GAIETY HOLLOW | Cultural Landscape Report | 2012

Site History | Existing Conditions | Analysis & Evaluation

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Gaiety Hollow | Cultural Landscape Report

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The Lord & Schryver Conservancy is dedicated to preserving and interpreting the legacy of Elizabeth Lord and Edith Schryver to promote a greater understanding of their contribution to Northwest landscape architecture through publications, garden preservation and educational programs. The Conservancy is a community-based non-profit organization which is affiliated with the Garden Conservancy, and a partner with the Oregon Cultural Trust.

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EXECUTIVE SUMMARY

The home and garden of an artist, especially a landscape architect, provides a rare glimpse into an artist's palette and design aesthetic. Few of these examples remain, but those that do are treasures for the current generation. Gaiety Hollow, furnishes one of these such examples and is the truest manifestation of Lord and Schryver's landscape architecture principles since it was untainted by an external client's desires and today is so well preserved.

Elizabeth Lord and Edith Schryver lived at Gaiety Hollow from 1932 until their deaths in 1976 and 1984, respectively. They designed the landscape and worked closely with the architect, Clarence Smith, to design a home and office that blended seamlessly with their property and landscape design. Though some changes have been made over time, the landscape remains incredibly reflective of their original design.

Gaiety Hollow is a landscape steeped in European and East Coast traditions especially prevalent during the early 20th century, but doused with a distinctive Pacific Northwest flair. Its roots in English and Spanish Colonial Revival garden styles are complemented by a border planting style that was espoused by both Gertrude Jekyll and Ellen Shipman. It closely reflects the garden design principles Lord and Schryver wrote about in a series of articles published in 1932 editions of *The Sunday Oregonian*.

Unfortunately due to the absence of major portions of Lord and Schryver's professional papers, this personal expression of their design intent is left to be interpreted through the lens of a selection of professional writings, photographs and design notebooks. Fortunately they were more prolific than most in writing and talking about landscape architecture, but little evidence exists which illuminates their direct intentions for Gaiety Hollow.

Landscape architects and garden lovers alike can benefit from this residential landscape design gem.

SCOPE OF WORK

The Cultural Landscape Report for Gaiety Hollow focuses on the site history and existing conditions, and provides an analysis and evaluation, of the landscape historically associated with the home and professional office of landscape architects Elizabeth Lord and Edith Schryver. This privately owned property is located on Mission Street in Salem, Oregon. Since the property is privately owned the address cannot be made available publicly.

A Cultural Landscape Report typically consists of three volumes. Volume One includes a site history and documents the existing conditions, Volume Two focuses on the analysis and evaluation of the landscape characteristics and features, and Volume Three includes a Treatment Plan, which outlines possible preservation strategies for the future. This CLR includes Volumes One and Two in one document. Since Gaiety Hollow is privately owned, there are no immediate plans to initiate Volume Three.

Site History

This site history describes, to the greatest degree possible, the evolution of the landscape during its historic period (1932-1984) and the design principles of Lord and Schryver that it exemplifies. The site history relies on documentary information from a variety of primary and secondary sources including, but not limited to: historic plans, photographs, correspondence, and first person narrative accounts, with the express purpose of developing an understanding of Gaiety Hollow's design evolution. An appropriate amount of social and architectural history is provided for context.

Existing Conditions

The site history is complemented by documentation of the site's existing landscape characteristics and features. Narrative and graphic support materials work together throughout the site history and existing conditions sections to illustrate the development, physical character, attributes, features and materials that contribute to this significant property, both during its historic period and today. These sections are further illustrated by two plans – one that depicts the site at the end of the historic period and another that documents this landscape today.

Analysis and Evaluation

The analysis and evaluation section relies heavily on the preceding site history and existing conditions documentation to provide an evaluation of the landscape's extant characteristics and features. This evaluation reviews both the historic condition and existing condition of each landscape characteristic and feature and determines if it dates to the historic period and therefore contributes to the landscape's historic character.

METHODOLOGY

The methodology for completing this CLR is based on the National Park Service's *A Guide to Cultural Landscape Reports: Content, Process, and Techniques,* which provides detailed guidance for the development of a CLR grounded in research, inventory, documentation, analysis and evaluation. CLRs are completed to meet standards set by *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*. They are prepared to address the varied and unique needs of cultural landscapes. For example, CLRs are often prepared to assemble a solid base of information that is necessary to understand the resources, establish which ones date to the historic period, and determine how best to preserve them in the future. In some cases, CLRs are prepared to minimize the loss of significant landscape characteristics and features, especially in cases when management practices and impending changes are in flux. As is the case with Gaiety Hollow, they are often completed to provide information about a property that is not accessible to the general public. This CLR will address these issues and more with the main goal to preserve the cultural landscape.

Research for this report involved a *thorough* level of investigation, as defined by the *National Park Service Cultural Resource Management Guidelines*, relying on previous efforts completed by the Lord and Schryver Conservancy and various scholars, all of whom are noted in the bibliography. These efforts accumulated a base of information from which this project was launched. Based on the extent, accessibility, and evaluated relevance of the available source material, additional research was conducted in an attempt to close information gaps and discover new information about the development of the landscape.

As is often the case, landscape architects rarely keep records or document the work they complete on their own homes and gardens. This is especially true for Gaiety Hollow. The scarcity of records is compounded by the fact that most of their personal records and correspondence were not archived, but discarded at the request of their heirs. Due to this, major efforts were made on the part of the CLR research team to follow leads and uncover information that was not previously known. These efforts bore some fruit, but not as much as had been anticipated.

As part of this collaborative effort, and with the intention of incorporating the collective knowledge of the Lord & Schryver Conservancy, targeted additional research was completed by members of the Conservancy board with guidance and assistance from MIG. Research efforts focused on the records archived at the University of Oregon and on interviews with the property's current owners. This was supplemented by primary source material that had once been the property of Edith Schryver, including a small selection of photo albums and design notebooks, none of which is currently available publicly. These materials, including a photographic record of a European excursion in the

1920s, were made available some years ago to one of the researchers by a close personal friend of Edith Schryver. Since then these materials have been in a private collection and are only now being made available for the purposes of this CLR. Additional sources were pursued, but little to no pertinent information was uncovered.

Concurrently, the CLR project team documented the existing conditions of Gaiety Hollow. The CLR project team used a 2008 site plan of the landscape that was completed by a University of Oregon landscape architecture student as a starting point, and then updated it based on two site visits. The first site visit was brief and primarily focused on taking photographs of select garden features. The second visit was more thorough, allowing the team to note changes on the existing site plan and comprehensively photograph multiple landscape characteristics and features. With the assistance of the Lord and Schryver Conservancy, the team took contemporary photographs based on views depicted in photographs taken during the historic period. This allows for a more direct comparison of various areas of the landscape, and the ability to note changes in the landscape from the historic period to the present day.

Gaiety Hollow, which functioned as Lord and Schryver's 'living test laboratory' between the years of 1932-1984, was where the partnership's design principles were tested through successive experimentation with planting arrangements, hardscape materials, ornamentation, water features and other elements used extensively in their residential-focused practice. While information of the Lord and Schryver business partnership and approach to landscape design is well understood by researchers, less documentation exists detailing the physical evolution of the Mission Street property owned by Elizabeth Lord. For this reason, the site history has been modified to account for the missing details pertaining to the site's cultural landscape characteristics and features.

Typically, a site history provides a chronological view into the history of a landscape, detailing when buildings and circulation features were built, when trees were planted, and what changes occurred to these and other features over time. The content would then be organized by landscape characteristic, such as those outlined in the *Guide to Cultural Landscape Reports*, including spatial organization, circulation, vegetation, buildings and structures, views and vistas, small scale features and others.[1]

Without sufficient documentary evidence outlining those changes, this site history will merge the methodology of the *Guide to Cultural Landscape Reports* with the design principles Lord and Schryver detailed in one of their 1932 articles written for *The Oregonian*. In essence, the CLR describes the elements of the landscape during the historic period using Lord and Schryver's design principles as a basis for that description and discussion. This allows the CLR to delve into the defining characteristics of the garden without detailing the exact chronology of their development. The chart below shows how their design principles are incorporated into the established cultural landscape characteristics.

1 There are a total of thirteen possible landscape characteristics. Each CLR includes only those that are germane to the landscape under study.

A Guide to Cultural Landscape Reports: Contents, Process, and Techniques Cultural Landscape Characteristics	Lord & Schryver's Design Principles (summarized) *These design principles apply to more than one landscape characteristic.
Spatial Organization	Ensure proper placing of the house on the lot*; Divide landscape into areas or garden rooms; Organize gardens around an axis or view line*; Create enclosure with fences and hedges
Circulation	Create relationships and circulation between garden areas, so that you can go easily from one to another
Vegetation	Plant the proper plant in the proper place
Buildings and Structures	Ensure proper placing of the house on the lot*
Views and Vistas	Organize gardens around an axis or view line*
Small-Scale Features	Add elements of interest including seats, bird baths, pools, etc.

BEGINNINGS

On 1 January 1929, Elizabeth Lord and Edith Schryver formed what is believed to be the first woman-owned landscape architecture practice on the West Coast in Salem, Oregon.[2] The stock market crash of September 1929 was still months away; despite that setback their firm enjoyed ample success for forty years. Based primarily out of Gaiety Hollow, their Mission Street home and gardens played a critical role in the partnership and practice of Lord and Schryver. Their early years, however, began differently. Born on opposite sides of the United States, they met just two years earlier in 1927, the same year Charles Lindbergh took his first solo flight across the Atlantic, on a trip to Europe organized by the Lowthorpe School, their alma mater and one of only a few schools for women interested in pursuing work in landscape architecture.

elizabeth lord

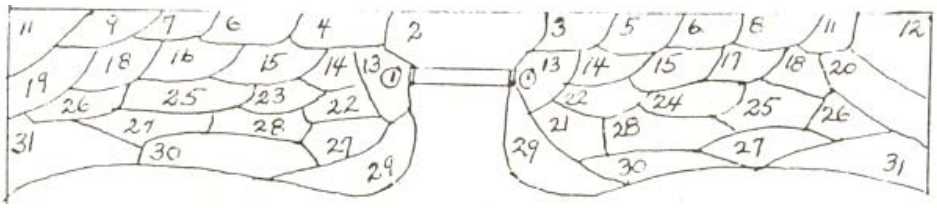
Elizabeth Lord began her landscape architecture design work in Oregon in the late 1920s. As the daughter of a foreign diplomat and the ninth Governor of Oregon, William Paine Lord, Elizabeth Lord was a well-traveled woman at a young age. Her affinity for garden design and plant knowledge, which flourished under the influence of her mother, Juliet Lord, started at their home, which was situated on a generous ¼ block parcel[3] in Salem, Oregon. By the early 1920s, Elizabeth was actively tending her mother's garden and won second prize in a statewide contest for an herbaceous border design. In fact, one of Lord's main design principles – planting for continuous seasonal interest - which formed a thread throughout her work and for the length of her career can be traced back to this award-winning border design.

For her winning border design Lord stated, "In planning this border I have

Above | Elizabeth Lord. (University of Oregon, Knight Library)

2 Birnbaum, Charles and Robin Karson, *Pioneers of American Landscape Design*, 228.

3 Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 1, 4.



Plant Key

(note: spelling is taken direct from source)

1 Each side of garden seat - Cryptemeria elegans
2 High bush cranberry
3 Spirea
4 Kerria
5 Forsythia
6 Buddelia
7 English laurel
8 Laurustinus
9 Ribes sanguien
10 Cytisus scoparius alba
11 Cornus nutali
12 Cornus florida rubra
13 Delphinium
14 Dahlias, pink & white
15 Hollyhocks
16 Anemone whirlwind
17 Anemone Queen Charlotte
18 Bocconia cordata
19 Cotoneaster pannoso
20 Cotoneaster franchetti
21 Irises celeste florantine, lohengrin & penelope
22 Dorinicum caucasicum
23 Shasta daisy
24 Gypsophila paniculata
25 Phlox athis & Elizabeth Campbell
26 Digitalis and late cosmos
27 Iris siberica
28
29 Jonquils, canterberry bells, late branching asters and edging plants of primulas
30 Peonies
31 Darwin tulips, Clara Butt variety, carpet plants of myosotis & fall blooming crego asters

tried to make it continuous in bloom and easy of arrangement. The No.s 29 and 31 may seem to be overloaded with flowers but the arrangement can easily be done if the jonquils are planted between the canterberry [sic] bells. As soon as my canterberry [sic] bells are through blooming I uproot them immediately and transplant fall annuals. The blue myosotis used as a carpet planting under tall tulips is very effective, the former blooming three weeks earlier than tulips, though still very pretty through bulb blooming season. It also makes one of the most satisfactory and delightful low growing perennials. As soon as the myosotis becomes seed out it goes. The roots are so fibrous that no nourishment is taken from the soil. Early in June the annuals can be planted. But do not think the myosotis has perished. After the first fall rains thousands of little plants have sprung up ready for next springs [sic] early bloom."

In May and June of 1924, photographs were taken of Juliette Lord's garden showing the bloom at two different months of the year, which Elizabeth sent to *House & Garden* magazine for publication.[4]

At the age of 39 Lord decided to pursue her passion for landscape architecture and enrolled at the Lowthorpe School of Landscape Architecture in Groton, Massachusetts in 1926[5]. Studies at Lowthorpe typically spanned three years and Lord graduated in 1928, about one year after she traveled to Europe with the school and met Edith Schryver, her friend and future business partner.

edith schryver

When Edith Schryver embarked on the 1927 European trip, she had been a graduate of Lowthorpe for four years, having decided on a career in landscape architecture at a much earlier age. Just out of high school, Schryver spent one year at the Pratt Institute in 1919 before enrolling at Lowthorpe in 1920[6] at around age 19. She graduated in 1923. In March 1927, Schryver was contacted by the Lowthorpe School requesting some examples of her work for an exhibit being planned in Boston and New York later in the spring.[7] They were reaching out to graduates and might have taken this opportunity to invite Schryver to join the school on their upcoming trip to Great Britain, France and Italy.

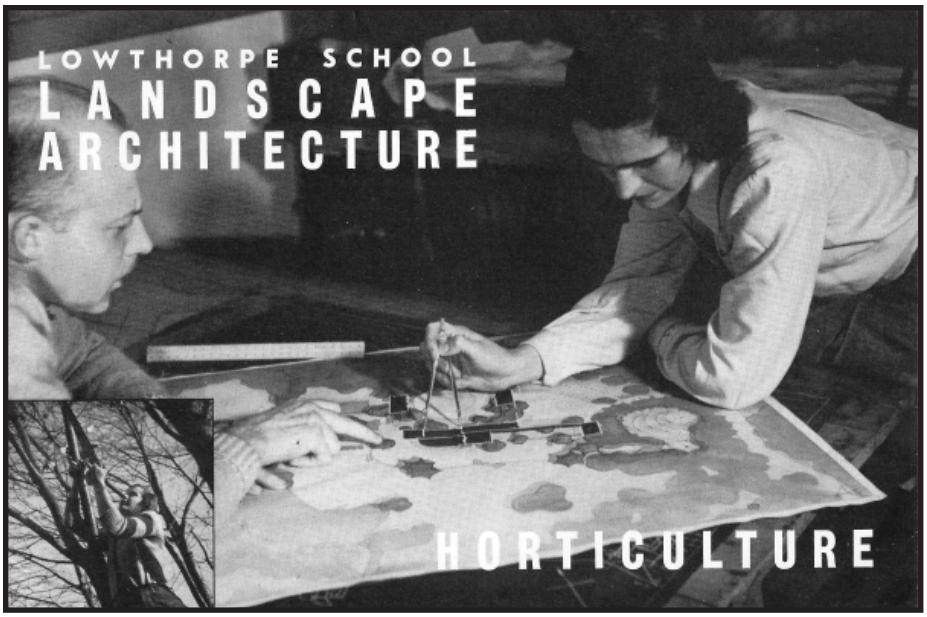
For the 26 year-old Schryver the trip to Europe was a sabbatical from her apprenticeship with noted landscape architect Ellen Shipman in New York City. In fact, Schryver followed in the footsteps of one of her colleagues at Ellen Shipman's office who had completed her own European tour the year before. As a relatively new profession, and an even newer profession for women, landscape architecture was taught much differently in the early 20th century than it is today. Today a landscape architect must complete a professional degree at

4 Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 1, 4.

5 Melnick, Robert, *Elizabeth Lord and Edith Schryver: Two Pioneering Landscape Architects in the Pacific Northwest*, 2.

6 Ibid.

7 Sturtevant, Robert S. to Edith Schryver, Personal correspondence, 11 March 1927.



an accredited university, which typically takes five years for a first degree or three years for a graduate degree. This is followed by a multi-year apprenticeship phase centered on working in a professional office and gaining experience, much like Edith Schryver did in Ellen Shipman's office, before taking a series of tests to become a registered landscape architect. During the early 20th century, formal educational programs were abbreviated and often supplemented by travel abroad, mainly to Europe, to learn from the master works first hand. Published materials devoted to landscapes and gardens were much fewer in number and so both new and experienced professionals often traveled a great deal to "learn" from their predecessors and famous landscapes around the world.

Upon Schryver's return from Europe she continued working for Ellen Shipman through 1928, perhaps aligning with the time Lord needed to finish her education at Lowthorpe. In total Schryver worked for Ellen Shipman for about six years beginning in 1922 and ending in 1928, primarily in New York City, but also in Shipman's office in Cornish, New Hampshire that was her base during the summer.

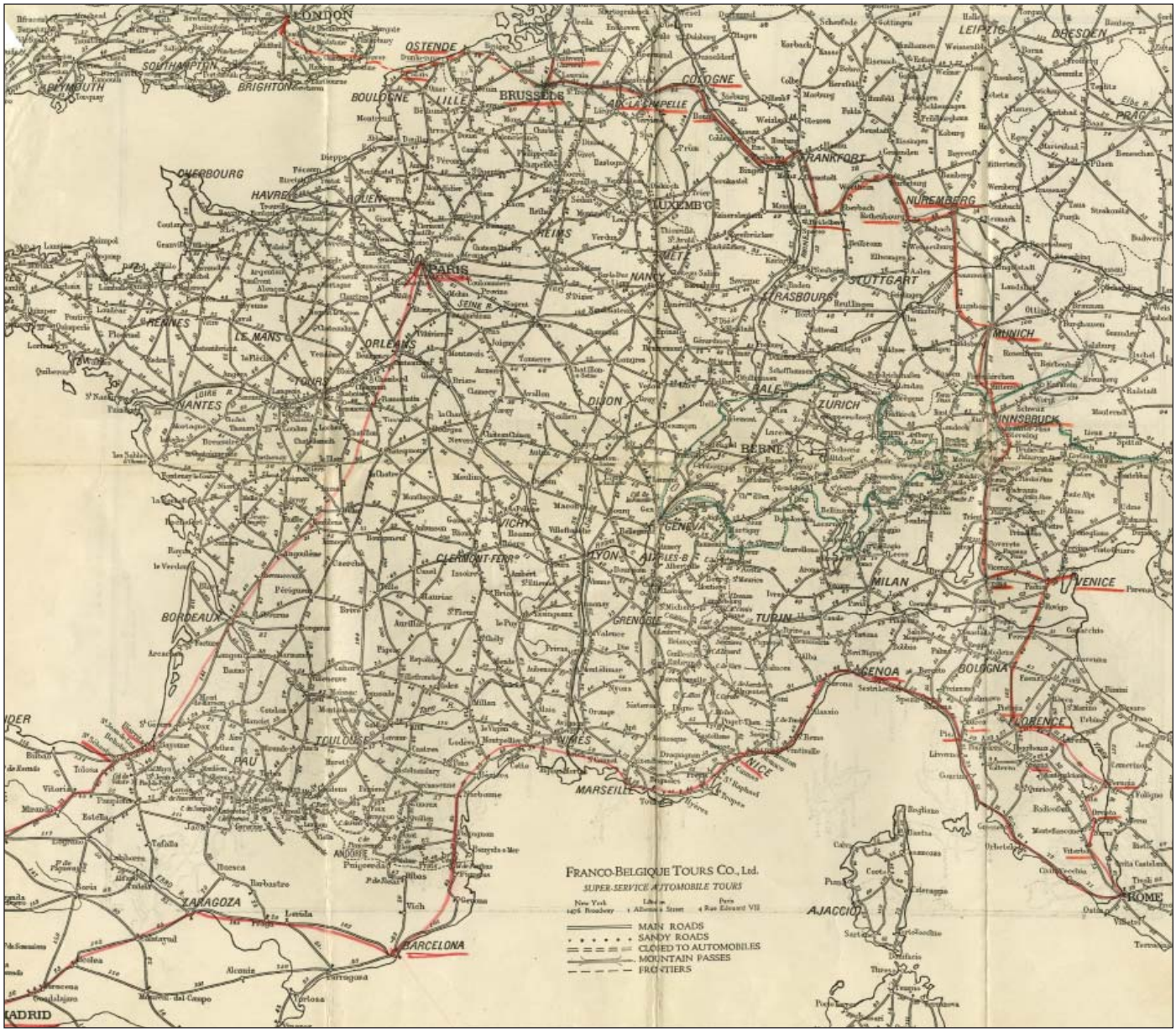
Schryver played a managerial role at Shipman's firm, demonstrating a capacity to run day-to-day office operations and manage client projects simultaneously.[8] Shipman would often travel to New York City to touch base with her staff. In fact, a Western Union telegram addressed to Miss Edith Schryver at her New York City address from Ellen Shipman dated 24 August 1928 instructs, "would like you to be in office seven o'clock tomorrow morning as I will be there short time between trains."[9] Schryver's experience at one of the most prominent landscape architecture practices in the country provided her with exposure to both a successful professional office environment and outstanding design work, and likely played a tremendous role in the success of the Lord and Schryver firm.

8 White, Laura, *Transplanted Traditions: the Pacific NW Gardens of Elizabeth Lord and Edith Schryver*, 42.
9 Shipman, Ellen to Edith Schryver, Western Union Telegraph, 24 August 1928.

Top Left | Planting Plan and Plant List. (source)

Top Middle | Edith Schryver traveling in Europe, c.1927. (University of Oregon, Knight Library)

Top Right | Cover of 1920s brochure for the Lowthorpe School in Groton, Massachusetts. (http://en.wikipedia.org/wiki/Lowthorpe_School_of_Landscape_Architecture)



lord & schryver

The Friendship

A year and a half before starting their firm, Elizabeth Lord and Edith Schryver met on a ship bound for Europe to embark on a summer educational tour of distinct civic and private landscapes that would round out their formal education. While their exact itinerary is unknown, the tour took them to England, France, Italy, and Spain for sure and possibly Austria, Germany and Belgium as well, and clearly changed the course of their lives.[10] In fact, they extended their tour beyond what the Lowthorpe School had formally organized for one to two more months.

What their plans had been prior to meeting is not known, but one can imagine that discussions at the Alhambra in Spain or the Villa Lante in Italy about their mutual passion for design soon turned to more practical discussions of how to translate their ideas into design work for clients of their own firm.

Schryver was likely encouraged by the actions of Ellen Louis Payson, another Lowthorpe graduate and colleague at Ellen Shipman's office who also spent a long time abroad, traveling through Europe in 1924 before starting her own firm.[11]

The Partnership and Firm

Understanding the history and design of Gaiety Hollow requires a brief look at Lord and Schryver's professional practice, since this landscape was both a product

10 Melnick, Robert, *Elizabeth Lord and Edith Schryver: Two Pioneering Landscape Architects in the Pacific Northwest*, 2.

11 Zaitzevsky, Cynthia, *Long Island Landscapes and the Women Who Designed Them*, 204.

Top Left | Map of Europe with probable 1927 travel route presumably drawn by Edith Schryver. (Private Collection)

Top Middle | Map of Great Britain with probable 1927 travel route presumably drawn by Edith Schryver. (Private Collection)

Top Right | Edith Schryver and Elizabeth Lord. (Lord & Schryver Conservancy)

of their partnership and influenced the design work they completed for clients. "Schryver created the overall design, drew construction plans and oversaw grading and construction details."[12] Lord specialized in plant selection and composition[13] and oversaw business communications. [14]

In 1928, Schyrver joined Lord in Salem, Oregon and the two soon announced the opening of their firm on January 1, 1929. For three years, the women worked from the Lord family property at 796 High Street in Salem. In 1932, Lord and Schryver moved around the corner to Gaiety Hollow on Mission Street, a property also owned by the Lord family. Here, the partnership's new offices and living quarters were constructed to suit their needs[15], including a garden they would develop over a period of several years.

The firm's work can be divided into three areas: their landscape architectural design work, their publications, and their educational endeavors, all of which will be outlined briefly here. Examination of Lord and Schryver's architectural drawings shows that 83 percent were for residential projects and 17 percent were for public/non-residential projects.[16] The partnership's work style demanded a close relationship and understanding between the client and the firm, and the freedom to exercise their evolving design principles in the field. Notable residential projects of Lord and Schryver include the Jarman Garden (Spanish style), the Robertson Garden (English style), and

12 Lord & Schryver Conservancy, *Essentials of Landscape Architecture*.

13 Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 2, 5.

14 White, Laura, *Transplanted Traditions: the Pacific NW Gardens of Elizabeth Lord and Edith Schryver*, 48.

15 Ibid, 44.

16 Ibid, 5.

Lord & Schryver's work can be divided into three areas: landscape architectural design, publications, and education

Deepwood Estate, all located in Salem, Oregon.[17] With 83 percent of their work being residential, there is a clear relationship between their home garden and the work they completed for clients.

Less well known is the relationship between their published works and Gaiety Hollow. Due to the lack of primary documentation about their design intentions for Gaiety Hollow and the process by which they designed and constructed the garden, their series of articles in consecutive editions of *The Sunday Oregonian* published in the spring of 1932 serve as a valuable resource in understanding their intentions and design process. The articles, published in the depth of the Depression, were written for homeowners who were considering making improvements to their gardens. Topics ranged from making a garden plan, to working with existing site topography, to selecting appropriate plants for a perennial border. Interestingly enough, the drawings that accompanied the articles possess great similarities with the design and layout of Gaiety Hollow.

Lord and Schryver's effort to disseminate their design ideas to the public was not uncommon among landscape architects. Previous generations of well-known landscape architects – from Frederick Law Olmsted to Jens Jensen to Gertrude Jekyll – had published books and newspaper articles about the emerging profession of landscape architecture. As Thaisa Way writes in her book *Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century*, "Gertrude Jekyll's reputation was based almost entirely on her books about garden design."[18] In fact, it's often theorized that a landscape architect or architect's success is heightened if they have published their design ideas or design work. Lord and Schryver may have understood this and sought to expand their practice and sphere of influence by publishing their design guidelines, especially during this period of economic adversity. Regardless, these articles provide a framework for understanding the landscape at Gaiety Hollow.

In addition to the published works, in the late 1930s, Lord and Schryver also used radio as a medium to communicate with lay audiences about the landscape architecture profession. They wrote scripts for a weekly program, "The Home Garden Hour," aired on KOAC, addressing topics such as trees for the home property[19] and design of a suburban lot.[20] Their use of radio demonstrates an ability to connect with a wider lay-audience than their predecessors, and both legitimized their practice and allowed them to educate potential clients. Lord and Schryver also maintained their relations to the academic world through participation in Lowthorpe programs of various kinds. For example, Elizabeth Lord and Edith Schryver contributed drawings in 1931 to a traveling exhibition

17 Ibid, 80.

18 Way, Thaisa, *Unbounded Practice, Women and Landscape Architecture in the Early Twentieth Century*, 130.

19 Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 3, 3-4.

20 White, Laura, *Transplanted Traditions: the Pacific NW Gardens of Elizabeth Lord and Edith Schryver*, 134.

Lord & Schryver's Design Principles

Lord and Schryver executed their work using design principles formed from a number of influences - their formal design training at Lowthorpe, gardens they visited and explored in Europe, years of experience as residential garden designers in New York and the Pacific Northwest, and from understanding how the profession was shaped by their predecessors. Within three years of working in Oregon, Lord and Schryver condensed their ideas into a short list of easily conceived design directives they used to explain their approach to both clients and the wider public. It's not uncommon for landscape architects to have design principles, but it is rare for them to be articulated so clearly by the designers themselves. Frederick Law Olmsted had what most consider to be seven design principles, the seven Ss as they are now referred, but they were only articulated later by Olmsted scholar Charles Beveridge.

The seven signature design elements for Lord and Schryver include:

Proper placement of the house on the lot – As much as possible, the garden should be planned as the house is constructed so as to economize space and ensure optimal orientation for outdoor living spaces, and enhance the relationship between outdoors and built structure.

Division of areas – There should be clear and adequate division of space to allow activities such as gathering, games, eating, driveways, separated with necessary screening elements between garden rooms.

Circulation and relationship between areas – Pathway design should link areas of the garden using materials that accentuate the garden's overall design using widths to accommodate a variety of activities. Circulation within the garden can be aided with built structures, such as arbors, and steps between garden levels.

Axis or line of sight – Use an axis to give order and form to the garden and to clearly connect the house to the outside both physically and visually, preferably both.

Enclosure – Planting materials and appropriately-scaled fencing can be used to create smaller, more intimate spaces and to shield unwanted views.

Interest or focal point – The garden axis should be enhanced with the use of focal points, such as statuary, jar or urn, bench and other ironwork.

Proper plant in the proper place for year round interest – Planting choices should provide year-round interest and help create physical connection between the house and other architecture to the garden. Planting placement should emphasize, rather than diminish, the size of the garden.

of student and professional work of women landscape architects who had studied at Lowthorpe and the Cambridge School.[21] "The traveling Exhibition and Lecture Series went on for many years, and was considered to be a significant success."[22] In Oregon, Lord and Schryver maintained their academic connections by teaching at Oregon State University.

Lord and Schryver accepted fewer and fewer commissioned projects in the years after 1947.[23] By 1969, their firm's operations ceased, neither member being in good enough health to continue the practice.[24] Both women maintained several of their professional and social memberships in their advanced age. Elizabeth Lord died in 1976, at the age of 88. After her death, Edith Schryver remained in the home they had shared for over 40 years. Eight years after Lord's death, in 1984, Schryver died at age 83. Their home was subsequently purchased by the Strand Family, the second of only two owners.

21 Anderson, Dorothy May. *Women, Design, and The Cambridge School*, 80.
22 Ibid, 75.
23 White, Laura, *Transplanted Traditions: the Pacific NW Gardens of Elizabeth Lord and Edith Schryver*, 144.
24 Ibid, 56.

gaiety hollow

The Mission Street residence and home garden quickly became indispensable for the Lord and Schryver design practice. "They named their new home Gaiety Hollow for its location in the Gaiety Hill neighborhood and it became the center of their work and domestic life. The garden became their abiding pleasure, a personal haven as well as an expression of their consummate skill, shared with friends and prospective clients."[25] "In 1929 they ordered English, Dutch and Spanish iris from a Puyallup [Washington] grower to study color combinations and show them to the 'many clients that visit our garden.' Not only did their home house their business office, but their personal garden also served as their showroom."[26] Their home garden reflected the essence of the style they created for clients, served as a model for their design work, and provided a testing ground for ideas and plant combinations.

