbarger in Harmony and Diversity: The Architecture and Teaching of Ellis F. Lawrence, "His accomplishments...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." (Shellenbarger 1989: 9)

Ellis F. Lawrence was born in Malden, Massachusetts on Nov. 13, 1879. He received both his Bachelor's and Master's Degrees in architecture from Massachusetts Institute of Technology, the first school of architecture in the United States. After graduating in 1902, Lawrence worked for three architectural firms: Codman and Despradelle, Andrews, Jacques, and Rantoul, Peabody and Stearns, and John Calvin Stevens. Of these, Lawrence was influenced primarily by Constant Desiree Despradelle, his former studio instructor and John Calvin Stevens.

In 1905, Lawrence traveled in England, France, and Italy for eight months. He met and married Alice Millett of Portland, Maine in England. He also spent five months in the Paris studio of Eugene A. Duquesne and became acquainted with American architects Raymond Hood and George Ford.

In 1906, Lawrence headed west where he intended to open an office in San Francisco. He stopped in Portland, Oregon along the way to visit his friend E. B. McNaughton, a former M.I.T. graduate and Portland architect. After his visit, and the disastrous earthquake and fire in San Francisco of the same year, Lawrence decided to remain in Portland. He joined E.B. McNaughton and engineer Henry Raymond in partnership in November 1906. Lawrence became their chief designer. ("Ellis Lawrence Building Survey" and Shellenbarger 1989)

In February of 1910 Lawrence left the firm and to work independently until 1913 when his friend and former M.I.T. classmate William G. Holford joined him in partnership. Ormond Bean and Fred Allyn joined the partnership in 1928. Bean left the firm in 1933 and both Allyn and Holford left in 1940. During World War II, Lawrence practiced independently and afterwards he formed a partnership with his son H. Abbott Lawrence. As stated in Harmony and Diversity, "Individual roles within the firm are not entirely clear today, but 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." (Shellenbarger 1989: 11)

Probably the first design Lawrence worked on upon arriving in Portland was his own house located in the Irvington neighborhood of Northeast Portland. The large Arts and Crafts style house was designed as a double house, to accommodate his sister and mother on one side and his own family on the other side. He lived there his entire life. In 1907, Lawrence purchased an apple ranch in Odell near Hood River. He and his wife and three sons spent many summers and weekends there. Lawrence also frequented the Oregon Coast and designed an inn at Neahkahnie, an early summer artists colony.

Ellis F. Lawrence was to become a prolific designer, civic activist and a visionary in city planning and education. Both his teaching and design work influenced the development of architecture within the State of Oregon. In 1914 Lawrence founded the University of Oregon School of Architecture and Allied Arts in Eugene, Oregon. He organized the school around teaching methods which rejected the traditional philosophy of the Beaux Arts school. He believed in the integration of all the arts and an informal, noncompetitive teaching environment; ideas which were regarded as progressive for the era. This teaching philosophy as developed by Lawrence remains the basis for education at the University of Oregon School of Architecture and Allied Arts.

Lawrence eventually became acquainted with many of Portland's most influential businessmen. He also knew many nationally known figures such as Frank Lloyd Wright, Bernard Maybeck and the Olmsted brothers. He even collaborated with the noted landscape architects and city planners, John and Frederick Olmsted, on the Peter Kerr residence in Portland. Lawrence served on juries for numerous national design competitions, such as the Victory Memorial in Honolulu, the Stock Exchange Building and Bank of Italy in San Francisco. ("Ellis Lawrence Building Survey" and Wells/Guthrie National Register Nomination)

In addition to establishing the University of Oregon School of Architecture and Allied Arts, Lawrence was instrumental in the development of several professional organizations. Lawrence's contribution to the development of the architectural field within the state of Oregon and the Northwest is well-defined in the publication; Harmony and Diversity: The Architecture and Teaching of Ellis F. Lawrence.

> The Portland Architectural Club was founded in May 1906, two months after Lawrence's arrival in Portland, with MacNaughton as its first president. Lawrence was soon active in its educational efforts, and 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 Beaux Arts Society. 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 C. Rosenberg, whom Lawrence later hired as the first instructor of architecture at the University of Oregon and who later became a famous artist. In 1910, Lawrence was elected president of the Portland Architectural Club."

