

United States Department of the Interior
National Park Service

National Register of Historic Places

Date Listed 12-14-2014

NRIS No. 14000895

Oregon State

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Gaiety Hollow

other names/site number Lord and Schryver House and Garden

Name of Multiple Property Listing N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

street & number 545 Mission Street NE not for publication

city or town Salem vicinity

state Oregon code OR county Marion code 047 zip code 97302

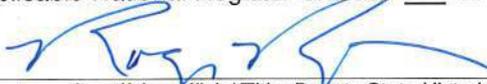
3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: ___ national X statewide X local

Applicable National Register Criteria: ___ A X B X C ___ D

 9-16-14
Signature of certifying official/Title: Deputy State Historic Preservation Officer Date

Oregon State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- ___ entered in the National Register
- ___ determined eligible for the National Register
- ___ determined not eligible for the National Register
- ___ removed from the National Register
- ___ other (explain:)

Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only **one** box.)

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

- private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
1*		buildings
1		site
1		structure
		object
3*	0	Total

Number of contributing resources previously listed in the National Register

1*

*Note that previously the Lord and Schryver House was listed as one contributing resource in the Gaiety Hill/Bush's Pasture Park National Register Historic District nomination. This nomination, which establishes the importance of the garden, in addition to the house, notes three additional contributing resources for the individual property nomination.

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

LANDSCAPE: Garden
DOMESTIC: Single Dwelling
COMMERCE/TRADE: Professional

Current Functions
 (Enter categories from instructions.)

LANDSCAPE: Garden
EDUCATION: Research facility

7. Description

Architectural Classification
 (Enter categories from instructions.)

LATE 19TH & EARLY 20TH CENTURY
REVIVALS: Colonial Revival

Materials
 (Enter categories from instructions.)

foundation: CONCRETE
 walls: WOOD: Shingle; BRICK
 roof: ASPHALT
 other: _____

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

Summary Paragraph

The Gaiety Hollow Residence/Studio-Office is a one-and-one-half story building with a full basement, a steeply pitched side gable roof with wall dormers on the front and rear facades, and an attached garage.¹ The residence is sited within the Elizabeth Lord and Edith Schryver home garden, which was not only Lord and Schryver's personal garden, but served as a showcase and place to entertain clients, and a place in which to explore their concepts about garden design. The house is a wood-frame building with painted brick masonry on the west and lower portion of the south (front) façade. The upper portion of the front and all other facades are clad in shingles. It was designed in the Colonial Revival style by Salem architect Clarence Smith in collaboration with landscape architects Elizabeth Lord and Edith Schryver in 1932. The formally landscaped home garden, which is primarily located to the rear (north) of the residence, consists of six garden rooms separated by walkways, a formal allee, a large pergola and other garden furnishings and statuary, several support spaces, and tool shed and [temporary] greenhouse. Consistent with Lord and Schryver's design philosophy, the garden and house are fully integrated through the use of axes that continue from house to garden, with designed views and vistas. The nearly square parcel is 130' deep and 108.25' wide, and bounded by the alley between Mission and Leslie Streets SE at the rear. The house is sited in the southeast quadrant of the lot. The toolshed is located in the northwest corner and a temporary greenhouse is adjacent to it. A large pergola, the only other built structure on the site, is located toward the rear of the garden.

The Gaiety Hollow Residence/Studio-Office was previously listed in the Gaiety Hill/Bush's Pasture Park Historic District as one contributing resource. This nomination identifies the property as comprising three additional contributing resources - the garden, the pergola and the garden tool shed – in addition to the house.

Narrative Description

LOCATION AND SETTING

Gaiety Hollow is located in south Salem, Oregon, Marion County, approximately ten blocks southeast of the state capital, within the Gaiety Hill/Bush's Pasture Park Historic District. It is sited north of Mission Street SE and approximately mid-way within the block bounded by High Street SE on the west, Church Street SE on the east, and Leslie Street SE on the north. The block is exclusively residential, within an area of several residential blocks that are surrounded by Bush's Pasture Park to the south with the Bush House Museum and Bush Barn Art Center; a medical complex set within landscaped grounds to the east; medical and professional offices to the north; and commercial development to the northwest. Mission Street SE, immediately south of the residence, is a major arterial, designated Oregon Route 22 on the east end. It extends from the Willamette River, four blocks west of the property, to the Interstate 5 Freeway to the east. High Street, which bounds the west side of the block on which the residence is located, is a major north-south street in Salem, although it is not as heavily traveled as Mission Street. Historically Mission Street was the location of some of the city's most prestigious residences. Although several residences remain from their era, the character of the street has changed dramatically.

¹ Note that the name "Gaiety Hollow" is a response to the name of the neighborhood, which is Gaiety Hill. The history of this neighborhood is documented in the National Register nomination, *Gaiety Hill/Bush's Pasture Park Historic District*.

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RESIDENCE EXTERIOR

The residence has an L-shaped footprint and a steeply pitched, side gable roof with no eaves. The attached garage, which is located on the east side of the house, has a lower ridgeline and does not extend as far into the lot as the main body of the house, resulting in the "L" apparent in the plan view. Two small, gabled wall dormers are located on the front of the main body of the house and a third is on the garage. Two large, steeply pitched gables are located on the rear of the house, nearly forming a double-gable roof on this side. On the west façade is an interior chimney that is flush with the exterior masonry wall. The house is wood-frame construction with painted brick masonry cladding on the west facade and lower portion of the front (south) façade. The remainder of the house is clad in a double row of shingles. The garage is also wood frame with shingle cladding. The foundation is concrete and the roof is composition shingle.

Front façade

The main entry to the residence is on the east side of the front façade. It consists of a vertical wood door with a small, square window in the upper portion, within a brick surround. It is accessed via three shallow brick steps enclosed with a curved, wrought iron rail painted white. Over the door is an ornate, shed roof canopy supported by curved wood brackets. To the left of the front door is the main focal window for the residence, which consists of five ganged, single casement windows with eight lights each, surmounted by a decorative wood lintel. To the right (east) of the entry is the garage, which is accessed via hinged, bi-fold wood doors. To the left of the garage entry is a small, one-over-one-light, double-hung, wood-frame window, which appears to be a later, yet compatible, addition.

At the second level are two small wall dormers on the main body of the house. Each consists of a double casement window with eight lights each, surmounted by a closed gable that extends over the front plane of the house, supported by curvilinear knee brackets and faced with decorative wood trim. One dormer is centered over the entry, one is centered over the focal window, and a third one is centered on the garage roof.

West side façade

The east façade of the main body of the building displays a smooth masonry surface with few interruptions. A tall, six-over-six-light, double-hung window is located in the lower left corner. At the second floor are two, symmetrically spaced, six-over-six-light, double-hung windows. The chimney rises directly from the masonry face of this façade, as mentioned earlier. The rear (north) portion of this façade is clad in wood shingles. At the first level is a cutaway that is the recessed porch on the rear of the building. At the second level is a wall dormer with a shed roof that extends slightly above the main cornice line. The double-hung window here has six-over-six lights.

Rear facade

The rear façade is characterized by the two symmetrical, rear-facing gables that are separated by a narrow strip of roof that has a shallow slope extending from the ridgeline. On the east side is the rear of the garage, which is set back from the main face of this façade. The entire rear of the building is clad in shingles.

The rear façade of the building has a deeply recessed entry porch on the west side. The overhang here is supported by a large post with curved angle brackets. The porch itself is accessed via four brick steps with a curved wrought iron rail painted white. On the back wall of the porch is a double French door with ten lights in the upper portion and a matching sidelight on the right side. There is a flush entry door to the left. On the south-facing wall of the porch is another multi-light entry door. Centered on this façade, at the lower level, is a broad, shallow bay window with a steeply pitched hip roof. The face of the bay displays three, ten-light, single casement windows. The canted sides have one casement each. On the left (north) side of this façade is an eight-over-eight-light, double-hung window. At the second level on

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the main body of the building is a six-over-six-light, double-hung window centered on this façade, under the shallow-sloped portion of the roof. This is flanked by paired, six-over-six-light windows separated by wide mullions and centered under the gables.

On the rear face of the garage, which is also clad in shingles, is a secondary entry close to the juncture between the garage and the main body of the house, accessed via a small, three-step wood stoop. To its right, on the north-facing wall in this location, is an eight-over-one-light, single-hung window. Both are covered by a shed roof awning attached to the wall on one side and supported by a curved bracket on the other.

East side façade

The east side façade is characterized by a large, multi-light, fixed window with notched corners at the upper level. At the lower level is a fixed, four-over-four-light window.

RESIDENCE INTERIOR

The building interior consists of an entry hall, living room, dining room, kitchen, small bathroom, and a garage at the main level. At the second level are three bedrooms, the studio, the office, and a large bathroom. Both floors are characterized by built-in cabinetry and storage spaces, and niches, some with arched openings. Many have curvilinear wood detailing and most are white-painted wood.

Main floor

Inside the main entrance to the house is a small vestibule that leads to the entry hall. Straight ahead is the curved stair that leads to the upper level. To the left is the living room, which is 15' by 32'. To the right is a small bathroom, entered from the main hall. And beyond, to the right, is a rear hallway that leads to the kitchen.

Living room. The opening to the living room is centered on the short side of the room, under an arched opening. At the opposite end of the room is the fireplace, which displays a white-painted mantel with ornate moldings and a brick fireplace surround. It is flanked by a niche on one side and a multi-light window on the other, both under arched openings, with deep cabinets underneath. The room has hardwood floors, white-painted wood trim, including crown molding, and plaster walls. Recessed can lights have been recently added to the ceiling. The room is additionally lit by the large focal window. A vestibule is located between the living room and the rear porch in the northwest corner of the room.

Dining room. The dining room is centered on the large bay window, described earlier. The corners of the walls here are notched, with soffits extending into the room (these were once the location of corner cabinets). The finishes in the dining room are similar to the finishes in the living room. An original delicate brass and transparent glass light fixture is suspended from the ceiling in the middle of the room.

Kitchen. The kitchen is in the northeast corner of the house. It displays its original configuration but with new cabinetry, fixtures and finishes. The rear hall off the kitchen extends toward the front of the house, accessing the garage and water closet. It has built-in pantry and closet. The floor in both the kitchen and hall is finished in new quarry tile.

Garage. The garage is a very simple space, finished in painted, horizontal board on the walls and ceiling. Two enclosures extend into the room; the pantry in the hallway and the water closet.

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Second level

The stair to the second level appears curved from the ground level, due to a notched wall with a small niche, but is actually L-shaped with an intermediate landing near the top, where the stair turns and continues parallel to the main run of the stair for an additional three steps. The open portion of the balustrade, below, features turned balusters mounted on an enclosed base. At the second floor, the rail is solid and finished with a molded rail.