25 Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 2, 7.
26 Ibid, 3.

Two aspects of the development of Gaiety Hollow will be discussed. First, the major influences on the design and how they are reflected in its style will be explored. These include their travels through Europe and how being part of the "second generation" of women landscape architects influenced their overall style. Second, their garden as a model and testing site will be examined.

Style and Design Influences

Lord and Schryver's plan for Gaiety Hollow effectively modified a formal, symmetrical design style in vogue at the time to meet the special characteristics and climate of the Pacific Northwest.[27] Practitioners such as influential British garden designer, writer, and artist Gertrude Jekyll had developed this style

27 Ibid, 1.

for English estate gardens, and firms like Shipman's had adapted it for country houses on the East Coast. This became a signature style of Lord and Schryver's work - combining design styles inspired by European and East Coast landscapes and adapting them for the climate of the Pacific Northwest and the scale of the work of their commissions.

Their design style developed from three major influences: their 1927 excursion through Europe, Schryver's work with Ellen Shipman, and their approach to using Gaiety Hollow as a living laboratory. Though their education was influential, it played less of a unique distinctive role. Many students studied at Lowthorpe and similar schools, but few went on to develop a practice like Lord and Schryver. Placing their work in the context of the second generation of women landscape architects and detailing how their travels supplemented their education will provide focus for their design work in the Pacific Northwest and at Gaiety Hollow.

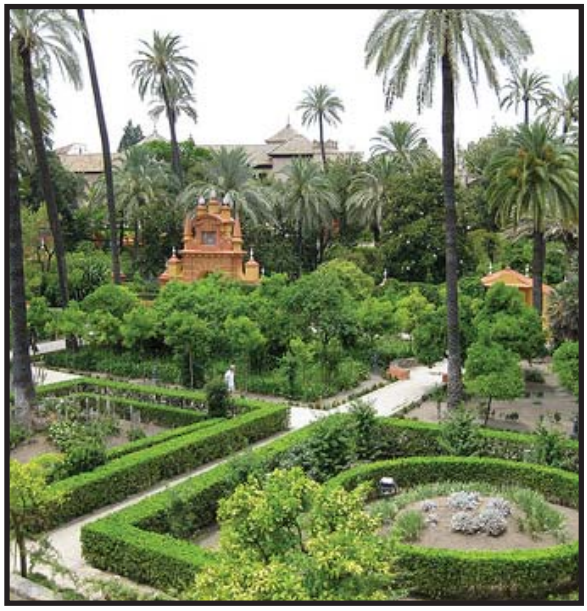
European Tour

Lord and Schryver's formal education at Lowthorpe is considered brief by modern standards. They graduated in just three years, far sooner than the typical four to five years it now takes to get a bachelor's degree in landscape architecture. Therefore travel, especially the requisite European tour, was seen as a supplemental and necessary step to becoming a practitioner. Travel played an important role in the education of the two women designers. "The gardens they had studied at Lowthorpe through lantern slides and photographs were [now being] experienced in terms of color, form, texture, spatial relationships, plant compositions, layout and ornamentation. This provided them with a shared design sense of each garden's scale, proportion, mass and detail."[28]

The design of the Gaiety Hollow house and gardens was likely influenced by what Lord and Schryver saw in European gardens and the English and Spanish Colonial revival styles popular in America

28 Ibid, Chapter 1, 5.

Opposite Page and This Page - Excerpts of photographs from an album that Lord and Schryver compiled of design inspirations from their 1927 European tour, which had an affect on their design for Gaiety Hollow. (private collection)



Top Left | Plan view sketch of Spanish gardens at Son Marroig or Monestir de Miramar presumably drawn by Edith Schryver. (Private Collection)

Second from Left | Contemporary photograph of Jardin des Alcazar, Seville, Spain. (unknown)

Second from Right | Plan view sketch of Venus Fountain at Villa Petraia in Italy presumably drawn by Edith Schryver. (Private Collection)

Top Right | Contemporary image of the Venus Fountain at the Villa Petraia it Italy. (http://www.museumsinflorence.com/musei/villa_della_petraia_florence.html)

at this time. Their first major commission in 1929, the Jarman residence, was built in the Spanish Colonial style, modeled after the Generalife and Alcazar gardens they visited during their 1927 travels.[29] Design and construction of Gaiety Hollow followed this successful project, and the two gardens include similar elements such as boxwood hedges and strong axial lines. Given the Pacific Northwest's cool, wet climate, planting materials used at Gaiety Hollow followed that of English style gardens, with liberal use of boxwood, camellias, roses and ivy.

Though the documentation is not comprehensive, what is available provides extraordinary detail about the pair's European travels in 1927. A bill for travel expenses for Elizabeth Lord included permits for garden visits, guides, lodging and transportation costs.[30] A permit to enter three Italian gardens totaled 30 cents, dinner in Siena cost $1.68, an automobile ride between Florence and Siena cost $3.13, and the largest expense was the Hotel Grande Bretagne in Florence at $37.92. Her total travel expenses between August 9 and 26 cost $102.44, which included the 20 percent mark-up by the trip's organizer, the Cambridge School, an education companion to the Lowthorpe School. Their education didn't stop once they returned. Schryver returned to work for Ellen Shipman, but continued to read travel-related titles. Her reading list from fall 1929 includes various travel books amongst other popular literary titles, such as *The Paris That is France*, *The Travel Diary of a Philosopher*, *Tidewater Virginia*, and *Travel Japan*. Later in her notebook she lists *An Italian Holiday* as a book to read.

Notebooks chronicling their trip describe a tour visiting six countries lasting slightly less than three months, between mid-July and late October. The tour spent several weeks in five countries, starting in England, Germany, Italy, France and Spain, with shorter trips to cities in Austria and Switzerland. Documented

29 Ibid, Chapter 2, 3-4.

30 The School of Domestic Architecture and Landscape Architecture (Cambridge School). Bill for Miss Elizabeth Lord, 28 November 1927.

travel itineraries show Lord and Schryver entered and left Italy, France and Spain more than once during their time abroad, in which they visited Venice, Florence, Rome, Viterbo, Madrid, Seville, Granada, Paris, Vienna and the island of Mallorca.

Gaining access to gardens in Europe at the time required a little finesse. In some cases a formal introduction, such as being introduced through a mutual friend either by way of advance correspondence or by invitation of someone who lived in the city or country being visited, was required. In other cases, making known their relationship with Lowthorpe School was encouraged. In particular cases, advice was given to "lay it on rather thick as to who you are, etc. then he [the gardener] will probably arrange a special visit and you will see a lot."[31] Regarding entrance to the gardens of Les Colombieres in Menton, France, Schryver was encouraged to mention how unique the garden was and how it was referenced in a book by Ferdinande Back, going on to say, "they [the owners] are nouveaux riche so you had better be very flattering and lay on your importance HERE."[32] Fortunately they were able to wield their influence and gained access to some of Europe's best landscapes and gardens.

Ideally they would have documented their design process for Gaiety Hollow and mentioned which gardens and places were most influential in forming their design aesthetic. However, it's possible to deduce from the notes, sketches and photographs they made while traveling through Europe that various elements influenced their work. Some highlights of their visits that they documented and which have a relationship to Gaiety Hollow include gardens in Spain, Italy and England.

Spain

Lord and Schryver spent time on the island of Mallorca, Spain, visiting sites such as Son Marroig and Monestir de Miramar. They created plan view and perspective sketches of these properties and noted elements that appealed to them, including a sunken entrance, stone inset decorations, good views, temples and pools with seating. Back on the mainland they visited the Alcazar of Seville (Royal Palace of Seville) and wrote in their travel notebook "nice garden." Prominent features at the royal palace include incredible boxwood hedges similar to those at Gaiety Hollow. The designers' enthusiasm for the site was later recalled through correspondence with an architect whom they hoped to work with on a project to create a Spanish-style garden in Oregon: "We have just returned from a month in Spain having studied the gardens of Generalife and the Alcazar."[33]

Italy

A travel diary entry shows that Lord and Schryver visited Italian gardens and measured features within. A plan sketch of the Fountain of Venus made during a visit to Villa Petraja [Petraia] in Florence notes its layout and measurements for

31 Unknown to Miss Hetzer. Personal correspondence, undated.

32 Ibid.

33 Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 2, 3.

the treads (15-18") and risers (6"). They also noted how many risers (13) and treads (4) there were. They weren't only concerned with aesthetics, but were equally interested in the functionality and mechanics, noting that the foundation had a "unique supply pipe [unintelligible word] head pipe at surface of water."

England

Lord and Schryver's travels through England allowed them to visit gardens and country homes designed by Sir Edward Lutyens, a prominent English architect who worked closely with Gertrude Jekyll. Schryver's diary notes visits to two sites: The Orchards and Abbotswood. Travels through the London area afforded Lord and Schryver the opportunity to visit Garden Cities, specifically Hampstead Garden Suburb and Welwyn. They also visited Hatfield House, the childhood home of Queen Elizabeth I.

Edith Schryver's notebook includes several lists of books from novels she wants to read to lists of books by category about nature, gardens and architecture. Whether or not she actually purchased or referred to these books is unknown. Therefore, the most revealing item is a receipt from a London architectural book seller dated 15 July 1927 in which she purchased quintessential landscape design books of the time: J.D. Harding's *Harding's Lessons on Trees*; W. Galsworthy Davie's *Old Cottages, Farm-Houses, and Other Stone Buildings in the Cotswold District*; Gertrude Jekyll's *Gardens for Small Country Houses;* P.H. Ditchfield's *The Manor Houses of England;* Frederick Chatterton's *English Architecture at a Glance;* Edith Wharton's *Italian Villas and their Gardens;* Shepherd and Jellicoe's *Italian Gardens of the Renaissance;* Gertrude Jekyll's *Color Schemes for the Garden*; and Rex Vicat Cole's *Artistic Anatomy of Trees*.

Second Generation practitioners

When Lord and Schryver began their business partnership in 1929, the first generation of pioneering women landscape architects had been practicing in America for over 30 years. The first generation included Ellen Biddle Shipman, Beatrix Jones Farrand, Martha Brookes Brown Hutcheson, Ruth Bramley Dean, Marian Cruger Coffin and Annette Hoyt Flanders.[34] "The 'pioneers' of landscape design were succeeded by a second generation of women who benefitted from their success in establishing independent practices and achieving national recognition."[35]

Elizabeth Lord and Edith Schryver belong to this second generation of women landscape architects – women beginning their practice in the 1920s and mainly consisting of practitioners on the east coast and in the Midwest. This second generation enjoyed better access to educational programs such as the Cambridge School of Architecture and Landscape Architecture, MIT, Cornell, and the Lowthorpe School of Landscape Architecture for Women in Groton.[36] Second generation practitioners also had

34 Zaitzevsky, Cynthia, *Long Island Landscapes and the Women Who Designed Them*, 192.
35 Ibid, 192.
36 Ibid, 192.

the benefit of being able to apprentice with established offices run by women landscape architects from the first generation, as Schryver did with Ellen Shipman.

In Schryver's case, she also benefitted from associations with colleagues at Shipman's office who were closer in age, a bit more experienced and paving the way for their own generation. Ellen Louis Payson, another Lowthorpe graduate left Shipman's office two years prior to Schryver, starting her own practice that lasted for 14 years and focused on residential design. Likewise, Eleanor Louise Roche, graduated from Lowthorpe in 1917, and worked for Shipman until 1926 when she opened her own residential focused practice.[37]

Lord's professional trajectory resembles that of Nellie Beatrice Osborn Allen. Like Lord, Allen went to school in her 40s. She attended Lowthorpe between 1916-1919 and complemented that with extensive travel through Europe. In 1921, she met Gertrude Jekyll, and ran her design office in New York City between 1920s-1940s.

Obviously, Ellen Shipman had a strong influence on Lord and Schryver, but upon reviewing Schryver's personal notebooks it's clear one of the other first generation practitioners, Ruth Bramley Dean (spelled "Deen" in Schryver's notebook), also influenced their work. Landscape architecture scholar Thaisa Way characterizes Dean as someone whose early work can be linked to the sustainable design movement, mainly due to her employment with Jens Jensen and how she incorporated some of his design principles into her later residential design work.[38]

Lord and Schryver were no doubt aware of and interested in Dean's work, especially due to her 1917 book, *The Livable House, Its Garden*, where she "outlined an approach to design celebrating the potential of the American

37 Ibid, 222.

38 Way, Thaisa, *Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century*, 158.

Top Left | Contemporary view of neighborhood in the Hampstead Garden Suburb near London, England which Lord and Schryver visited. The hedges are like those planted along the sidewalk at Gaiety Hollow. (www.gardenvisit.com)

Bottom Left | Stair and lawn detail from Hampstead Garden Suburb. (www.gardenvisit.com)

Middle Left | Axial pathway and fountain at Jardines de Alfabia, Mallorca, Spain, which Lord and Schryver visited during their European tour. (http://m.world-guides.com/Mallorca/parks.html)

Middle Right | Aerial view of the Alhambra, Granada, Spain which exhibits strong geometric forms and lush planting beds to soften edges. (http://m.world-guides.com/Mallorca/parks.html)

Top Right | Aerial view of Monreale Cloisters in Palermo, Sicily whose courtyard garden design is similar to the parterre garden at Gaiety Hollow. (www.gardenvisit.com)

Top Left | Historic view of American elm at Fairsted, Frederick Law Olmsted's home and office in Brookline, Massachusetts. (www.olmsted.org)

Top Right | Historic view of specimen trees in Prospect Park, Brooklyn, New York, after which the lawn at Fairsted is modeled. (www.olmsted.org)

residential landscape…."[39] Schryver also had copied Dean's professional practice rate sheet, no doubt as a guide for what she and Lord should charge for their practice.[40]

It's difficult to determine just how much Dean influenced Lord and Schryver's design work, but the fact that she was well-published and that her practice also focused on residential work provides some key connections. For example, Dean used her home garden as an example of her approach to design, particularly for gardens associated with Colonial Revival style homes that were in vogue at the time.[41] Like Gaiety Hollow, Dean's home garden is "outlined with boxwood plants and filled with seasonal flowering and fragrant plants."[42] Dean also championed the use of native plants, and while we do not know Lord's thoughts on the use of native plants, it's clear she incorporated many natives into their residential designs, more likely for their ability to adapt and thrive in the Pacific Northwest climate. One wonders if Lord and Schryver's particular struggles with phlox at Gaiety Hollow, which they tested in their gardens, moved them closer to using more natives and less plant material familiar to the east coast.

Living Laboratory

In addition to the influences travel had on their design for Gaiety Hollow, their home garden served as a living landscape laboratory and model for their design work. Lord and Schryver, like Frederick Law Olmsted before them, used their personal garden as a place to experiment with their design principles and learn more about the plants they were using in their design work for clients. As their practice became established in Salem, Lord and Schryver constructed their home garden on Mission Street as the ultimate expression of their landscape

39 Ibid, 159.
40 Edith Schryver also copied Ellen Shipman's "Terms for Plans and Suggestions by Letter for Small Gardens" which included a pricing sheet.
41 Way, Thaisa, *Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century*, 161.
42 Ibid, 161.

design principles and as a venue for plant and landscape materials experimentation.

Olmsted, the founder of American landscape architecture, had done the same, using Fairsted, his home and office property in Brookline, Massachusetts, to illustrate his design ideals. For example, Olmsted often designed sweeping pastoral expanses of lawns dotted with statuary specimen trees, such as the Great Meadow at Prospect Park in New York. At Fairsted he duplicated and miniaturized that concept. Olmsted, and to a greater degree his sons, also used a small portion of the landscape at Fairsted to experiment with plant combinations. The "hollow" was in direct view of the Olmsted's drafting studio, so landscape architects could easily view the plant combinations throughout the year.

Lord and Schryver's garden was also in clear view of their living and working spaces so they could observe whether plant combinations were performing as they intended. In the series of articles they wrote for *The Sunday Oregonian* they said, "You should not only know the part of the tree above ground, but also the part tap-root tree grows far below the surface of the ground…."

Top Left | View from the "Hollow" and the office studio windows at Fairsted, Frederick Law Olmsted's home and office in Brookline, Massachusetts. (www.architectureweek.com)

Top Right | View of the Gaiety Hollow gardens from the home office, c. 1933. (Lord & Schryver Conservancy)

SITE HISTORY

gaiety hollow 1932-1984

In 1932, Lord and Schryver moved out of the Lord residence at 796 High Street. They collaborated with Clarence Smith – a prominent Salem architect with whom they were to collaborate many times over the years – on the design of their own Colonial Revival style cottage and personal garden on an eastern portion or back garden of the Lord's property, to be named Gaiety Hollow. The house was sited to take advantage of a "borrowed view" of the corner of the Bush property across Mission Street, which they were designing as an arboretum. The garden they composed utilized existing heritage trees, including two mature oaks, and remnant features of the Lord family garden. Years before, Elizabeth's first garden design work had been completed here in collaboration with her mother.

Lord and Schryver's residence was constructed in the popular Colonial Revival style, its facade oriented south to provide rooms along that facade the ability to take advantage of the southern exposure. Because they were totally unfettered by client demands they could exhibit their skill and taste at the highest level. What resulted was a completely integrated house and garden that shows their skill both at a most refined and ultimately personal level. Their new home was the center of their work and domestic life.[43]

Gardens were installed at Gaiety Hollow starting in 1932. A hand drawn plan dated that year depicts well-developed gardens north of the house. Elements noted on the plan include grass lawns framed with manicured boxwood hedges, rose gardens arranged within a four-way cross parterre-style plan and the presence of structural evergreen shrubs. A 1938-39 bulb planting plan within the northeast portion of the garden shows an expansion along the property's west edge, to include two heritage oaks lined up along a north-south axis.[44] Given the style of the house, the gardens are designed similarly in the English Colonial Revival style, with hints of Spanish Colonial Revival style principles.

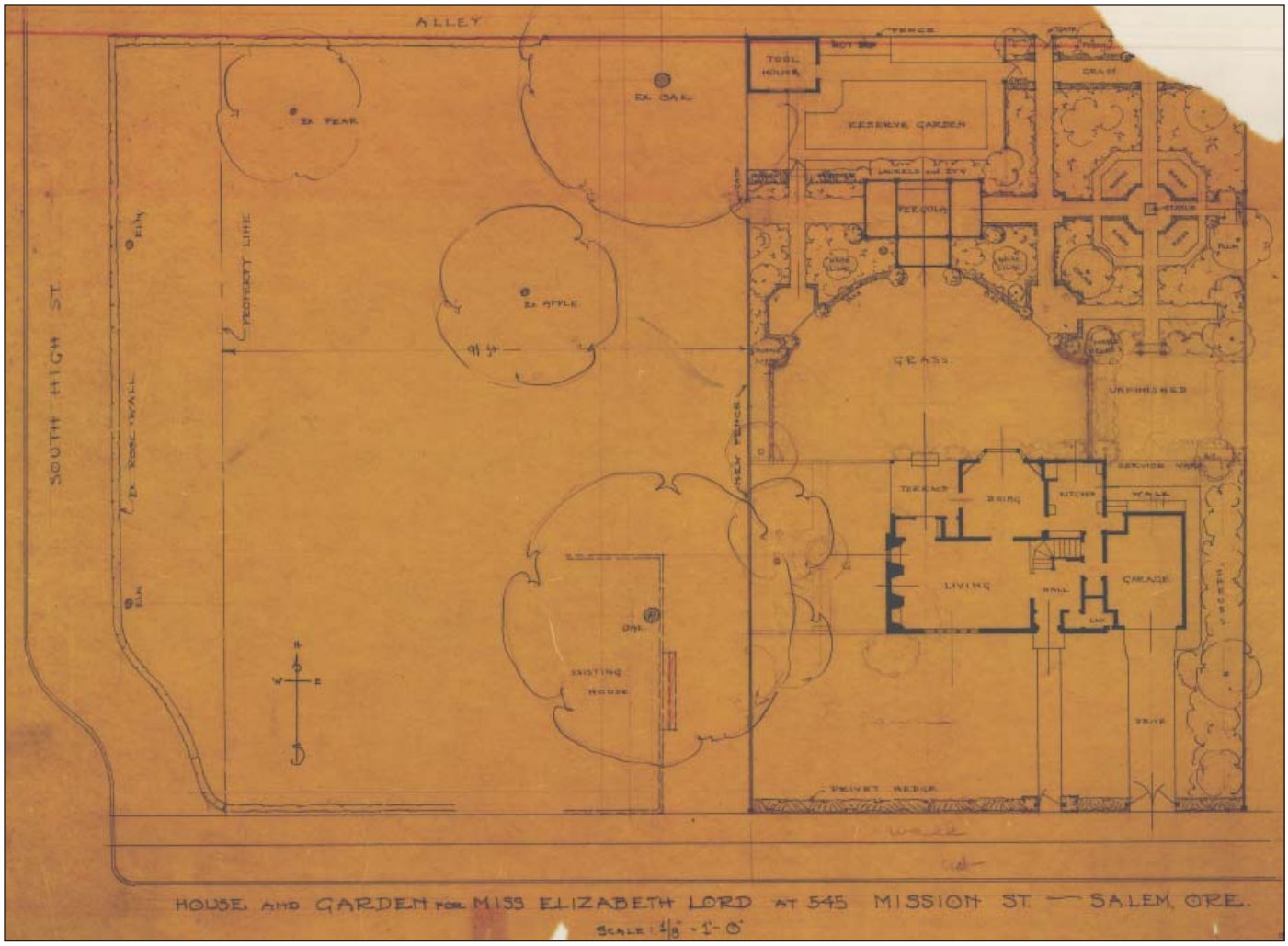
The English Colonial Revival style elements present at Gaiety Hollow garden include well-ordered geometric gardens, precisely laid walks, planting beds with crisp edges, and a parterre plan. Other features include pergolas, arbors and sundials. Since their house was in the English Colonial Revival style, the style of these gardens complemented the home well. "Colonial Revival is often considered a nationalistic style and movement derived from a heightened appreciation, pride, and awareness of America's past. Its appeal endures to this day."[45]

Schryver's use of the English Colonial Revival style for both house and garden may have been influenced by her apprenticeship under Ellen Shipman, who designed many colonial revival gardens for east coast clients. The women's east

43 Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression,* Chapter 2, 6.

44 Home garden plan drawing titled "Bulb Planting - 1938-39", ink or pencil.

45 The Cultural Landscape Foundation, http://tclf.org/content/colonial-revival.



Top Left | 1932 Plan for the House and Garden for Miss Elizabeth Lord at 545 Mission Street, Salem, Oregon. This plan shows the original design for the landscape, which does not include the west extension seen in later plans. (University of Oregon, Knight Library)

Right | The 1938-39 Plan for bulb plantings is the first dated plan which provides a depiction of the landscape's west extension that incorporates the two mature oak trees into the site and extends the major east-west axis west to the new edge of the property. (University of Oregon, Knight Library)

coast education roots may also explain their use of the style.

The Spanish Colonial Revival style elements present at Gaiety Hollow include powerful axial organization, crisply-edged hedging, and garden "rooms" with water features. Formality of a Spanish Colonial Revival garden's spatial organization was tempered by the presence of thriving, well-watered plants. These gardens also featured "garden rooms" and patios enclosed with vegetated shrub walls and fences. The Spanish Colonial style came from the Spanish-Islamic and Persian garden precursors rather than Spanish Colonial or Mexican traditions, and correspond to gardens Lord and Schryver studied while abroad in southern Spain and Mallorca.

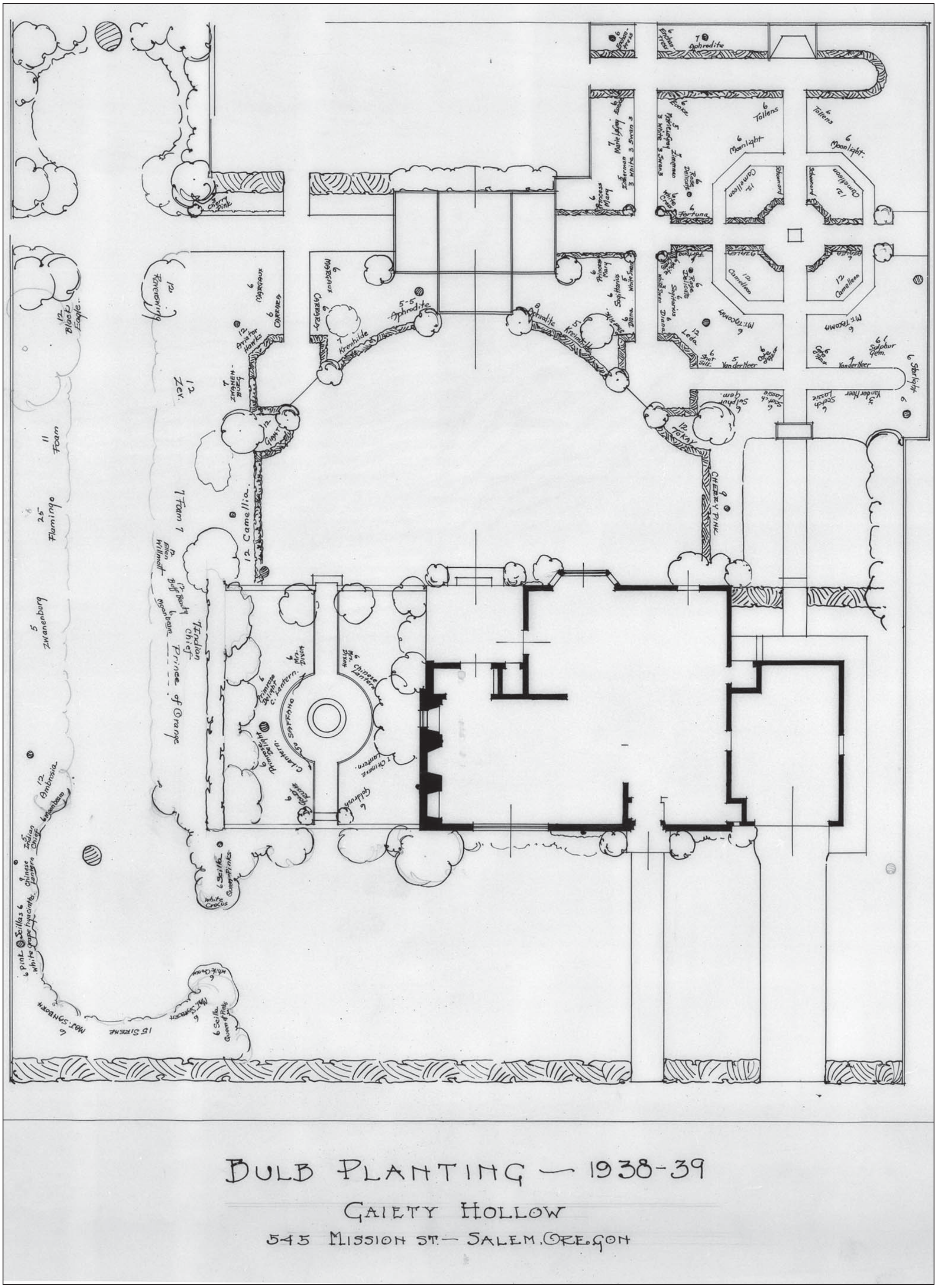
Landscape Characteristics

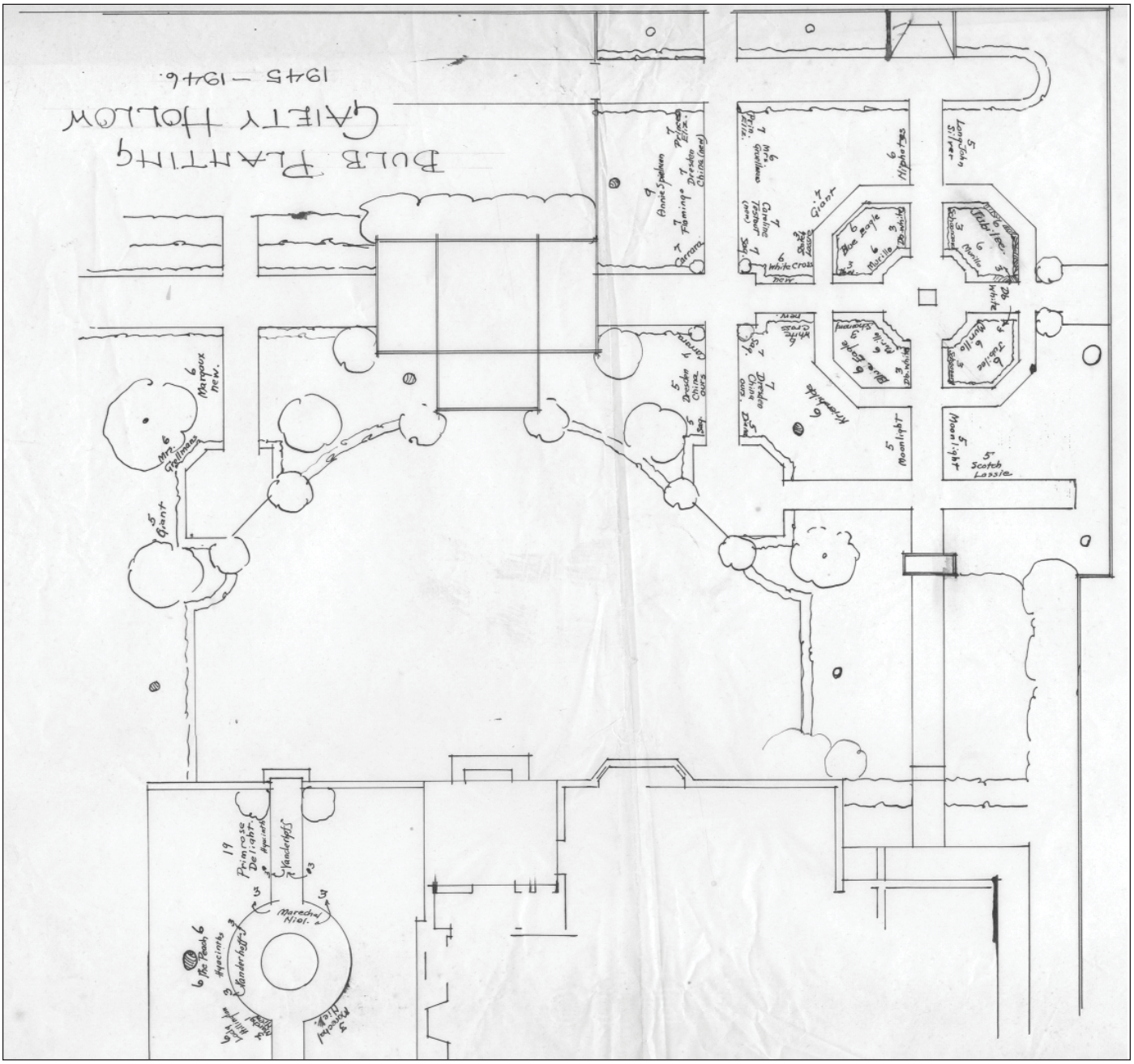
This section outlines Lord and Schryver's design principles and how they have been applied to each of the seven cultural landscape characteristics present at Gaiety Hollow: spatial organization, circulation, vegetation, buildings and structures, vistas, and small-scale features. A definition of each characteristic follows its heading.