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.' 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 as 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.

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.' He was chairman of the founding group which 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; and 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.

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 large downtown offices with meeting rooms, plan-check rooms, a library, and social spaces. In their offices today is a bronze bas relief of Lawrence, `Founder, Builders Exchange Cooperative.'

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.' 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." The Guild was praised by 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.

Lawrence has been called `The Father of City Planning in Oregon.' 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.' 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, 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

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 university architect. 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; and Lawrence justified this arrangement as necessary to protect the school of architecture from a seeming lack of confidence were the University to go elsewhere for the design of 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.

Lawrence was the founder of The School of Architecture and Allied Arts in 1914, and its head for nearly 32 years. Under Lawrence, the school rose to a national prominence which it still enjoys today. Allen Eaton, a Eugene artist/craftsman who said that he had never seen a school of architecture, first suggested the idea of the School to President P. L. 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.'

Some architecture course work had previously been offered at western colleges, including classes in rural architecture at Oregon Agricultural College, 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 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.' 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 attempted from the beginning to make it a `genuine experiment in art education.' 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 non-competitive design policies, and a break from the Beaux Arts system. 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.'

Lawrence integrated his academic program with the University's building program to a degree that he reported as unique among architecture schools.30 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 of construction and mechanical inspector were part-time faculty of the school, and classes in construction and working drawings paralleled the building program. Evening classes for the workmen who were actually constructing the buildings brought the students and workers together to discuss each other's work. The students even held `smoker' social events for these workers, with music, wrestling, beans, hot dogs, and cider. Students made twice-weekly inspections of the buildings under construction, and, together with the faculty, they produced works of art to ornament these buildings.

Encouraged by Allen Eaton and President Campbell, Lawrence decided to teach architecture in close collaboration with the teaching of the arts allied with it. This may seem merely to be a logical result of his training in the elaborately ornamented buildings of the Beaux Arts, but Lawrence said that this training too often made the architect indifferent to the arts, `as he . . . does not care for final results as he does for his presentation and paper design.' Significantly, of American architecture schools, only Carnegie Tech was organized around this combination, and `Oregon was the first to establish a positive program of collaboration.' Lawrence's early thinking about the scope of this art training included weaving, textiles, pottery, tile, terra cotta, modeling and carving, interior decoration, and landscape decoration. Once these were established, he wanted to add book-binding, leather working, needlework, jewelry, costume design, decorative design, illustration, painting, and commercial design. Eventually, most of these were established as the school expanded physically to surround a calm central courtyard of Lawrence's design.

The Beaux Arts Institute of Design controlled the highly competitive design programs at all American architectural schools until Oregon became the first in the nation to reject their programs. The eastern schools all followed Oregon's example more than a decade later. Architect/critic William Purcell described the revolt against the Beaux Arts with historic sweep, noting that the contributions of famous architects Viollet le Duc, Joseph Paxton, and Louis Sullivan were well known, `but what is not known are the details of the contribution that Ellis F. Lawrence made.' Because the school's abandonment of the Beaux Arts system and of competition in design coincided with the arrival in the Fall of 1922 of Professor W. R. B. Willcox, it is often assumed that Willcox was more responsible for this development than was Lawrence. The arrival of Willcox, whose views on education Lawrence knew well, is better interpreted as a deliberate move by Lawrence to implement the intended evolution of his School.

Lawrence's initial conformance with the Beaux Arts system was part of his plan to start `along pretty safe lines' to avoid antagonizing the eastern schools and

influential Portland architects, such as A. E. Doyle, who believed that Beaux Arts training was `fundamentally right.' The Architectural League of the Pacific Coast had also passed a resolution in 1913 affirming their support for the Beaux Arts system. Lawrence worried that if his men were `given the wrong start, they become the outcasts so many of us are.' In 1916, he wrote that `the Beaux Arts Society . . . is full of faults [but] it will probably ultimately be the best medium through which to work,' adding in 1918 that the Beaux Arts system was being followed `on the grounds that it offers our best contact point with the East.' His attitudes were evolving: `At first I felt competition was the very essence of success but . . . are we justified to make a sudden change in methods? I hope to go gradually at our organization. . . . That does not mean however that I am altogether a radical against the Beaux Arts Institute of Design. I [would] rather correct its system, than to destroy it.'