Immediately off the landing is a sitting room, which was historically used as Lord & Schryver's landscape design studio. This is over the garage. Opposite the door, facing east, is the large, multi-light window with notched corners (which fit into the sloped ceiling) described above. There are a number of closets and built-in open shelving and cabinets in this room, all with curvilinear detailing along the top edges. Finishes are painted plaster walls, painted plaster ceiling, and wood trim and bead board painted white. The floor is hardwood. The walls in this room were originally covered with dark-stained bead board, which was filled and finished in wallpaper by the second owner.

Continuing on to the main portion of the upper floor, above the main body of the house, the hall runs east-west and is generous in size. In general, closets are built-in in all the rooms and the rooms have original light fixtures. A small bedroom in the northeast corner was historically used as an office by the Lord and Schryver firm. It is finished in carpeting, wallpapered walls, and wood trim, painted white. The ceiling is painted plaster.

The bathroom, which is large, is in the center of the north side of this floor, facing out over the back garden. It has new finishes and, for the most part, new fixtures. The cabinets are original.

The remaining upstairs bedrooms are in the northwest and southwest corners, and in the middle of the south side of the building, above the front entry. Finishes are typically a carpeted floor, wallpapered walls, and a painted plaster ceiling. The master bedroom, in the southwest corner, has a fireplace with metal grill and ceramic tile, both with floral motifs, in the fireplace surround. The mantel is painted wood with classical detailing.

Basement

The stair to the basement, which has twelve steps, is wood and open on one side. The basement is located under the main body of the house, with the exception of the rear porch, which makes the room "L" shaped. It is divided into two rooms. The large main room, at the foot of the stairs, is open and has a small, three-light window that faces into a window well. It houses the furnace. The second room has a large closet along one end, and two three-light windows that face into a window well. This room has cabinets, a sink and stove, and miscellaneous work spaces. The basement floor is concrete, the ceiling is unfinished, exterior walls are painted concrete, and the interior partition walls are painted, wide horizontal wood.

RESIDENCE INTEGRITY

The residence has excellent integrity. All spatial qualities remain and most finishes, with the exception of the newer wallpaper throughout the second floor rooms. The fireplaces are original, but for modern fireplace inserts. The kitchen has new cabinets, countertop, and fixtures, as does the upstairs bathroom. Windows, doors, most cabinets and most light fixtures are original to the house. The following is a discussion of the aspects of integrity with respect to the house and site.

Setting: The setting of the residence is largely intact, although the immediately surrounding neighborhood has seen some infill development over the years. The original Lord residence, the home of Elizabeth Lord's parents, from which this parcel was carved, is no longer extant. Remarkably, however, the Bush House and Bush Pasture Park, a 100-acre property that was historically part of the setting of

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the residence, is still extant and is a city park today. The garden, as the setting for the residence, is completely intact.

Location: The residence remains in its historic location.

Design: The design of the residence is almost completely intact. The exterior appears as it did during the historic period. A few finishes and fixtures have been altered in the kitchen and upstairs bathroom.

Materials: The materials of the house are almost completely intact. New countertops have been added in the kitchen and upstairs bathroom, and new cabinetry, which is nonetheless wood, has been added to the kitchen.

Workmanship: The workmanship displayed in the historic home is still intact today.

Feeling: The feeling of the residence, or the ability of the residence to express its historic aesthetic, is present.

Association: The associative qualities of the residence, or the link between the time of Lord and Schryver's residency and the present property, has been slightly altered. The residence is no longer used as a residence, but as an education center focused on the Lord and Schryver garden and legacy. However, the residence was not strictly a residence during Lord and Schryver's tenancy, because it also functioned as their office and studio. The Lord and Schryver Conservancy intends to use the residence in many of the ways that it originally functioned in the historic period.

In summary, the residence retains integrity location, design, materials, workmanship, and feeling. Setting and association are only slightly altered.

TOOL SHED

The tool shed is a small structure clad in horizontal board with a concrete slab foundation and a composition shingle roof. It features a gable roof with narrow eaves, and corner boards. The paneled door is on the east façade, facing the interior of the lot. It has a single light in the upper portion. To its right is a two-over-two-light window. Both have simple surrounds. There are no other openings on this building. The tool shed appears to have excellent integrity.

PERGOLA

The Pergola is a large wooden garden structure centrally located on the north edge of the North Lawn and is a major focal point for the axis that extends north from the back porch. The main body of the Pergola is supported at each corner with a cluster of three 4" x 4" wooden posts. A 6' x 7' centrally located entrance bay, located on the south side of the structure, provides access to the Pergola from the North Lawn. Along the north side of the Pergola are two sets of double 4" x 4" wood posts infilled with three panels of gridded wood screens. The ceiling comprises 2" x 6" wooden rafters with curved cut ends overlaid with 2-1/2" x 1/2" lath. The Pergola has good integrity, to our knowledge, and has been kept in good condition.

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HOME GARDEN

Overview

The residence/studio-office at Gaiety Hollow is sited toward the southeast corner of its parcel and is surrounded on the south, west and north sides by the historic garden, initially designed by landscape architects Elizabeth Lord and Edith Schryver in 1932. The gardens comprise six garden rooms, including the Entry Garden, Evergreen Garden, North Lawn, Drying Garden, Parterre Garden and West Allee. A boxwood hedge runs along the south side of the property, on Mission Street, which is bracketed by historic residential properties on the east and west sides. Two openings in the east end of the hedge allow pedestrian access to the front door and automobile access to the single car attached garage. The driveway consists of large concrete "stepping stones" which lead to a service walkway on the east side of the garage to allow access to the back kitchen door and the gardens on the rear of the residence. A wood fence and laurel hedge on the north side of the garden separate the property from a service alley that runs behind the house for the entire length of the block. A brickwork pathway leading to a wood gate provides access from the backyard to the alley. There are historic residences on smaller lots located on either side and behind this property.²

The Colonial Revival residence/studio-office was sited facing south, in the southeast quadrant of the Gaiety Hollow property to facilitate the design and installation of a series of garden "rooms" on the north and west sides. These gardens incorporate existing mature trees and remnant features of the Lord Family's original backyard garden. They also allow axial relationships to be established between the windows and doorways in the residence/studio-office and various focal points in the gardens. The view south also takes advantage of a "borrowed landscape" of flowering Crabapple trees, across Mission Street, that Lord and Schryver installed for lifelong friend Sally Bush, daughter of noted Oregon newspaper founder and banker, Asahel Bush II

The Garden Rooms

The following is a description of the individual garden rooms at Gaiety Hollow, which includes an Entry Garden, Evergreen Garden, North Lawn and Pergola, Drying Garden, Parterre Garden and the West Allee.

The south facing **Entry Garden** is located inside the boxwood hedge at the front of the house. The driveway, finished in concrete pavers, and a brick walkway to the front door, are on the east end of this garden. There are original Lavelle Hawthorn on either side of the entry gate and a large Rhododendron Laurustinnus Viburnum, and Strawberry Tree beyond the eastern edge of the driveway which shields the view of the neighboring house.³ Along the north side of the garden, and immediately adjacent to the residence/studio-office, was a border planting dominated by azaleas and evergreen shrubs. This space is characterized by a limited plant palette and simple hardscape details to make this the most minimalist garden space on the property.

The **Evergreen Garden** was designed as a border garden with primarily evergreen and flowering shrubs and small trees located west of the residence/studio-office. It was centered on a circular concrete fountain, with brick edging, and a cherub statue. Brick paving surrounding the fountain, in a concentric

² The residence/studio-office and gardens are situated on the rear portion of a quarter-block corner lot which once contained the Lord Family home that faced west and was addressed as 796 High Street. The Lord Family property was initially subdivided in 1932 with the construction of the residence/studio-office and the installation of the garden. The current property boundaries were established between 1932 and 1938 when Lord and Schryver incorporated the West Allee into the existing garden design for Gaiety Hollow.

³ For Latin plant names see Figure 8.

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pattern, connect to north and south brick paths creating circulation between the Entry Garden and the North Lawn and Pergola. The fountain, cherub statue and plantings were also designed as a focal point to be viewed through a multi-paned window to the right of the living room fireplace. This is an excellent example of the integration of the garden and residence/studio-office design that Lord and Schryver achieved in collaborating with architect Clarence Smith.

The **North Lawn** is the largest central open space at Gaiety Hollow with the north end of the Evergreen Garden to the west and the Drying Garden to the east. The lawn is bordered by sculpted boxwood hedges punctuated by round boxwood shrubs that flank brick pathways leading into and out of the North Lawn. A primary axis from the back porch doorway, on the north side of the residence/studio-office, to the Pergola bisects the North Lawn. The Pergola was designed by Lord and Schryver as a shady enclosure for sitting in the garden with an expansive view of the residence/studio-office, North Lawn and Parterre Garden. In an article published in the May 1, 1932 *The Sunday Oregonian* newspaper they observed, "*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.*"

The **Drying Garden**, on the east end of the North Lawn, is situated north of a modest service walk which connects the driveway to the kitchen door by way of a concrete path on the east side of the garage. The service walk is directly north of the garage and separated from the Drying Garden by a boxwood hedge bisected with a small stair. While the Drying Garden was originally designed for drying laundry and other practical household activities, its simplicity now acts as a buffer between the functionality of the service walk and the elegance of the Parterre Garden to the north. With the advent of electric clothes dryers this garden became a modest patio space and a conceptual extension of the Parterre Garden, though separated with a small wooden arbor.

The center of the **Parterre Garden** was designed to incorporate the intersection of two brick pathways, one through the Pergola and the path from the Drying Garden. 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 planting beds bordered by low boxwood hedges. The four symmetrical beds were filled with a variety of plants throughout Lord and Schryver's residency, exploring different plant and color combinations. Surrounding the four small beds 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.

The **West Allee** was incorporated into the garden sometime between 1932 and 1939 to connect two large Oregon White Oaks, *Quercus garryana*, on the west side of the Gaiety Hollow property. The garden consists primarily of lawn with sculpted boxwood hedges that run along half its length. Just beyond the hedge, the lawn is bordered by evergreen and flowering shrubs with small understory trees. The space was anchored on the north and south ends by mature Oregon White Oaks. Under the Oregon White Oak, at the north end of the West Allee, is a patio of large brick pavers with brick edging. The patio was originally brick with an outdoor brick fireplace tucked into the northwest corner which by 1952 had been redesigned into the paved patio.

GARDEN INTEGRITY

In her 2012 *Gaiety Hollow Cultural Landscape Report*, Laurie Matthews, Director of Preservation and Planning + Design at MIG, presented an Evaluation of Integrity for the property, addressing location, design, setting, materials, workmanship, feeling and association. The following discussion is drawn from that report.