Spatial Organization

Arrangement of elements creating the ground, vertical, and overhead planes that define and create spaces.

Sparse documentation exists to verify the precise chronology of major changes implemented in the garden during Lord and Schryver's ownership: four home


BULB PLANTING — 1938-39
GAIETY HOLLOW
545 MISSION ST— SALEM, ORE.GON



Left | The 1945-46 plan for bulb plantings shows a portion of the garden with notes about seasonal changes they intended. To facilitate easy comparison between plans this is positioned with north at the top of the page. (University of Oregon, Knight Library)

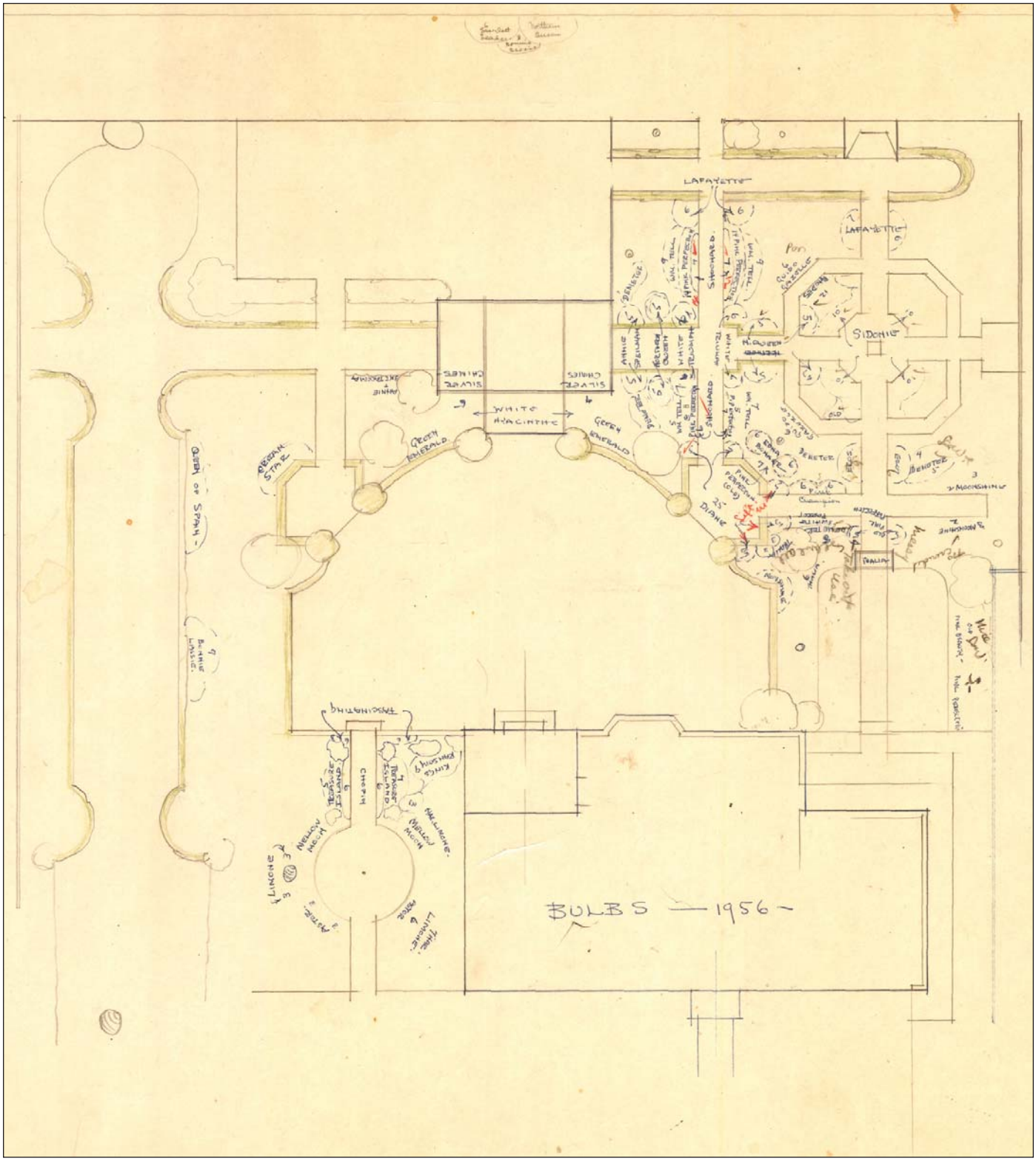
Right | The 1956 plan for bulb plantings shows the full extent of the landscape, but with scant details about what existed at this date. Spatial organization of the site is well depicted and gives us a sense of the features that relate to the site's layout and the spaces or those features create. (University of Oregon, Knight Library)

garden plans from 1932, 1938-39, 1945-46. and 1956 are the only known dated plans available.[46] Sometime between 1932 and 1938, the garden was expanded on the west side to include two large Oregon white oaks (*Quercus garryana)*. A fence that was part of the original 1932 construction along the garden's west boundary was removed during this garden expansion. Brick paving was extended west from the pergola to a linear lawn course between the two trees. Boxwood hedges were planted to separate planting beds from the lawn course, with semi-circle 'bottle-neck' extensions that helped to define smaller garden spaces.[47] Planting beds in this newest portion of the garden today include camellias, lilacs, rhododendrons, azaleas, and other woody, flowering shrubs.[48]

46 Comparison of two existing home garden plan drawings titled "House and Garden for Miss Elizabeth Lord [on] Mission Street", ink or pencil, 1932 and "Bulbs - 1956", ink or pencil, 1956.

47 Home garden plan drawing titled "Bulbs - 1956", ink or pencil, 1956.

48 Existing Conditions Plan, Gaiety Hollow CLR, 2011.



The Lord and Schryver formula reflected their education, their travels, their understanding of social requirements, and a profound sensitivity to spatial design.[49] Garden spaces were organized primarily with circulation and planting elements, and highlighted with appropriately sited garden ornaments and structures. The formula typically included a division of the garden into rooms or discrete spaces, usually with a shaped and sculpted boxwood hedge or parterre, filled with annuals and perennials. A large lawn area for garden parties was also a central component of their designs. Trees and shrubs were planted on the periphery, primarily to screen the outside world, and to provide a backdrop for the more refined garden features.[50] This allowed

49 Melnick, Robert, *Elizabeth Lord and Edith Schryver: Two Pioneering Landscape Architects in the Pacific Northwest*, 4.

50 Melnick, 6.

for a clear separation of public and private spaces, and provided Lord and Schryver the capacity to develop intimate planting and construction details against this broad backdrop.

Important garden features included: a terrace with an arbor and seating, often a low wall; water features, typically a pool or a fountain; and an object of visual and focal interest, often a sundial or a statue. These elements were arranged in different combinations, with the resulting effect of structurally dominant landscape rooms softened by planting beds, ornamented by small architectural features and objects for focal interest.[51]

For an ideal garden design project, Lord and Schryver would work with the architect to site the house so that it had the desired orientation to a specific garden view, light patterns, interesting or challenging topography, and weather conditions, such as prevailing winds.[52]

Lord and Schryver took this same approach with Gaiety Hollow in their collaborations with Salem architect Clarence Smith. This fulfilled both domestic and professional needs and created well-organized spaces for personal gardens.

The house's orientation and entrances relate directly and clearly to the garden. The building was sited to economize and prevent wasted space both indoors and outdoors. The garage, for example, was attached to the house with an interior entrance from the main hall, and the service area was accessible from an alley on the property's north side. These features of the home were viewed as "gaining a saving of both space and money."[53] The dining room and kitchen had clear sight lines to the lawn areas, while the terrace off the living room had a direct axial relationship to the lawn and pergola – which also connects to the rose garden. This integral relationship of house and garden established a close connection between the interior and exterior lives of the residents, and is one of the great attributes of this design.

Within the garden, each major axis focused upon a particularly stunning plant specimen, a view, or structure such as the pergola or gate. Garden furnishings and ornaments—including seats, sculptures, birdbaths and sundials—were generally located at the foci of secondary axes.[54]

Lord and Schryver had a strong inclination towards the then popular English garden style of planting design, and their residential designs were marked by the delineation of landscape "rooms," each with a separate character. These rooms were linked by paths, which generally serve as transitions from one space to another. At Gaiety Hollow the landscape is divided around five garden rooms of different scales to provide a variety of spaces for the various uses of the landscape. For example, the lawn garden room located just north

51 Melnick, 6.

52 Roberts, Ruth, Gretchen Carnaby and Bobbie Dolp, *Careless Grace – The Gardens of Lord & Schryver*, 22.

53 Lord, Elizabeth and Edith Schryver, " Essentials of Landscape Architecture for Average-sized City Dwelling Given" *The Sunday Oregonian*, 6 March 1932.

54 Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression,* Chapter 4, 1-2.

of the house is the largest open space in the landscape, and is capable of accommodating large groups. Contrasting with that is the parterre garden room consisting of narrow paths and small seating areas ideal for more intimate activities.

Additionally, the major landscape spaces in Lord and Schryver gardens are characterized by an emphasis on a rigid geometric axis structure, often softened by plants designed in "drifts" of colors chosen to suit the owner's tastes.[55] Lord and Schryver wanted to create formal informality with strong axial lines/spatial organization, but with informal and loose plantings.[56] Though they believed in structure for their garden designs, they also recognized the balance needed to exude a space with charm where the rigidity is softened.[57] Describing how plants interact with a garden's hard-line structural features, Lord and Schryver wrote, "Although the lines are straight and considered formal, by careful and graceful and informal planting, all hardness and rigidity are eradicated from the composition."[58] The resulting axial system with its carefully crafted transitions and focal points helped organize the garden in such a way as to delight the viewer.[59] The long linear west lawn that spans the width of the property and connects two long-lived Oregon white oaks is the most unfettered example of axial structure at Gaiety Hollow. A path that extends the length of the garden starting in the west lawn, extending under the pergola, then over an entry path, and through the parterre garden to a small seating area, shows the

55 Melnick, Robert, *Elizabeth Lord and Edith Schryver: Two Pioneering Landscape Architects in the Pacific Northwest*, 4.

56 Helphand, Kenneth I. and Nancy D. Rottle. *Cultivating Charm: the Northwest's first female landscape architecture firm created a lasting legacy at Deepwood Gardens*, 32.

57 Lord, Elizabeth and Edith Schryver, "Making of Garden Plan Step by Step Described," *The Sunday Oregonian*, 13 March 1932.

58 Lord, Elizabeth and Edith Schryver, "Trees Important Setting For Home on a Medium Lot," *The Sunday Oregonian*, 20 March 1932.

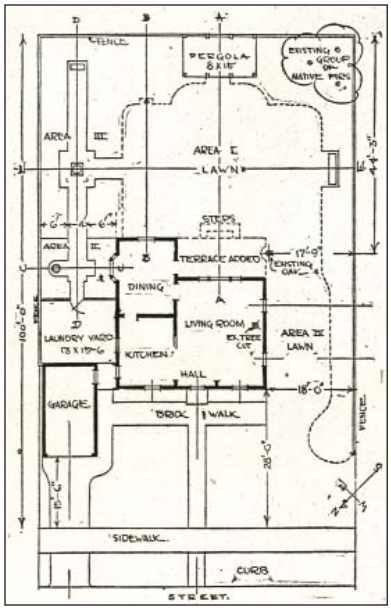
59 Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*,, Chapter 4, 2.

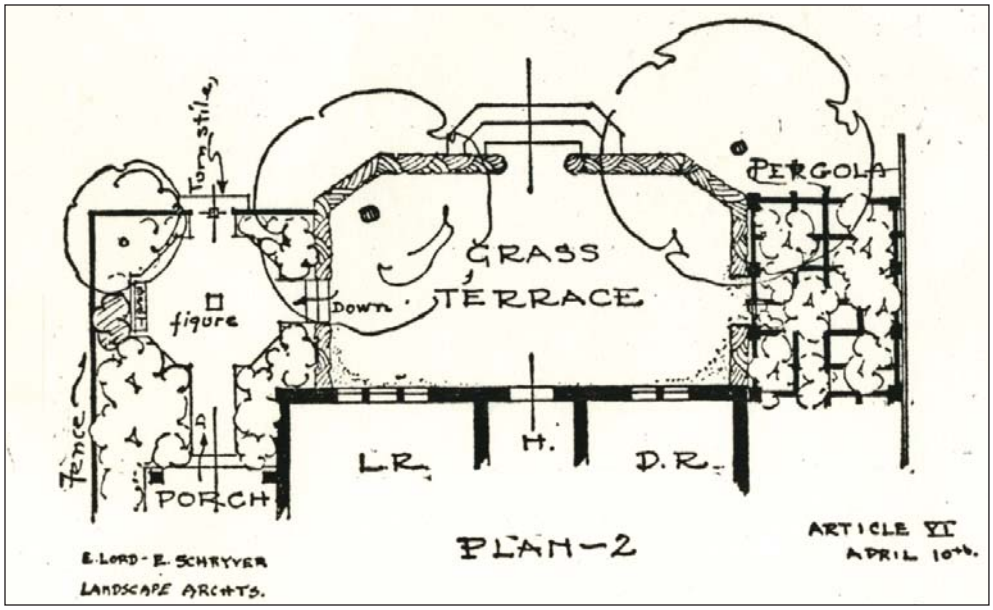
Left | Undated photograph of west axial lawn garden room with string showing the axial mid-point of the space. (University of Oregon, Knight Library)

Middle Left | Undated photograph of the main lawn area garden room, bordered by boxwood hedges that define this space. (University of Oregon, Knight Library)

Middle Right | Undated photograph of axial view through pergola along brick and lawn panel pathway that connects three garden spaces and is anchored by a statue at the end of the focal point. (University of Oregon, Knight Library)

Right | Undated photo of the Evergreen Garden - a small, intimate garden room structured by a circular brick pathway, centered on a circular fountain, and softened by evergreen shrubs and perennial borders. This style of garden, which provided a close view of a variety of evergreen plantings from a home's living quarters, appeared in many Lord & Schryver designs and became somewhat of a signature element in their work. (University of Oregon, Knight Library)





Left | Illustration from the March 13, 1932 Oregonian article illustrating the relationship between the home and garden spaces. (Private Collection)

Right | Plan 2 illustration from the April 10, 1932 Oregonian article which bears a strong resemblance to Gaiety Hollow. (Private Collection)

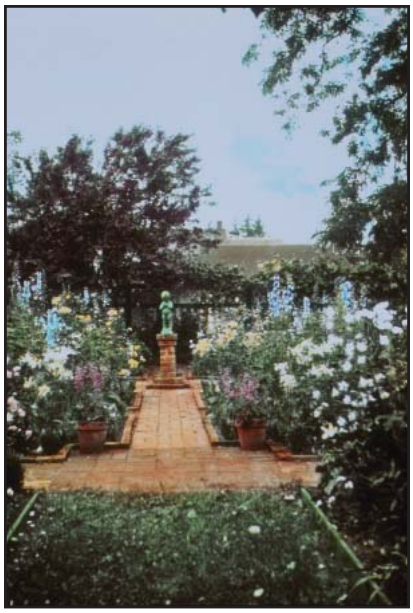
most adept use at Gaiety Hollow of an axis organizing and connecting separate garden spaces.

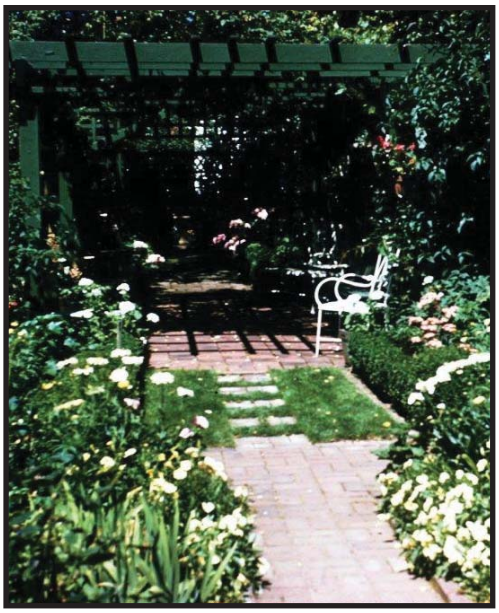
To develop a strong relationship between the house and garden, Lord and Schryver recommended drawing a line between the windows in the living or dining rooms out into the garden to find out which areas are most important to develop as focal points.[60] Interestingly, Lord and Schryver developed focal points for two of their interior views at Gaiety Hollow – one extending out the terrace across the lawn to the pergola, and the other towards the small fountain located on the west side of the house from the living room. However, there doesn't appear to be a strong focal point for the north facing windows off the dining room and kitchen or the south facing window off the living room.[61]

In a 1932 *Sunday Oregonian* article focused on designing for sites with varied topography, Lord and Schryver discussed terrace gardens and provided two potential directions. Plan 2, above, reflects portions of Gaiety Hollow, especially the relationship between the west side garden with the fountain, the back patio and east arbor. "Although the terrace may be only two feet higher than the garden area, it is worthwhile to develop this close intimacy of house and garden."[62]

Lord and Schryver's advocacy for well-integrated gardens and homes was emphasized time and again in the *Oregonian* articles series. For example, they noted, planted trees and shrubs should be within view of bedrooms. Trees, shrubs, arbor and statuary should be located on the north side of the house off living/dining rooms or lawns.[63] The garden…was to function as an extension of the house, providing additional casual outdoor living space, including an

60 Lord, Elizabeth and Edith Schryver, "Making of Garden Plan Step by Step Described," *The Sunday Oregonian*, 13 March 1932.
61 Plan drawing titled, "House and Garden for Miss Elizabeth Lord [on] Mission Street." 1932.
62 Lord, Elizabeth and Edith Schryver, "Uneven Ground Adds Charm and Interest to Garden," *The Sunday Oregonian*, 10 April 1932.
63 Jacky, Elaine, "Landscapers' Landscape." *Pacific Horticulture*, Winter 1990, 2.





entrance garden, service area, pleasure gardens, cutting gardens, etc.[64]

Creating privacy between the home and street was also a concern for Lord and Schryver, accomplished through the use of well-placed, opaque hedges. [65] At Gaiety Hollow, as they did in other locations, they planted a boxwood hedge along the front of the property to provide privacy. Through their articles in the *Oregonian* they criticized plans that were open to the street and therefore had no privacy.[66]

Circulation

Spaces, features, and materials that constitute systems of movement.

With the goal of designing a fully-integrated house and garden, circulation was a critical component of all of Lord and Schryver's gardens. Appropriate circulation design is equally important within the garden itself, from 'street to house' and from 'house to garden'.

In a 1932 series of articles about interior garden paths the designers wrote, "make them wide enough for freedom of circulation: four feet wide for the main entrance path, three feet for lateral paths and 2 to 2 ½ feet in width between the rose beds."[67] Regarding materials, they advised: "Paths may be made of turf, brick, flagging, very fine gravel and hard clay. If the last two mentioned are used it is well to edge the beds with brick, as the line between the paths and beds must be accentuated in order to bring out the design of the garden"[68] and "raising the beds a few inches above the walks…"[69] Paths at Gaiety Hollow were constructed in these widths and with these materials,

64 Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 4, 1.
65 Lord, Elizabeth and Edith Schryver, "Essentials of Landscape Architecture for Average-sized City Dwelling Given," *The Sunday Oregonian*, 6 March 1932.
66 Ibid.

67 Lord, Elizabeth and Edith Schryver, "Rose Bed Located in Lawn Lovely During Blooming Season But Drab at Other Times," *The Sunday Oregonian* 27 March 1932.
68 Ibid.
69 Lord, Elizabeth and Edith Schryver, "Wide Perennial Border with Background of Hedge One of Simplest Garden Plans," The Sunday Oregonian, 3 April 1932.

Evolution of a Garden Path

Left | c. 1933 photograph of east-west running garden path. Note that the portion of the path that links the pergola with the parterre garden consists of a lawn panel. (Lord & Schryver Conservancy)

Middle | Undated photograph of the east-west running garden path. The portion of the path that links the pergola with the parterre garden consists of square brick steppers surrounded by grass. (University of Oregon, Knight Library)

Right | Undated photograph of the east-west running garden path. The portion of the path that links the pergola with the parterre garden consists of a solid brick pathway flanked by lawn panels, which differs from the photographs to its left. (University of Oregon, Knight Library)

Since most photographs of this area are undated it's not clear which style of path was in place during a particular era. Most images depict the style exhibited in the middle photograph.

Left | Undated photograph of Lord and Schryver's home from Mission Street which depicts a short straight path from the sidewalk to the door and a short driveway leading to the attached garage. (Lord & Schryver Conservancy)

Middle Left | 1968 photo of planting bed on west side of the house with varying complementary textures and flower colors in springtime bloom. (University of Oregon, Knight Library)

Middle Right | 1973 photo of parterre garden planting bed in foreground and small flowering tree in background. Lord and Schryver favored both tulips and lilacs in their garden. (University of Oregon, Knight Library)

Right | Undated photograph of parterre garden exemplifying their use of boxwood edging and broad-leaved evergreen shrubs and trees to form a backdrop for annuals and perennials. The pleasing color palette of blues, whites and pinks can be traced to Gertrude Jekyll and the influence of the English gardens. (University of Oregon, Knight Library)

providing important transitions between garden rooms, and once again reflecting in reality the design principles they used in their projects.

In the *Oregonian* series, the designers explain, "Entrance walks and the driveway are always an important consideration. With a colonial type of house, placed so close to the street it is always best to make a straight walk from the central entrance door to the sidewalk. The driveway, too, is short and straight."[70]

Lord and Schryver discussed ideas of opening access between house and garden through the use of French doors. For example, in writing about two residential landscape plans, they criticized one plan for having only two access points – neither of which led to the main garden area. Conversely, they discussed the beauty of having at least three access points where one was a set of French doors that led from the living room to a terrace garden room.[71] This is reflected in their design for Gaiety Hollow, both from the small covered terrace that extends out to the central lawn area, and a side entrance from the kitchen that spills out onto what was a drying yard on the east side of the garden.

Vegetation

Indigenous or introduced trees, shrubs, vines, ground covers and herbaceous materials.

Lowthorpe graduates had reputations for being excellent plants women, and Lord in particular exemplified that.[72] Examination of Lord and Schryver's garden notes and other materials reveals a conscientious approach to planting specifications, and how they used their gardens at Gaiety Hollow to experiment with plant textures, colors, scale and form. Successive experimentation showed them how plants fare in a variety of conditions. The home garden on

70 Lord, Elizabeth and Edith Schryver, "Making of Garden Plan Step by Step Described," *The Sunday Oregonian*, 13 March 1932.

71 Lord, Elizabeth and Edith Schryver, "Essentials of Landscape Architecture for Average-sized City Dwelling Given," The Sunday Oregonian, 6 March 1932.

72 Zaitzevsky, Cynthia, *Long Island Landscapes and the Women Who Designed Them*, 216.

Mission Street provided them endless opportunities to refine their planting palette preferences during the length of their practice and beyond. That said, Lord and Schryver's Lowthorpe background steered them towards plants that were better adapted for east coast conditions. They continually struggled to find ways to get plants, such as phlox, to thrive in the Pacific Northwest.[73] Garden notes from July 1938 pointed out, "Garden a mess after June bloom. Phlox died out. S.W. a failure and C. Bells indifferent. Must plan for more shady things."[74]

Nothing shows that Lord and Schryver went out of their way to specify the use of native plants of the Northwest, but over time they must have come to the realization that certain plants would not perform as expected in Oregon's climate. The struggles they had with phlox at Gaiety Hollow are just one example of a traditional border plant not working in the Pacific Northwest climate.

The residential scale of Gaiety Hollow, like many of their residential projects, provided some limiting factors. As they wrote, "native evergreen firs are more suited to a large property than a small place" but could work well in some situations, nonetheless.[75] At the Mission Street property they were fortunate to have two mature Oregon white oaks to work into the landscape design, which, unlike firs, are deciduous and so provide shade in summer and let the sun shine through to the gardens in winter.

Though not part of the original landscape plans, the large oaks in the northwest and southwest corners of the Gaiety Hollow property were included in a 1930s expansion of the garden as edge plantings. As Lord and Schryver noted in their 1932 *Sunday Oregonian* column, a tree "in the center of [a] lawn area... is an incorrect location… [since it] dwarfs the remainder of the property."[76] As for smaller trees, Lord and Schryver wrote: "Flowering trees are very lovely for the small property…. They can be placed in a flower garden, planted near the house and are invaluable in the shrub border, because they give height and a more interesting outline."[77]

Lord and Schryver's placement of flowering trees (and shrubs pruned as small trees) in the shrub borders at Gaiety Hill are clearly evident, as they favored the use of camellias, lilacs and flowering cherry and plum trees.[78] They had 15 varieties of lilacs, many pruned up to form small trees in perennial borders, which were under planted with broad-leaved evergreen shrubs and groundcovers. The nearly fifty varieties of camellias were likely due to Schryver's love of them.

73 Lord and Schryver, "Advice about problem with Phlox. Probably infestation of Stem and leaf nematode. Recommend not planting phlox for many years," 28 March 1938.

74 Jacky, Elaine, "Landscapers' Landscape." *Pacific Horticulture*, Winter 1990, 5.

75 Lord, Elizabeth and Edith Schryver, "Trees Important Setting For Home on a Medium Lot," *The Sunday Oregonian*, 20 March 1932.

76 Lord, Elizabeth and Edith Schryver, "Essentials of Landscape Architecture for Average-sized City Dwelling Given," *The Sunday Oregonian*, 6 March 1932.

77 Lord, Elizabeth and Edith Schryver, "Trees Important Setting For Home on a Medium Lot," *The Sunday Oregonian*, 20 March 1932.

78 Existing Conditions Plan, Gaiety Hollow CLR, 2011.

Top Left | Lord and Schryver incorporated mature oaks into their landscape design, using them as focal points of the west axial lawn garden. (University of Oregon, Knight Library)

Bottom Left | View of the parterre garden and central lawn space exhibiting their use of color, texture and scale. (University of Oregon, Knight Library)

Right | Roses dominate the parterre garden in summer. They are combined with other elements, such as the brick pedestal, statue, and lattice fence that provide visual interest when the roses are not in bloom. (University of Oregon, Knight Library)

Lord and Schryver wrote about how trees should be used to frame the front door entrance, which they did at Gaiety Hollow.[79]

We have early evidence of Lord's belief to include plantings that provide a succession of blooms and this characteristic became indicative of Lord and Schryver's work.[80] In reference to a theoretical garden design, they wrote, "we are eager to have a garden which will look well from the house at all seasons of the year, plenty of green with just enough flowers to give color in the summer and provide cut flowers for the house."[81] Their design for Gaiety Hollow reflects this basic principle. As an example, home garden notes compiled by the Lord and Schryver Conservancy show the purchase and planting of fragrant, winter flowering shrubs in early spring, and regular purchases of annuals such as petunias, pansies and marigolds to fill in planted borders. [82] In their 1932 *Oregonian* article series, Lord and Schryver advised: "Innumerable annuals can always be placed in such a border, but the main thing is not to have too great a variety of plants so that the appearance

79 Lord, Elizabeth and Edith Schryver, "Trees Important Setting for Home on Medium Lot," The Sunday Oregonian, 20 March 1932. and Jacky, Elaine, "Landscapers' Landscape." *Pacific Horticulture*, Winter 1990, 5.

80 Roberts et al, "Careless Grace – The Gardens of Lord & Schryver", Washington Park Arboretum Bulletin, Spring 2009, 25.

81 Lord, Elizabeth and Edith Schryver. "Making of Garden Plan Step by Step Described." 13 March 1932, The Sunday Oregonian.

82 Notes for purchase of spring and early summer annuals in the Home Garden Chronology on 20 May 1957 and 26 May 1960.

Top Left | 1950 photograph of fall color at Gaiety Hollow. (University of Oregon, Knight Library)

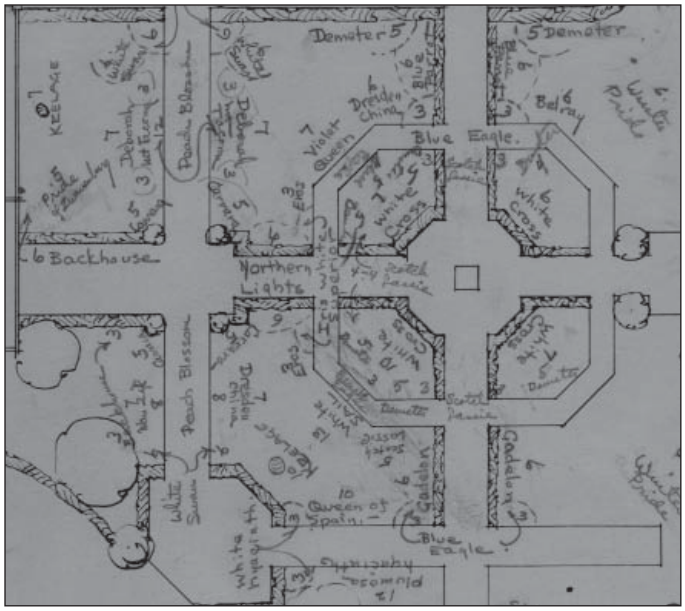
Bottom Left | Undated photograph of parterre garden highlighting textures of plant material working in concert with the brick pathway and wood arbor. (University of Oregon, Knight Library)

Right | Undated photograph of the front entrance flanked on either side by symmetrical hedges. (University of Oregon, Knight Library)

will be spotty and colorless."[83] Their borders were also filled with plants whose foliage was highlighted in fall including hydrangea, vine maple, grape leaves, and epimediums "painted with fine and bold brushes."[84] Home garden notes show that Lord and Schryver recorded groupings of plants that worked well together in a bloom season: "Special combination: deutzia, pink tulips, lilacs with bleeding heart."[85]

Lord and Schryver advocated the use of boxwood in garden settings. They used it to contain and separate planting beds, define usable space and paths, and create clean lines in the garden along its axes. The use of boxwood at Gaiety Hollow provides a clear lineage to their education in the eastern United States, their exposure to English and Spanish gardens, and the Colonial Revival style gardens in vogue at the time they designed their home garden. The Gaiety Hollow property displays their preference for shapeable hedge material, lining the main lawn, defining edges of the planting beds (rose garden) and edging pathways throughout. In an *Oregonian* article series, Lord and Schryver explain, "Too much cannot be said in the favor of the use of boxwood in our gardens. It gives immediate age, charm and dignity where it is properly used...individual round pieces should be used as accents on corners.... Boxwood is a heritage handed down to us from old English and

83 Lord, Elizabeth and Edith Schryver, "Careful Planning Needed For Creation of Rural Garden as Thing of Beauty," The Sunday Oregonian, 24 April 1932.
84 Jacky, Elaine, "Landscapers' Landscape." *Pacific Horticulture*, Winter 1990, 2.
85 Ibid, 3.



colonial gardens, a heritage we must preserve and continue."[86] Shrubs and architecture should combine to bring out the lines of the house. "Shrubs tie the house to the ground" and "soften the line and accent certain features", though "no house should be smothered in shrubs and the windows should be left free from screening"[87]

In 1932, Lord and Schryver discussed how to incorporate roses into a garden design. They recognized that roses grow best when they are alone in a garden bed, but that something must be done when the roses are not in season. As they point out, "a rose bed in such a situation may be lovely during the blooming season, but the beds are not an attractive asset the rest of the year, owing to the bareness of the soil and the leafless stalks of the rose bush."[88] Though they don't explicitly state it, their recommendation for rose gardens use a deceptively intricate method of using small-scale features to frame the roses in summer when they are in bloom and to provide an alternative focal point in winter when they are dormant. For example at Gaiety Hollow the formally-arranged, brick-edged parterre gardens and centrally-placed statuary provide a frame in the summer and a distraction in the winter.