Eventually however he merely ignored it. His move away from the Beaux Arts System accelerated after the School achieved some security by its acceptance to membership in the Association of Collegiate Schools of Architecture in April 1919. The 1919-20 University Catalog noted for the first time that the time spent on Beaux Arts programs was much less than called for by the Beaux Arts Society, and, in an April 1920 article, Lawrence wrote that `the usual academic problems . . . have been largely supplanted by practical problems given under much the same conditions as exist in general architectural practice . . . [including] specific conditions of site.' This was clearly un-Beaux Arts, and the stage was set for Willcox, who soon joined Lawrence in severing the final ties to the Beaux Arts.

Purcell, who knew both Lawrence and Willcox well, credited Lawrence with the rejection of the Beaux Arts programs `with an assist by Prof. Walter Willcox.' In a related move for which the school became well known, Lawrence credited Professor Avard Fairbanks, not Willcox, as `the dominant factor in doing away with competition in design.'

Purcell believed that Oregon's remoteness from the East was the principal reason for Lawrence and Willcox's success, but he still considered their action to be courageous, stating that the ruthless leaders of the architectural profession at that time did not hesitate to destroy anyone who opposed them.

....He developed a close paternal relationship with his students, especially in the early years before Willcox largely assumed this role. Lawrence taught design, architectural history, and professional practice matters. His approach to the teaching of architecture grew largely from his emphasis upon social concerns. He wrote that `architecture is after all social service . . . [and,] to be alive, it must be of the present.' From this central emphasis grew the School's specific emphases upon local conditions, construction, craftsmanship, and the rejection of the academic formalism of the Beaux Arts. This modern approach appealed to a famous visitor to the School in 1918, Victor Horta, the Belgian Art Nouveau architect. Lawrence

> wrote that `he is a modernist and our ideals seem to appeal to him, for he showed plainly that he would like to associate himself with us during his [World War I] exile.' (Shellenbarger 1989:12-17)

Lawrence was more interested in his teachings, philosophies, and his responsibilities to humanity than he was in financial gain and in spite of his many commissions and wealthy clients, he did not have much personal wealth. As his former partner E.B. MacNaughton once said, "while so many of us were making money, Lawrence was making men." (Mable Holmes Parson, "One of Oregon's Great Men," radio script, c. 1946, Lawrence Collection)

Of himself Lawrence said, "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." (Lawrence to Willcox, 17 March 1916, Willcox Collection)

Shortly before before his death, Lawrence wrote, "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?" (Lawrence to Willcox, 19 July 1945, Willcox Collection)

Lawrence died suddenly of heart failure on February 27, 1946. He was 66 years old. In memory of him Allen Eaton wrote, "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." (William Emerson, "Ellis F Lawrence, F.A.I.A. 1879-1946," Journal of the AIA 6 (July 1946): 24)

ELLIS F. LAWRENCE - DESIGNS

Ellis Lawrence designed over 500 buildings and unbuilt projects, including about 200 houses. Approximately 260 buildings survive in Washington and Oregon, including about 120 houses. Non-residential designs include; churches and associated buildings, commercial and industrial buildings, funerary structures, multi-family residential buildings, park buildings and structures, private clubs and fraternal buildings, public buildings, and university buildings. Many residential and non-residential designs were featured in national publications.

Much of Lawrence's work is not easily recognizeable. He did not have a particular style or trait. Instead he designed in a variety of types and styles according to what suited the building's purpose and the client's wishes. The strength of his work was in

"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." (Shellenbarger. 1989: 43)

Typical of many of his buildings is the unexpected juxtaposition of different styles and shapes, mixing traditional details with modern, and formal exteriors with informal exteriors or vice versa. When he was asked to identify the style of the University of Oregon's Chapman Hall, Lawrence's response was "it just ain't pure enough to be branded." (Lawrence to Dr. Will Norris, 1 September 1939, University of Oregon Archives)

As was the trend of the times, Lawrence designed buildings in many different styles. His era was that of the eclectic architect, in which historical references were important, but not so much as to lose sight of function. No matter what the style on the exterior, Lawrence's designs were always comfortable and functional on the interior. Lawrence particularly enjoyed designing houses. 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."(Shellenbarger. 1989: Chapter 2 by Kimberly Lakin: 41-42. Lawrence, "John Calvin Stevens," Architecture 1(July 1932):2)

F. Associated Property Types

I. Name of Property Type Buildings designed by Ellis F. Lawrence in the state of Oregon 1906-1946

II. Description

See continuation sheets

III. Significance

See continuation sheets

IV. Registration Requirements

See continuation sheets

[X] See continuation sheet

[X] See continuation sheet for additional property types

G. Summary of Identification and Evaluation Methods

Discuss the methods used in developing the multiple property listing.