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Overall, the 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 transferred directly to a preservation-minded owner at the end of the historic period, the condition of the resource at the time of the transfer, the dedication of the recent owners to the preservation of the physical resources, and the protection of the surrounding district by its inclusion on the National Register of Historic Places have all resulted in a historic property that bears remarkable resemblance to its historic condition.⁴ 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 former owners and the level of maintenance, the experimental impact of the changes is minimal. Overall Gaiety Hollow retains its historical integrity, strongly conveying its significance.⁵

While the gardens in their entirety retain a high level of historic integrity, there have been some changes to individual elements in each garden room. Some of these changes have resulted from the deterioration or death of the original plant material or modest alterations by the second owner to let more light into the garden. Whenever possible the second owner replaced plants with the same species when necessary. Laurie Matthews observes that, *"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."* The third and current owners, in collaboration with the Lord and Schryver Conservancy, are developing and implementing a carefully researched restoration plan that will return the gardens closer to their look and feel during the historic period.

In the **Entry Garden** a simple curved flagstone path has been installed between the driveway pavers and the brick entryway. A tall espaliered plant, once located between the front window and front door, was removed a number of years ago. The boxwood hedge, which has grown out into the sidewalk, recently received a restoration pruning to return it to the proper scale reflecting the historic period. An overgrown and unhealthy Crabapple tree located to the right of the front door, was removed in 2014 and will soon be replaced with a similar species.

The fountain in the **Evergreen Garden** is not currently in operation, but will be repaired as part of the restoration. The original cherub statue was sold in 1984, following the death of Edith Schryver, and a later replacement was sold by the second owner in 2013. Service berry was planted in place of the original Japanese maple and cherry tree planted on the west side of this garden in the 1940s was removed when struck by disease.

Some time ago, grass panels in the brick walkway through the Pergola, on the north end of the **North Lawn**, were replaced with brickwork to match the rest of the walkway. Low wood, shield-shaped arbors were installed on either side of the North Lawn entrance to the Pergola by the second owner, and will be removed to return the Pergola to its appearance during the historic period.

In the 1990s the second owner replaced the lawn in the **Drying Garden** with square concrete pavers and installed a removable canvas sun shield. A lilac tree was removed from the east side of this garden and planted across the street in Bush's Pasture Park. An original magnolia was lost during the historic period and not replaced.

⁴ The present owners of the property are the Kingery-Warren families, who purchased the property on behalf of the Lord & Schryver Conservancy in 2013, with the stipulation that they would offer the property to the Conservancy for purchase in five years. To date, the Conservancy has raised over \$400,000 toward its first phase fundraising goal of \$550,000 and is readying the house and rehabilitating the gardens for compatible, low impact use for public benefit.

⁵ Laurie Matthews, Robert Melnick, Rachel Edmonds and Christina Frank. *Gaiety Hollow Cultural Landscape Report 2012* (Portland, OR: MIG, 2012), 84.

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The inner ring of planting beds in the **Parterre Garden**, which once contained roses and a variety of annuals, were filled with pea gravel by the second owner to lessen the maintenance required in this garden. A crabapple tree located in the north end of the garden was grafted from the original tree and planted 5 feet to the west to avoid the stump of the original tree. Two cherry trees on the east edge were added after the historic period and a Plum tree from the historic period has been removed and not replaced. Efforts are underway to return the graveled areas to historically appropriate planting beds.

The mature Oregon White Oak at the north end of the **West Allee** was removed last year after several major branches broke off in a wind storm and the remaining tree was determined by professional arborists to have Sudden Oak Death which had rotted the interior, making the enormous tree extremely unstable. The tree trunk was removed in early 2014 and a similar Oregon White Oak tree, of much smaller scale, was recently planted in its place. The patio pavers that were installed in a half circle arrangement around the base of the oak tree in 1952 were badly weathered and heaved up by tree's roots. These pavers were removed when the trunk of the tree was taken out in 2014, but will be replaced.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

SOCIAL HISTORY: Women's History

ARCHITECTURE

LANDSCAPE ARCHITECTURE

Period of Significance

1932-1969, Criterion A

1932-1939, Criterion C

Significant Dates

1932, Construction of residence and garden

1939, Major garden elements completed

1969, End of firm's active life

Significant Person

(Complete only if Criterion B is marked above.)

Lord, Elizabeth and Edith Schryver

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Smith, Clarence, architect

Lord, Elizabeth and Edith Schryver,
landscape architects

Period of Significance (justification)

The Period of Significance for Criterion A extends from 1932, the date of construction for the house and office/studio and establishment of the gardens, to 1969, the last year that the firm was actively in business. The Period of Significance for Criterion C extends from 1932, the year the house and garden were constructed, to 1939, the year the framework of the garden was complete.

Criteria Considerations (explanation, if necessary) The Period of Significance for the Lord and Schryver firm extends to 1969, the year they closed their firm and the year that their active participation and influence in the landscape architecture profession in the region came to a close due to their retirement.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

The Lord and Schryver House and Garden is eligible for listing in the National Register of Historic Places under **Criterion B**, in the area of significance of Social History: Women's History, at the state level. The property is significant for its association with Elizabeth Lord and Edith Schryver, who founded the first woman-owned landscape architecture firm in the Pacific Northwest. Lord and Schryver established the firm at a time when very few landscape architects in Oregon were able to sustain a private practice, which Lord and Schryver did for forty years and were the only women to do so over a significant period of time. They established a varied practice, encompassing everything from gardens to large civic projects, at a time when women in the profession were often known for residential garden design. They were important and recognized throughout their careers for their work to increase the professionalization of the landscape profession in Oregon. And they were tireless in their promotion of the profession, which they did through their design work, writing, teaching, taking on leadership roles in professional organizations, community service, and political action for causes important to the profession. The period of significance for the property of 1932 to 1969 spans Lord and Schryver's active involvement and influence in their profession.

The Lord and Schryver House and Garden is eligible for listing in the National Register of Historic Places under **Criterion C**, in the area of Architecture and Landscape Architecture, at the local level, with a period of significance of 1932 to 1939, the years in which the house was constructed and the basic framework of the garden was established. The Colonial Revival residence is an excellent example of the work of architect Clarence Smith, who designed many residences in Salem for prominent citizens in the Period Revival styles. This house is distinguished by its modest scale, but finely crafted and unusually ornate details for the style. The Colonial Revival garden by Lord and Schryver is also recognized for its design and as the work of masters. It is singular, as it was their own garden, where they could experiment with and showcase their design concepts. It is also significant because it embodies all of Lord and Schryver's design principles, which informed their work throughout their careers, on a very small and carefully crafted scale. The garden is particularly noteworthy for its relationship with the house. One of Lord and Schryver's design principles was to enhance the relationship between the outdoors and indoors in residential design. The house and garden, one of four known properties in Salem on which Smith and Lord and Schryver collaborated, exemplifies these relationships, demonstrating the consummate skill of all three designers. Both the house and garden retain an exceptionally high level of historic integrity.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion B: Association with Persons Important to our Past

Gaiety Hollow, also known as the Lord and Schryver House and Garden, in Salem, Oregon, is a residence and a designed historic landscape on a small (one-third acre) residential lot. This property exemplifies the professional achievements of landscape architects Elizabeth Lord (1887-1976), and Edith Schryver (1901-1984) in collaboration with Oregon architect Clarence Smith (1894-1950). Gaiety Hollow is being nominated to the National Register of Historic Places under **Criterion B** for its association with the lives of persons significant in our past. The property is significant in the area of Social History: Women's History, for the importance of the Lord and Schryver firm and its place in the history of women in the landscape architecture profession in the Pacific Northwest.

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ELIZABETH LORD AND EDITH SCHRYVER

Elizabeth Lord (1887-1976) began her professional landscape architecture career in Oregon in 1929. As the daughter of a foreign diplomat and the ninth Governor of Oregon, William Paine Lord, Lord was a well-traveled woman at a young age. Her affinity for garden design and plant knowledge, which flourished under the tutelage of her mother, Juliette Lord, started at their home, which was situated on a generous quarter-block parcel in Salem. 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 continuing seasonal interest – which formed a thread throughout her career, can be traced back to this award-winning design. At the age of 39 Lord decided to pursue her passion for landscape architecture and enrolled at the Lowthorpe School of Landscape Architecture Gardening and Horticulture for Women in Groton, Massachusetts in 1926. She was one of only two students from west of the Mississippi. Studies at Lowthorpe typically spanned three years and Lord graduated in 1928, about one year after she traveled to Europe with the Lowthorpe school and met Edith Schryver, her life-long friend and future business partner. They formed a firm in 1929 that lasted 40 years. Elizabeth Lord died in Salem at age 88 in 1976.⁶

Edith Schryver (1901-1984) 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 Pratt Institute in New York in 1919, before enrolling at Lowthorpe in 1920 around the age of 19. She graduated in 1923. She then went to work full time with noted landscape architect Ellen Biddle Shipman (1870-1950), serving as a design apprentice to the successful landscape architect, and manager for her New York City-based 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. The school was reaching out to graduates and may have taken this opportunity to invite Schryver to join the upcoming European travel course to Great Britain, France and Italy, where she met future business partner and life-long companion Elizabeth Lord.

For the 26-year-old Schryver, the trip to Europe was a sabbatical from her apprenticeship in the Shipman firm. In fact, Schryver followed in the footsteps of one of her colleagues at Shipman's office, Ellen Louise Payson, who had completed her own European tour the year before. Upon Schryver's return from Europe in 1927, she continued working for Shipman through 1928, perhaps aligning with the time Lord needed to finish her education at Lowthorpe. In total, Schryver worked for the Shipman office for about six years, beginning in 1922 and ending in 1928. She worked primarily in the New York City office, 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 talent for running the day-to-day office operations and managing client projects simultaneously. 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 important role in the success of the Lord and Schryver firm.⁷

⁶ Laurie Matthews, Robert Melnick, Rachel Edmonds and Christina Frank. *Gaiety Hollow Cultural Landscape Report 2012* (Portland, OR: MIG, 2012), 80. This section is adapted from the Cultural Landscape Report.

⁷ Shipman designed nearly 600 gardens in her career and in 1933, was named the "Dean of Women Landscape Architects" by *House & Garden* in recognition of her contribution to garden design as well as her dedication in training women in the field. Judith B. Tankard, "Shipman, Ellen Biddle (1869-1950) landscape architect," in Charles A. Birnbaum and Robin Karson's *Pioneers of American Landscape Design*. (New York: McGraw-Hill, 2000).