Lawn was another important element in a Lord and Schryver design because of its year-round presence in the Northwest. Unbroken panels of grass complemented boxwood hedges and tied together separate groups of plants, while panels of grass often functioned in small gardens as organizational elements for the entire landscape.[89] At Gaiety Hollow, the linear lawn course between the large oak trees along the garden's west boundary acts as its own garden room, aided by the presence of space-defining boxwood and framing planting beds. The central lawn adjacent to the house lined with manicured boxwood is a main feature of the garden, and extends the indoor living room outdoors. It defines a usable space while also accentuating perimeter plantings near the pergola. Its size is comparable to the house footprint, providing a balanced sense of scale between built structure and vegetation within the garden.[90]

Gaiety Hollow exhibited Lord and Schryver's preference for plant combinations of complementary colors and textures. At Lowthorpe, they had been "trained to understand the optimal and emotional effects of colors, and [they were] sensitive to the brightening effects of the dewy Pacific Northwest light on the floral palette."[91] For their client's

86 Lord, Elizabeth and Edith Schryver, "Wide Perennial Border with Background of Hedge One of Simplest Garden Plans," *The Sunday Oregonian*, 3 April 1932.

87 Lord, Elizabeth and Edith Schryver, "Trees Important Setting for Home on Medium Lot," *The Sunday Oregonian*, 20 March 1932.

88 Lord, Elizabeth and Edith Schryver, "Rose Bed Located in Lawn Lovely During Blooming Season But Drab at Other Times," *The Sunday Oregonian*, 27 March 1932.

89 Roberts, Ruth, Gretchen Carnaby and Bobbie Dolp, *Careless Grace – The Gardens of Lord & Schryver*, 25.

90 Plan drawing titled, "House and Garden for Miss Elizabeth Lord [on] Mission Street," 1932.

91 Helphand, Kenneth I. and Nancy D. Rottle. *Cultivating Charm: the Northwest's first female landscape architecture firm created a lasting legacy at Deepwood Gardens*, 32.

designs, Lord and Schryver recommended harmonious and complementary color schemes.[92] They did not think much of grouping plants together with contrasting yellow and gray tones or overly contrasting textures.[93] No doubt their tour through England and their exposure to Gertrude Jekyll influenced their design principles and plant arrangements at Gaiety Hollow.

At Gaiety Hollow, Lord and Schryver experimented with color combinations and made records of their findings in garden notebooks which they likely did to inform future projects and commissions. For example, one May they wrote "Iris blooms well. Colors badly arranged."[94] Color wasn't always a major aspect of the garden design, however. For Spanish-style gardens, they specified mostly green planting material, relying more on form and fragrance than color to achieve the desired sensory effect.[95] Lord and Schryver used this principle to great effect in the borders along the west side of the house at Gaiety Hollow.

Buildings and Structures

Three-dimensional constructs such as houses, barns, garages, stables, bridges and memorials.

The Lord and Schryver residence on Mission Street was constructed in 1932 in the English Colonial Revival style, designed by Salem architect Clarence Smith. The residence is a "one and one-half story wood frame, shingle siding (above first floor) and brick house with a rectangular block with one east wing" (location of the attached garage).[96] The home was painted white when it was first constructed, and remains so today. The Colonial Revival style was popular

92 Ibid.

93 Lord, Elizabeth and Edith Schryver, "Trees Important Setting for Home on Medium Lot.," *The Sunday Oregonian*, 20 March 1932.

94 Jacky, Elaine, "Landscapers' Landscape." *Pacific Horticulture*, Winter 1990, 3.

95 White, Laura, *Transplanted Traditions: the Pacific NW Gardens of Elizabeth Lord and Edith Schryver*, 102.

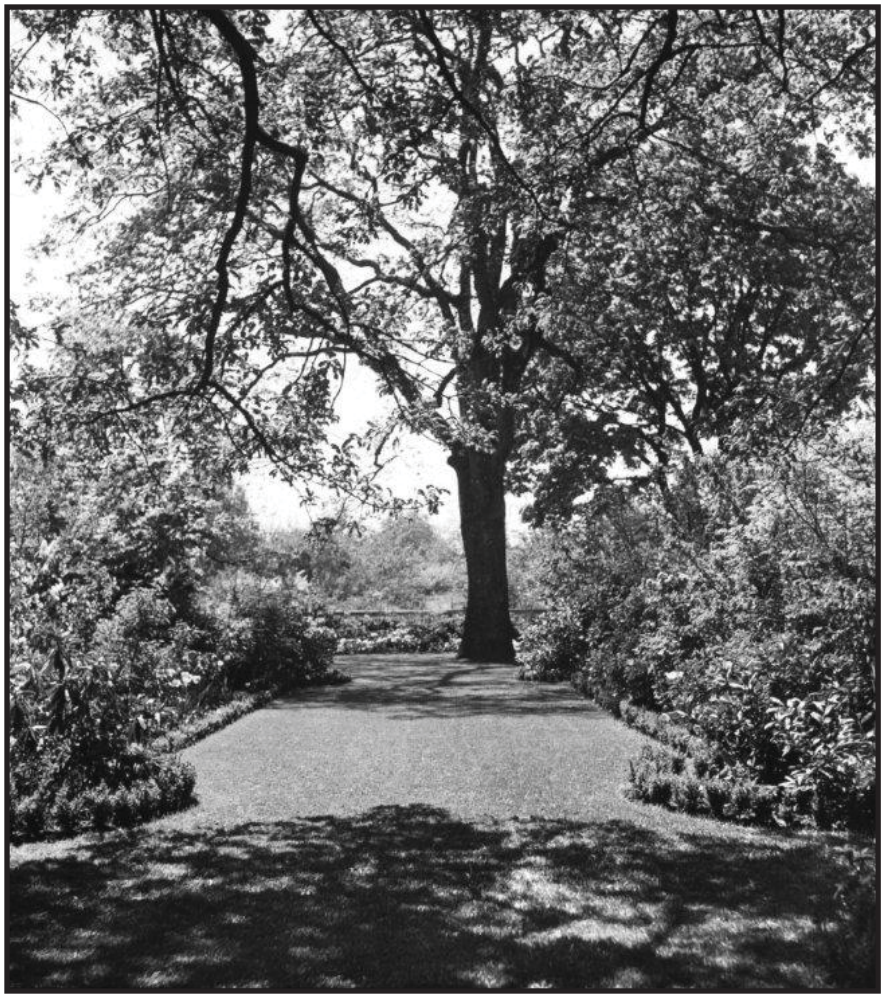
96 United States Dept. of the Interior, National Parks Service, National Register of Historic Places Inventory Nomination Form, "Colonial Residence." 42.

Left | Undated detail of bulb planting plan depicting various species Lord and Schryver were planning for the parterre garden that season. (University of Oregon, Knight Library)

Middle Left | c. 1932 photograph of 545 Mission Street with three-quarter view of the house soon after it was constructed. The landscape is in the process of being constructed. (Lord & Schryver Conservancy)

Middle Right | Undated photograph of the house from Mission Street in winter. (Lord & Schryver Conservancy)

Right | 1966 photograph of southwest corner of the house provides sense of materials - brick on the first floor and wood siding on the second floor. The materials reflect those Lord and Schryver used in the landscape. (University of Oregon, Knight Library)



Left | Undated view looking south across lawn that spans between two mature Oregon white oaks framed by boxwood lined shrub and perennial borders. (University of Oregon, Knight Library)

Top Right | Undated photograph of view through window of magnolia tree in bloom. (University of Oregon, Knight Library)

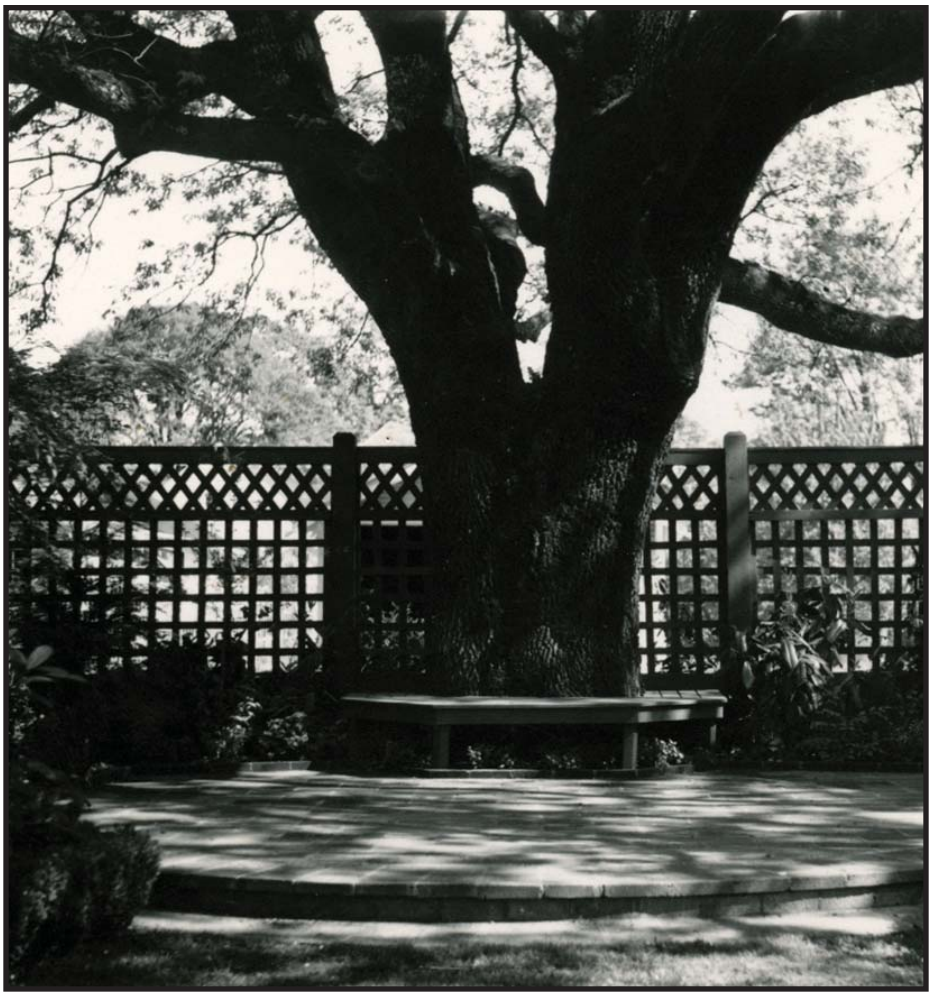
Bottom Right | Undated photograph of view of parterre garden from upper story of house. (University of Oregon, Knight Library)

at the time, and there are many other similar style residences from the same period in Salem. Some notable building ornamentation includes a decorative hood over the front door with wood shingles, wooden dormers on second story windows on the north and south sides, decorative trim above casement windows and French doors leading to the back terrace. Similar to the way Frederick Law Olmsted used his Fairsted residence, the combined home and office were designed for Lord and Schryver's professional and personal needs with a drawing studio space situated above the garage that had even light from its northern exposure.

Vistas

Features that create or allow a range of vision which can be natural, or designed and controlled

Axial organization in the garden, as described earlier, is the most important tool in creating views and vistas from, to and within the home garden. Examination of the 1932 house and garden plan reveals Lord and Schryver made notes where significant vistas and sight lines would be set up to provide proper placement and arrangement of pathways, entries, structures and other focal point features. They are noted on the plan by faint lines that show connection between house and garden, and between garden rooms. From the house, particularly from the living room through the French doors, one can see across the garden terrace, across the center of the great lawn and through the pergola. Also, from the living room's west window, there is a direct view to the center of a circular water feature



set in a brick path. Within the garden, there are prominent vistas along paths to terminal focal points such as urns, gates, benches and statuary. There are also views of a bench and overhead arbor at the garden's north and east boundaries from the center of the rose garden. Other significant views occur down the linear lawn course terminating at either of the large oak trees.

Small-scale Features

Elements that provide detail and diversity combined with function and aesthetics.

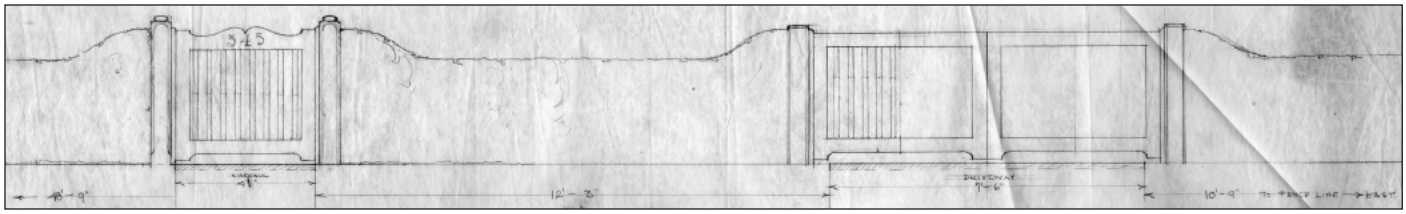
Lord and Schryver gardens are notable for their ample and strategic use of statuary, ponds and pools, fences, iron gates, benches, pergolas, arbors, pottery, sundials and birdbaths. These small-scale features provide year-round visual interest, emphasize the garden layout, and provide functional amenities for garden users, such as seating (bench) or shade (pergola). Influence of the Spanish Colonial Revival style on Lord and Schryver's gardens is evident through their use of small-scale features within geometric, axial garden layouts, often in conjunction with small pools or birdbaths. Plans for the home garden dated 1932 and 1956 depict the placement of several gates, two statues/sundials, one fountain, one pergola, two benches, and several garden arbors.

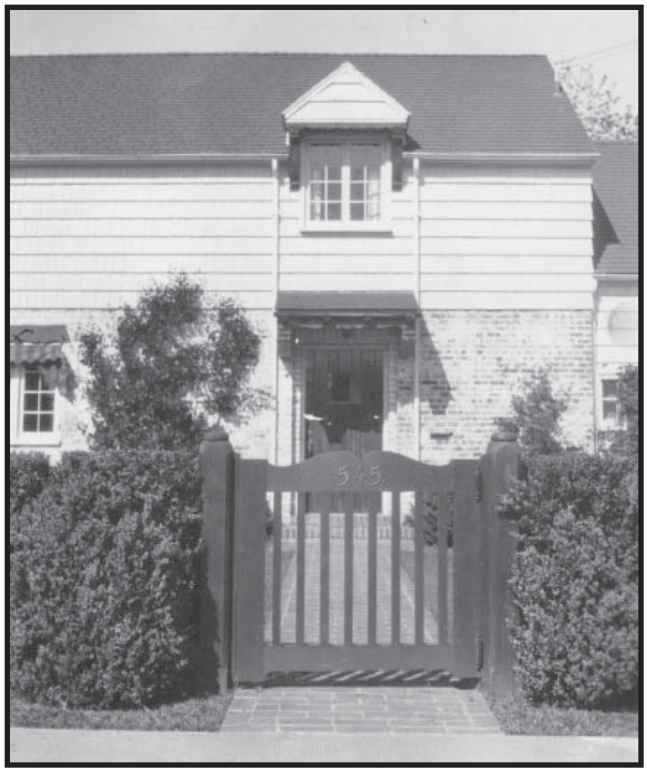
In their *Oregonian* series, Lord and Schryver mention the ease of introducing small-scale features into smaller, urban gardens: "Formal pools…are more easily adapted to a small garden. Even a small paved terrace may have a tiny circular

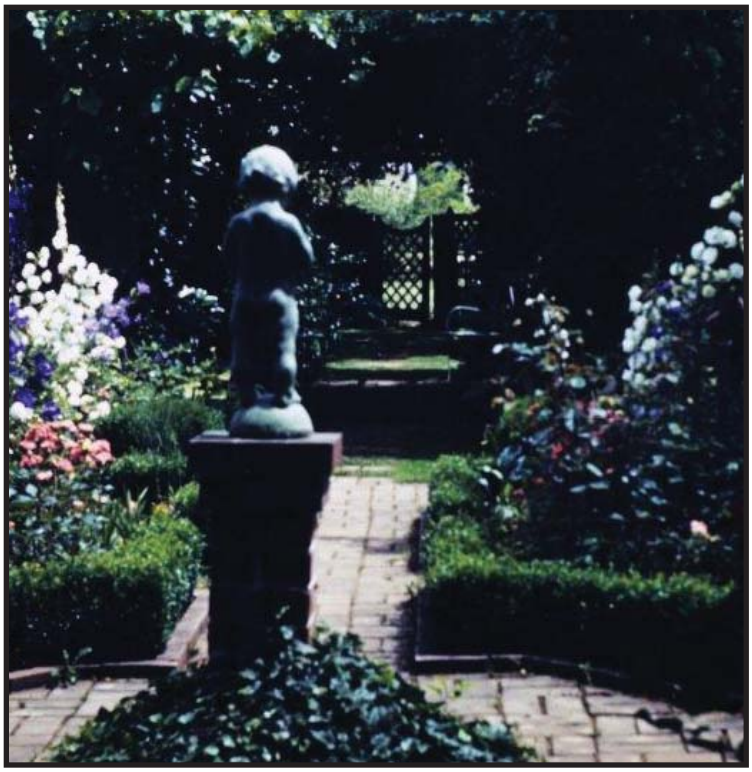
Top Left | Undated view looking south through small garden located west of the house with fountain and statue focal point. (University of Oregon, Knight Library)

Bottom Left | Undated photograph of view looking east from pergola towards parterre garden with pedestal and statue as focal point. (University of Oregon, Knight Library)

Right | 1952 photograph of lattice fence along northern edge of property. This portion extends between the northwest corner and the garden shed area just behind one of two Oregon white oaks. (University of Oregon, Knight Library)







Top | Undated sketch of front gates and hedge. Based upon photographs of the front of the house from the street it does not appear that the gate for the driveway was built. (University of Oregon, Knight Library)

Bottom Left | 1934 photograph of the gate leading from the sidewalk to the front door. (University of Oregon, Knight Library)

Bottom Right | Undated photograph of garden statuary in foreground and garden gate in the background, which used to exist within the west fence. (University of Oregon, Knight Library)

pool no larger than three feet across, with a raised coping."[97] Whether a pool or other feature, small-scale features help to better define space in the garden. This was important for Lord and Schryver, whose "garden rooms" were defined by both vegetation and focal objects such as statuary or pottery.

Small-scale features don't just provide a focal point, they also define landscape spaces, especially fences. As the designers wrote in 1932, "The first thing to consider… is inclosure [sic]. This we can get with a lattice fence which joins easily with the house and garage, giving privacy and a setting to the outdoor living room."[98] Three of the four sides of the Gaiety Hollow landscape establish privacy with a tall fence that is topped with a lattice-like design. This not only provides privacy, but adds a unique textural backdrop to the garden plantings. The fence's moss green color expands on their principle of using color in garden plantings. As with the fence, Lord and Schryver herald the use of plants that provide a great deal of textural interest, but without clashing colors of foliage to distract from the whole of the effect. The moss green fence exemplifies that same principle – texture without a clashing color palette.

This technique also extends to the arbors and arbors that are built in the same style as the fence. These elements

97 Lord, Elizabeth and Edith Schryver, "Garden's Charm Heightened by Appropriate Features," *The Sunday Oregonian*, 1 May 1932.

98 Lord, Elizabeth and Edith Schryver. "Wide Perennial Border with Background of Hedge One of Simplest Garden Plans." 3 April 1932, The Sunday Oregonian.

Left | Undated photograph of the east side of the pergola. (University of Oregon, Knight Library)

Top Right | Undated photograph of a detail of the pergola with the built-in bench in the lower left hand corner. (University of Oregon, Knight Library)

Bottom Right | 1968 photograph showing details of seating area in pergola with bench and lattice work. (Lord & Schryver Conservancy)

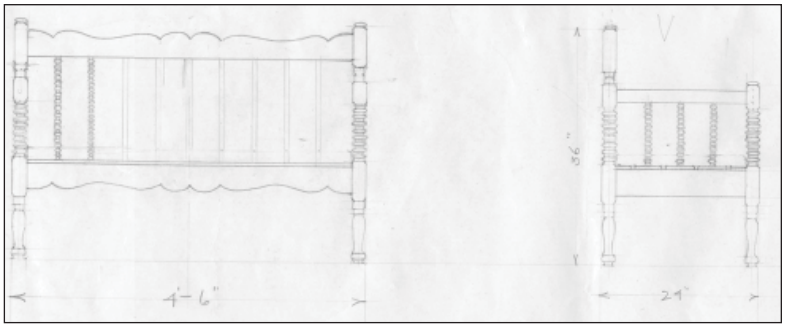
"provide shade and shelter, besides being a prominent part of the garden picture."[99] At Gaiety Hollow, a number of arbors demarcate entrances and exits from "garden rooms" and provide sun protection over seating.

Built into some areas of the fence are benches and small seating alcoves. Lord and Schryver advocated ample seating, and felt that "seats should be placed on the axis of walks, in niches formed by the inclosing wall or hedge, and roofed over with partial shade obtained by tree branches or even a light arbor covered with vines."[100] Placement is critical for a seat's success in the garden: "A seat… should never be placed boldly by itself in the midst of an open sunny lawn, or out near the curbing where no one would care to use it for sitting." Wood is the best material to use for garden seating, whether it be simply stained or painted to complement its surroundings. [101] Gaiety Hollow had two shaded benches of this kind, at terminal points of paths that originate from the rose garden. [102]

Lord and Schryver advised that "architectural ornaments are very important to give finish and interest, and their choice and placing may make or mar your garden."[103] "A garden ornament such as an urn, jar, bird bath or similar object would show to great advantage set in the

99 Ibid.
100 Ibid.

101 Ibid.
102 Existing Conditions Plan, Gaiety Hollow CLR, 2011.
103 Lord, Elizabeth and Edith Schryver, "Garden's Charm Heightened by Appropriate Features," *The Sunday Oregonian*, 1 May 1932.



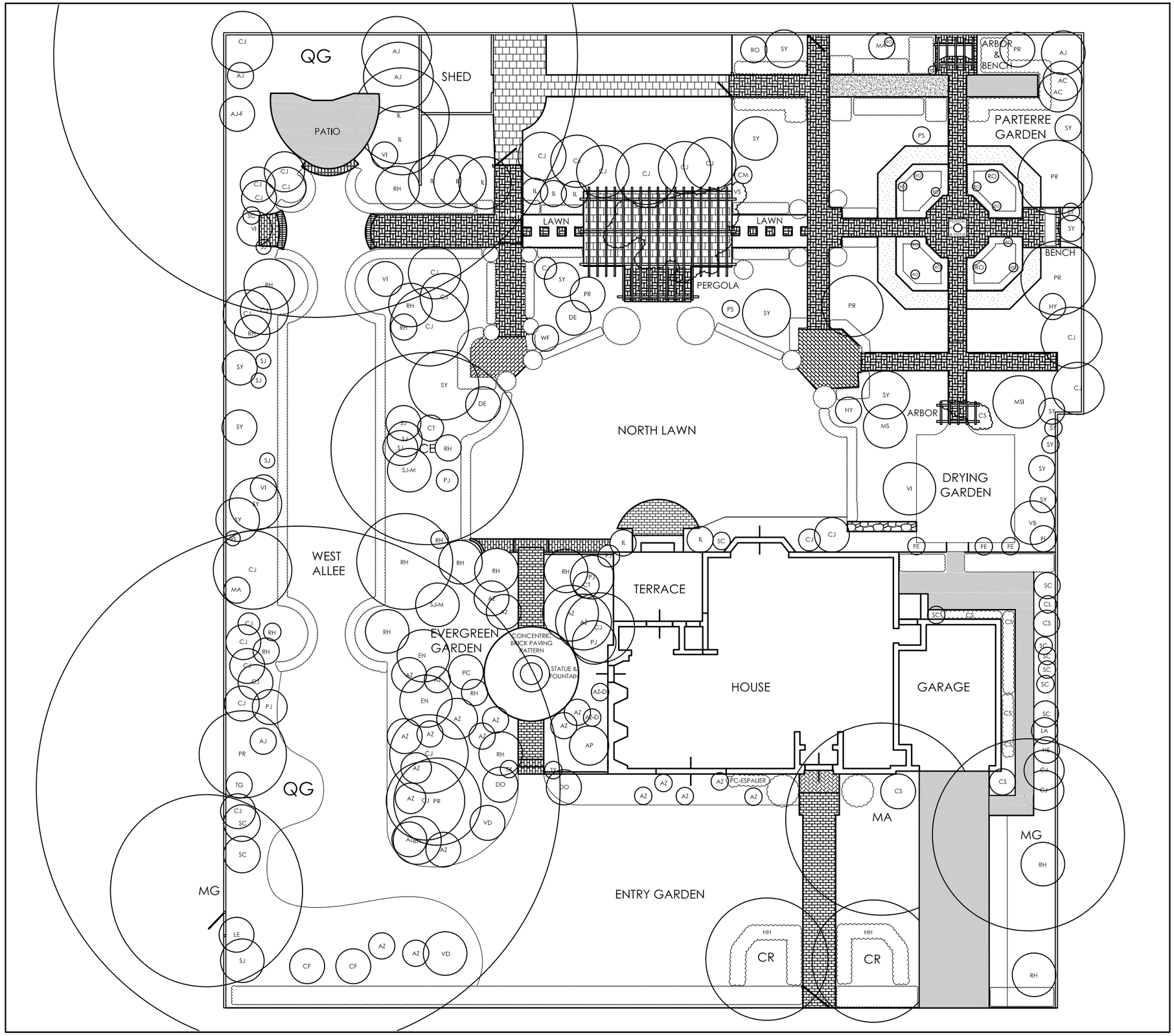
Left | 1968 photograph of fountain in small garden just west of the house. (University of Oregon, Knight Library)

Top Right | Undated sketch of bench for the garden. (University of Oregon, Knight Library)

Bottom Right | c. 1933 tinted photograph from upper story of house of gate, arbor and bench along the north fence. (University of Oregon, Knight Library)

niches formed at the ends of the entrance paths leading into the garden."[104] Statues "can be placed on pedestals to accent the end or the crossing of two paths, especially in the center of a garden." [105] Birdbaths must be within view from the house windows, in a nook preferably, well planted with berried shrubs. [106] Sundials should be located in the center of rose gardens. [107] "Pottery jars look well in many places, as do all the modern colored glazed jars. [108] Many of these described features were and are present at the Gaiety Hollow garden. For example, a statue at the center of their rose garden is set on a pedestal, marking the meeting of two paths. At some point, this statue was replaced with a modern glazed jar (which is present at the time of this writing), which satisfies the Lord and Schryver approach.

104 Lord, Elizabeth and Edith Schryver, "Wide Perennial Border with Background of Hedge One of Simplest Garden Plans," The Sunday Oregonian, 3 April 1932.
105 Lord, Elizabeth and Edith Schryver, "Garden's Charm Heightened by Appropriate Features," *The Sunday Oregonian*. 1 May 1932.
106 Ibid.
107 Ibid.
108 Ibid.



Gaiety Hollow
Cultural Landscape Report
Lord & Schryver Conservancy

HISTORIC PERIOD PLAN
circa 1984

MIG
815 SW 2nd Avenue
Portland, Oregon 97204
503.297.1005
www.migcom.com

Sources:
1. Base drawing, Amy Hartell, 2008
2. Oral History Interviews, 2011
3. Photos from historic period

Plant Abbreviations & Plant Names

AB	Abelia sp.	Abelia
AC	Acer circinatum	Vine Maple
AG	Abelia x Grandiflora	Glossy Abelia
AJ	Aucuba japonica	Japanese Aucuba
AJ-F	Aucuba japonica Fructo-Alba	Japanese Aucuba
AM	Amelanchier sp.	Serviceberry
AP	Acer palmatum	Japanese Maple
AU	Arbutus unedo	Strawberry Tree
AZ	Azalea sp.	Azalea
AZ-D	Azalea sp. (deciduous)	Deciduous azalea
CE	Cercidiphyllum japonicum	Katsura Tree
CJ	Camellia japonica	Japanese Camellia
CF	Cornus florida	Flowering Dogwood
CK	Cornus kousa	Kousa Dogwood
CL	Clematis sp.	Clematis
CM	Clematis montana	Anemone clematis
CR	Crataegus sp.	Hawthorn
CS	Camellia sasanqua	Sasanqua Camellia
CT	Choisya ternata	Mexican Orange
DE	Deutzia sp.	Deutzia
DN	Daphne odora 'Napolitana'	Fragrant Daphne
DO	Daphne odora	Fragrant Daphne
EN	Enkianthus sp.	Enkianthus
ES	Escallonia sp.	Escallonia
FE	Ferns	Ferns
FI	Forsythia x intermedia	Forsythia
HB	Hebe euonymus	Hebe
HE	Hedera sp.	Ivy
HH	Hedera helix	English Ivy
HY	Hydrangea sp.	Hydrangea
IL	Ilex sp.	Holly
LA	Laburnum sp.	Golden Chain Tree
LE	Leucothoe sp.	Leucothoe
MA	Malus sp.	Crabapple
MG	Magnolia sp.	Evergreen Magnolia
MS	Magnolia soulangeana	Saucer Magnolia
MSI	Magnolia sieboldii	Siebold's Magnolia
PC	Pyrus communis	European Pear
PJ	Pieris japonica	Japanese Pieris
PR	Prunus sp.	Cherry/Plum
PS	Paeonia suffriticosa	Tree Peony
QG	Quercus garryana	Oregon White Oak
RH	Rhododendron sp.	Rhododendron
RO	Rosa sp.	Rose
SC	Sarcococca confusa	Fragrant Sarcococca
SJ	Skimmia japonica	Japanese Skimmia
SJ-M	Skimmia japonica - male	Japanese Skimmia
SY	Syringa sp.	Lilac
TG	Ternstroemia gymnanthera	Japanese Ternstroemia
TX	Taxus sp.	Yew
U	Unknown	
VB	Viburnum x bodnantense	Dawn Viburnum
VD	Viburnum davidii	David Viburnum
VI	Viburnum sp.	Viburnum
VS	Vitis sp.	Grape
WF	Weigela florida	Weigela

N

Note: Drawing Not to Scale

EXISTING CONDITIONS

plus ça change, plus c'est la même chose

In 1973, Lord and Schryver wrote, "All these years passed, ten in fact, and nothing written since 1964. Our garden is almost the same. Material died and more is bought." As the French philosopher Jean Baptiste Alphonse Karr famously said, "plus ça change, plus c'est la même chose" typically translated as the more things change, the more they remain the same.