See continuation sheets

[X] See continuation sheet

H. Major Bibliographical References

See continuation sheets

[X] See continuation sheet

Primary location of additional documentation:

- [ ] State historic preservation office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [X] Other

Specify repository: Kimberly Lakin, 2026 NE 52nd, Portland OR 97213

I. Form Prepared By

name/title Kimberly Demuth, Kimberly Lakin, Patricia Sackett

organization Demuth/Lakin Joint Venture date March 14, 1990

street & number 1314 NW Irving, Suite 510 telephone (503) 224-0043

city or town Portland state Oregon zip code 97209

Section F. Associated Property Types

Churches and associated buildings

Description:

The majority of Lawrence designed churches and associated buildings are in the Gothic style and date from the beginning of his career through the late 1930s. Common features of these buildings are diamond pane leaded glass windows, and simple yet elegant interior finishes with open beam vaulted ceilings. Exterior finishes are stucco, wood, or masonry. These churches, located throughout the state of Oregon, are small intimate buildings. Many are in smaller Oregon towns in both the eastern and western portions of the state. Most churches and their associated buildings are Episcopal.

Significance:

These buildings are architecturally significant under criterion C for embodying characteristic features of Lawrence's work in this building type. A small portion of these properties are historically significant under criterion A for association with historical events.

Registration Requirements:

To meet registration requirements, buildings of this property type should be ranked and evaluated for their architectural integrity, distinction and associative value according to the evaluation process developed in the Ellis Lawrence Building Inventory. The evaluation process is described in Section G.

Section F. Associated Property Types

Commercial and Industrial buildings

Description:
Lawrence designed a small number of commercial and industrial building types. They span his career from 1906 to 1946. This type includes original building functions such as offices, theatres, auto warehouses, industrial laundry facilities, power houses and other related functions. Most of these buildings are in the 20th century Commercial style except for the Holman Fuel Company and the Leaburg Power House which are designed in the Art Deco style. Typical features of this type include masonry or stucco exterior finishes, flat roofs, two to four stories in height.

Significance:

These buildings are architecturally significant under criterion C for embodying characteristic features of Lawrence's work in this building type. A small portion of these properties are potentially significant under criterion A for association with historical events; and criterion B for association with important persons.

Registration Requirements:

To meet registration requirements, buildings of this property type should be ranked and evaluated for their architectural integrity, distinction and associative value according to the evaluation process developed in the Ellis Lawrence Building Inventory. The evaluation process is described in Section G.

Section F. Associated Property Types

Funerary Structures

Description:
Buildings of this type are usually mausoleums, temples, memorials and monuments. Under contract with the Portland Mausoleum Company, Lawrence designed several mausoleums throughout his career. Located throughout the state, these buildings are designed in a variety of historic period styles such as Egyptian, Gothic, and Classical Greek/Roman. Characteristic features of this type include, single story buildings, masonry exterior finishes, flat roofs, and interior details such as cast bronze gates, and marble slabs and floors.

Significance:

These buildings are architecturally significant under criterion C for embodying characteristic features of Lawrence's work in this building type. A small portion of these properties are potentially significant under criterion A for association with historical events; and criterion B for association with important persons.

Registration Requirements:

To meet registration requirements, buildings of this property type should be ranked and evaluated for their architectural integrity, distinction and associative value according to the evaluation process developed in the Ellis Lawrence Building Inventory. The evaluation process is desribed in Section G.