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Edith Schryver left Shipman's firm in 1928 for Salem, Oregon where in 1929 she co-founded the firm Lord and Schryver with her business partner, Elizabeth Lord. Schryver retired in 1969 and died in Salem fourteen years later, in 1984, at the age of 83.⁸

OVERVIEW OF THE LORD AND SCHRYVER FIRM

In 1993, the National Park Service, Preservation Assistance Division, compiled *Pioneers of American Landscape Design* as part of its Historic Landscape Initiative. Of the 61 biographical profiles, only two Pacific Northwest landscape architects were included, Elizabeth Lord and Edith Schryver, of the Salem design firm, Lord and Schryver (1929-1969).⁹ Both women had graduated from the Lowthorpe School of Landscape Architecture for Women in Groton, Massachusetts (at different times) in the 1920s. They met on a 1927 European travel course, co-sponsored by Lowthorpe and Harvard's Cambridge School of Domestic Architecture and Landscape Architecture. On finding that they held similar ideas about landscape architecture, they decided to establish a firm together.¹⁰ In late 1928, Lord and Schryver returned to Lord's family home in Salem and founded the first firm of professional women landscape architects in the Pacific Northwest.¹¹ For the next 40 years Lord and Schryver completed nearly 250 landscape architecture projects throughout Oregon and Washington, focusing on a range of project types, including designs for residential properties, public schools, colleges, and parks.¹²

In December 1928, Elizabeth Lord and Edith Schryver moved to Oregon and established their firm in the Lord home at 796 High Street in Salem. They announced the opening of their firm on January 1, 1929. For the next three years, the women worked from the High Street home, producing 30 mostly residential landscape design projects in such far-flung places as Portland, Seattle, Tacoma, Seaside, Oregon, and Kingston, New York, in addition to their work in Salem. In 1932, they moved around the corner to Gaiety Hollow on Mission Street, a house and garden sited on the back half of the original quarter-block property that also included the earlier Lord residence. Here, the partnership's new offices and living quarters were designed to suit their needs, including a garden that would enable them to both showcase their work and experiment with new design ideas and planting schemes.¹³

Early Commissions and the Depression

Lord and Schryver had a keen sense of marketing and self-promotion, a skill that was certainly necessary, founding their firm as they did at the onset of the Great Depression.¹⁴ Upon establishing their firm, they drew up a prospective client list, printed a fee card (see Figure 11), and sent out announcement cards to over one hundred of "Salem's prominent citizens." Lord and Schryver also began lecturing, with a focus on garden clubs. Their first lecture was to the Portland Garden Club on January 10, 1929, just ten days after they opened for business. They offered a selection of lectures with slides, charging 50 cents per lecture. Early topics included talks on "English Gardens," "The Spanish Garden," and "Flower Gardens."¹⁵

⁸ Matthews, et. al., *Gaiety Hollow Cultural Landscape Report*, 81. This section is adapted from the Cultural Landscape Report.

⁹ Note that in the subsequent volume, *Shaping the American Landscape*, published in 2009, only two additional Pacific Northwest-based landscape architect were featured, Richard Haag of Seattle and Emanuel Tillman Mische, who was a park superintendent in Portland beginning in 1908 and later had a private practice.

¹⁰ Thaisa Way, *Unbounded Practice, Women and Landscape Architecture in the Early Twentieth Century*. (Charlottesville, VA: University of Virginia Press, 2009), 94.

¹¹ Kenneth I. Helphand, "Lord & Schryver," in Charles A. Birnbaum and Robin Karson's *Pioneers of American Landscape Design* (New York: McGraw-Hill, 2000), 228. Note that this author states that it may be the first firm of professional women landscape architects on the West Coast.

¹² See Figure 23, Lord and Schryver List of Works, for additional examples of the scope of their work.

¹³ Matthews, et. al., *Gaiety Hollow Cultural Landscape Report*, 19. This section is excerpted from this report.

¹⁴ In these early years of their practice, there was an average of six-to-seven landscape architects listed in the Portland directories. With one exception, all appear to be practicing as individuals in 1928. From 1929 to the 1960s, Lord and Schryver were the only landscape architects listed in the Salem directory, with the exception of Glen O. Stevenson, who was listed in 1942.

¹⁵ Roberts, "A Practice is Established," *Influences Find Expression, Elizabeth Lord and Edith Schryver, Landscape Architects* (Salem, OR: Lord & Schryver Conservancy, 2010), 8.

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Their promotional efforts paid off. In 1929, immediately after establishing the Lord and Schryver firm, they embarked on a series of prestigious commissions, including the Breitenbush Hot Springs Resort in Mt. Hood National Forest; the D. B. Jarman Residence in Salem; and the A. Scott Bullitt, C. D. Stimson, and Richard Merrill residences, all in Seattle.¹⁶ Their successes were also due, however, to social and professional connections. The Seattle commission for Richard Merrill had been 'given' to them by Ellen Biddle Shipman in 1929, when they founded their firm. They were charged with carrying out Shipman's 1915 plan for the garden.¹⁷ This commission no doubt led to the other Seattle commissions, as these families were related both professionally and by marriage (see note 14). Elizabeth Lord's family and neighborhood connections in Salem also led to such commissions as the Historic Deepwood Estate (1931), the Sally Bush Residence (1933), and the Walter Smith Residence (1937).¹⁸ As the decade of the Great Depression wore on, however, work slowed.¹⁹ Nonetheless, they were tireless in their promotion of the firm and the landscape profession, writing, teaching, lecturing, speaking, and participating in professional activities, often in a leadership role. Their activities would pay off in the ensuing decades.

In the spring of 1932, Lord and Schryver wrote a series of nine articles in consecutive editions of *The Sunday Oregonian*, Oregon's largest newspaper.²⁰ The articles, published in the depth of the Great Depression, were written for homemakers 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.²¹

In addition to the published works, the pair also used radio as a medium to communicate with lay audiences about landscape architecture and garden design. They were invited to speak on "Planning for Small Cities,"

¹⁶ D. B. Jarman was a JC Penneys executive in Salem. His Spanish Colonial Revival home was designed by Beverly Hills architect Glen C. McAlister, perhaps best known for the design of Jane Mansfield's "Pink Palace." A. Richard Bullitt, from a prominent Kentucky family, was a lawyer and aspiring politician in the Democratic party. He died young and his real estate interests were taken over by his wife Dorothy Stimson Bullitt. She was a major philanthropist who was also known for being the first woman in the US to buy and manage a major television station, King-TV, later a broadcasting empire. Charles D. Stimson, who made his money in the Alaskan gold rush, was a timber baron and real estate investor in downtown Seattle property, and Dorothy's father. Richard D. Merrill was a timber baron. His home, listed in the National Register, was designed by New York architect Charles Adams Platt, with local assistance from Seattle's Carl F. Gould Sr. His daughter Virginia Merrill Bloedel, who grew up enjoying the Lord and Schryver garden at their house on 919 Harvard Avenue, with her husband Prentice Bloedel, went on to found the Bloedel Reserve on Bainbridge Island, by landscape architects Thomas Church and Richard Haag. All Seattle parties had their roots in the timber industry, were related by marriage, and went on to become major philanthropists in the Seattle area. "Collins, Dorothy Priscilla (Patsy) Bullitt (1920-2003)," "Wright, Bagley (1924-2011)," HistoryLink.org, <http://www.historylink.org>, accessed November 2014. "Merrill, Richard D., House," "Stimson, Charles D., and Harriet, House," Pacific Coast Architecture Database (PCAD), <http://digital.lib.washington.edu/>, accessed November 2014. "To the memory of Virginia Merrill Bloedel," The Bloedel Reserve, Vol. 2, Issue 1, Winter/Spring 1990.

¹⁷ Roberts, "A Practice is Established," *Influences Find Expression*, 9.

¹⁸ For additional discussion of the Dr. Luke A. Port garden at Deepwood, see Walter Kay Huntington, "Parks and Gardens of Western Oregon," in *Space, Style and Structure, Building in Northwest America* (Portland, OR: Oregon Historical Society, 1974), 563 and Ruth Roberts' "A Practice is Established" in *Influences Find Expression*, p. 9. For additional discussion of Lord and Schryver's work with Sally Bush, see Ruth Roberts' "A Practice is Established," *Influences Find Expression*, 8 and 17. Note that Walter Smith was president of the Salem Seed and Implement Company and his wife Della Smith was very active in the Salem Garden Club and Gaiety Hill Garden Club. Their garden, located on a quarter-block site close to the Lord and Schryver House and Garden, was a showcase that was visited regularly by landscape architecture students and the public. James W. Millegan and Dwight A. Smith, *National Register of Historic Places Inventory-Nomination Form, Gaiety Hill/Bush's Pasture Park Historic District*. Salem, OR: State Historic Preservation Office (January 1986) Section 7, p. 56.

¹⁹ Lord and Schryver were paid a monthly retainer during the 1930s by their friend and client Sally Bush, owner of the Asahel Bush II estate. Roberts, "A Practice is Established," *Influences Find Expression*, 8.

²⁰ Ruth Roberts, "The Mature Practice," *Influences Find Expression, Elizabeth Lord and Edith Schryver, Landscape Architects*. (Salem, OR: Lord & Schryver Conservancy, 2010), 18. These articles, which often featured a full garden plan reflecting many of the features found in the Lord and Schryver garden, serve as a valuable resource in understanding their design intentions and design process.

²¹ See Figure 22, Selected Writings By and About Lord and Schryver, for more detail.

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“Rural Highways,” or “Municipal Planning” by the Oregon Federation of Garden Clubs in October 1930 for “*The Home Garden Hour*,” on KOAC radio in Corvallis.²² In the late 1930s, Lord and Schryver wrote scripts for the weekly program, addressing such topics as trees for the home property and site design for the suburban lot. 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.²³

Lord and Schryver also maintained their relations to the academic world through participation in Lowthorpe School of Landscape Architecture programs of various kinds. For example, Lord and 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. The traveling Exhibition and Lecture Series went on for many years and was considered a significant success.²⁴ In later years, Lord and Schryver maintained their academic connections by teaching at the Oregon State Agricultural College (now Oregon State University). Schryver taught in the agricultural program, which housed the landscape design program, from 1942 to 1945.²⁵

Working Methods and Design Aesthetics

An examination of Lord and Schryver’s landscape design drawings shows that 83 percent were residential projects and 17 percent were public/non-residential projects.²⁶ In general, Edith Schryver was responsible for the overall design of projects, developed construction documents, and oversaw construction. Elizabeth Lord specialized in planting design and plant selection, and oversaw the firm’s business communications.²⁷ The partnership’s work style required a close relationship and understanding between the client and the firm. Often, these relationships lasted many years. They were very “hands on,” selecting, delivering and installing plant materials for their clients. They also worked closely with nurseries in Salem and elsewhere to ensure that the plant materials they specified would be available and supplied at a cost-effective rate.²⁸ Over the years, Lord in particular became increasingly interested in urban design, serving on many committees and commissions and donating many hours to Salem parks and the Salem Capital Planning Commission, among other local and state organizations.²⁹ Here her relationships with local organizations paid off: “Often Lord’s improvements in Salem’s public spaces were financed by supportive women’s clubs. In 1932 the Salem Garden Club offered to pay the bill to restore the plantings around the Marion County Courthouse which the club had earlier landscaped in 1910, the county claiming that they had ‘no money for such an extravagance!’”³⁰

The overarching goal of Lord and Schryver’s design work was to capture a subtle sense of “charm,” employing a design philosophy that combined formal garden plans with a relaxed planting style. Edith Schryver commented on this “informal formality” observing, “Order is beauty and beauty is order, however, too much neatness without any careless grace will not produce charm.” Their aesthetic and design trajectory has been described by landscape architect and historian Wallace Kay Huntington as follows: “Over the years, from 1929 to 1969, the style of Lord and Schryver designs varied little. Their color schemes were like impressionist paintings, their garden decisions were logical and appealing and their sense of scale was impeccable. Although their style may have seemed old-fashioned in the later twentieth century, like antiques and works of

²² Roberts, “The Mature Practice,” *Influences Find Expression*, 18.