It is a fact of nature that landscapes change. So it's a testament to Gaiety Hollow's landscape design and its stewards that much of the original design is intact. This is likely due to the passion the stewards have had over the years for this residential landscape. It's also directly attributable to the strength of the design itself and the adept use of the design principles that Lord and Schryver developed early in their practice. If the design principles had been carried out with less care or less conviction, more changes would have been necessary, as they are in so many other residential landscapes, to accommodate changing values and uses of the space. That is not the case here.

About This Chapter

Gaiety Hollow's existing landscape characteristics and features represent a broad collection of those that existed during the historic period. Documenting the landscape's characteristics and features through the preparation of an existing conditions map and photographs of the landscape has been the primary focus of this section of the report, which has resulted in a thorough record of the landscape's existing conditions c. 2010.

This volume will be followed by *Volume II: Analysis and Evaluation* that provides an analysis of the historic character of Gaiety Hollow and will be based on the findings of the site history and existing conditions. In a sense, this chapter is setting the stage for the analysis and evaluation. Therefore, it serves as an interim product of a future discussion focused on the existing landscape characteristics and features that date to the historic period. Like the previous chapter this section will be organized by landscape characteristic.

spatial organization

Arrangement of elements creating the ground, vertical, and overhead planes that define and create spaces.

Gaiety Hollow has five spaces which form the landscape's main garden rooms. They include the West Lawn, the Evergreen Garden, the North Lawn, the South Lawn, and the Parterre Garden.

This Page Top | West Lawn looking south. (Matthews 2010)

Middle | West Lawn looking north. (Matthews 2010)

Bottom | Parterre Garden. (Matthews 2010)

Opposite Page Top | Circular brick fountain with customized inset planters in Evergreen Garden. (Matthews 2010)

Middle Top | North Lawn looking southeast with view of house. (Matthews 2010)

Middle Bottom | North Lawn looking north with boxwood hedge and pergola in background. (Matthews 2010)

Bottom | South Lawn looking east. (Matthews 2010)

circulation

Spaces, features, and materials that constitute systems of movement.

Pedestrian circulation is the primary method of movement through the landscape, though a short driveway exists between Mission Street and the garage. Circulation features include the driveway, a front entry pathway, a brick garden path through the Evergreen Garden, brick garden paths that extend through the pergola and link to the North Lawn, brick paths that connect the North Gate with the parterre garden, and a mixture of brick and gravel garden paths that crisscross and encircle the parterre garden.

This Page Top | Brick and gravel paths in the parterre garden that connect to the Pergola. (Matthews 2010)

Middle | Brick path extending from patio into parterre garden. (Melnick 2010)

Bottom | Brick path and edging between parterre garden and transition area to North Lawn. (Matthews 2010)

Opposite Page Top Left | Looking south at brick path and stairs in the Evergreen Garden. (Matthews 2010)

Top Right | Looking north at brick circular path in the Evergreen Garden. (Matthews 2010)

Middle Left | Brick path and steps to front entry. (Matthews 2010)

Middle Right | Looking south at brick front entry and gate. (Matthews 2010)

Bottom Left | Looking north at pavers in patio. (Matthews 2010)

Bottom Right | Looking south at pavers and steps extending off patio. (Matthews 2010)

Opposite Page Top Left | Brick path connecting pergola to West Lawn. (Melnick 2010)

Top Right | Square pavers in pergola area. (Melnick 2010)

Middle Left | These two images depict distinct details Lord and Schryver designed for the edges of their brick pathways. These edge details occur along the same axis line on either side of the west lawn. The one on the top is the end of the east-west axis path and the one on the bottom is situated between the west fence and west lawn. (Matthews 2010)

Middle Right | Intersection of brick pathways with raised middle section. The north-south running path connects the garden shed area with the North Lawn. The east-west running path connects the West Lawn/Oak Tree Axis with the pergola. (Matthews 2010)

Bottom Left | Looking north at the driveway consisting of solid panels of poured concrete. (Matthews 2010)

Bottom Right | Looking south at the driveway as it extends past the gate towards the sidewalk and Mission Street. (Matthews 2010)

This Page Top | Circular brick apron extending off the North Porch. (Matthews 2010)

Middle | Poured concrete pathway that extends along the east side of the house which connects the driveway with the patio. (Matthews 2010)

Bottom | Stone pavers which connect the driveway with the entry pathway. (Matthews 2010)

vegetation

Indigenous or introduced trees, shrubs, vines, ground covers and herbaceous materials.

Plant material at Gaiety Hollow provides both the structure and ornamentation for the landscape. Vegetation features include Oregon white oaks, boxwood hedges, flowering trees, roses, vine and trailing plants, garden bed shrubs, herbaceous bedding plants, ground covers, espaliers and hedges.

Top | Boxwood hedge and accent shrubs define planting beds and edge pathways. (Matthews 2010)

Middle | Herbaceous annuals and perennials and roses are mixed in the parterre planting areas. (Matthews 2010)

Bottom | Roses sit center stage in the parterre garden. (Melnick 2010)

Top | Looking north boxwood hedges and accent shrubs separate the North Lawn from the pergola. The size of the accent shrubs indicates the main entrance to the pergola from the side entrance. (Melnick 2010)

Middle | Looking east boxwood hedges and accent shrubs continue around the North Lawn. Here they separate the lawn area from the parterre garden. (Matthews 2010)

Bottom | Low boxwood hedges mark the edge of the West Lawn/Oak Axis and separate the lawn from the evergreen shrub border planting. (Melnick 2010)

Top | Two mature Oregon white oaks bookend the West Lawn axis. One (in the distance) anchors the Northwest corner of the property. The other (whose trunk is in the foreground) is on the southwest side. (Melnick 2010)

Middle | Evergreen and deciduous shrubs of varying scales and textures surround the Evergreen Garden. (Matthews 2010)

Bottom | A flowering tree extends over the North Fence and Gate, boxwood hedge line a gravel path connecting the parterre garden to the garden shed area, and herbaceous perennials flow out of the parterre garden beds. A climbing rose undulates across the North Fence. (Matthews 2010)

Top | Symmetrical plantings include (foreground to background) a perimeter hedge, twin hawthorns and boxwood accent shrubs. (Melnick 2010)

Middle | The South Lawn is bordered by the perimeter hedge on the street side and the house on the north side. Lawn forms the ground cover. (Matthews 2010)

Bottom | A laurel hedge backed by a fence extends along a major portion of the property's northern edge separating it from the alley. (Melnick 2010)

buildings and structures

Three-dimensional constructs such as houses, barns, garages, stables, bridges and memorials.

Gaiety Hollow features one building, the main house, and one structure, the garden shed. The house is situated in the Southeast corner of the property and the garden shed is near its Northwest corner, hidden behind the pergola.

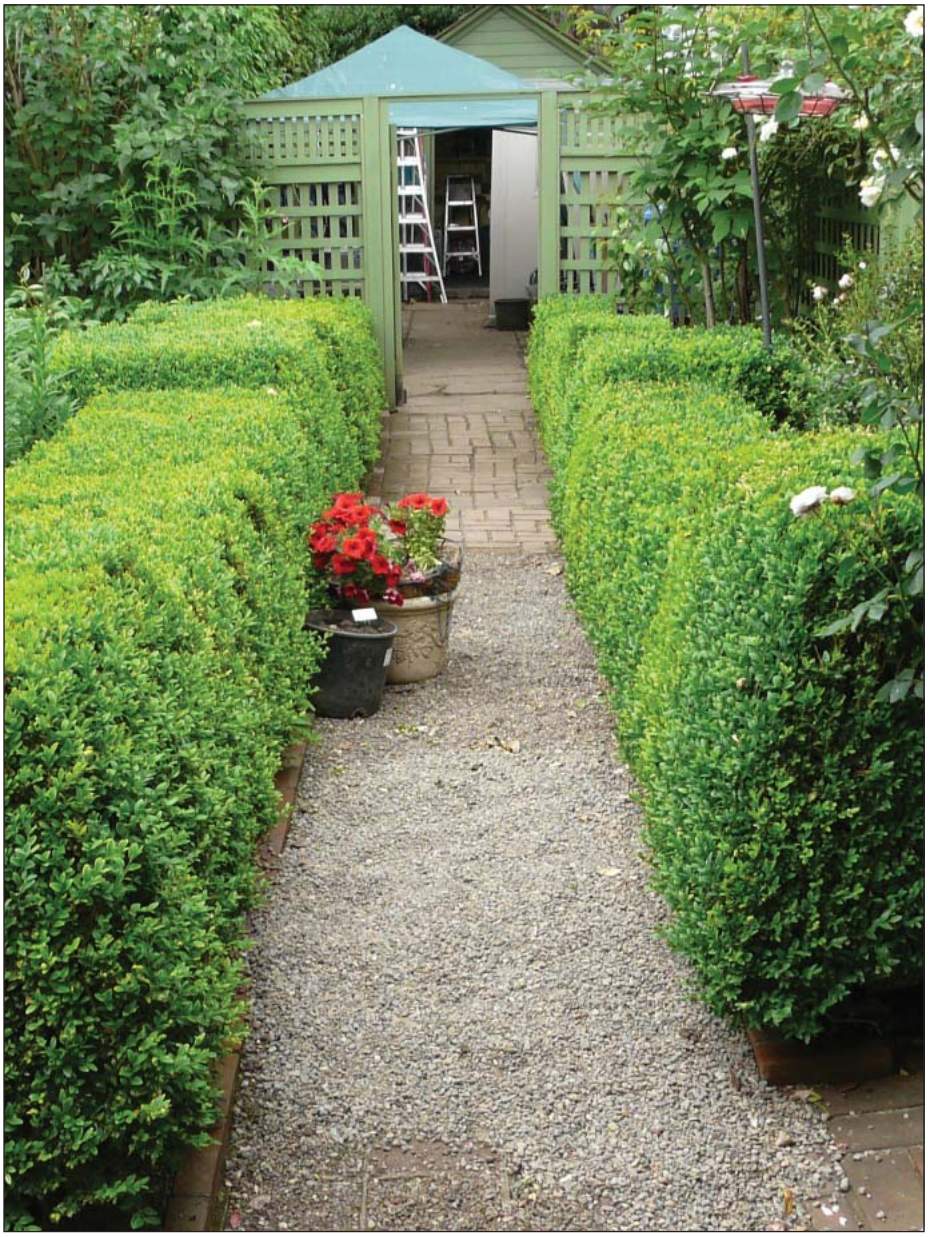
Top | Detail of the South facade of 545 Mission Street. (Melnick 2010)

Middle | Three-quarter view of the Colonial Revival house's South facade. (Matthews 2010)

Bottom | View from the parterre garden of the house's North facade, which has a greater amount of windows facing the garden. (Melnick 2010)

Top | Three-quarter view of the house's North facade including the ground floor bay window and garden terrace. (Melnick 2010)

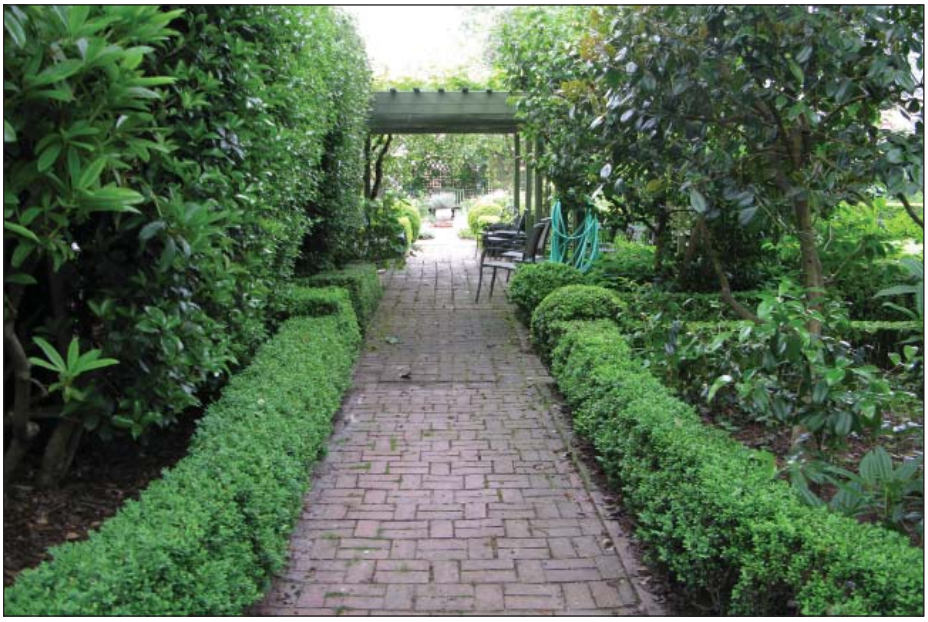
Bottom | View from the parterre garden of the Garden Shed area, hidden from view by the fence. (Melnick 2010)



vistas

Features that create or allow a range of vision which can be natural, or designed and controlled.

Vistas feature a primary role at Gaiety Hollow, both as a design principle and organizing feature in the landscape. The three main vistas within the garden are the West Lawn, the East-West Axis that extends the length of the property and connects the West Lawn with the pergola and parterre garden, and the North-South Axis which connects the parterre garden with the patio. Numerous vistas also extend from rooms in the house through the windows to features in the garden, the main one being centered on the pergola.



Top |Looking west from the eastern edge of the property though the parterre garden (in the foreground) to the pergola (mid-ground) and statue placed at the property's western edge. (Matthews 2010)

Middle | Detail view looking west to the statue that forms the focal point for the East-West vista. (Matthews 2010)

Bottom | Looking east from the western side of the property along brick path to the pergola and the parterre garden (in the background). (Matthews 2010)

Top Left | Looking north towards one of the Oregon white oaks which forms the focal point for the West Lawn Vista. (Matthews 2010)

Top Right | Looking south towards the other Oregon white oak which anchors the southern edge of the West Lawn Vista. (Matthews 2010)

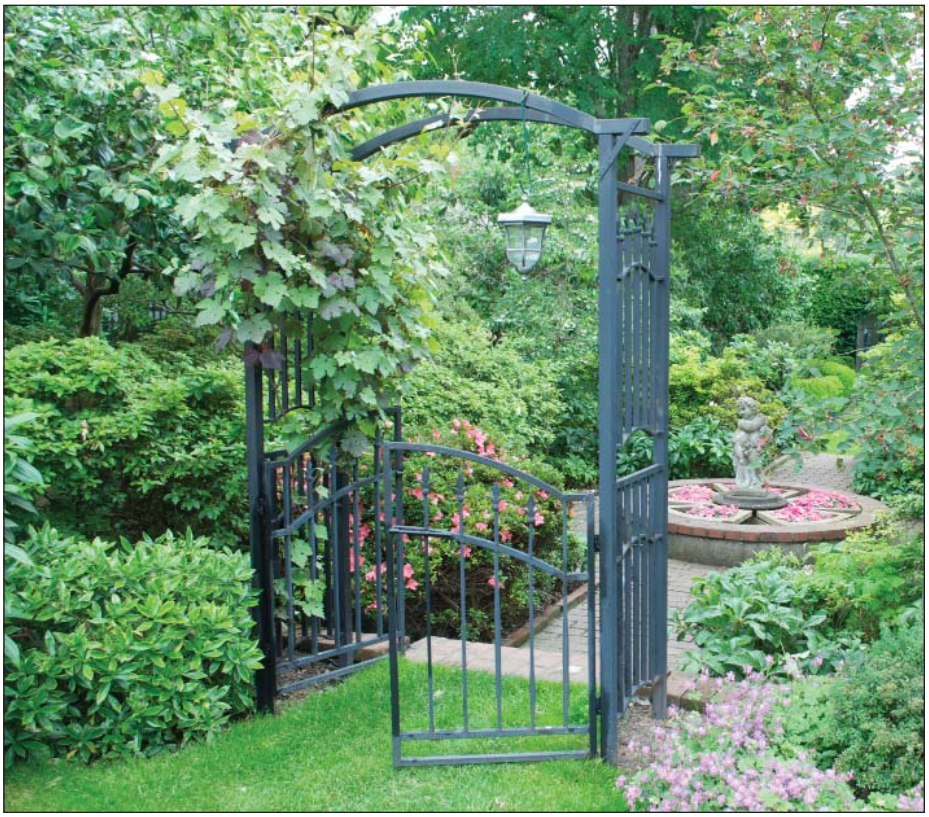
Middle | Looking south along the North-South Vista which extends from a seating area positioned along the property's northern edge through the parterre garden to the patio. (Matthews 2010)

Bottom | One of the views from inside the house extends across the lawn to the pergola. (Matthews 2010)

small-scale features

Elements that provide detail and diversity combined with function and aesthetics, which are relatively fixed in the landscape. Easily movable objects such as chairs, tables and pots are not documented.

Gaiety Hollow is filled with small-scale features that provide ornamentation to many of the garden areas. In some cases, these small-scale features frame vistas and provide focal points for pathways and garden rooms. They also mark transition points and thresholds between different spaces. They may be small in stature, but serve a primary role in the design and function of the garden. Small-scale features include: Entry Gate, Driveway Gate, Evergreen Garden Arbor and Gate, Pergola, North Gate, Parterre Garden Arbor and Benches, Patio Arbor, Evergreen Garden Fountain, Service Area Gates and Parterre Garden Fountain.



Top | Side view of the pergola. (Melnick 2010)

Middle | Portion of fence along the east side of the property. (Melnick 2010)

Bottom | Evergreen Garden Arbor and Gate which is placed at the southern end of the Evergreen Garden. (Matthews 2010)

Top Left | Patio Arbor which marks transition between two garden rooms - the patio and the parterre garden. (Matthews 2010)

Top Right | Another view of the patio arbor from the patio looking north towards the parterre garden. (Melnick 2010)

Middle | Partial view of the seating bench and arbor that is built into the fence along the northern portion of the property. This feature marks the middle northern terminus of the north-south axis of the parterre garden. (Melnick 2010)

Bottom | Partial view of the arbor and bench that is situated along the property's eastern boundary. This features marks the eastern terminus of the East-West Axis which extends from the parterre garden (seen partially here) through the pergola and to the West Lawn. (Matthews 2010)

Top Left | Partial view of the front entry gate that leads from the sidewalk to the front door. (Melnick 2010)

Top Right | View of the driveway gate. (Melnick 2010)

Top Left | View of a gate leading to the tool shed area from inside the garden. (Melnick 2010)

Top Right | View of the North Gate from the alley outside the garden. (Melnick 2010)

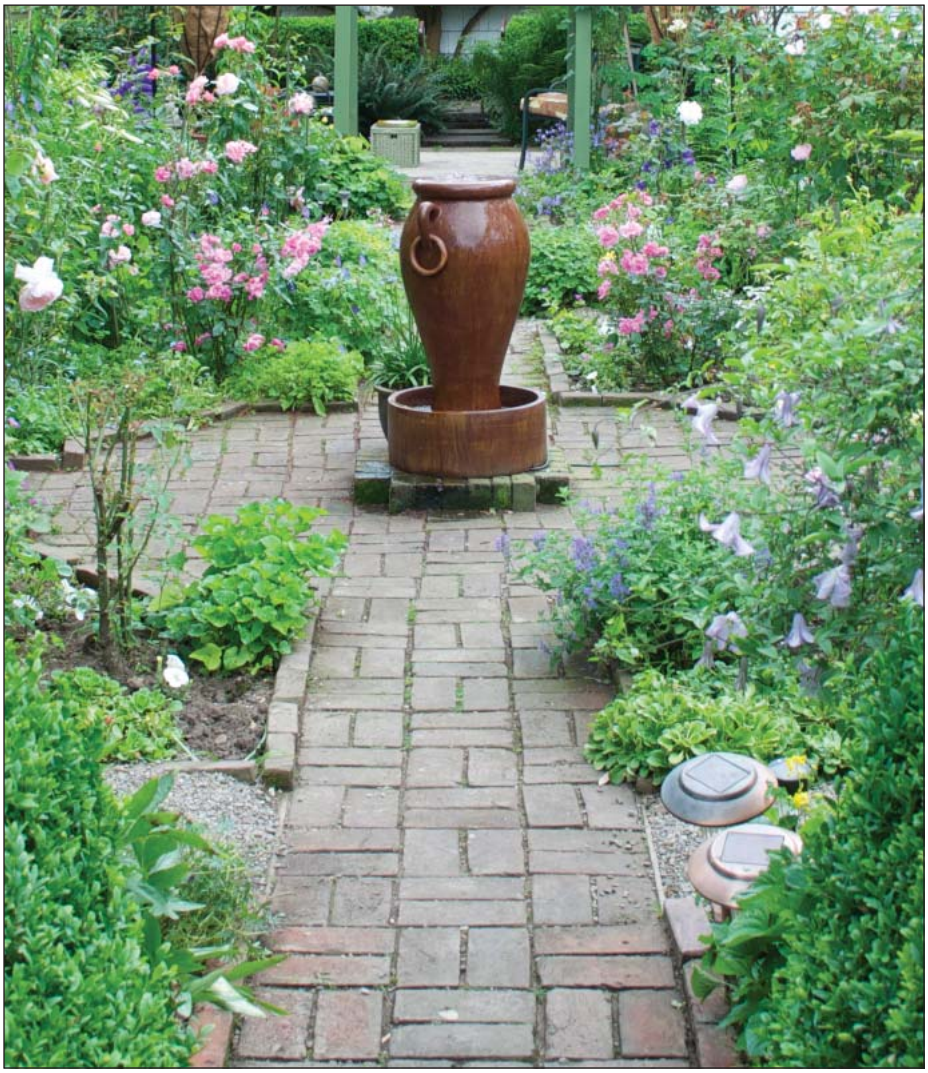
Top Left | Garden statue and birdbath placed near the northwest corner of the patio space. (Matthews 2010)

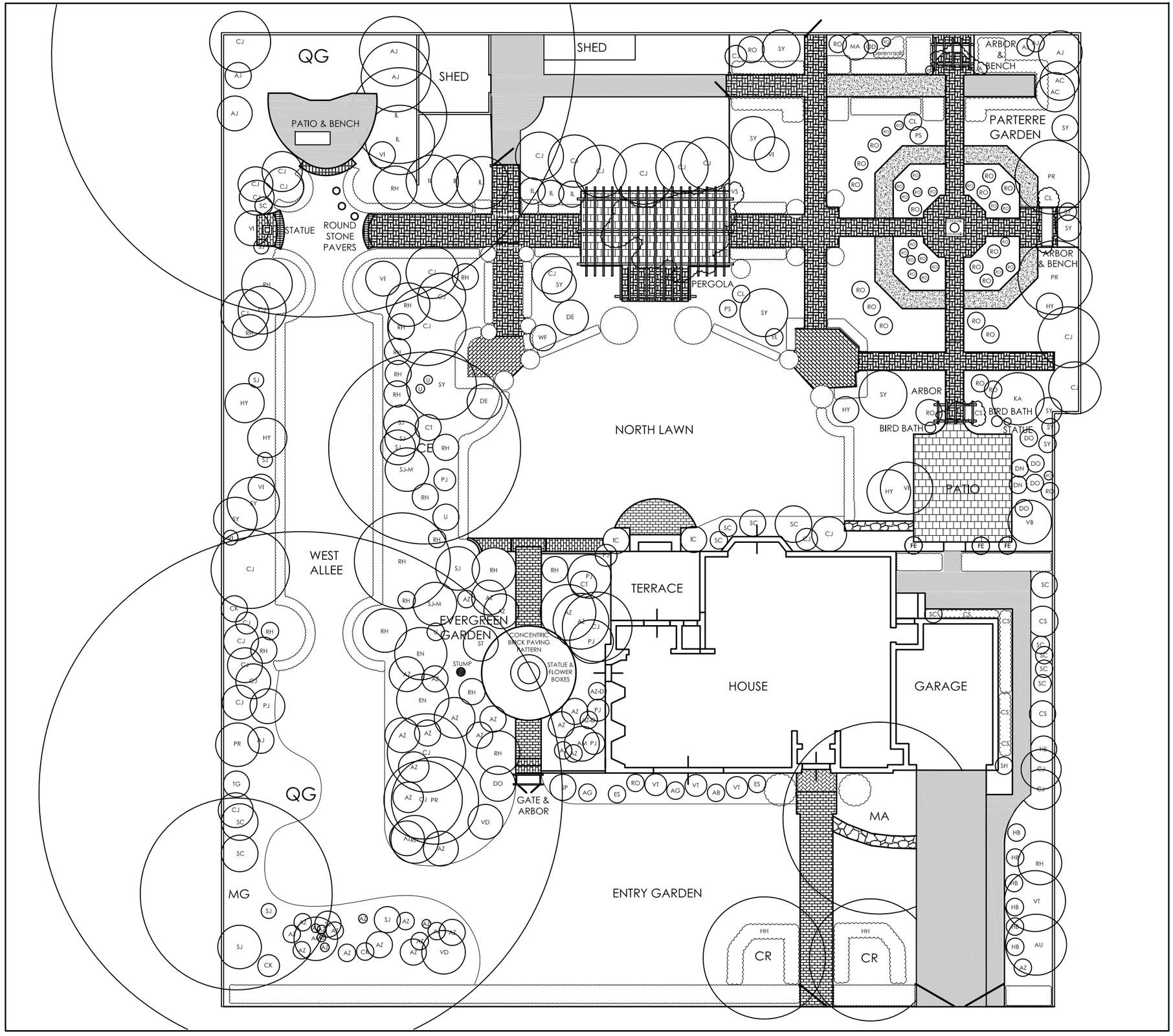
Top Right | Birdbath and garden statue of St. Francis of Assisi placed near the northeast corner of the patio area. (Melnick 2010)

Bottom | Pedestal and garden statue placed in an alcove at the western terminus of the East-West Axis near the West Lawn. (Melnick 2010)

Top | Circular fountain and garden statue provides a central focal point in the Evergreen Garden. (Matthews 2010)

Bottom | Garden urn and fountain provide a central focal point for the parterre garden. (Matthews 2010)





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EXISTING CONDITIONS 2010

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Sources:
1. Base drawing, Amy Hartell, 2008
2. Site visit, 28 May 2008
3. Site visit, 24 June 2010

Plant Abbreviations & Plant Names

AB	Abelia sp.	Abelia
AC	Acer circinatum	Vine Maple
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DE	Deutzia sp.	Deutzia
DN	Daphne odora 'Napolitana'	Fragrant Daphne
DO	Daphne odora	Fragrant Daphne
EL	Erysimum linifolium	Bowles Mauve Wallflower
EN	Enkianthus sp.	Enkianthus
ES	Escallonia sp.	Escallonia
HB	Hebe euonymus	Hebe
HE	Hedera sp.	Ivy
HY	Hydrangea sp.	Hydrangea
IC	Ilex crenata 'Convexa'	Japanese Holly
JA	Jasminum sp.	Jasmine
KA	Kolkwitzia amabilis	Beauty Bush
MA	Malus sp.	Crabapple
MG	Magnolia sp.	Evergreen Magnolia
OD	Osmanthus delavayi	Delavay Osmanthus
PJ	Pieris japonica	Japanese Pieris
PR	Prunus sp.	Cherry/Plum
PS	Paeonia suffriticosa	Tree Peony
QG	Quercus garryana	Oregon White Oak
RH	Rhododendron sp.	Rhododendron
RO	Rosa sp.	Rose
SC	Sarcococca confusa	Fragrant Sarcococca
SH	Sarcococca hookeriana	Sweetbox
SJ	Skimmia japonica	Japanese Skimmia
SJ-M	Skimmia japonica - male	Japanese Skimmia
SP	Spirea sp.	Meadowsweet
ST	Styrax japonicus	Japanese Snowbell
SY	Syringa sp.	Lilac
TG	Ternstroemia gymnanthera	Japanese Ternstroemia
U	Unknown	
VB	Viburnum x bodnantense	Dawn Viburnum
VD	Viburnum davidii	David Viburnum
VI	Viburnum sp.	Viburnum
VS	Vitis sp.	Grape
VT	Viburnum tinus	Laurustinus Viburnum
WF	Weigela florida	Weigela

N

Note: Drawing Not to Scale

HISTORICAL SIGNIFICANCE

This section evaluates the historical significance of Gaiety Hollow according to the National Register of Historic Places Criteria for the Evaluation of Historic Properties, focusing upon areas of significance related to the landscape. It includes a review of existing National Register documentation pertaining to Gaiety Hollow, a recommendation to update the existing documentation to include a more complete discussion of the significance of Gaiety Hollow's landscape resources, and an evaluation of the landscape's integrity.

Review of Existing National Register Documentation

In 1986, Gaiety Hollow was included in Gaiety Hill/Bush's Pasture Park Historic District nomination. The primarily residential 143-acre district that includes 19 city blocks and all of Bush's Pasture Park is bounded by Pringle Creek and Mission Street on the north, Bush's Pasture Park on the east, Cross Street on the south, and High and Liberty Streets on the west. The district's period of significance (1878-1938) provides examples that reflect popular architectural styles from that era of the city's development.

The district is significant under National Register Criterion A since "it contains an exceptionally well-preserved aggregation of houses and gardens which illustrate the evolutionary development of a neighborhood adjoining downtown and original town plat." It is significant under Criterion B for its association with many notable figures in Salem. It is significant under Criterion C since "it contains the city's largest concentration of houses and gardens resulting from the collaborative efforts of Clarence L. Smith, leading local exponent of period residential architecture in the 1920s and 1930s, and the outstanding landscape architectural firm of Elizabeth Lord and Edith Schryver."

Excerpts from the existing National Register Documentation pertaining to Gaiety Hollow follow. They include portions of the Property Description and the Statement of Significance.

Property Description

(National Register Nomination Form Section 7)

The following is an excerpt from the Gaiety Hill/Bush's Pasture Park Historic District nomination that pertains directly to Gaiety Hollow. Understanding what is currently documented provides the context necessary for evaluating the need for updating the nomination and what information should be included in an update.