Section F. Associated Property Types

Multi-family Residential Buildings

Description:

There are only four apartment buildings designed by Lawrence; the Alexandra Court Hotel (used primarily as a residential dwelling), Belle Court Apartments (currently listed on the National Register), Cumberland Apartments, Hoffman Apartments. All but the Hoffman Apartments were constructed during Lawrence's early period. The stucco covered Hoffman Apartments were designed in the Mediterranean style. The Jacobethan style was utilized by Lawrence for the other three buildings. These three red brick buildings are from two to seven stories in height and vary in plan type.

Significance:

These buildings and structures are architecturally significant under criterion C for embodying characteristic features of Lawrence's work in this building type. A small portion of these properties are potentially significant under criterion A for association with historical events; and criterion B for association with important persons.

Registration requirements:

To meet registration requirements, buildings of this property type should be ranked and evaluated for their architectural integrity, distinction and associative value according to the evaluation process developed in the Ellis Lawrence Building Inventory. The evaluation process is described in Section G.

Section F. Associated Property Types

Park buildings and structures

Description:

Lawrence was commissioned by the Portland Parks Department to design numerous park buildings which span his career. There are no other known park buildings designed by Lawrence elsewhere in the state. A set of gates was designed by Lawrence for the Garthwick neighborhood located in Milwaukie, Oregon. Building functions include recreation buildings, band stands, bath houses, comfort stations, and gates. These buildings and structures were designed in a variety styles including; American Renaissance, Arts and Crafts, Classical Greek/Roman, Colonial, and National Park style.

Significance:

These buildings and structures are architecturally significant under criterion C for embodying characteristic features of Lawrence's work in this building type. A small portion of these properties are potentially significant under criterion A for association with historical events; and criterion B for association with important persons.

Registration Requirements:

To meet registration requirements, buildings of this property type should be ranked and evaluated for their architectural integrity, distinction and associative value according to the evaluation process developed in the Ellis Lawrence Building Inventory. The evaluation process is described in Section G.

Section F. Associated Property Types

Private clubs and fraternal buildings

Description:

Only three buildings of this type are extant. The Irvington Tennis Club and the Sellwood YMCA of Portland and the Masonic Temple in Salem. Although all are priviate clubs, the buildings are very different in both function and style. The Masonic Temple, designed in 1911 is in the Medterranean Style and the Irvington Tennis Club and Sellwood YMCA are two of four extant buildings designed by Ellis Lawrence in the Craftsman Style.

Significance:

These buildings are architecturally significant under criterion C for embodying characteristic features of Lawrence's work in this building type. A small portion of these properties are potentially significant under criterion A for association with historical events; and criterion B for association with important persons.

Registration Requirements:

To meet registration requirements, buildings of this property type should be ranked and evaluated for their architectural integrity, distinction and associative value according to the evaluation process developed in the Ellis Lawrence Building Inventory. The evaluation process is described in Section G.

Section F. Associated Property Types

Public buildings

Description:

The public buildings include schools, comfort stations, libraries, and courthouses. These building types were designed throughout the span of Lawrences career, and include Arts and Crafts, Colonial, Half Modern and a variety of Historic Period Styles. These buildings are architecturally significant under criterion C for embodying characteristic features of Lawrence's work in this building type. A small portion of these properties are potentially significant under criterion A for association with historical events; and criterion B for association with important persons.

To meet registration requirements, buildings of this property type should be ranked and evaluated for their architectural integrity, distinction and associative value according to the evaluation process developed in the Ellis Lawrence Building Inventory. The evaluation process is described in Section G.

Section F. Associated Property Types

Residences

Description:

Lawrence designed residences in a variety of styles including; Arts and Crafts, Colonial Revival, Craftsman, and the Historic Period styles. A wide variety of building materials were utilized. Typical features of this property type include; complex roof forms (most often gables and hipped gables), wood shingle, stucco, and/or brick exterior surfaces, and concrete foundations. Windows are usually multi-pane double-hung or casements. Interiors exhibit close attention to detail in the specially designed light fixtures, wainscoting, fireplace surrounds, stairwells, and built-in seating and cabinetry. Many of these residences are situated on steep lots with the houseplan maximizing the view.

Lawrence's residential designs can be broken into three periods; early, middle, and late. Houses which date prior to 1912 were designed with differing plan types and are in the Arts and Crafts, Craftsman and Colonial Revival styles. After 1912, Lawrence developed a plan which he used frequently with minor deviations. He worked primarily in the Historic Period Styles, although a few late Arts and Crafts style houses were designed after 1912. After 1930, the plan is generally the same, but the stylistic references are more restrained and modern.