²³ Matthews, et. al., *Gaiety Hollow Cultural Landscape Report*, 20.

²⁴ Matthews, et. al., *Gaiety Hollow Cultural Landscape Report*, 20.

²⁵ Mathews, et. al., *Gaiety Hollow Cultural Landscape Report*, 22.

²⁶ Mathews, et. al., *Gaiety Hollow Cultural Landscape Report*, 19.

²⁷ Matthews, et. al., *Gaiety Hollow Cultural Landscape Report*, 19. Lord would later become increasingly interested and involved in civic projects in Salem.

²⁸ Roberts, “A Practice is Established,” *Influences Find Expression*, 15.

²⁹ Roberts, “The Mature Practice,” *Influences Find Expression*, 16-17. Lord was appointed to the Capital Planning Commission by then governor Douglas McKay in 1952 and served until 1963.

³⁰ Roberts, “The Mature Practice,” *Influences Find Expression*, 16.

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art their legacy is becoming more valued as reawakened interest and appreciation of their place in Northwest landscape architecture grows.”³¹

Notable Commissions

Notable residential projects by Lord and Schryver include the 1929 Spanish Colonial Revival Daniel B. Jarman garden (a contributing property to the Gaiety Hill/Bush’s Pasture Park Historic District); the 1932 Beaux-Arts-inspired Dr. and Mrs. Charles G. Robertson garden (a National Register-listed property); and the Victorian Historic Deepwood Estate with its 1931 Colonial Revival garden (a National Register-listed property), all located in Salem, Oregon. Notable clients include the Bullitt families (C.D. Stimson and A. Scott Bullitt) and the Richard Merrill family of Seattle.³² Among the most highly regarded architects they worked were Glenn McAlister of Beverly Hills; John V. Bennes and John Storrs of Portland; and Clarence L. Smith of Salem.³³

Although Lord and Schryver accepted fewer commissions in the years after 1947, they continued to be very engaged in professional activities and community service. They also executed some of their most prestigious commissions in these later years, however, including the 1955 Portland Garden Club with architect John Storrs; a garden for the Hoover-Minthorn House, the boyhood home of Herbert Hoover, for the Colonial Dames Society (1954-1968); and a residence in Portland’s fashionable Dunthorpe neighborhood for the president of Georgia Pacific, Robert B. Pamplin Sr. (1954-1969).³⁴ Lord, in particular, became very interested in public projects and was active on several boards and committees to further urban design in Salem.³⁵ Elizabeth Lord was 60 in 1947 and Edith Schryver was 46. By 1969, when Lord was 82 and Schryver was 68, their firm’s operations ceased, as neither member was in good enough health to continue the practice. Both women maintained their professional and social standing in the community, however, into an advanced age.

THE LORD AND SCHRYVER FIRM IN CONTEXT

Women in the Landscape Profession – The Early Years

In *Space, Style and Structure, Building in Northwest America*, Oregon landscape architect and historian Wallace Kay Huntington notes that, “One of the milestones in the history of Northwest garden design was the 1929 founding of the office of Lord and Schryver in Salem. . . they brought to Oregon an intellectual Eastern command of craft and style combined with an instinctive sense of taste.”³⁶ Along with their “Eastern command of craft and style,” Lord and Schryver also introduced a new model for women in landscape architecture in the Pacific Northwest. They were engaged in private practice for forty years; they actively promoted their firm and worked on major projects throughout the Pacific Northwest, despite being headquartered in the somewhat

³¹ Wallace Kay Huntington, Lord and Schryver’s Place Within an Evolving Northwest Regional Style,” *Influence Finds Expression* (Salem, OR: Lord & Schryver Conservancy, 2010), 30.

³² Edith Schryver had been ‘given’ the Merrill commission by Ellen Shipman on the occasion of opening her own office. Roberts, “A Practice is Established,” *Influences Find Expression*, 9. While there is a note in the file that Lord and Schryver were involved in the design of the Croyden and Eulalie Wagner (nee Merrill) garden Lakewold in Lakewood, designed by Thomas Church, research did not verify this. See also note 16.

³³ McAlister is perhaps best known for his design of the “Pink Palace” in Beverly Hills for actress Jane Mansfield; John V. Bennes is credited with introducing the Prairie Style to Portland and designed much of the Oregon State University Campus (a National Register Historic District); John Storrs is best known for the Portland Garden Center and the Salishan Resort; and Clarence L. Smith was the most sought-after designer of Period Revival homes in Salem in the 1920s and 1930s.

³⁴ For a list of projects by year (and note that many projects are undated) see Additional Documentation, p. 52, “Lord & Schryver List of Works.” Lord and Schryver were involved with the Pamplin residence garden until their firm closed, in 1969. Roberts, “The Mature Practice,” *Influences Find Expression*, 15. For additional discussion of these commissions, see Wallace Kay Huntington, “Lord and Schryver’s Place within an Evolving Northwest Regional Style,” 28; Roberts, “The Mature Practice,” 18; and Roberts, “The Mature Practice,” 15; all in *Influences Find Expression, Elizabeth Lord and Edith Schryver, Landscape Architects*. (Salem, OR: Lord & Schryver Conservancy, 2010). Note that the garden for Herbert Hoover’ boyhood home was dedicated in 1955, when Hoover returned to the home on the occasion of his 81st birthday.

³⁵ Roberts, “The Mature Practice,” *Influences Find Expression*, 16.

³⁶ Wallace Kay Huntington, “Parks and Gardens of Western Oregon,” *Space, Style and Structure Vol. 2*. Thomas Vaughan, Editor (Portland, OR: Oregon Historical Society, 1974), 563.

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remote town of Salem; and they achieved their many successes without the financial support of male partners or psychological support of male mentors.

Into the 1890s, American women with an interest in landscapes and their design focused mostly on their own gardens. For middle and upper class women, gardening became a way of filling their leisure time and many American women in the late nineteenth century were inspired by gardening books written by British gardeners such as Gertrude Jekyll. In the early 1900s, the "City Beautiful" movement encouraged women to establish garden clubs and engage in civic affairs to improve their own communities, which led to a growing professionalism. As expressed by landscape historian Thaisa Way, "By the early twentieth century women had in fact transformed interests in gardens, gardening, and horticulture into the practice of landscape architecture. They had thus translated the craft of gardening into an art of design on a professional level."³⁷

The best-known woman in landscape architecture in the late nineteenth/early twentieth century was Beatrix Jones Farrand (1872-1959), who was the only woman among the charter members of the American Society of Landscape Architects. Also among this first generation were Ellen Biddle Shipman (1869-1950); Marian Cruger Coffin (1876-1957); and Marsha Brookes Brown Hutcheson (1871-1959).³⁸ All of these women were based on the East Coast and all actively mentored young women in the profession. The second generation, of which Lord and Schryver were members, was able to take advantage of the mentoring of these early leaders in the field. The demand was growing, however, for professional training for women. In 1899, the Massachusetts Institute of Technology (MIT) established a coeducational landscape architecture program within the architecture program, but this was phased out in the first decade of the twentieth century.³⁹ Harvard was the first university to offer a first degree specifically in landscape architecture, but the program did not accept women.⁴⁰

To fill the gap left by the phasing out of the MIT program and the exclusivity of the Harvard program, Judith Motley Low established the Lowthorpe School of Landscape Architecture, Gardening and Horticulture for Women in 1901.⁴¹ Located in the former Prescott House, on seventeen landscaped acres in Groton, Massachusetts, the Lowthorpe School was the only one of its kind in the United States until the Cambridge School opened in 1916.⁴² Lowthorpe students studied landscape design, plant materials, horticulture, soils, and garden maintenance, as well as participating in field trips to businesses, museums, estate gardens, and exhibitions in the greater Boston area. The faculty and guest lecturers included some of the most influential landscape architects of the day, including faculty from Harvard University.⁴³

By 1915, Lowthorpe had changed its name to the "Lowthorpe School of Landscape Architecture for Women," and the rigor of the program was widely recognized. A 1939 article in *House & Garden* described the program in detail:

The importance of excellent design is stressed throughout the entire three years of the course. This is studied from the theoretical, historical and practical angles, and it is, of course, linked with practice in drafting, perspective and freehand drawing. The big basic problems of Landscaping are handled in courses in geology, topography, road making, drainage and grading and the social responsibilities of the profession are considered in Community and City Planning . . . And finally, in preparation for the hard

³⁷ Way, *Unbounded Practice*, 62. Way goes on to specifically name Lord and Schryver as among those who made this transition.

³⁸ Way, *Unbounded Practice*, 8.

³⁹ Way, *Unbounded Practice*, 105.

⁴⁰ Way, *Unbounded Practice*, 107.

⁴¹ Way, *Unbounded Practice*, 110.

⁴² The Cambridge School of Architecture and Landscape Architecture for Women was the third women's school of landscape architecture for women, following on Lowthorpe and the Pennsylvania School of Horticulture for Woman. Like Lowthorpe, it was based in the northeast and connected to Harvard. By 1942, it had graduated over 400 professional landscape architects. Way, *Unbounded Practice*, 120.

⁴³ Way, *Unbounded Practice*, 112.

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*realities of dealing with clients and contractors, there are courses in estimation and problems of professional practice.*⁴⁴

Lowthorpe graduates worked in the design firms of many noteworthy women landscape architects, which often led to establishing their own firms.⁴⁵ One of many women landscape architects – but among the most highly regarded - practicing on the East Coast at this time was Ellen Biddle Shipman. Shipman, for the most part, hired only graduates of Lowthorpe at her New York City design firm. Named by *House & Garden* magazine as the “Dean of American Women Landscape Architects” in 1933, Shipman championed professional opportunities for women landscape architects.⁴⁶ One of those young women was Edith Schryver. From 1922 to 1928, Schryver worked in Shipman’s offices designing country estate gardens for large residences on Long Island, as well as Colonial Revival gardens, one of Shipman’s specialties.⁴⁷ Schryver was employed by the Shipman firm when she participated in the Lowthorpe 1927 European travel course. When Schryver relocated to Salem and established a landscape architecture firm with Elizabeth Lord, Ellen Shipman transferred the design of the Richard Merrill garden in Seattle to Lord and Schryver.