"Colonial Residence, Elizabeth Lord House, Lord and Schryver Office, 545 Mission Street S.E.; Assessor's Map 27DB073W 073W-27DB-00900 Owner: Vincent and Sylvia Strand, 545 Mission Street S.E., Salem, OR 97302

Description: Colonial – 1932; a one and one-half story wood frame, shingle siding and brick house with a rectangular block and one east wing. The roof is gabled with wood shingles with an outside end chimney with a corbelled cap at the west side. Over the front door is a hood with a console with wood shingles while the door contains a small single pane window. The first story contains five adjoining eight-pane casement windows with decorative trim above them. The second story of the central block contains two pair of eight pane casement windows with small cross gabled overhead with brackets. The east wing contains the garage and second story gabled dormer with twelve panes. Windows around the rest of the house are a mixture of six-over-six double hung sash windows and casement. Large paned bay windows and glass paned French doors look out on the back gardens.

The home was designed as a notable collaboration between Elizabeth Lord and Edith Schryver and architect Clarence L. Smith. Misses Lord and Schryver were the first female landscape architects in the Northwest and had major influences on the landscape design of the district (the landscape architecture firm, the gardens, and the architect of the house are discussed in detail in the significance portion of the nomination). The gardens serve as an excellent example of their [work] and still [retain] the original vegetation and design. The current owners are the first owners to live in the house since Miss Lord and Miss Schryver passed away. An Oregon white oak, over 300 years old, at the Lord residence is one of Salem's designated heritage trees, designated in 1982."

Statement of Significance

(National Register Nomination Form Section 8)

The following is an excerpt from the Gaiety Hill/Bush's Pasture Park Historic District nomination that pertains directly to Gaiety Hollow and the work of landscape architects Lord and Schryver and architect Clarence Smith. Understanding the current statement of significance provides the context necessary for evaluating the need for updating the nomination and what information should be included in an update. Corrections to the content are noted in [parentheses].

Lord and Schryver

"Lord and Schryver, Landscape Architects: Of major significance to the historic district is the private and public gardens of the Oregon pioneer landscape architectural firm of Elizabeth Lord and Edith Schryver. Their contribution to the neighborhood displays some of the finest works of that firm, and the gardens designed and executed by them retain the integrity of their original creation and pattern.

Considered one of the milestones in the history of Northwest garden design was the 1929 founding of the firm of Lord and Schryver in Salem. They were the first women landscape architects in the Northwest. Elizabeth Lord, daughter of William P. Lord, Chief Justice of Oregon's Supreme Court (1880-94) and Governor of Oregon (1895-99), and Edith Schryver, a Hudson River Dutch from the East Coast, were both educated in New England.

Lord graduated from the Lowthrope School of Landscape Architecture, Groton, Mass. [in 1928]. Schryver graduated from [the Lowthorpe School in 1923]. She then worked for the prestigious firm of Ellen Shipman in New York City. Shipman was a protégé of Charles Adam Platt, famous New York architect (1861-1933). The two women met in the 1920s in Europe on a tour of estates and gardens. Lord suggested that Schryver join her in Oregon to establish a landscape firm, with Schryver concentrating on design and construction and Lord specializing in plant composition.

The landscape firm of Lord and Schryver brought to Oregon an intellectual Eastern command of craft and style, combined with an instructive sense of landscape taste unknown in Oregon during this period. For the next four decades, the office designed and supervised work in Seattle, Tacoma, Portland, and Salem. Though the volume of work was comparatively small, the quality was consistently high. (Elizabeth Lord died in 1976 and Edith Schryver died in 1984). Their former residence at 545 Mission Street was [designed] by Clarence Smith in 1932 and contains fine unaltered examples of their landscape style. These gardens contain a very old oak tree recognized by the city of Salem as a Heritage Tree.

In addition to their work in landscaping, the two women provided much public service to Salem, including the promotion of public parks, [street] tree planting [plans], the Capitol Planning Commission, the Salem Art Association, Bush Park House furnishing and park landscaping, the acquisition of Deepwood by the city, the Marion County Historical Society, the Oregon Historical Society, etc.

Wallace Kay Huntington, in an article on landscapes in Space, Style and Substance: Building in Northwest America (1974), establishes the significance of this pioneer landscape firm, particularly as it relates to the private garden at their residence: '… Lord and Schryver's meticulous detailing was available to clients developing no more than a city lot, and the structural clarity of formal walk, panels of lawn, boxwood edging and allees of flowering shrubs were utilized to dignify Georgian, French Provincial or Tudor town houses. Plant composition with them was an art form – albeit fragile and transient – and in the Salem garden of Elizabeth Lord we have, still surviving… a lost art. So subtle are the foliage colors and textures and so skillfully arranged is the succession of bloom that, like an impressionist painting, it may at first seem deceptively simple but upon closer examination, the incredible command and knowledge of their media – plants instead of paints – is truly stunning. Here the geometry of the compartmental scheme is at its most effective and the quality of design in arbor and fences at its classic finest. Anyone who conceives of a formal garden as being static has only to study the calculated intricacy of spatial relationships in this tour de force of garden design.'

The landscape firm is accredited with about twenty-five gardens in Salem. Several of the gardens are already included in the National Register of Historic Places, as features contributing to the significance of the subject buildings. Within the district are the Deepwood gardens, ca. 1930, and the Daniel B. Jarman gardens, 1929. Not in the district boundaries is the Dr. and Mrs. Charles G. Robertson house (1929) at 460 South Leffelle Street. Other works of the firm outside the district include the Virgil T. Golden Funeral Service, Salem; the historical plantings at the McLoughlin House, Oregon City; and the Herbert Hoover (Minthorn) House, Newberg.

The most significant example of their work in [the public domain is in Salem at the Historic Deepwood Estate]. These gardens are recognized statewide for their excellence. The Powell garden, added to the late 19th century Dr. Luke A. Port house, was commenced in 1929 and added to for over a decade. Its original concept was an ingenious series of related spaces surrounded by woodland and contained by a variety of framing devices that formed a structural skeleton: boxwood and holly hedges, fences, iron railings, and shrubbery borders. Spatially, one of the most interesting gardens in Oregon, it also has one of the highest quality accessories – the decorative wrought iron gazebo from the rose garden at the Lewis and Clark Exposition (1905) at Portland, used as the terminus of the main north-south axis. The 'scroll' garden originally had a large oriental jar purchased in the Philippines by Lord and Schryver. The garden can be characterized as having subtle spatial relationships and a relaxed formality which gives spirit to the [Queen Anne] house. The garden is under restoration at present to its original condition by the Deepwood Garden Club.

In 1929, Lord and Schryver designed the gardens to complement the Spanish Colonial period house of Daniel Jarman on Gaiety Hill. The private garden to the west of the house is enclosed by a wall. The garden is characterized by formal parterres edged with boxwood and outlined by flagstone paths. A concrete and tile-trimmed octagonal fountain pool is the centerpiece of the garden, and a small pergola-shaded tile-paved terrace is the focal point at the far west wall. The beds and walks have survived, and this is one of the gardens wherein the firm's design is wholly intact.

The Walter and Della Smith residence (1938), designed by Clarence L. Smith, is one of the Lord and Schryver gardens built to accompany a modest house still containing the

integrity of the original design, this garden is under restoration. This garden, characterized with boxwood outlining paths, retains the original sundial and birdbath and basic plantings, including now mature tree-like lilacs and camellias. Mrs. Walter Smith was a personal friend of Miss Lord and Miss Schryver. The garden they designed for the Smith residence included a proliferation of spring blooming plants and shrubs. Mrs. Smith was a member of the Gaiety Hill Garden Club and her garden was frequently part of a tour of local gardens for the public.

Further research on the historic district may reveal other gardens attributed to Lord and Schryver. To date, a comprehensive list of their works in the Salem area has not been developed."

Clarence Smith

"Clarence L. Smith (1894-1951), Salem's major architect between the two world wars, created a legacy of fashionable period style residences in Salem. The significance of the district is enhanced by the collection of six of his designs within its boundaries. Between 1923 and 1942, Clarence Smith is credited with building or designing about twenty-five residences. Two of his outstanding houses, the Curtiss Cross House (1924), 1635 Fairmount Avenue South, and the Dr. and Mrs. Charles G. Robertson House (1932), 460 Leffelle Street South, are now listed [in] the National Register. Two other of his particularly fine residences are the Herbert and Rose Stiff House (1937), 796 Winter Street Northeast, the Governor's Mansion for the State of Oregon; and the Otto and Modjeska Johnson House (1930), 355 Lincoln Street South, the home of the Willamette University president. The six Clarence Smith-designed houses in the district are listed below. Others in the district may be attributed to him, but await further research and confirmation:

* Mrs. Ethel L. Patton House (1938), 420 Leslie Street S.E.
* Robert & Marguerite Rieder House (1942), 760 Liberty Street S.E.
* Elizabeth Lord House (1932), 545 Mission Street S.E.
* David & Beryl Eyre House (1926), 505 Mission Street S.E.
* Walter & Della Smith House (1938), 460 Mission Street S.E.
* Custer & Virginia Ross House (1934), 787 Cross Street S.E.

Clarence L. Smith was born in Portland, Oregon and was three years an apprentice to Charles Ertz, and subsequently, O.L. DuPuy in his native city. He later served as draftsman to Gibb and Waltz in Ithaca, New York (1915-1916), Green and Wicks in Buffalo, New York (1916-1917), Kidd of New York City (1918), and Sutton and Whitney of Portland, Oregon (1919-1920). He studied two years at the Cornell University School of Architecture. He arrived in Salem as draftsman for contractor Cuyler Van Patten.

Although Smith used the title of architect for at least ten years, he qualified for a license by the senior examination of the State Board of Architect Examiners as late as 1940, and he did not keep his fees paid after that year. Those who knew him in Salem characterized Smith as a creative person, a sort of 'unsung artist' and 'genius'. All acknowledged his modesty and wonderful ability to design. In 1938 he took the examination of the State Board of Architect Examiners and failed but one subject, architectural history. In 1940, the year in which he was successful in his bid for a license, letters of recommendation were submitted on his behalf by noted community leaders including Paul Wallace, William S. Walton, and J.M. Devers.

It is ironic that Smith failed in architectural history, as his finely-designed residences cover the range and variety of period styles popular during the 1920s and 1930s and reflect a learned knowledge of their historic precedents. Many of his projects were developed jointly with the landscape architecture firm of Lord and Schryver. This union created residences of great unity and fine design relationships between the house and the grounds. When Elizabeth Lord built her home and firm office at 545 Mission Street Southeast, Clarence Smith was selected as architect. Possibly the most mature work of Smith's, the Dr. and Mrs. Charles G. Robertson House, 460 Leffelle Street South, also contains one of the most beautiful and well-designed examples of garden architecture by Lord and Schryver. This collaboration of architects, building and landscape, set a high ideal for creative and intellectual design in Salem and the Pacific Northwest."

Recommendations for Amending the National Register Documentation

In order to document the broader historical significance of Gaiety Hollow, this report recommends that existing National Register documentation be amended to address the property's significance under Criterion C in the area of landscape architecture for the historic period dating from 1932 to 1984. Specifically, the property should be evaluated for its role in the development of landscape architecture in the early 20th century for its unique blend of the Beaux Arts design tradition with Pacific Northwest style, and as an example of the work of masters, Elizabeth Lord and Edith Schryver.

Distinctive Design: Landscape Architecture

Gaiety Hollow is significant under National Register Criterion C as an outstanding example of landscape design during the Classical Revival Era of design practice. It is a designed landscape preserving the traditions of the Beaux Arts and merging them with a regional Pacific Northwest style. Gaiety Hollow is a prime example of a design where architecture and site are merged as a single entity, where the design of reciprocal relationships of scale between structures and vegetation articulate an interesting array of garden spaces and passages, where formal Colonial Revival and Spanish Colonial Revival landscape architecture design techniques are integrated with informal English cottage garden planting styles, and where a classic plant palette is combined artistically with Pacific Northwest natives.

The Classical Revival Era in American landscape architecture and design included several revival movements in vogue in the United States between 1870 and 1940. The era, manifested in Colonial Revival style designs, originated in the 1870s when it coincided with the 100 year anniversary of the American Revolution and a desire to replicate the neoclassical forms of the country's early history. Other stylistic sub-periods and trends of revival styles that gained popularity during this period included Spanish Colonial, Mediterranean Revival, and Mission Revival. In the context of landscape architecture and design this eclectic era is generally associated with the design of landscapes as an integrated whole, and with the skill of designers adept at developing groupings of plants with harmonious colors and textures which provided year round interest.

The eclectic nature of the early years of the Classical Revival Era, where many architectural styles were being explored and revived, was replaced over time by a consolidation of these styles. This resulted in the domination of Neoclassical and Beaux Arts site planning principles to residential grounds. Early on these principles were only being applied to large estates that could afford the services of a small group of practicing landscape architects. As the profession grew and the number of landscape architects expanded in the early 20th century, these design techniques were more frequently applied to smaller or more typical residential scales. The Colonial Revival style in particular could be easily adapted to smaller landscapes.

Gaiety Hollow reflects a constellation of Classical Revival Era design principles imported from a distinct mixture of references, notably mirroring its middle period when landscape architects were merging principles and design styles of multiple revival styles into a cohesive whole. Colonial Revival is the dominant design style at Gaiety Hollow, with distinct nods to Spanish Colonial Revival and English Cottage style gardens, all layered with a Pacific Northwest influenced plant palette. It is due to the strength of Lord and Schryver's landscape architecture and planting design skills that these different styles blend seamlessly in the landscape.

In particular, Colonial Revival style elements at Gaiety Hollow include well-ordered geometric gardens, precisely laid walks, planting beds with crisp edges, and site furnishings like pergolas and arbors. All of these design elements complement the Colonial Revival architecture of the house and reflect Schryver's previous work with Ellen Shipman who designed many Colonial Revival style gardens for her clients. The garden also exhibits a few Spanish Colonial Revival design elements including strong axial arrangements, crisp-edged hedges, and garden rooms with water features. The formality of both the Colonial Revival and Spanish Colonial Revival styles is softened by the English cottage style plantings of Pacific Northwest climate loving plants.

Although the design reflects the middle period of the Classical Revival Era, the landscape itself was completed during the later years of that era. This may be one reason why Lord and Schryver, though revered locally, never gained national prominence, as did some of their contemporaries in the East and Midwest.

Though they possessed the talent of more well known landscape architects they did not seek commissions outside the Pacific Northwest, nor were they pushing landscape architecture into new territory. Their portfolio of private and public work echoed the common design paradigm of the time, and perhaps reflected the more conservative design styles of clients in the Pacific Northwest. They were not exploring new design theories, such as the emerging International or Modern styles emanating out of pre-World War II Europe. That was happening to some degree on the East Coast in the 1930s, as seen in some of the more modernist interpretations of Colonial Revival designs of Ruth Bramley Dean, a stylistic interpretation which might also be aligned with the financial realities of the Great Depression.[1]

Gaiety Hollow's design was informed by and deftly blends influences from landscape architect Ellen Biddle Shipman's work on the American East Coast to the gardens of England, Spain and Italy. Though many of Shipman's designs likely influenced Edith Schryver while she worked as Shipman's assistant, a notable example of Shipman's Colonial Revival commissions includes Chatham Manor in Fredericksburg, Virginia. There are strong similarities between Shipman's design for Chatham Manor and Lord and Schryver's design for Gaiety Hollow. Gaiety Hollow's design was also influenced by Lord and Schryver's trip to Europe where they visited gardens in England, Germany, Italy, France and Spain, with shorter trips to cities in Austria and Switzerland. Their trips to Spain, England, and Italy appear to have had the most influence on their design work for Gaiety Hollow.

In Spain they visited Son Morrig and Monestir de Miramar on the island of Mallorca and the Alcazar and Generalife in Seville. Prominent views, temples and pools caught their attention on Mallorca and they no doubt took note of the incredible boxwood hedges at the Alcazar of Seville, which likely influenced their design for the hedges at Gaiety Hollow. Travels through England allowed an intimate view of many Sir Edwin Lutyens and Gertrude Jekyll gardens. What gardens they couldn't see were no doubt glimpsed through the extensive collection of prominent garden design books of the time they bought in London, including Jekyll's *Gardens for Small Country Houses* and *Color Schemes for the Garden*; Edith Wharton's *Italian Villas and their Gardens*; and Shepherd and Jellicoe's *Italian Gardens of the Renaissance*.

Due to its high integrity Gaiety Hollow remains a prime example of a Classical Revival Era work of landscape architecture, especially one that blends this design style with Pacific Northwest plants and climate. The landscape's design framework and styling deftly blends the era's strengths into a cohesive holistic design. It is a representative product of its time as well as its designers.

The Work of Masters: Elizabeth Lord and Edith Schryver

Lord and Schryver may not have been setting out to push the boundaries of landscape architecture design theory as some of their contemporaries were doing. They were simply designing sophisticated and highly crafted residential and public landscapes in the Pacific Northwest, before any other women were doing so. In that way, they were pushing boundaries and, in the case of Edith Schryver, continuing to push the profession forward as her mentor Ellen Shipman did before her. Shipman told a *New York Times* reporter in 1938, "Before women took hold of the profession, landscape architects were doing what I call cemetery work…. Until women took up landscape gardening in this country [it] was at its lowest ebb… The renaissance of the art was due largely to the fact that women, instead of working over their boards, used plants as if they were painting pictures as an artist would."[2]

Elizabeth Lord

Elizabeth Lord began her landscape architecture design work in Oregon in the late 1920s. As the daughter of a foreign diplomat and the ninth Governor of Oregon, William Paine Lord, Elizabeth Lord was a well-traveled woman at a young age. Her affinity for garden design and plant knowledge, which flourished under the influence of her mother, Juliet Lord, started at their home, which was situated on a generous ¼ block parcel[3] in Salem, Oregon. By the early 1920s, Elizabeth was actively tending her mother's garden and won second prize in a statewide contest for an herbaceous border design. In fact, one of Lord's main design principles – planting for continuous seasonal interest - which formed a thread throughout her career, can be traced back to this award-winning border design. At the age of 39 Lord decided to pursue her passion

1 Way, Thaisa. Unbounded Practice: Women and Landscape Architecture in the early Twentieth Century. Charlottesville: University of Virginia Press, 2009, 162.

2 Zaitzevsky, Cynthia. Long Island Landscapes and the Women Who Designed Them. New York: Society for the Preservation of Long Island Antiquities, 2009, 15.

3 Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 1, 4.

for landscape architecture and enrolled at the Lowthorpe School of Landscape Architecture in Groton, Massachusetts in 1926[4]. "She was one of only two students from west of the Mississippi."[5] Studies at Lowthorpe typically spanned three years and Lord graduated in 1928, about one year after she traveled to Europe with the school and met Edith Schryver, her friend and future business partner. They formed a firm in 1929 which lasted 40 years. Elizabeth Lord died at age 88 in 1976 in Salem, Oregon.

Edith Schryver

Edith Schryver was born in Kingston, New York. She set on a path towards a career in landscape architecture at a very early age. Just out of high school, Schryver spent one year at the Pratt Institute in 1919 before enrolling at Lowthorpe in 1920[6] at around age 19. She graduated in 1923. She went to work full time with noted landscape architect Ellen Shipman - serving as a design apprentice to the successful landscape architect and manager for her design firm.

In March 1927, Schryver was contacted by the Lowthorpe School requesting some examples of her work for an exhibit being planned in Boston and New York later in the spring.[7] The school was reaching out to graduates and might have taken this opportunity to invite Schryver to join the upcoming trip to Great Britain, France and Italy, where she met future business partner and friend Elizabeth Lord.

For the 26 year-old Schryver the trip to Europe was a sabbatical from her apprenticeship with noted landscape architect Ellen Shipman in New York City. In fact, Schryver followed in the footsteps of one of her colleagues at Ellen Shipman's office, Ellen Louis Payson, who had completed her own European tour the year before. Upon Schryver's return from Europe in 1927 she continued working for Ellen Shipman through 1928, perhaps aligning with the time Lord needed to finish her education at Lowthorpe. In total Schryver worked for Ellen Shipman for about six years beginning in 1922 and ending in 1928. She worked primarily in New York City, but also in Shipman's office in Cornish, New Hampshire that was her base during the summer.

In addition to serving as a landscape designer, Schryver played a managerial role at Shipman's firm, demonstrating a capacity to run day-to-day office operations and manage client projects simultaneously.[8] Shipman would often travel to New York City to touch base with her staff. Schryver's experience at one of the most prominent landscape architecture practices in the country provided her with exposure to both a successful professional office environment and outstanding design work, and likely played a tremendous role in the success of the Lord and Schryver firm. Edith Schryver left Shipman's firm in 1928 for Salem, Oregon where in 1929 she founded the firm, Lord & Schryver with her partner Elizabeth Lord. Edith Schryver retired in 1970, and died fourteen years later at the age of 83 in 1984 in Salem, Oregon.

Lord & Schryver

Lord and Schryver announced the opening of their firm on January 1, 1929. For three years, the women worked from the Lord family property at 796 High Street in Salem. In 1932, Lord and Schryver moved around the corner to Gaiety Hollow on Mission Street, a property also owned by the Lord family. Here, the partnership's new offices and living quarters were constructed to suit their needs[9], including a garden that would evolve over a period of several years.

The firm's work can be divided into three areas: their landscape architectural design work, their publications, and their educational endeavors. Examination of Lord and Schryver's architectural drawings shows that 83 percent were for residential projects and 17 percent were for public/non-residential projects.[10] The partnership's work style demanded a close relationship and understanding between the client and the firm, and the freedom to exercise their evolving design principles in the field. Often, the client relationship lasted for many years, one of the hallmarks of the firm's practice that set it apart from other offices of the day. Notable residential projects of Lord and Schryver include the Jarman Garden (Spanish style), the Robertson Garden (English style), and Historic Deepwood Estate, all located in Salem, Oregon. [11]

In the spring of 1932 , Lord and Schryver

4 Melnick, Robert, *Elizabeth Lord and Edith Schryver: Two Pioneering Landscape Architects in the Pacific Northwest*, 2.

5 Helphand, Kenneth I., Charles Birnbaum and Robin Karson, ed. "Elizabeth Lord," Pioneers of American Landscape Design. New York: McGraw Hill, 2000.

6 Ibid.

7 Sturtevant, Robert S. to Edith Schryver, Personal correspondence, 11 March 1927.

8 White, Laura, *Transplanted Traditions: the Pacific NW Gardens of Elizabeth Lord and Edith Schryver*, 42.

9 Ibid, 44.

10 Ibid, 5.

11 Ibid, 80.

wrote a series of articles in consecutive editions of *The Sunday Oregonian* which serve as a valuable resource in understanding their intentions and design process. The articles, published in the depth of the Great Depression, were written for homeowners who were considering making improvements to their gardens. Topics ranged from making a garden plan, to working with existing site topography and selecting appropriate plants for a perennial border.

Lord and Schryver's effort to disseminate their design ideas to the public was not unheard of among landscape architects, but does distinguish their career in many ways. Previous generations of well-known landscape architects – from Frederick Law Olmsted to Jens Jensen to Gertrude Jekyll – had published books and newspaper articles about the emerging profession of landscape architecture. In many cases a landscape architect or architect's success is heightened if their design ideas or works are published. Lord and Schryver may have understood this and sought to expand their practice and sphere of influence by publishing their design guidelines, especially during this period of economic adversity.

In addition to the published works, in the late 1930s, Lord and Schryver also used radio as a medium to communicate with lay audiences about the landscape architecture profession. They wrote scripts for a weekly program, "The Home Garden Hour," aired on KOAC, addressing topics such as trees for the home property[12] and design of a suburban lot.[13] Their use of radio demonstrates an ability to connect with a wider lay-audience than their predecessors, which both legitimized their practice and allowed them to educate potential clients.

Lord and Schryver also maintained their relations to the academic world through participation in Lowthorpe programs of various kinds. For example, Elizabeth Lord and Edith Schryver contributed drawings in 1931 to a traveling exhibition of student and professional work of women landscape architects who had studied at Lowthorpe and the Cambridge School.[14] "The traveling Exhibition and Lecture Series went on for many years, and was considered to be a significant success."[15] In Oregon, Lord and Schryver maintained their academic connections by teaching at the Oregon State Agricultural College, now known as Oregon State University.

Lord and Schryver accepted fewer and fewer commissioned projects in the years after 1947.[16] By 1969, their firm's operations ceased, neither member being in good enough health to continue the practice.[17] Both women maintained several of their professional and social memberships in their advanced age.

12 Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 3, 3-4.

13 White, Laura, *Transplanted Traditions: the Pacific NW Gardens of Elizabeth Lord and Edith Schryver*, 134.

14 Anderson, Dorothy May. *Women, Design, and The Cambridge School*, 80.

15 Ibid, 75.

16 White, Laura, *Transplanted Traditions: the Pacific NW Gardens of Elizabeth Lord and Edith Schryver*, 144.

17 Ibid, 56.

Evaluation of Integrity

Integrity is the ability of a property to convey its significance through the extant characteristics and features that date from the historic period. The historic period for Gaiety Hollow begins in 1932 when the site was designed and built and lasts until 1984 when Edith Schryver died. The National Register recognizes seven aspects or qualities that, in various combinations, define integrity. The seven aspects of integrity are location, design, setting, materials, workmanship, feeling, and association. To retain historical integrity, a property will always possess several, and usually most, of the aspects of integrity.[18] By virtue of the property's stewardship by its current owners and oversight provided by the Lord & Schryver Conservancy to preserve the property and its features, Gaiety Hollow retains all seven aspects of integrity, strongly conveying its historical significance through its extant historic features.

Location

Location is the place where the historic property was constructed or the place where the historic event occurred. The size and position of Gaiety Hollow remains the same as during the historic period. All of the extant structures and nearly all of the landscape features remain in their historic locations. The only exceptions are a small percentage of the plant material that has been lost or replaced. However, all the planting areas - lawns, shrub and perennial gardens, hedges, and specimen trees - remain in their original locations.

18 United States Department of the Interior, National Park Service, Cultural Resources, National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation (Washington, D.C.: Government Printing Office, 1997).

Design

Design is the combination of elements that create the form, plan, space, structure, and style of a property. Since the property's acquisition by the second and current owner the design has remained intact. Lord and Schryver's plan for the landscape, particularly its structure and garden spaces, remain as they did at the end of the historic period. The bones of the Colonial Revival style design are merged with Spanish Colonial Revival touches and softened by English Cottage style plantings. The garden rooms, including the West Allee, Evergreen Garden, Entry Garden, North Lawn, Pergola and Parterre Garden all remain in place and exhibit the same stylistic tones present during the historic period. Some modifications, such as the conversion of the Drying Yard to a patio area, have been made, but these are minor in relationship to the overall design integrity.

Setting

Setting is the physical environment of a historic property that contributes to the character of the place. Gaiety Hollow remains in Gaiety Hill, a primarily residential neighborhood listed in the National Register of Historic Places as a historic district, and is set directly across the street from Bush's Pasture Park. The site itself remains positioned between a busy residential street, SE Mission, and an alleyway and is bordered on the east and west sides by other residences, just as it was during the historic period. Gaiety Hollow retains the integrity of its historic setting.

Materials

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. Gaiety Hollow retains the original historic materials that constituted its structures and landscape features. Preservation treatments of great care have been directed towards some of the site's features which required repair, especially portions of the perimeter fence and built-in bench. As is often true of gardens when considered over spans of decades, the palette of plant materials was more nuanced and complex during the historic period. Plant materials, by definition, will evolve, change, grow and eventually die. Simplifications due to plant loss and required maintenance have been made over time. Some substitutions have been carefully made to accommodate changes in sunlight and water access. Despite some loss of historic vegetative materials, the overall quality, condition and placement of the materials found at Gaiety Hollow retain integrity.

Workmanship

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. Lord and Schryver were highly skilled designers and hired skilled craftspeople to construct and maintain the structures and landscape of Gaiety Hollow. Furthermore, the styles and details applied at Gaiety Hollow are such that the workmanship is prominently

showcased. Since the historic period, the current owners have made it a priority to preserve and maintain major elements of the Gaiety Hollow landscape using original methods and materials to the greatest extent possible, ensuring that these elements continue to reflect the original workmanship of the designers and craftspeople. Comparison of existing conditions to historic photographs indicates that to some extent the garden vegetation is less lush and complex in some parts of the garden. Despite this subtle shift in the level at which the plantings are maintained, the landscape as a whole richly demonstrates the workmanship of Lord and Schryver. Gaiety Hollow retains integrity of workmanship.

Feeling

Feeling is a property's expression of the overall aesthetic or historic sense of a particular period. The retention and preservation of historic features and the low visual impact of contemporary alterations have resulted in an intact historic feeling at Gaiety Hollow. The site's continued private ownership and residential use, the preservation of its garden rooms, and the retention of the garden's form and plant material results in a historic landscape that evokes a strong understanding of the period when Lord and Schryver made Gaiety Hollow their home and office. Gaiety Hollow retains integrity of feeling.

Association

Association is the direct link between an important historic event or person and a historic property. Gaiety Hollow is strongly associated with Elizabeth Lord and Edith Schryver, both as their primary residence and as the pure reflection of their design principles. Today, Gaiety Hollow clearly displays these associations through its extant features and intact historic character. Furthermore, the structures and landscape continue to embody the design characteristics for which it is significant, namely as an example of Colonial Revival style design merged with English Cottage style plantings in the Pacific Northwest. The preservation and protection of the site as Lord and Schryver's home and the focus on the design aspects of the property will continue to further enhance the property's association with its historic identity. Gaiety Hollow retains its integrity of association.

Integrity of the Property as a Whole

The overall historical integrity of Gaiety Hollow is exceptionally intact, with all seven aspects of integrity present to a high degree. The unique circumstances of a property that was designed and built by its owners and then transferred directly to the current owner following the end of the historic period, the condition of the resources at the time of the transfer, the dedication of the current owners to the preservation of the physical resources, and the protection of the surrounding district by its inclusion in the National Register of Historic Places have all resulted in a historic property that bears remarkable resemblance to its historic condition. As a result, all seven aspects of integrity – location, design, setting, materials, workmanship, feeling and association – are retained. Although there has been the expected and normal landscape evolution over time, as well as some minor changes to accommodate the current owners and the level of maintenance, the experiential impact of the changes is minimal. Overall, Gaiety Hollow retains its historical integrity, strongly conveying its significance.

LANDSCAPE EVALUATION

The following section provides a summary evaluation of the landscape organized by the six landscape characteristics associated with Gaiety Hollow. These include spatial organization, circulation, vegetation, buildings and structures, vistas, and small-scale features.