In addition to designing houses for individual clients, Lawrence was under contract with the executors of the Ladd Estate Company, which developed several subdivisions in Portland. Lawrence and his firm were contracted to design the layout for a block of the Laurelhurst subdivision in Portland, and they also built houses in the Ladd Estate-owned subdivisions of Westover Terraces, Eastmoreland, and Oswego (later called Lake Oswego). Several of these "spec" houses are still extant.

Significance:

These buildings are architecturally significant under criterion C for embodying characteristic features of Lawrence's work in this building type. A small portion of these properties are potentially significant under criterion A for association with historical events; and criterion B for association with important persons.

Registration Requirements:

To meet registration requirements, buildings of this property type should be ranked and evaluated for their architectural integrity, distinction and associative value according to the evaluation process developed in the Ellis Lawrence Building Inventory. The evaluation process is described in Section G.

Section F. Associated Property Types

University buildings

Description:

University buildings types include; fraternities and sororities, art and architectural studios, classrooms, gymnasiums, hospitals, clinics, libraries, auditoriums, grandstands, dormitories, museums, power houses, university high school, swimming pools, and housing. University building styles include American Renaissance, numerous Historic Period styles, and Half Modern. These buildings date from 1914 through 1946. Lawrence designed university buildings for campuses in Eugene, Portland, and Corvallis, Oregon.

Significance:

These buildings are architecturally significant under criterion C for embodying characteristic features of Lawrence's work in this building type. A small portion of these properties are potentially significant under criterion A for association with historical events; and criterion B for association with important persons.

Registration Requirements:

To meet registration requirements, buildings of this property type should be ranked and evaluated for their architectural integrity, distinction and associative value according to the evaluation process developed in the Ellis Lawrence Building Inventory. The evaluation process is described in Section G.

G. Summary of Identification and Evaluation Methods

a. The data for this study originated from the "Ellis Lawrence Building Survey". The 1989 survey was based on a "job index" that listed job number and client name. This was not a complete list of projects, as it appeared to have been compiled after Lawrence's death. Many of Lawrence's projects were not listed and few projects from the MacNaughton, Raymond and Lawrence firm were listed. To supplement this list, other resources were consulted. Two major publications were searched for references to clients and buildings. These were the Pacific Builder and Engineer and the Daily Journal of Commerce. City directories were also consulted for Portland area listings. The Special Collections at the University of Oregon Library and the UO Archives were consulted for Lawrence Collection photographs and drawings. Sources consulted included: Multnomah County Tax Assessor records, Portland Building Permits, Portland Historic Resource Inventory, Oregon Historic Photo Collection, and the Oregon Biographical Index. The Portland properties were researched in the Sanborn Fire Insurance Company Maps.

A fifty five page instruction manual was developed to guide University of Oregon students working on the survey project. Project coordinators were Michael Shellenbarger and Kimberly Lakin. Survey forms for on-site analysis of buildings were developed especially for this project. They were, however in compliance with the State Historic Preservation Office. Each building identified through the research process as being designed by Ellis Lawrence or his associated partners was checked in the field. Buildings no longer extant were recorded as such on special survey forms. The extant buildings were recorded and further researched.

Once all the field work and research on every building was been completed, a very intensive evaluation process took place. The evaluation form, developed especially for the survey was the basis for the development of the registration requirements for the Multiple Property submssion. Each building was ranked according to its integrity, distinction, and associative value. The buildings which scored 41 points or more were determined eligible for inclusion in the National Register of Historic Places.

b. The historic context for this Multiple Property Nomination is the architecture of Ellis F. Lawrence. The project includes all the property types that he designed between 1906 and 1946 within the state of Oregon.

c. The property types were organized by function, because of the large body of extant architectural structures designed by Ellis Lawrence. Styles are discussed as subcategories of each of the property types.

d. The evaluation of buildings within the "Ellis Lawrence Building Survey" had a section specifically addressed integrity. Integrity of the exterior, interior, site and setting were evaluated. (See the Evaluation Form.) This process was the basis for establishing the requirements of integrity for the Multiple Property Nomination.

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