From the early 1920s until World War II, when the Lowthorpe School merged with the Rhode Island School of Design (RISD), the education and work of women landscape architects flourished.⁴⁸ In 1929, there were eleven landscape design firms in New York City headed by women landscape architects. Beatrix Jones Farrand designed Mrs. Hoover’s garden at the White House in the late 1920s, while Marion Cruger Coffin received a commission from Henry Francis du Pont to design the sundial garden at Winterthur, his personal estate in Delaware. Florence Yoch (1890-1972), in southern California, designed a number of gardens in Hollywood for movie producers as well as the landscapes for their movies. It was during this period of expanding opportunities for women landscape architects that Elizabeth Lord and Edith Schryver established their design firm in Salem and later designed the Gaiety Hollow garden.

Advancing the Landscape Architecture Profession in Oregon

Elizabeth Lord and Edith Schryver founded their firm of Lord and Schryver at a time when landscape architecture was a relatively new profession in Oregon and was still defining itself and struggling for recognition, not only in Oregon but in the United States as a whole. The people of Oregon had been introduced to the profession with the development of the spectacularly popular Lewis & Clark Centennial Exposition of 1905, designed by John C. Olmsted, the son of Frederick Law Olmsted.⁴⁹ At this time in Oregon, most large-scale landscape projects were undertaken by out-of-state firms.⁵⁰

Nationally, while the landscape architecture profession had been recognized by practitioners since the mid-nineteenth century, it was not until the end of the century that the American Society of Landscape Architects (ASLA), the field’s first professional organization, was established. Prior to that time, more informal groups had been founded, but it was generally felt that with so few practitioners, there was little need for a formal, national professional organization. Nonetheless, the ASLA was formally founded on January 4, 1899 in New York City,

⁴⁴ Quoted in Way, *Unbounded Practice*, 114.

⁴⁵ By the time it closed, merging thereafter with the Rhode Island School of Design, the Lowthorpe School had matriculated approximately three hundred women. Way, *Unbounded Practice*, 110.

⁴⁶ Thaisa Way notes that Shipman’s legacy is not only her gardens, “but also, significantly, in the work of the many young women who studied under her before opening practices across the country.” Way, *Unbounded Practice*, 68.

⁴⁷ Shipman created ‘hundreds’ of these smaller cottage gardens, described as a formal garden with symmetrically placed flower borders, allees of trees, and vistas of distant views, softened by plant materials that enriches the plan with color and texture. “The intent was to create a highly textured and colorful paintings using plants as the artistic medium and landscape as the canvas.” Way, *Unbounded Practice*, 77.

⁴⁸ Lowthorpe moved to the RISD campus in 1942. Way, *Unbounded Practice*, 115.

⁴⁹ Frederick Law Olmsted died in 1903. His son John C. Olmsted was invited to view the suitability of Guild’s Lake as a setting for the Exposition and to consult on Portland’s park system in 1903. He continued as designer for the Exposition grounds. Joan Hockaday, *Greenscapes, Olmsted’s Pacific Northwest* (Pullman, WA: Washington State University Press, 2009), 13.

⁵⁰ Huntington, *Lord and Schryver’s Place . . .*, 29.

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with eleven charter members, including one woman.⁵¹ None of the founding members had received university training in landscape architecture.⁵²

The Pacific Coast Chapter of the ASLA was established in Washington DC in the spring of 1919 as a provisional chapter. At that time, there were only three west coast members of the national organization: W. D. Cook, Jr. of Los Angeles, Stephen Child of San Francisco, and E. T. Mische of Portland.⁵³ (By 1921 another two members had been added: John William Gregg, professor at the University of California, and Frederick N. Evans, Superintendent of Parks in Sacramento, California).⁵⁴ The Pacific Coast Chapter joined four other chapters in the United States: the Boston Chapter (1913); the New York Chapter (1914); the Minnesota Chapter (1915); and the Mid-West Chapter (1916).⁵⁵

Professional training in Oregon was first provided by the Oregon State Agricultural College (Oregon State University (OSU) today).⁵⁶ Arthur Peck is credited with introducing the first formal training in landscape design on the Pacific Coast at OSU in 1912, which was a landscape gardening degree.⁵⁷ In 1928, just one year before Lord and Schryver founded their firm, the first professional landscape architecture program in the Pacific Northwest was established when Frederick A. Cuthbert began teaching at the college. In 1932, however, Cuthbert was hired by the University of Oregon (U of O) as their landscape architect and the landscape architecture program transferred with him. At that time, a Bachelor of Landscape Architecture degree program was established, to be expanded with a Master of Landscape Architecture program in 1933.⁵⁸

There were no restrictions placed on who could call themselves a landscape architect in Oregon in early years. In 1922, a report written to the ASLA by a member of the Pacific Coast Chapter lamented this fact: "Due to the unusual conditions prevailing on the Pacific Coast in the practice of Landscape Architecture, many nurserymen and engineers call themselves landscape architects and contract for work, and due to the general public failing to discriminate between the technically trained man practicing professionally and the contractor type, our Chapter during its existence has made strenuous efforts to uphold the ethics of the profession and get recognition as a 'profession' included under the head of fine arts."⁵⁹

A search of Polk City Directories in Oregon from the late 1800s through the late 1960s shows that the first person in Oregon to call themselves a landscape architect was Hugh Bryan, in 1910.⁶⁰ This same year, 36 people called themselves landscape gardeners in the directories. According to Wallace Kay Huntington, before World War I, landscape design was more often seen as a profession that served the country estates of the elite.⁶¹ By 1911, however, five people in Oregon, including civil engineer William H. Benton, referred to themselves as landscape architects in the directories.⁶² From 1916 through the 1930s, the average number of

⁵¹ Norman T. Newton, *Design on the Land, The Development of Landscape Architecture* (Cambridge, MA: Harvard University Press, 1971), 387. The woman was Beatrix Jones, later Mrs. Max Farrand.

⁵² Way, *Unbounded Practice*, 24.

⁵³ Emanuel T. Mische was Portland's first park superintendent and later the Portland City Landscape Architect. Parker, Carl Rust, Bremer W. Pond and Theodora Kimball, editors, *Transactions of the American Society of Landscape Architects 1909-1921, Vol. 1.* (Washington DC: American Society of Landscape Architects, 1922), 73.

⁵⁴ Parker, *Transactions of the American Society of Landscape Architects 1909-1921*, 73.

⁵⁵ Parker, *Transactions of the American Society of Landscape Architects 1909-1921*, 9.

⁵⁶ The Oregon State University campus was designed by John C. Olmsted in 1909-10. Hockaday, *Greenscapes, Olmsted's Pacific Northwest*, 36.

⁵⁷ Peck's training was taken at the Massachusetts Agriculture College. The first degree, offered in 1911, was a landscape gardening degree. He was to teach at OSU for 38 years. Hockaday, *Greenscapes, Olmsted's Pacific Northwest*, 36.

⁵⁸ "History – Historical Timeline," *University of Oregon Department of Landscape Architecture*, <http://uoregon.edu>, accessed September 2014.

⁵⁹ This was likely the president, W. D. Cook, Jr. Parker, *Transactions of the American Society of Landscape Architects 1909-1921*, 73.

⁶⁰ Hugh Bryan, who was from Colorado, also called himself as a landscape architect in the 1910 census.

⁶¹ Huntington, "Parks and Gardens of Western Oregon," 557.

⁶² Note that they were all located in Portland. William H. Benton was from Maryland; Bryan was from Colorado; W. F.

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self-identified landscape architects, all in Portland, was seven, while the number of people who called themselves landscape gardeners grew at a fairly steady pace from 20 in 1916 to 65 in 1940. This demonstrates that not only was the profession slow to emerge and establish itself in Oregon, there very few practitioners in the pre-World War II years.

The first woman landscape architect to appear in the directories was Mrs. F. H. [Florence Holmes] Gerke in 1924, along with her husband W. [Walter] H. Gerke of Portland.⁶³ The Lord and Schryver firm first appeared in the directories in 1929, the same year that they founded their firm. They continued to list their firm in the Salem directory until 1969. With one brief exception, the only other professionally trained woman landscape architect identified in the Oregon directories before 1970 was Josephine Lumm, later Josephine L. Matsler, who appeared in the 1941 and 1943-1944 editions of the Portland directories.⁶⁴ Florence Holmes Gerke was the only other professionally trained woman landscape architect in Oregon in the 1920s and 1930s. Unlike Lord and Schryver, who were in private practice, she spent many years working as a landscape architect for the City of Portland.⁶⁵

Lord and Schryver and the Oregon Society of Landscape Architects

Lord and Schryver were among the fifteen founding members of the Oregon Society of Landscape Architects (OSLA), Oregon's first professional organization for landscape architects. Schryver served as the young organization's first Secretary-Treasurer, while Lord served on the Public Relations committee.⁶⁶ This small group established the organization in 1940 to promote the professionalization of landscape architecture and recognition of its contributions. Edith Schryver served on the board of OSLA in early years and again in the 1950s.⁶⁷ The first meeting of the OSLA, which Schryver attended, occurred in the Memorial Tea Room on the campus of Oregon State College, now Oregon State University, on November 14, 1940. The purpose of the meeting was "to discuss problems common to the profession and the benefits derived from forming an association in the state."

The first [temporary] slate of officers included Professor Arthur L. Peck, head of the Department of Landscape Architecture at the college and the University of Oregon, Chairman, and Eunice C. Brandt of Salem, Secretary.⁶⁸ Topics of concern ranged from marketing for landscape professionals to fee structures to public

Chace was from Massachusetts; Thomas Hawkes was English; and William E. Weed, who was located in Beaverton in 1920, was a nurseryman from Michigan. United States Census, 1910.

⁶³ "Mrs. Florence Holmes Gerke" appeared in the directories from 1924 to 1944 and again in 1961. Her husband was always listed separately. Note that in early years the men were listed by their initials, e.g. A. L. Peck, while women were listed by their married name, e.g. Mrs. I. F. McClure, who appeared in the directory in 1928 only. In later years, men were identified by their full names, e.g. Walter Gerke, while his wife was still referred to as Mrs. Florence H. Gerke. Lord and Schryver were always listed by the firm's name.

⁶⁴ Note that this cannot be fully verified, as some entries were "gardeners," nurseries or landscape construction firms. Note also that in the Eugene directory, landscape architects and gardeners are listed together. Josephine Lumm Matsler was also a professionally trained landscape architect but was born in 1916, so was essentially a member of the generation following Lord, Schryver and Gerke. A Mrs. I. F. McClure was listed as a landscape architect in the Portland directory for just one year, in 1928.