Spatial Organization

Historic Condition

The site was roughly divided between the more public arenas in the south, including the house and Entry Garden and the more private gardens in the north and west. All of these garden rooms were seamlessly tied together by strong axial relationships and an extensive network of circulation features. As Lord and Schryver wrote in 1932, "enclosed flower gardens, attached and related to the house whenever possible, form an outdoor room in which we have privacy for work and pleasure in the garden."[19] Gaiety Hollow possesses a number of garden rooms which allow for privacy and pleasure. The West side of the site was designed around two existing Oregon white oaks which serve to anchor that area of the landscape. Functional portions of the site were grouped in the southeast corner and included the driveway, garage, entryway, and drying yard. The one functional portion of the site that exists elsewhere is the garden shed and potting area which is more conveniently situated along North side of the site and near the alley. The house is the major built feature, and it is complemented by a large trellis that serves effectively as a counterpoint in the garden, lined up on axis with the house's living room and porch. Three sides of the property are enclosed by a decorative fence and the fourth side is enclosed with a tall evergreen hedge.

Existing Condition

The landscape's spatial organization remains positively intact. The garden rooms are connected by strong axial relationships and circulation features, and the division between public and private portions of the property remain in place. One notable change is the conversion of the Drying Yard to a paved seating area.

Evaluation

Contributing. Spatial organization contributes to the historic character of Gaiety Hollow as a defining characteristic. The spatial organization reflects the natural and cultural features that comprise the landscape patterns and spaces present during the historic period as designed and implemented by Lord and Schryver. The spatial organization retains historic integrity to the historic period, with subsequent minor changes.

West Allee

Historic Condition

The West Allee extends the length of the property along its western side. It consists primarily of lawn with sculpted

19 Lord, Elizabeth and Edith Schryver. "Wide Perennial Border with Background of Hedge One of Simplest Garden Plans" 3 April 1932, The Oregonian.

West Allee (Melnick 2010)

Evergreen Garden (Melnick 2010)

boxwood hedges that run along half its length. Just beyond the hedge the space is bordered by evergreen and flowering shrubs and small understory trees. The space is anchored on the north and south by Oregon white oaks with the north end also featuring a paved patio with brick edging around the trunk of the oak. The patio was originally brick with an outdoor brick fireplace tucked into the northwest corner. However, a photograph from 1952 shows that the patio had been redesigned using stone pavers that were arranged in a half-circle around the base of the Oregon white oak.

Existing Condition

The West Allee remains generally intact. Some of the border plant material has been lost or replaced since the end of the historic period, but the major structural components remain in place. In particular the mature Oregon white oaks anchor the north and south ends, and the central lawn area is bordered by boxwood and mixed shrubs and small trees. The brick edged paving stone patio remains in place, though portions of the paving have been lifted and damaged by the growth of the Oregon white oak.

Evaluation

Contributing. The West Allee contributes to the historic character of Gaiety Hollow as a defining characteristic. It reflects the natural and cultural features present during the historic period as designed and implemented by Lord and Schryver. The West Allee retains historic integrity to the historic period.

Evergreen Garden

Historic Condition

The Evergreen Garden was designed as a border garden with primarily evergreen and flowering shrubs and small trees located next to the west façade of the house. It was centered on a circular fountain and cherub statue. Concentric brick paving emphasized the garden's heart and surrounded the fountain with a brick path leading north to the North Lawn and south to the Entry Garden.

Existing Condition

The Evergreen Garden retains its location and design character. The fountain no longer operates, and has been filled with planting boxes that contain annuals. The statue in the center of the fountain is not the same one that existed during the historic period, but is still a cherub figure, thereby retaining design intent. Some plants have been lost, removed and/or replaced since the end of the historic period.

Evaluation

Contributing. The Evergreen Garden contributes to the historic character of Gaiety Hollow as a defining characteristic. Though some changes have occurred since the end of the historic period, the garden reflects the cultural features present during the historic period as designed and implemented by Lord and Schryver. Care should be taken in terms of the plant choices to retain the texture, scale, and color palette designed by Lord and Schryver. The Evergreen Garden retains historic integrity to the historic period.

North Lawn (Melnick 2010)

Entry Garden (Melnick 2010)

North Lawn

Historic Condition

The North Lawn was designed as the largest central open space in the landscape. The lawn was bordered by sculpted boxwood hedges which were punctuated by round boxwood shrubs that flanked pathways leading into and out of the North Lawn. The North Lawn was bisected by a primary axis which connects the house's porch with the Pergola.

Existing Condition

The North Lawn remains the largest lawn-covered open space in the landscape. It is bordered by sculpted boxwood hedges and connects the house with the Pergola.

Evaluation

Contributing. The North Lawn contributes to the historic character of Gaiety Hollow as a defining characteristic. It reflects the cultural features present during the historic period as designed and implemented by Lord and Schryver. The North Lawn retains historic integrity to the historic period.

Entry Garden

Historic Condition

The Entry Garden was designed parallel to the house's front façade. The space was provided some privacy from the street on the south by a tall evergreen hedge. The east side was bordered by the driveway and the west side by the West Allee. Along the North side and immediately adjacent to the house was a border planting dominated by azaleas and evergreen shrubs. A brick entryway divided the space leaving a narrow lawn area between the entryway and the driveway. Two Hawthorns flank the front walk near the hedge and their planting area was designed with a brick border. This space was characterized by a limited plant palette and simple hardscape details that made this the most minimalist garden space on the property.

Existing Condition

The Entry Garden remains in its historic location and reflects the character of the space designed by Lord and Schryver. Some minor changes that have occurred include the addition of a curved flagstone paved path between the driveway and front door. The structural plantings, including the evergreen hedge and Hawthorn trees remain in place. However, the plantings in the border garden have changed over time, most notably the lower growing shrubs appear more manicured and a tall espaliered plant that once existed on the east end of the planting bed near the front door is no longer present.

Evaluation

Contributing. The Entry Garden contributes to the historic character of Gaiety Hollow as a defining characteristic. It reflects the cultural features present during the historic period as designed and implemented by Lord and Schryver, though attention should be paid to the plant choices in the shrub

Parterre Garden (Melnick 2010)

Brick Path: basketweave (Melnick 2010)

border to ensure they retain the texture, scale and color palette designed by Lord and Schryver. The Entry Garden retains historic integrity to the historic period.

Parterre Garden

Historic Condition

The Parterre Garden was designed to center on the intersection of two brick pathways which form cross axes in the landscape. At the intersection, Lord and Schryver designed a brick pedestal which served as the platform for a stone statue of a cherub. The pedestal was surrounded by a hexagonal-shaped brick patio followed by four gardens bordered by low boxwood hedges. The four symmetrical gardens were filled with a variety of plants throughout the historic period as Lord and Schryver experimented with different plant and color combinations, but typically consisted of roses, perennials and annuals. Surrounding the four gardens was a pathway that was shaped like a square with chamfered corners. Perennials, annuals and small flowering trees filled this outer "ring" of the Parterre Garden's planting beds.

Existing Condition

The Parterre Garden reflects the character of the space present during the historic period. The spatial organization of the garden remains just as it was designed by Lord and Schryver with the paths forming the major structural elements. Changes have affected the planting material in the planting beds and the brick pedestal and statuary, which has been replaced by a ceramic urn fountain. In terms of the planting material the beds are filled with more roses and fewer perennials and annuals contributing to a less lush garden feel than was exhibited during the historic period.

Evaluation

Contributing. The Parterre Garden contributes to the historic character of Gaiety Hollow as a defining characteristic. It reflects the cultural features present during the historic period as designed and implemented by Lord and Schryver with some modifications. Attention should be paid to the plant palette to ensure it retains the texture, scale, density and color palette reflecting the historic period. The Parterre Garden retains historic integrity to the historic period.

Circulation

Historic Condition

Lord & Schryver designed a hierarchy of paths to facilitate movement between the house and garden and within the gardens themselves. Utilitarian circulation features such as the driveway and path around the garage were concrete. Primary pedestrian circulation leading to the house's front door and along major pathways leading to and from various garden rooms was in brick. Secondary paths were gravel or earth. Some circulation, more free flowing in its nature, was directed along lawn areas, such as the West Allee, Entry Garden and North Lawn. All the paths remained as they were initially designed with

Brick Path: basketweave, stacked bond, running bond (Melnick 2010)

Brick Path: basketweave, modified basketweave (Melnick 2010)

the exception of the east-west running path connecting the Parterre Garden to the West Allee through the Pergola. Though the progression is unclear, as often occurs in a garden owned by its designer, this pathway had three distinct designs and uses of materials during the historic period. As Lord and Schryver wrote in 1932, "The side paths should be well made of brick, flagging, well-rolled cinders, earth or gravel."[20]

Existing Condition

The landscape's circulation features remain intact and reflect the character of the landscape present during the historic period. Utilitarian circulation features such as the driveway and path along the east side of the garage remain concrete. Brick forms all of the primary pedestrian paths through the garden and leading from the sidewalk along SE Mission to the front door. Secondary paths are gravel, which according to some documentary evidence was a path material used during the historic period even though these same paths were also earth at one time. The major changes to circulation features include the conversion of the Drying Yard to a paver patio, and the two additions of flagstone paving paths. One leads from the driveway to the brick path near the front door and another connects the patio surrounding the Oregon white oak with the brick path running along the east-west axis.

Evaluation

Contributing. Circulation contributes to the historic character of Gaiety Hollow as a defining characteristic. The network of brick, gravel and concrete paths and driveway reflects the character present at the end of the period of significance, despite the addition of a flagstone paver path linking the driveway with the front entry walk, the use of pavers in the patio located in the former drying yard, and the round paving stones located at the north end of the West Allee. Minus those exceptions all surface materials are original or have been replaced-in-kind with close attention to detail.

The current owners added gravel to the back paths because they were dirt when they arrived.

The grass panel in the middle of the brick path just east of the pergola had already been removed when the Strands took ownership; here brick is uneven.

The current owners recently had the brick stairs re-pointed and another row of brick added to the enclosures for the Japanese holly so plants could be lifted - as in providing better drainage.

Brick Paths

Historic Condition

Brick paths were used throughout the garden as the primary pedestrian pathways connecting the house to the garden and various garden rooms to each other. In particular brick paths highlight the Evergreen Garden, the Parterre Garden, and connect the Parterre Garden with the West Allee through the Pergola. Lord and Schryver were enamored with brick, writing in 1932, "too much cannot

20 Lord, Elizabeth and Edith Schryver. "Wide Perennial Border with Background of Hedge One of Simplest Garden Plans" 3 April 1932, The Oregonian.

Gravel Path (Melnick 2010)

Stone Paver Paths (Melnick 2010)

be said in favor of the use and charm of brick in the garden, especially if you can get old second-hand brick which has been aged and weathered."[21] Various paving patterns are used to vary the design and texture of the pathways including herringbone, running bond, stack bond, and basketweave patterns. Herringbone and double basketweave patterns are used primarily for the central portions of the pathways with horizontal and vertical running bond edging. A running bond pattern was used on the small patio spaces connecting the brick pathways and the North Lawn. A modified basketweave pattern which is not common (not double, single or boxed) is used on a portion of the east-west running pathway that extends from the West Allee to the Parterre Garden. The lack of reliably dated documentation of this pathway leads to questions about when it was designed and built. It's known that a portion - namely a small section located just west of the Pergola - was in place during the historic period. It's also clear that the ends of the east-west running path - namely the sections located closest to the West Allee and the Parterre Garden - changed a few times during the historic period. At this point it can not be verified when the current style of these path sections were put into place.

Existing Condition

All of the brick paths dating to the period of significance remain intact and reflect the character of the landscape present during the historic period. They remain in the Evergreen Garden, the Parterre Garden, and between the Parterre Garden and other landscape areas. The varying styles and designs of brick pattern work throughout the landscape reflect Lord and Schryver's artistry and attention to design detail – a primary signature of their work. As noted previously, two sections of the modified basketweave pathway along the east-west running path likely do not date to the historic period or were completed so late that they do not reflect the style in place during the majority of the historic period. However, it's important to note that the uncommon modified basketweave is likely an original design by the landscape architects, as seen in the portion of the path just west of the Pergola that dates to the historic period.

Evaluation

Contributing. Brick paths contribute to the historic character of Gaiety Hollow as a defining characteristic. The variety and complexity of brick path designs reflect the character present at the end of the period of significance as designed and implemented by Lord and Schryver. The brick paths retain historic integrity to the historic period.

Earthen/Gravel Paths

Historic Condition

Both earth and gravel materials were used for secondary paths in the garden, most prominently seen in the Parterre Garden. Photographs taken during different times during the historic period

21 Lord, Elizabeth and Edith Schryver. "Garden's Charm Heightened By Appropriate Features" 1 May 1932, The Oregonian.

Brick Patio (Melnick 2010)

Stone Paver Patio (Matthews 2010)

show both surface materials being used at different times. It's not clear what was used more often, but earthen paths were in place when ownership transferred from Elizabeth Lord's estate to the current owners.

Existing Condition

Gravel paths are used in the garden as secondary paths located in the Parterre Garden. In this case, the gravel paths are edged with running bond brick set on its side. Other paths that may have been gravel no longer exist. No earthen paths remain.

Evaluation

Contributing. Gravel paths contribute to the historic character of Gaiety Hollow as a defining characteristic since they reflect the character present at the end of the period of significance as designed and implemented by Lord and Schryver. The gravel paths retain historic integrity to the historic period.

Stone Paver Paths

Historic Condition

These paths did not exist during the historic period.

Existing Condition

Three stone paver paths exist in the garden. One is a curved flagstone path linking the driveway with the brick path leading to the house's front door. The other is three circular paving stones set into the lawn which links the brick path near the Pergola with the seating area underneath the north Oregon white oak. The third is a flagstone path linking the former drying yard to the North Lawn.

Evaluation

Non-contributing.

Brick Patio

Historic Condition

A semi-circular brick patio was built as an extension off the house's north terrace. The central portion is a running bond paving pattern and is edged by a fanned out stacked bond pattern.

Existing Condition

A semi-circular brick patio serves as an extension off the house's north terrace. The central portion is a running bond paving pattern and is edged by a fanned out stacked bond pattern.

Evaluation

Contributing. The brick patio contributes to the historic character of Gaiety Hollow as a defining characteristic since it reflects the character present at the end of the period of significance as designed and implemented by Lord and Schryver. The brick patio retains historic integrity to the historic period.

Stone Paver Patio

Historic Condition

The stone paver patio did not exist during the historic period. It was originally designed for use as a drying yard.

Driveway (Matthews 2010)

Oregon White Oak: southwest corner (Carnaby 2010)

Existing Condition

The drying yard was replaced in the 1990s with a square-paver patio that is covered by a removable canvas sun shield. The patio is linked to the Parterre Garden by a brick path, to the Garage by a concrete path, and the North Lawn by a flagstone path.

Evaluation

Non-contributing.

Driveway

Historic Condition

The concrete driveway was designed in the southeastern corner of the property to connect the street with the garage. No photographs have been discovered which document the scoring pattern of the driveway, but it is known that the current scoring pattern existed during the historic period. The scoring pattern is modeled after a Spanish bond paving pattern.

Existing Condition

The concrete driveway is in the southeastern corner of the property and connects the street with the garage. The scoring pattern is modeled after a Spanish bond paving pattern. No major modifications have been made to the driveway since the end of the historic period.

Evaluation

The Driveway contributes to the historic character of Gaiety Hollow as a defining characteristic since it reflects the character present at the end of the period of significance as designed and implemented by Lord and Schryver. The driveway retains historic integrity to the historic period.

Vegetation

Historic Condition

Vegetation was a primary feature at Gaiety Hollow. Lord and Schryver used plants throughout the garden to provide structure, points of interest, height, texture, and color. They devoted three of the nine articles published in *The Oregonian* in 1932 to particular types of vegetation: trees, roses and perennial borders. The remaining articles, which discussed everything from general design principles to working with topographically challenging landscapes, also focused on the myriad ways vegetation could be used to implement pleasing gardens and outdoor rooms. In fact, Lord and Schryver's seven principles of design end emphatically stating that designers should marry the proper plant with the proper placement. This was a guiding principle for all of their designs, none more so than Gaiety Hollow.

Existing Condition

Care has been taken to preserve the planting choices and materials that Lord and Schryver used at Gaiety Hollow. In many cases, plants which were in poor condition or died have been replaced with the same species. In some cases, replacements have been made which may not match the original plant materials exactly, but which appropriately match

Oregon White Oak: northwest corner (Matthews 2008)

Flowering Tree (Matthews 2008)

the character, color and texture of the missing plant. Indeed there are some cases where a plant has been lost and not replaced or replaced with something that does not reflect the historic plant choice. These instances are few, but they do exist. Overall, vegetation has been altered to let more light in to the garden, mostly affecting the Parterre Garden and the Patio. In general, all of the changes that have occurred since the end of the historic period have contributed to an overall feeling that the garden is less complex and atmospheric than during Lord and Schryver's tenure.

Evaluation

Contributing. Vegetation contributes to the historic character of Gaiety Hollow as a defining characteristic. Although some of the plant material has been replaced, much of what remains either dates to the historic period or is consistent with the character of the historic period. Some exceptions are noted in more detailed sections of the vegetation analysis. The Vegetation retains historic integrity to the historic period.

Oregon White Oaks

Historic Condition

Two mature Oregon white oaks were already established on the site when Elizabeth Lord acquired the property. As Lord and Schryver wrote in a 1932 article, "It may be more difficult to place your house on a lot that possesses trees; but to have that additional beauty immediately, instead of waiting years before the planted trees become of any useful size, makes it worth while to seek out property which has this natural condition."[22] One oak was in the Northwest corner of the property and the other was closer to the southwest corner. Lord and Schryver incorporated them into the design, anchoring the west side of their landscape and the West Allee between the two stately trees.

Existing Condition

Both trees remain in the landscape and have matured, but appear to be in good condition. Oak trees typically have lengthy life spans so with good care and maintenance these oaks will continue to exhibit a strong presence in the landscape.

Evaluation

Contributing. The Oregon white oaks contribute to the historic character of Gaiety Hollow as a defining characteristic since they reflect the character present at the end of the period of significance as designed and implemented by Lord and Schryver. The Oregon white oaks retain historic integrity to the historic period.

Flowering Trees

Historic Condition

With the two large Oregon white oaks already established, Lord and Schryver opted to incorporate many small to medium sized flowering trees into their landscape design. As they wrote in 1932, "Flowering trees are very lovely for the small property…. They can be placed in a flower garden, planted near the

22 Lord, Elizabeth and Edith Schryver. "Trees Important Setting for Home on Medium Lot" 20 March 1932, The Oregonian.

Perimeter Hedge: south (Melnick 2010)

Perimeter Hedge: north (Melnick 2010)

house and are invaluable in the shrub border, because they give height and a more interesting outline."[23] Lord and Schryver followed their own advice and incorporated flowering trees into many areas of the landscape, including dogwoods, magnolias, lilacs, hawthorns, cherries, pears, plums, crabapples, Japanese maples, vine maples, tree peonies, and a Katsura tree. Large trees were not used in the northeastern area of the property, likely because as they wrote in 1932, "were it not for the flower garden, another large tree could be planted in this area."[24]

Existing Condition

Since the end of the historic period some flowering trees have been replaced and still others removed. In general, the landscape possesses a variety of flowering trees like it did during the historic period, with the exception that the amount of lilacs has noticeably decreased. Here is a list of particular changes that have occurred in the landscape by area.

Entry Garden

Three flowering dogwoods were removed in 2007 from the southwest corner of the property due to deteriorating form caused by a lack of light.

Evergreen Garden

A serviceberry was planted in place of the original Japanese maple between the brick steps and the house.

A cherry planted on the west side of this garden was removed when struck with disease. It was originally planted in the 1940s and replaced a fruiting pear that dated to the original Lord family property.

The Styrax japonicus was planted after the historic period.

West Allee

A crabapple that was planted about midway down the allee, behind a camellia, was removed. A Korean dogwood was planted nearby.

An original cherry was replaced with its own grafted specimen c. 2000.

Parterre Garden

A crabapple located adjacent to the north perimeter fence was grafted from the original tree, and was planted about 5' to the west of the original location to avoid the stump left from the original tree.

Two cherry trees which are located along the east perimeter fence are not original. The northern cherry tree was grafted from the original tree and the southern cherry tree was replanted with a newly purchased tree.

A flowering plum that once existed in the Northeast corner of the property no longer exists.

The vine maple that is in the Northeast corner of the property was a seedling at the end of the historic period and may have not been planted by Edith Schryver. It's possible this tree grew from a wayward seedling.

23 Lord, Elizabeth and Edith Schryver. "Trees Important Setting for Home on Medium Lot" 20 March 1932, The Oregonian.

24 Lord, Elizabeth and Edith Schryver. "Trees Important Setting for Home on Medium Lot" 20 March 1932, The Oregonian.

Boxwood Hedges and Accent Shrubs (Matthews 2010)

A white lilac that is located in the southwestern corner of the Parterre Garden (southeast of the Pergola) was replaced.

Patio (former Drying Yard)

A lilac tree was removed from the east side of the patio and planted on the Bush property.

A Magnolia soulangiana, which existed during the historic period, was lost during the historic period. A Magnolia sieboldii was removed after the end of the historic period.

Evaluation

Contributing. Flowering trees, especially those species noted above, contribute to the historic character of Gaiety Hollow as a defining characteristic since they reflect the character present at the end of the period of significance as designed and implemented by Lord and Schryver. Whenever possible flowering trees should be replaced by the same species, unless growing conditions have changed to the degree that replanting a particular species would not achieve the desired landscape effect. Flowering trees retain historic integrity to the historic period.

Perimeter Hedge

Historic Condition

A dense evergreen hedge was planted along the south side of the property to provide a soft edge to this public edge of the property. Lord and Schryver felt that hedges provided a level of privacy that was appropriate for an entry garden – enclosed, but not completely cut off. Historic photographs show that the hedge was pruned into a rectilinear shape with a rounded top edge that extended between 3-4 feet high and 1-2 feet wide.

Existing Condition

The evergreen hedge continues to extend along the south side of the property, only being interrupted by the brick pedestrian walk to the front door, and the paved driveway leading to the garage. It is now about 4-5 feet high and 2-3 feet wide, though still pruned into a rectilinear shape with a rounded top edge.

Evaluation

Contributing. The Perimeter Hedge contributes to the historic character of Gaiety Hollow as a defining characteristic since it reflects the character present at the end of the period of significance as designed and implemented by Lord and Schryver. Care should be taken to maintain the historic height, width and form. The Perimeter Hedge retains historic integrity to the historic period.

Boxwood Hedges and Accent Shrubs

Historic Condition

"Too much cannot be said in favor of the use of boxwood in our gardens. It gives immediate age, charm and dignity where it is properly used...."[25] Lord and Schryver used boxwood in many of their garden designs, and with great effect at Gaiety Hollow. They espoused how boxwood

25 Lord, Elizabeth and Edith Schryver. "Wide Perennial Border with Background of Hedge One of Simplest Garden Plans" 3 April 1932, The Oregonian.

Evergreen and Deciduous Shrubs: Entry Garden (Melnick 2010)

Evergreen and Deciduous Shrubs: Evergreen Garden (Matthews 2010)

was a natural complement to colonial houses, like their own, and how they could shape garden spaces and create wonderful edges and backdrops for the garden.[26] In particular, they discussed how low box hedges should edge a terrace, finishing with a larger box to punctuate the end point.[27] "The individual round pieces should be used as accents on corners, etc., and the edging used where you want to bring out a special design."[28] The use of boxwood and lawn in the North Lawn was no doubt by design. As Lord and Schryver wrote in 1932 speaking of another, but similar garden, "In this garden a great deal of green has been used, as the axis is strong from the living room and it must be pleasing at all times."[29] In addition to the sculptural boxwood hedges around the North Lawn, boxwood was also used to edge the perennial borders in the West Allee, bordered the East-West brick path that extended from the West Allee to the Parterre Garden, and bordered the rose beds in the Parterre Garden.

Existing Condition

The boxwood hedges and accent shrubs continue to hold a prominent place in the landscape as structural forms - bordering major pathways and garden rooms throughout the garden. Their height, shape and form appear very similar to that exhibited in photographs from the historic period.

Evaluation

Contributing. The Boxwood Hedges and Accent Shrubs contribute to the historic character of Gaiety Hollow as a defining characteristic since it reflects the character present at the end of the period of significance as designed and implemented by Lord and Schryver. Care should be taken to continue to maintain the historic height, width and form. The Boxwood Hedges and Accent Shrubs retain integrity to the historic period.

Evergreen and Deciduous Shrubs

Historic Condition

Lord and Schryver emphasized the importance of shrubs to "soften the layout plan" and provide grace to a garden with a strong axial arrangement.[30] They used this principle with aplomb at Gaiety Hollow, especially in the planting designs for the West Allee, Evergreen Garden, and Entry Garden which were planted heavily with evergreen and deciduous shrubs. They included species of abelia, aucuba, azalea, camellia, daphne, deutzia, enkianthus, escallonia, ferns, hebe, hydrangea, leucothoe, Mexican orange, pieris, rhododendron, sarcococca, skimmia, ternstroemia, viburnum, weigela and yew in the garden. As they wrote in 1932, "don't mix the greens with too

26 Lord, Elizabeth and Edith Schryver. "Wide Perennial Border with Background of Hedge One of Simplest Garden Plans" 3 April 1932, The Oregonian.
27 Lord, Elizabeth and Edith Schryver. "Trees Important Setting for Home on Medium Lot" 20 March 1932, The Oregonian.
28 Lord, Elizabeth and Edith Schryver. "Wide Perennial Border with Background of Hedge One of Simplest Garden Plans" 3 April 1932, The Oregonian.
29 Lord, Elizabeth and Edith Schryver. "Trees Important Setting for Home on Medium Lot" 20 March 1932, The Oregonian.
30 Lord, Elizabeth and Edith Schryver. "Trees Important Setting for Home on Medium Lot" 20 March 1932, The Oregonian.

Evergreen and Deciduous Shrubs: east side of property (Melnick 2010)

Evergreen and Deciduous Shrubs: West Allee (Melnick 2010)

many various shades, such as the gray-greens with yellow-greens, and study the leaf texture and shape of the shrub – too great a contrast is disturbing. Beware of too many pointed effects. Make a natural, pleasing planting."[31]

Existing Condition

Since the end of the historic period some evergreen and deciduous shrubs have been replaced and still others removed. In general, the landscape possesses a variety of shrubs like it did during the historic period. A few species, such as the Aucuba japonica Fructo-alba, Forsythia, and Leucothoe are no longer found in the garden. Here is a list of particular changes that have occurred in the landscape by area.

Entry Garden

The viburnum, older azaleas and male *Skimmia japonica* in the southwest corner of this area are original plantings. A leucothoe which was located behind the skimmia was removed.

White evergreen azaleas were located in the bed adjacent to the house, but were removed due to excessive burning.

A *Camellia sasanqua* that was originally located between the garage and the front door was relocated to an area between the east fence and the garage when repairs to pipes were made on the house.

Sarcococca humilis and cyclamens were added in the planting bed between the garage and the concrete pavers walkway.

West Allee

A white-berried skimmia which was once located here has been removed or died.

Evergreen Garden

Two *Daphne odora* once flanked the steps leading to the Evergreen Garden, the one on the west side remains.

Two small pieris located next to the house and the low-growing azaleas (one in the northwest corner and one in the southeast corner) have been planted since the end of the historic period.

North Lawn

A white azalea, which was located east of the Japanese holly, died due to wet soil caused by faulty downspout which has since been repaired.

A large pieris, located west of the porch, is in poor condition.

A *Rhododendron 'Diane'* located in the southwest corner of the North Lawn area has died.

Carpenteria and the smaller rhododendrons located in back of the house were added after the end of the historic period.

Several shrubs located underneath the Katsura tree are exhibiting signs of stress.

Parterre Garden

The jasmine located on the Built-in Bench and Arbor was planted after the end of the historic period.

31 Lord, Elizabeth and Edith Schryver. "Trees Important Setting for Home on Medium Lot" 20 March 1932, The Oregonian.

Roses (Melnick 2010)

Herbaceous Annuals and Perennials (Matthews 2008)

A *Clematis 'Montana'* located on the northeast corner of the Pergola died and was replaced with one on the southeast corner.

Patio

Kolkwitzia and hydrangea plants were added on the west side of this area after the end of the historic period.

Evaluation

Contributing. The Evergreen and Deciduous Shrubs contribute to the historic character of Gaiety Hollow as a defining characteristic since it reflects the character present at the end of the period of significance as designed and implemented by Lord and Schryver. Care should be taken to continue to maintain the historic height, width and form of these planting materials. The Evergreen and Deciduous Shrubs retain historic integrity to the historic period.

Roses

Historic Condition

Roses, as Lord and Schryver wrote, were often planted in a single group in the middle of lawn areas to provide them with the best growing conditions. These beds were no doubt beautiful in the summer, but for the other three seasons of the year could be considered an eyesore.[32] Lord and Schryver's solution, which was used at Gaiety Hollow, was to plant roses in a Parterre Garden. The roses were planted in four symmetrical beds that were located adjacent to the Parterre Garden's central brick area at the crossroads of the two brick paths.

Existing Condition

Roses remain in the Parterre Garden, though the number and distribution seems to have changed since the end of the historic period. Though some species have been replaced, five originals remain. They are two pink varieties flanking the brick walk, a red variety located just north of the pink roses, and two climbing roses located along the north Perimeter Fence. Climbing roses have also been added to other areas of the garden including near the patio and on the house in the Entry Garden.

Evaluation

Contributing. Roses contribute to the historic character of Gaiety Hollow since they reflect the character present at the end of the period of significance as designed and implemented by Lord and Schryver. Attention should be paid to the distribution and arrangement of roses in the Parterre Garden to ensure these planting beds reflect the historic period. Roses retain historic integrity to the historic period.

Herbaceous Annuals and Perennials

Historic Condition

Lord and Schryver heavily weighted the use of herbaceous annuals and perennials in the garden since these plants

32 Lord, Elizabeth and Edith Schryver. "Rose Bed Located in Lawn Lovely During Blooming Season but Drab at Other Times" 27 March 1932, The Oregonian.

Herbaceous Annuals and Perennials (Melnick 2010)

Lawn: West Allee (Melnick 2010)

provided the seasonal color they highly valued. The most impressive display of annuals and perennials occurred in the Parterre Garden, where they were often experimenting with different species and color combinations. In fact, Lord and Schryver wrote letters documenting their heartache with the poor performance of phlox plants.[33] Historic photographs point to their preference for pastel colors including blues, pinks, corals, yellows and whites. Oranges and reds were used, but more judiciously. As they wrote in 1932, "in such a border the color schemes must be very carefully planned, selecting only colors which blend well together and complement each other…"[34]

Existing Condition

The variety and complexity of herbaceous annuals and perennials have decreased over time, especially in the Parterre Garden. This produces a less diverse and less vibrant garden when compared to photographs from the historic period. The following particular changes occurred in the landscape by area.