⁶⁵ "Walter H. and Florence Holmes Gerke landscape architecture drawings and photographs, 1934-1946," Northwest Digital Architects, <http://nwda.orbiscascade.org/ark:/80444/xv01042>, accessed November 2014. See also Roberts, "A Practice is Established," *Influences Find Expression*, 7.

⁶⁶ This information can be found in the Lord & Schryver Architectural Records – Collection 98 – Box 10, "Committees and Organizations, Oregon Society of Landscape Architects, Correspondence, 1941, Collection 98-10-6, accessed September 2014.

⁶⁷ Charter members of the organization included Professor Arthur Peck*, Professor Frederick Cuthbert*, W. Dorr Legg, Frances Gallagher, Florence Gerke*, Walter Gerke, Robert Goodall, Elizabeth Lord, Edith Schryver*, Josephine Lumm Matsler, George Otten*, Eunice Brandt*, David Thompson*, David Bowe, and Chester Corry. Names with an asterisk attended the first organizational meeting on December 12, 1940. Edith Schryver was elected vice president at the May 19th and 20th, 1951 annual meeting of the OSLA. "Group Elects Portland Man," *The Oregonian*, May 21, 1951, 10.

⁶⁸ Eunice C. Brandt (1917-2000) called herself a landscape architect in private practice in the 1940 census. Like Matsler, she was born later than Lord, Schryver and Gerke, and so is not among Oregon's first generation of women in the profession.

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beautification programs. Elizabeth Lord and Edith Schryver were at the next meeting of the fledgling organization, which occurred on January 17, 1941 at the home of landscape architects Florence and Walter Gerke in Portland. By this time, Schryver had been elected the Secretary-Treasurer of the organization. The rest of the roster included Professor Arthur A. Peck of Corvallis as president; George Otten of Salem, vice president; membership committee chair Professor Fred A. Cuthbert of Eugene, with committee members Walter Gerke of Portland, and Eunice Brandt of Salem; and public relations committee chair Florence Holmes Gerke, with committee members Professor Dorr Legg, Elizabeth Lord, David Thompson, and Chester Corry.⁶⁹ Three additional members were accepted in the organization at this meeting.

The organization began to craft a constitution at the April 24, 1941 meeting of the Society, held at Gaiety Hollow. An on-going point of concern expressed at this meeting was the ability for anyone call themselves landscape architects, as "there is not official registration of qualified landscape architects in Oregon or otherwise."⁷⁰ Also in this meeting, Elizabeth Lord was charged with contacting Oregon's Governor Sprague and a representative of the Oregon Economic Council, to express the organization's interest in supporting the Council's activities. Edith Schryver was charged with writing a letter to the Council, offering the cooperation of the OSLA. Her statement is as follows:

*The Oregon Society of Landscape Architects was organized on December 12, 1941 for the purpose of establishing a proper relationship among our members and our allied professions and those we serve; and to promote the general welfare of our profession. Members are Landscape Architects of sound technical training whose capacity, aims, attainments, character and standards of practice are judged to be such as will promote the objectives of the Society.*⁷¹

Of special concern, expressed in the second annual meeting of the OSLA on December 6, 1941, was the defense work that was proceeding as part of the war effort and its possible effects on the environment. A broad range of other environmental professionals, as well as the press, was invited to this meeting to discuss the issues. Speakers from the OSLA were Arthur Peck, G. Robert Goodall, landscape architect for the State Park Service, and Edith Schryver.⁷²

Professional registration for landscape architects continued to be an issue. At the November 27, 1954 meeting of the OSLA Allan Himes Reid, a landscape architect from Palo Alto, was invited to speak because California had recently passed legislation requires registration. Edith Schryver presented garden plans at this meeting, which demonstrates that the firm was still active in the organization into the 1950s. At this time, the organization boasted 39 members, which included landscape architects in private practice, undertaking both residential and commercial work. "Others are employed by the state highway department, the city parks, and national parks, forest service, and the like."⁷³

In the 1950s *The Sunday Oregonian* published a series entitled, "You and Your Landscape Architect," which profiled and promoted members of the OSLA. The series explained the contribution of landscape architects working in the Oregon highway system and U.S. Forest Service, for example, to demonstrate the value and contributions of the profession.⁷⁴ As part of this series, Lord and Schryver were profiled in an article published July 17, 1955 entitled, "Home, Garden Development." It showcased the garden design for the Mr. and Mrs. Robert E. Avison home, which was a unique design problem due to its steep hillside location.⁷⁵ In 1959, an article entitled, "Suiting the Garden to the User," outlined the professional process undertaken by landscape

⁶⁹ It appears that the idea to form a public relations committee came from Edith Schryver.

⁷⁰ Reflected in the April 24, 1941 meeting minutes.

⁷¹ Letter to William H. Crawford, Director of the Oregon Economic Council, December 15, 1941. Note that there is some discrepancy in the dates in the record.

⁷² OLSA meeting minutes, November 13, 1941.

⁷³ "Landscape Men Urge New Plan," *The Sunday Oregonian*, December 5, 1954, 186.

⁷⁴ Astrup, Mark H., "Landscaping Oregon Highway System," *The Sunday Oregonian*, June 17, 1956, 152. Richard M. Bowe, "Forest Service Planning," *The Sunday Oregonian Farm, Home and Garden*, May 15, 1955, 3.

⁷⁵ "Home, Garden Development," *The Sunday Oregonian Farm, Home and Garden*, July 17, 1955, 3.

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architects, their training, and the scope of their work, as well as featuring members of the OSLA from around the state.⁷⁶ The landscape architecture profession had risen to a level where it made the popular press, and Lord and Schryver, who had been actively promoting the profession for 25 years, were still at the forefront.

The efforts of the OSLA to increase the professionalization and recognition of landscape architects in Oregon finally paid off in 1961, under the leadership of David Thompson. That year Oregon became the fifth state in the nation to require licensure for landscape architects.⁷⁷

THE LORD AND SCHRYVER LEGACY

Although the Lord and Schryver landscape architecture firm was based in Salem, their influence extended far beyond the Capital City. They are best known for having designed nearly 250 projects throughout the Pacific Northwest.⁷⁸ Although they are primarily recognized for their gardens, they also worked on a wide range of other projects. From the firm's beginnings in 1929 they designed gardens for residences, parks, public gardens and cemeteries; grounds for public/civic buildings and private businesses; and campuses for educational institutions and medical facilities, including the campuses of Reed College and the University of Puget Sound, and the Oregon State School for the Blind. They were also very active in promoting the professionalization of landscape architecture through their activities with the Oregon Society of Landscape Architects (OSLA) and teaching at the Oregon State College (Edith Schryver taught landscape architecture at the college from 1942 to 1945).

Lord and Schryver were engaged in numerous civic activities, promoting good urban design practices in the city of Salem and beyond.⁷⁹ Elizabeth Lord sat on the Salem Park Board beginning in 1937, as well as the Salem Parks Advisory Committee and Salem Tree Committee. She was also a member of the Oregon Capitol Planning Commission from 1952 to 1963.⁸⁰ With respect to her home town of Salem, Lord has been quoted as saying, "Salem people have never seemed to realize the great privilege we possess to make the city one of the outstandingly beautiful cities in our country."⁸¹ Both Lord and Schryver served on the Oregon Roadside Council, which took a stand against billboards on highways. Schryver was one of several OSLA members who spoke in favor of new zoning regulations to prohibit development in the Columbia River Gorge in a 1941 meeting attended by State Senator Coe McKenna.⁸² The pair was also very concerned with the environmental degradation associated with the build-up to World War II in Oregon. Schryver wrote to the governor's Economic Development Council on these issues on behalf of the OSLA.

In addition to their activities with the OSLA, Lord and Schryver were active in a number of garden clubs, including playing leadership roles in the Salem Garden Club, the Portland Garden Club, the Santiam district of the Oregon Federation of Garden Clubs, and the Garden Club of America.⁸³ Through these activities, regular speaking engagements,⁸⁴ and their writing, Lord and Schryver sought to make their garden design expertise

⁷⁶ Elizabeth Ames Davis, "Suiting the Garden to the User," *The Sunday Oregonian*, April 26, 1959, 181.

⁷⁷ "Guide to the David E. Thompson Landscape Architecture Project Files 1937-1970," *Northwest Digital Archives*, <http://nwda.orbiscascade.org/ark:/8044/xv83122>, accessed September 2014. Note that today the original role of the Oregon Society of Landscape Architects has been taken over by the Oregon chapter of the American Society of Landscape Architects.

⁷⁸ For a list of the firm's works with locations, see "Additional Documentation," p. 79.

⁷⁹ For more detail on Elizabeth Lord's advocacy for better urban design practices in Salem, see Roberts, "The Mature Practice," *Influences Find Expression*, 16.

⁸⁰ "Elizabeth Lord," *Salem Online History*, http://www.salemhistory.net/people/elizabeth_lord.htm, accessed September 2014.

⁸¹ "Elizabeth Lord," *Salem Online History*.

⁸² "County Zoning Gets Scrutiny," *The Sunday Oregonian*, December 7, 1941, 18. Note that the Gorge is now the "Columbia River Gorge National Scenic Area," established in 1986, 45 years after the organization lobbied for its protection.

⁸³ "Home, Garden Development," *The Sunday Oregonian Farm, Home and Garden*, July 17, 1955, 3.