North Lawn

Epimedium has been allowed to spread throughout the west part of the back garden.

Parterre Garden

Hellebores, epimedium and violets are no longer seen in the Parterre Garden.

All of the peonies are original, but may have been moved since the end of the historic period.

Evaluation

Contributing. Herbaceous annuals and perennials contribute to the historic character of Gaiety Hollow as a defining characteristic since they reflect the character present at the end of the period of significance as designed and implemented by Lord and Schryver. Attention should be paid to the variety and placement of herbaceous annuals and perennials in the garden to ensure the landscape more closely reflects the historic period. Herbaceous annuals and perennials retain historic integrity to the historic period.

Lawn

Historic Condition

Lawn areas were designed for three prominent areas of the landscape – the Entry Area, the West Allee, and the North Lawn. The Entry Garden and North Lawn are both wide open expanses of lawn area that served as gathering spaces immediately adjacent to the front and back of the house, respectively. The Entry Garden provided a wonderful transitional space between the street and the house, and the North Lawn was likely used for entertaining and private gatherings. The lawn in the West Allee is a long linear strip of grass that was bordered by shrubs and small trees and anchored by two mature Oregon white oaks. This area of lawn follows a main garden axis and provides a long

33 Lord, Elizabeth or Edith Schryver. Letters to Wm. Borsch & Son, 28 March 1938 and 5 April 1938.
34 Lord, Elizabeth and Edith Schryver. "Wide Perennial Border with Background of Hedge One of Simplest Garden Plans" 3 April 1932, The Oregonian.

Colonial Revival House: north facade (Melnick 2010)

Colonial Revival House: south entry (Melnick 2010)

unobstructed view between the north and south sides of the property.

Existing Condition

The lawn continues to hold a prominent place in the landscape as much needed open space. Its size, placement and function are identical to the historic period.

Evaluation

Contributing. The lawn contributes to the historic character of Gaiety Hollow as a defining characteristic since it reflects the character present at the end of the period of significance as designed and implemented by Lord and Schryver. The lawn retains historic integrity to the historic period.

Buildings and Structures

Historic Condition

The buildings and structures were designed by architect Clarence Smith and landscape architects Elizabeth Lord and Edith Schryver. The Colonial Revival style house was designed and built by architect Clarence Smith, a frequent collaborator of Lord and Schryver. The house was sited on the property in the southeast quadrant with an attached garage and the more functional areas of the house located near the property's boundary on the east side, thereby allowing more landscape space to flow from the social areas of the house on the south, west and north sides namely the front entry, living room, and terrace. This reflects Lord and Schryver's philosophy about the ideal siting of homes in the landscape, as described in one of their articles published in *The Oregonian* in 1932. The garden shed was designed by Lord and Schryver and reflects their attention to detail even for utilitarian structures, as it reflects the design and style of other built forms such as the Pergola and perimeter fence and blends well with these two landscape features. Note: The Pergola and perimeter fence are included in a separate section titled Small-scale Features.

Existing Condition

The Colonial Revival style house is sited on the property in the southeast quadrant with an attached garage and the more functional areas of the house located near the property's boundary on the east side, thereby allowing more landscape space to flow from the social areas of the house on the south, west and north sides namely the front entry, living room, and terrace. The garden shed retains the character of Lord and Schryver's design style and blends well with other built forms in the landscape including the Pergola and perimeter fence.

Evaluation

Contributing. Buildings and structures contribute to the historic character of

Colonial Revival House: south facade (Matthews 2010)

Garden Shed (Barrett 2007)

Gaiety Hollow as a defining landscape characteristic. The Colonial Revival house and garden shed remain extant and retain an exceptional degree of integrity to the end of the period of significance. While some changes have occurred to the garden shed area, the structure itself retains its original form. The buildings and structures retain integrity to the historic era.

Colonial Revival House

Historic Condition

The one and one-half story Colonial Revival style house designed by Clarence Smith was built in 1932. The gable roofed white wood-framed and shingled house was accented by white-washed brick on the first story. The south façade included five eight-pane casement windows on the first story and two pair of half-gabled eight-pane casement windows on the second story. These were complemented by a gabled dormer window with twelve panes located above the garage. Windows on the house's other facades were typically six-over-six double-hung sash windows. The exception to this were the large multi-paned bay windows and French doors on the north façade of the first story that opened the house to the gardens.

Existing Condition

The one and one-half story Colonial Revival style house remains as it was built in the 1930s with minor modifications. The gable roofed white wood-framed and shingled house is accented by white-washed brick on the first story. The south façade includes five eight-pane casement windows on the first story and two pair of half-gabled eight-pane casement windows on the second story. These are complemented by a gabled dormer window with twelve panes located above the garage. Windows on the house's other facades are typically six-over-six double-hung sash windows. The only windows that are different are the large multi-paned bay windows and French doors on the north façade of the first story that open the house to the gardens.

Evaluation

Contributing. The Colonial Revival House contributes to the historic character of Gaiety Hollow as a defining landscape characteristic. The Colonial Revival house remains extant and retains an exceptional degree of integrity to the end of the period of significance.

Garden Shed

Historic Condition

The Garden Shed was designed by Lord and Schryver and sited on the property's northern boundary line, within easy distance of the gardens, but also tucked away and out of sight. It was built to provide a function necessary to this garden, which included a great deal of annual and seasonal maintenance due to the reliance on seasonal plantings and which was annually being re-envisioned by the two landscape architects as they experimented with plant selections.

Existing Condition

The Garden Shed remains sited on the

East-West Axial Vista: looking west (Melnick 2010)

East-West Axial Vista: looking east (Melnick 2010)

property's northern boundary line, within easy distance of the gardens, but also tucked away and out of sight. It serves a similar utilitarian function related to the maintenance of the garden even though the level of maintenance has decreased during the past few decades.

Evaluation

Contributing. The Garden Shed contributes to the historic character of Gaiety Hollow as a defining landscape characteristic. The Garden Shed remains extant and retains an exceptional degree of integrity to the end of the period of significance.

Vistas

Historic Condition

Vistas within the landscape and between the house and garden were a primary design technique used by Lord and Schryver to provide interest and order in their landscape designs. Lord and Schryver, in writing about the "Essentials of Landscape Architecture", rank vistas as one of seven main planning techniques to provide "order, balance, composition, utility and beauty"[35] in the garden. At Gaiety Hollow, they designed three landscape vistas which complement the views that occur between the house and garden.

Existing Condition

The main vistas designed by Lord and Schryver at Gaiety Hollow remain intact in the landscape. In particular the East-West Axial Vista, the vista between the oaks in the West Lawn, the North-South Axial Vista in the Parterre Garden, and the views between the house and garden.

Evaluation

Contributing. Vistas contribute to the historic character of Gaiety Hollow as a defining characteristic. The vistas were integral components of the landscape design during the historic period and exist today. They reflect some of the primary design principles of Lord and Schryver's work and are largely intact.

35 Lord, Elizabeth and Edith Schryver. "Essentials of Landscape Architecture for Average-Sized City Dwelling" 6 March 1932, The Oregonian.

East-West Axial Vista

Historic Condition

The East-West Axial Vista was designed to extend through three distinct garden rooms linking them together and providing the longest and clearest sightline in the garden that spans from one side of the property to the other. It linked the Parterre Garden on the east to the Pergola in the center before continuing on to the West Lawn. The ends were anchored by focal points: a sitting area and bench on the east and a small brick landing area and statue on the west.

Existing Condition

The East-West Axial Vista remains intact. The view from the eastern edge of the property within the Parterre Garden reaches through the Pergola and to the statue anchoring the western end near the West Lawn.

West Lawn Vista: looking north (Melnick 2010)

North - South Parterre Garden Vista: looking south (Matthews 2010)

Evaluation

Contributing. The East-West Axial Vista contributes to the historic character of Gaiety Hollow as a defining characteristic. The East-West Axial Vista remains extant and retains an exceptional degree of integrity to the end of the period of significance.

West Lawn Vista

Historic Condition

The West Lawn Vista was designed to connect the space between two existing Oregon white oaks that were present when Lord and Schryver designed the landscape. The Vista nearly extends the length of the property between its Northern and Southern boundaries, but is slightly truncated due to the position of the Northern Oregon white oak and a planting bed along the Southern edge. Though this vista was also used as a circulation route, it was not designed with a formal pathway, but instead as a lawn area bordered by shrubs and boxwood.

Existing Condition

The West Lawn Vista remains extant with little to no change between the end of the historic period and today. Both Oregon white oaks remain in place and continue to form the anchor points for the Vista. The sight line remains clear and extends the length it did during the historic period.

Evaluation

Contributing. The West Lawn Vista contributes to the historic character of Gaiety Hollow as a defining characteristic. The West Lawn Vista remains extant and retains an exceptional degree of integrity to the end of the period of significance.

North-South Parterre Garden Vista

Historic Condition

The Vista that runs North-South through the Parterre Garden was designed as a cross axis for the Eastern portion of the East-West Axial Vista. The point where the axes met created the center point for the Parterre Garden. The North-South Parterre Garden Vista extended between two arbor structures – one on the North that included a bench and sitting area and one on the South that marked the transition between the Parterre Garden and the Drying Yard. The arbors were located nearly equidistant from the center of the Parterre Garden. The Vista was a formal path that was marked at its midpoint by a pedestal and statue.

Existing Condition

The North-South Parterre Garden Vista remains extant with few changes between the end of the historic period and today. The midpoint of the Vista is no longer marked by a pedestal and statue, but by a ceramic fountain. Though the Southern arbor remains extant the Drying Yard adjacent to it has been transformed into a covered patio and sitting area. The sight line remains clear and extends the length it did during the historic period.

Evaluation

Contributing. The North-South Parterre

View from Colonial Revival House (Melnick 2010)

Pergola (Melnick 2010)

Garden Vista contributes to the historic character of Gaiety Hollow as a defining characteristic. The North-South Parterre Garden Vista remains extant and retains an exceptional degree of integrity to the end of the period of significance.

Views from Colonial Revival House

Historic Condition

Lord and Schryver designed Gaiety Hollow so that views from the house set upon pleasing areas of the garden. Four views of particular note were designed between the house and the Entry Garden, the Evergreen Garden, the Pergola and the North Lawn. The views to the Pergola and the Evergreen Garden included focal points. In the case of the Evergreen Garden, the view through the window was centered upon a circular brick fountain and statue. The Pergola served as the focal point for the view from the Terrace and across the North Lawn. A bay window on the North side of the house provides a wide angle view that includes the North Lawn and the Parterre Garden. Finally, the view from a window on the south side of the house was designed to look out on the Entry Garden.

Existing Condition

The Views from the House remain extant with few changes between the end of the historic period and today. The sight lines remain clear and extend the lengths they did during the historic period. The most significant change is that the focal point of the Evergreen Garden view has changed from a circular brick fountain with statue to a circular brick and wood planting bed typically filled with annuals.

Evaluation

Contributing. The Views from the Colonial Revival House contribute to the historic character of Gaiety Hollow as a defining characteristic. They remain extant and retain an exceptional degree of integrity to the end of the historic period.

Small-scale Features

Historic Condition

Small-scale features provided the decoration and ornament for a garden design centered on strong structural forms and varied plant color and texture. Small-scale features such as the Pergola, Fences, Arbors and Gates were painted the same color and designed with similar details, thereby serving as both decorative and unifying elements throughout the landscape. Garden statuary including sculptures and bird baths, though different in their individual details, exhibited a similar classical style. Typical of the Beaux Arts period, the garden statuary provided focal points for various garden rooms and axes end points. A circular brick fountain, set at the center of the Evergreen Garden, provided a focal point for that garden room. As Lord and Schryver wrote in 1932, "Each ornament should be carefully chosen to fit a special and appropriate place in your garden. The

Pergola Detail (Melnick 2010)

Pergola Detail (Melnick 2010)

suitable placing is just as important as the ornament itself."[36]

Existing Condition

Small-scale features remain extant in the garden with some notable exceptions. Overall, the garden continues to exhibit the same quantity and character of small-scale features; however some have been altered, moved or added since the end of the historic period. The wood Pergola, Fences, and Arbors all remain, however repairs to discrete sections that had deteriorated or rotted have been necessary. Garden statuary elements remain in nearly the same places as they did during the historic period to provide focal points at the end of axes or in the center of garden rooms. However, the exact statuary that existed during the historic period does not necessarily remain in the garden. Some items have been moved or replaced over time. The major changes since the end of the historic period include the replacement or addition of features that were not in the landscape during the historic period. Replacements include the front entry gate and garden statuary. Additions include solar lighting fixtures in the Parterre Garden and garden statuary near the patio (former drying yard). Though potted plants did exist in the landscape during the historic period, they were fewer in number than what exists today.

Evaluation

Contributing. Small-scale features contribute to the historic character of Gaiety Hollow as a defining characteristic. Most small-scale features dating to the period of significance have remained in their original location. Some have been repaired or replaced in-kind. The most notable change is the replacement or addition of small-scale features that did not exist during the historic period. Despite these changes and others, the small-scale features continue to reflect the historic character of the landscape near the end of its period of significance.

36 Lord, Elizabeth and Edith Schryver. "Garden's Charm Heightened By Appropriate Features" 1 May 1932, The Oregonian.

Pergola

Historic Condition

The Pergola was designed by Lord and Schryver as one of the most prominent small-scale features in the landscape. Lord and Schryver emphasized its usefulness in gardens when they wrote in 1932, "Pergolas, arbors or summer houses are one of the first considerations if your garden space is large enough to accommodate one. They provide shade and shelter, besides being a prominent part of the garden picture."[37] It was placed near the center of the garden along a prominent axis connecting the home's porch with the garden. The pergola provided a shady enclosure for sitting in the garden with an expansive view of the house, North Lawn and Parterre Garden. Ten columns, consisting of both single and grouped 4" x 4" posts, formed the structural base of the pergola. Four columns along the north edge of the pergola are mirrored by four

37 Lord, Elizabeth and Edith Schryver. "Garden's Charm Heightened By Appropriate Features" 1 May 1932, The Oregonian.

Pergola Detail (Melnick 2010)

Perimeter Fence (Melnick 2010)

columns to the south. The remaining two columns formed the far southern edge of the pergola, but only spanned a portion of the pergola's central section. Two support beams ran the entire length of the four columns, and one ran the entire length of the two columns, connecting them together. Several cross beams, set equidistant of each other and perpendicular to the support beams, connected the two long and one short cross beams. The top layer of the pergola included multiple pieces of lattice, set equidistant of each other and perpendicular to the cross beams. Historic photographs indicate that the pergola was painted sage green and planted with a combination of grapes, roses and clematis whose leaves formed a dense canopy cover.

Existing Condition

The Pergola remains in its original location with some of its original material and its original construction details intact, including the sage green paint color. When the pergola was rebuilt in the 1990s new bases were made for the arbor at the north end of the patio. The original 4" x 4" posts were encased in concrete, and all wood was milled to the original dimensions. Two wooden "shields" were also added. The pergola serves the same use as during the historic period as a shaded sitting area. Grapes and a Lady Banksiae rose continue to provide a vegetative cover.

Evaluation

Contributing. The Pergola contributes to the historic character of Gaiety Hollow as a defining landscape characteristic. The Pergola, with the exception of the added shields, remains extant and retains an exceptional degree of integrity to the end of the period of significance.

Perimeter Fence

Historic Condition

The Perimeter Fence was constructed in a similar style to the Pergola. However, its origins were more closely aligned with the fence that once bordered the adjacent property owned by Elizabeth Lord's parents. Sturdy 6" x 6" posts were set generally equidistant around the west, north and east sides of the property with accommodations made for two gates – one along the west side and one along the north side. Three cross beams span the length of the fence – two set closer together near the top of the fence and one closer to the bottom. Lattice is then fastened to the cross beams. Diagonally positioned lattice forming diamond shapes spans the top ¼ of the fence between the top two cross beams. Horizontal and vertical pieces of lattice forming square shapes span the bottom ¾ of the fence between the lower cross beams. Historic photographs indicate the entire fence was painted all green at the end of the historic period. However, an early 1930s hand-colored black and white photograph depicts the fence as white with forest green trim. It's unclear if this reflects artistic license or if the fence was painted differently at other times during the historic period. The north and east sections of the fence were built about 1-2 feet shorter than the west side.

Evergreen Garden Arbor and Gate (Melnick 2010)

Patio Arbor (Melnick 2010)

Existing Condition

The Perimeter Fence remains in its original location. Much of its original material and construction details are intact, with the exception of periodic repairs and in-kind replacements. When repairs and replacements have been necessary the current owners regularly maintained the original design and dimensions of wood. The one exception is that when repairs were made to the fence's west side, the gate that was located in the southwest portion of the site and connected the West Allee to the adjacent property was not replaced. Regardless of the possible color changes during the historic period, the sage green paint color that existed at the end of the period remains intact. The fence serves the historic use as a sense of enclosure for the more private areas of the landscape.

Evaluation

Contributing. The Perimeter Fence contributes to the historic character of Gaiety Hollow as a defining landscape characteristic. The Perimeter Fence remains extant and retains an exceptional degree of integrity to the end of the period of significance.

Evergreen Garden Arbor and Gate

Historic Condition

The Evergreen Garden Arbor and Gate was not present during the historic period.

Existing Condition

The Evergreen Garden Arbor and Gate is a one-piece black decorative iron structure that is located at the threshold between the Entry Garden and Evergreen Garden. The gate consists of two iron panels made of thin iron bars that have an arched top. They open at the center and are attached to the southern side of the arbor's archway. The arbor has two side panels, also made of thin iron bars, that extend about 7 feet high. These two panels are connected by two curved iron rods that form the arbor's archway.

Evaluation

Non-contributing.

Patio Arbor

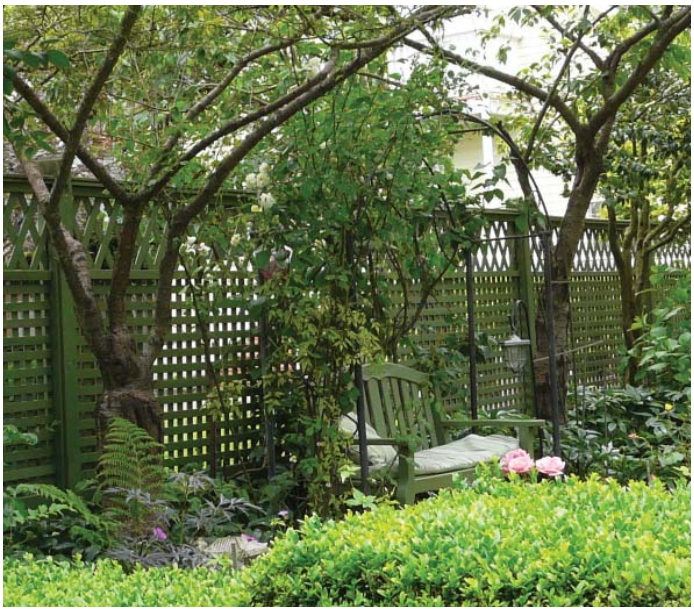
Historic Condition

The Patio Arbor was designed as a threshold between the Parterre Garden and the Drying Yard. The wood arbor was designed to reflect the character of the Pergola and Perimeter Fence. The Patio Arbor was designed with four 4" x 4" posts. The posts were attached by two support beams and four decorative French-curve inspired diagonal wood braces, similar to those found on the Built-in Bench and Arbor. Five cross braces were set perpendicular to the support beams which in turn connects them. A loose criss-cross pattern of lattice formed the surface of the Patio Arbor.

Existing Condition

The Patio Arbor remains in its original location and retains its original material and design details. It serves the same

Built-in Bench and Arbor (Matthews 2008)



Bench and Iron Arbor (Melnick 2010)

general purpose marking a threshold, though now serves to mark the transition space between the Parterre Garden and Patio.

Evaluation

Contributing. The Patio Arbor contributes to the historic character of Gaiety Hollow as a defining landscape characteristic. The Patio Arbor remains extant and retains an exceptional degree of integrity to the end of the period of significance.

Built-in Bench and Arbor

Historic Condition

The Bench and Arbor that is built into the Perimeter Fence was designed as a sitting area in the Parterre Garden, and reflected Lord and Schryver's design principles. They wrote in 1932, "Garden seats are the next important item in furnishing a garden, and are essential both as a decorative and a practical feature… Seats should be placed on the axis of walks, in niches formed by the inclosing wall or hedge, and roofed over with partial shade obtained by tree branches or even a light trellis covered with vines."[38] Situated on the North side of the garden it provided an expansive view of the landscape and house's North facade. The Bench and Arbor also served as an endpoint for one of the Parterre Garden's axes. The Arbor was built with four 4" x 4" posts – one at each corner. They are connected across the top with two support beams and two decorative French-curve inspired diagonal wood braces, similar to those found on the Patio Arbor. Placed on top of and perpendicular to the support beams are a series of cross beams set equidistant from each other. A criss-cross pattern of lattice formed the surface of the Arbor. The Bench extends the length of the North side of the Arbor and was connected on each side to triangular shaped seating areas. A photograph dating from the first decade of the historic period shows that the Perimeter Fence served as the back of the Arbor. This same photograph also shows the Bench and Arbor painted white with forest green accents; however it can't be substantiated since it is a hand-painted black and white photo.

38 Lord, Elizabeth and Edith Schryver. "Garden's Charm Heightened By Appropriate Features" 1 May 1932, The Oregonian.

Existing Condition

The Bench and Arbor remain in their historic location at the end of one of the Parterre Garden's cross axes. Repair work was done on the Bench and Arbor following the historic period to preserve and repair the structure, though care was taken to replicate the original. Some modifications, which were necessary to combat the rot, resulted in a bench with a shorter depth. The frame of the Arbor and Bench remain nearly identical to their appearance during the historic period. The back of the Arbor now consists of tightly woven criss-cross lattice work that separates the seating area from the Perimeter Fence. It's not clear if this was added during the historic period or during the rehabilitation work.

Evaluation

Contributing. The Built-in Bench

Bench Detail (Matthews 2010)

Front Entry Gate (Melnick 2010)

and Arbor contributes to the historic character of Gaiety Hollow as a defining landscape characteristic. Though major repair work was completed after the historic period, care was taken to replicate the character of the bench and arbor and its distinct design characteristics. The Built-in Bench and Arbor remains extant and retains an exceptional degree of integrity to the end of the period of significance.

Bench and Iron Arbor

Historic Condition

Scant photographic evidence of this area along the East side of the property at the end of the one of the Parterre Garden's cross axes exists from the historic period. One photograph from the early 1930s shows the area planted with low-growing shrubs against the Perimeter Fence backdrop. It doesn't appear than any small-scale features are in existence during this time. An undated, but clearly later, color photograph shows the area with a simple wood bench in front of the Perimeter Fence and some border plantings. The bench was made of simple horizontal wood slats on two supporting end pieces, but with no back, much like a picnic table style bench.

Existing Condition

The end of this Parterre Garden cross axis is marked by a wood garden bench that is painted sage green. The decorative bench can accommodate two people and is accentuated by arms and a wood-slat back. The bench is covered by a Pergola made of two arched iron rods that are connected by a few strategically placed iron cross bars. The Pergola supports climbing plants including roses.

Evaluation

Non-Contributing. Though this area was populated by a bench during the historic period, the styling of the current bench and its accompanying arbor differ from the style and character of the simple picnic table style bench that existed during the historic period.

Front Entry Gate

Historic Condition

Drawings and photographs of the Front Entry Gate show a wood gate flanked by two carved 4" x 4" wood posts that have chamfered corners and a shallow curved finial cap. The gate opened from a single pivot attached to the east post. The gate itself had eight wood slats bound on all four edges with rectangular wood members. All are square with the exception of the top edge which had a symmetrical curved edge detail. The house numbers were affixed to the center of that top member. According to a color photograph c. 1961 the gate was painted dark brown.

Existing Condition

The gate that exists today is not the same one that was in place during the historic period and was designed by Lord and Schryver. The brown metal gate is flanked by two posts that have a rounded cap. The gate itself has several vertical metal slats and two metal cross-slats which are bound together on all four sides by a slim

Driveway Gate (Melnick 2010)

North Entry Gate (Melnick 2010)

piece of metal edging. The top portion of the gate's edging is curved. The house numbers are aligned with a cross-bar that spans the width of the gate.

Evaluation

Non-contributing. The present Front Entry Gate did not exist during the historic period, nor is it an in-kind replacement. It does not match the design or materials of the historic Front Entry Gate.

Driveway Gate

Historic Condition

Though a sketch for the Driveway Gate that matches the Front Entry Gate's design was found in the drawings completed by Lord and Schryver, photographs from the historic period do not verify that the Driveway Gate was ever manufactured and installed. Two undated black and white photographs show the house from Mission Street. The Front Entry Gate is clearly visible, but a Driveway Gate is not.

Existing Condition

The brown metal Driveway Gate matches the styling of the existing Front Entry Gate in many ways. It is flanked on both sides by square metal posts. The gate itself consists of two panels, which meet at the center point and pivot from each of the posts. Each gate panel has multiple vertical metal slats and two cross-slats. Both panels are edged with a slim piece of metal that encases the vertical and horizontal slats. For each panel the top slat curves up towards the center high point.

Evaluation

Non-contributing. The present Front Entry Gate did not exist during the historic period.

North Entry Gate

Historic Condition

The North Entry Gate provided access between the Parterre Garden and alley and was built into the Perimeter Fence. The gate's design was very simple with five 1" x 6" pieces of wood that were fastened together by three 1" x 6" pieces of wood that served as cross-braces. Two were positioned in the lower half of the gate and the third one was positioned in the upper half of the gate. The green painted gate was flat on three edges and cut to be curved along the top edge. The gate was attached to the fence with two 4" x 4" posts that also served as the base for a simple curved piece of wood that over the gate and provided a trellis for vegetation.

Existing Condition

The North Entry Gate remains in its original location and retains its original design details and some of its original material. Repairs to combat rot were necessary in the 1990s, but care was taken to make in-kind replacements. It serves the same general purpose marking a threshold between the garden rooms and the alley.

Evaluation

Contributing. The North Entry Gate

Garden Statue: Evergreen Garden (Melnick 2010)

Garden Statue: West Allee (Matthews 2008)

contributes to the historic character of Gaiety Hollow as a defining landscape characteristic. Though some repair work may have been needed since the historic period, care has been taken to replicate the gate's character and its distinct design characteristics. The North Entry Gate remains extant and retains an exceptional degree of integrity to the end of the period of significance.

Garden Statues

Historic Condition

Historic photographs show garden statues placed strategically in the landscape - namely at the center of the Evergreen Garden and the center of the Parterre Garden. As Lord and Schryver stated in 1932, "Garden statues and figures of lead, bronze and stone, which were so greatly used in the old English and Italian gardens, are still our most charming garden ornaments today."[39] Some "can be placed on pedestals to accent the end or the crossing of two paths, especially in the center of a garden; or in niches made in hedges or walls…."[40] Though many photographs are undated it appears that cherub-like statues were found in both locations throughout the historic period. The Evergreen Garden cherub, which has a slight kneeling pose, was located at the center of the Circular Brick Fountain. Though usually seen on a low stone pedestal, it is placed on a higher stone pedestal that appears like a bird bath in one undated black and white photograph. The Parterre Garden cherub was placed on top of a brick pedestal and was facing west.

Existing Condition

Neither of the garden statues that were in place during the historic period remains in place. However, both locations are marked by a decorative garden ornament. In the Evergreen Garden, a larger cherub statue sits on top of a low round stone pedestal. In the Parterre Garden, the cherub and brick pedestal have been replaced by a tall ceramic urn and fountain.

These two garden ornaments are joined by three other statues: a stone pedestal and cherub that is located at the western edge of the East-West Axis, a statue of a cherub near the patio, and a statue of St. Francis near the patio. Documentation of these garden areas during the historic period is sparse, but it does not appear that any garden statuary existed in either place during the historic period.

Evaluation

Contributing. The Evergreen Garden statue contributes to the historic character of Gaiety Hollow as a defining landscape characteristic. Though the statue itself is not the same one that existed during the historic period, it reflects the style and character, and is considered an in-kind replacement.

Non-contributing. The Parterre Garden ornament does not contribute to the historic character of Gaiety Hollow as

39 Lord, Elizabeth and Edith Schryver. "Garden's Charm Heightened By Appropriate Features" 1 May 1932, The Oregonian.

40 Lord, Elizabeth and Edith Schryver. "Garden's Charm Heightened By Appropriate Features" 1 May 1932, The Oregonian.

Garden Statue: Patio (Melnick 2010)

Garden Statue: St. Francis and Bird Bath (Matthews 2010)

a defining landscape characteristics. The ceramic urn and fountain, which replaced the brick pedestal and stone cherub, are too different in style and character. However, it should be noted that the central portion of the Parterre Garden is marked by a garden ornament which does reflect the design character intended by Lord and Schryver. The stone pedestal and cherub at the western edge of the East-West Axis, the cherub near the patio, and the St. Francis Statue do not contribute to the historic character of Gaiety Hollow as defining landscape characteristics. Though they mimic garden statuary that existed in the garden during the historic period, there is no evidence that such garden ornaments were placed in any of these locations during the historic period.

Bird Bath

Historic Condition

There is no documentary evidence that bird baths existed in the landscape during the historic period, even though Lord and Schryver touted the use of bird baths in other garden designs, especially when placed in the center of rose gardens.[41]

Existing Condition

A stone Bird Bath is located near the patio next to the statue of St. Francis.

Evaluation

Non-contributing. The Bird Bath did not exist during the historic period.

Circular Fountain

Historic Condition

A concrete and brick Circular Fountain was designed to provide a central focus for the Evergreen Garden located on the west side of the house. A soldier course of fanned out bricks were mortared on top of a poured concrete basin wall which stands about one foot tall. The width of the basin's wall extended between 8" - 10" or the length of the bricks that form the top edge. The diameter of the Circular Fountain, from outer edge to outer edge, was approximately 6' across. The central portion of the fountain was a short round concrete cylinder that was the source of the fountain's water. No photographs from the historic period show the fountain in use so it is not entirely clear how the water functioned. However, it is likely given the style of the central cylinder that the water gently bubbled up and into the larger fountain basin.

41 Lord, Elizabeth and Edith Schryver. "Garden's Charm Heightened By Appropriate Features" 1 May 1932, The Oregonian.

Existing Condition

The Circular Fountain remains in its original location and retains most of its original material and design details. The main difference is that fountain no longer holds water. When the current owners purchased the property from Elizabeth Lord's estate the water feature leaked, so the pool was fitted with wood planter boxes that are planted with annuals.

Evaluation

Contributing. The Circular Fountain contributes to the historic character of

Circular Fountain (Matthews 2010)

Gaiety Hollow as a defining landscape characteristic. Though the water function ceases to exist, care has been taken to find an adaptive use that retains the structure of the fountain and its distinct design characteristics. The Circular Fountain remains extant and retains a good degree of integrity to the end of the period of significance.

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