⁸⁴ Perhaps their first presentation after forming their firm was to the Portland Garden Club, just ten days after announcing the formation of the firm. Gladys Bowen, "Gardeners to Talk at Session of Club," *The Morning Oregonian*, January 10,

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available to the everyday home owner, as well as garden aficionados. Beginning in 1932, they wrote a series on garden design for *The Oregonian* on different types of residential sites, with complete garden plans, covering the principles of garden planning, siting a house on a lot, placing walks and drives, the development of lawns, tree and shrub planting, and the design of flower and rock gardens.⁸⁵

Lord and Schryver began their firm at a time when landscape architecture was just emerging as a recognized profession in Oregon. Not only were they among just the second generation of women landscape architects nationally, the Lord and Schryver firm was unusual for its time and in the Pacific Northwest, in that the two women were in private practice for the entirety of their careers. At that time it was much more common for a landscape architect in Oregon to be employed by the State Highway Department, the Forest Service, the Agricultural Extension Service, by National or State Parks, or hired by a municipality and charged with the design and management of local parks. Florence Holmes Gerke, for example (another charter member of the OSLA) was in private practice with her husband Walter Gerke, but also worked for many years for Portland city parks, as did he. A number of prominent landscape architects in the state, including three charter members of the OSLA, taught at the Oregon State College (later University) and/or the University of Oregon. David E. Thompson, one of Lord and Schryver's contemporaries, was the only other landscape architect identified in research to have also remained in private practice throughout his career. Like Lord and Schryver, he actively promoted the profession. He was also instrumental in getting registration required for landscape architects in Oregon.⁸⁶

Over a forty year period, Lord and Schryver were tireless in their devotion to their profession, their clients, their community, and their gardens. They were successful and recognized in the field from the time they founded their firm, landing numerous prestigious commissions in the first three years, at a time when business was slowing due to the Depression. They were among a small group of professionals from this era that participated in the development and professionalization of the landscape architecture profession in Oregon. They were two of three women from this generation practicing as professional landscape architects in Oregon. But unlike their contemporary, Florence Gerke Holmes, they were single women and remained in private practice for the entirety of their careers.⁸⁷ No other women in the state at the time ventured into the profession without the financial security of public agency employment and/or the support of a male partner, whether personal or professional. While in early years Lord and Schryver's activities on behalf of the profession and their community were no doubt undertaken in part to establish themselves in their profession, in later years it appears that their motivations shifted to a desire to serve their community, their profession, and their clients. Lord in particular became increasingly active in civic affairs and volunteer work, serving on the Salem Capital Planning Commission (eleven years), the Oregon Roadside Council and the Salem Parks Commission, was president of the Salem Art Association, and sat on the boards of several garden clubs.⁸⁸ Lord and Schryver's personal garden was integral to their success, as an experimental garden, a place to showcase their work, and a place to entertain clients and others that would be important to their success. It is highly significant that their house and garden, which embodies and conveys their design philosophy, continues to represent the achievements of these pioneering women.

1929, 14.

⁸⁵ For a full list of topics, see Figure 22, Selected Writings By and About Lord and Schryver, p. 77.

⁸⁶ "Guide to the David E. Thompson Landscape Architecture Project Files 1937-1970," *Northwest Digital Archives*, <http://nwda.orbiscascade.org/ark:/8044/xv83122>, accessed September 2014.

⁸⁷ Another professional woman landscape architect in Oregon, Josephine Lumm Matsler, was a generation younger and was married to another professional in the field.

⁸⁸ "Services set for prominent land architect," *The Oregonian*, October 14, 1976, B8. Lord also designed many of the city's parks and landscapes for schools and public buildings. Roberts, "The Mature Practice," *Influences Find Expression*, 16.

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Criterion C: Design Significance and the Work of Masters

Gaiety Hollow, or the Lord and Schryver House and Garden, is eligible for listing in the National Register under **Criterion C** at the local level. Both the house and garden are significant for their design, as excellent – and unique - examples of the Colonial Revival style in residential design and garden design, respectively. They are also both significant as the work of masters. The Colonial Revival house is an excellent example of the work of architect Clarence L. Smith, who designed many residences in Salem for prominent citizens in the Period Revival styles. The Lord and Schryver Colonial Revival garden is unique in that it reflects the life work of Lord and Schryver. Its essential qualities were in place by 1939, but it functioned throughout their working lives as a place to experiment with planting design and a place to showcase their work, as well as being a place of personal respite. The house and garden embody the talents and skills of these three designers, working in close collaboration, the result of which is a fuller expression of their work than either the house or garden would be individually. Both the house and garden retain a high level of historic integrity from the 1932-1939 period of significance.

CLARENCE SMITH AND THE PERIOD REVIVAL STYLE

Architect Clarence L. Smith (1894-1950)

Architect Clarence Smith has been described as ‘the capital city’s leading designer of period houses during the late 1920s and early 1930s.’⁸⁹ Born in Portland, Oregon and educated in public schools, he apprenticed with Portland architect Charles W. Ertz (1887-1979) and later architect A. L. DuPuy (1864-1925), also of Portland. Charles Ertz, who practiced architecture in Portland for over 40 years, designed numerous houses in the Period Revival styles and was an early influence on Smith. Ertz’s own 1928 house in Lake Oswego, Oregon (no longer extant) displayed influences of the Tudor Revival and Arts and Crafts styles and was listed on the National Register of Historic Places in 1992. Smith studied architecture at Cornell University School of Architecture for two years prior to working as a draftsman in several architectural offices in Ithaca, Buffalo and New York City from 1915 to 1918. He returned to Portland and worked for Sutton and Whitney from 1919 to 1920 before moving to Salem in 1921.⁹⁰

In Smith’s first years in Salem he worked for contractor Cuyler Van Patten, who was the general contractor for Salem’s iconic 1925 Elsinore Theatre. He eventually established his own architecture firm, specializing in residences in the Period Revival styles, including Colonial Revival, Georgian Revival, Spanish Colonial Revival, French Eclectic, and the English Cottage styles. Not only was he responsible for some of the most fashionable houses in the city during the 1920s and 1930s, his houses were also located in the most fashionable neighborhoods, including the Bush’s Pasture Park neighborhood, where the Lord and Schryver House and Garden is located; the Fairmount Hill neighborhood, particularly the Leffelle Street area; and in the heart of the capital on Summer and Winter Streets.⁹¹ Among his most notable residences are the Georgian Revival Johnson House, which is the home of Willamette University’s president, and the English Arts and Crafts house of Oregon’s preeminent bridge designer, Conde B. McCullough.⁹² Four of Smith’s residences are individually listed in the National Register; an additional seven are contributing to a National Register District;

⁸⁹ David C. Duniway, *National Register of Historic Places Inventory-Nomination Form, Dr. and Mrs. Charles G., Robertson House and Garden*. (Salem, OR: State Historic Preservation Office, August 24, 1982), Section 8, p. 1. Note that David C. Duniway, who wrote several National Register nominations for Smith-designed properties, was Oregon’s first State Archivist, a position he held for nearly 30 years. Roy C. Turnbaugh, “David C. Duniway: A Memorial,” *Oregon State Archives 50th Anniversary Exhibit*, <http://arcweb.sos.state.or.us/pages/exhibits/59th/founder/duniwayobit.html>, accessed November 2014.

⁹⁰ This paragraph is adapted from Richard Ellison Ritz’s *Architects of Oregon*. (Portland, OR: Lair Hill Publishing, 2002), 361.

⁹¹ Ritz, *Architects of Oregon*, 361. Note that Gaiety Hill/Bush’s Pasture Park is a National Register Historic District; the Fairmount neighborhood is an eligible National Register District; and a number of residences on Summer and Winter Streets in the Capital Mall area have been moved and preserved as part of Campus Mall expansion projects.

⁹² Eleven of Conde B. McCullough’s coastal bridges are documented and nominated as part of the “Major Oregon Coast Highway Bridges, 1927-1936 MPD and another bridge over the Willamette River is individually listed.

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and an additional seven are contributing to a potential (eligible) National Historic District.⁹³ Smith and Lord and Schryver collaborated on the following houses and gardens in Salem: the Dr. and Mrs. Charles G. Robertson House and Garden (1929); Gaiety Hollow, or the Lord and Schryver House and Garden (1932); the Edward R. Viesko House (1932); and the Walter and Della Smith House (1938). All are listed in the National Register or in a National Register-eligible District.⁹⁴

Smith's Period Revival Houses in Salem

The most popular Period Revival styles in the United States between the world wars were the Colonial Revival, Tudor Revival, and the various Spanish Revival styles, including Spanish Colonial Revival, Mission Revival, and Mediterranean Revival. Colonial Revival, however, was the stated favorite.⁹⁵ In general, Colonial Revival refers to residential architecture that harkens back to earlier colonial prototypes. In the United States, the term is generally understood to mean a style that is based on models from the English colonies in America.⁹⁶ In the nineteenth century, these prototypes were more freely interpreted. In the first third of the twentieth century, however, Colonial Revival homes became more uniform, taking the more predictable form by which the style is typically known today. Character-defining features often include a rectangular footprint; a side gable, side hip, or gambrel roof (in the Dutch Colonial Revival variant); an accentuated central entry on the long face of the building; narrow eaves with a raked cornice; a symmetrical fenestration pattern; and multi-light, double-hung windows. Popular embellishments to the entry, the main feature of the houses, include an entablature or pediment over the door, a transom window over the door and/or sidelights, or a small entry portico. Decorative shutters and narrow, gabled dormers are also often seen on Colonial Revival residences.⁹⁷

In the Gaiety Hill/Bush's Pasture Park Historic District, where the Lord and Schryver House and Garden is located, fifty-six, or 43 percent, of the homes constructed before 1939 are in one of the Period Revival styles, including English Cottage, Colonial, Cape Cod, Norman Farmhouse, French Renaissance, and Spanish Colonial styles.⁹⁸ Of these, about 25 percent are in the Colonial Revival style.

Of the twenty-four houses designed by Clarence Smith and listed in the Oregon Historic Sites Database, all reflect the Revival styles (several display Arts and Crafts influences as well). Smith often designed his largest, most ornate homes in one of the more exotic Revival styles, such as the Mediterranean Revival or English Cottage style, seeming to reserve the Colonial Revival style for his more modest homes, including his own 1938 house (no longer extant) in the Capital Mall area.⁹⁹ Revival style homes that he designed for some of his most prestigious clients included design flourishes not common earlier in Salem's architectural history. Examples include the steeply pitched roofs, flared eaves, and centered entry tower of the French Eclectic house he designed for Edgar T. Pierce, who was the deputy State Superintendent of Banks when he commissioned the house; the porthole windows, fanciful door hood and colorful patterned brick another French Eclectic house he designed for construction company owner Edward R. Viesko; the formal Spanish Colonial Revival residence he designed for packing company executive Curtis Cross, with its decorative wrought iron balconettes and extensive arcades; and the stately Classical Revival house that is now the residence of the president of Willamette University, with its giant order columns on the front portico and

⁹³ This district, the Fairmount District, was not listed in the National Register due to lack of neighborhood support.

Information on Clarence Smith's body of work is from Marianne Kada's *National Register of Historic Places Registration Form-Pierce, Edgar T., House* (Salem, OR: State Historic Preservation Office, August 1, 1996), Section 8, p. 6.

⁹⁴ Note that Gaiety Hollow and the Smith house are in the Gaiety Hill/Bush's Pasture Park Historic District; the Robertson House is individually listed in the National Register and a contributor to the potential Fairmount Historic District; and the Viesko House is a contributor to the potential Fairmount Historic District.

⁹⁵ Colonial Revival continued to be the most popular architectural style for residences until the post-war era, evidenced by the results of a survey published by *Architectural Forum* in 1938, in which 60 percent of respondents said they preferred the style. David Gebhard, "The American Colonial Revival in the 1930s," *Winterthur Portfolio*, Vol. 22, No. 2/3 (Summer-Autumn, 1987), 110.

⁹⁶ Cyril M. Harris, *American Architecture, An Illustrated Encyclopedia*. (New York: W. W. Norton & Company, 1998), 68.

⁹⁷ Virginia Savage McAlester, *A Field Guide to American Houses*. (New York: Alfred A. Knopf, 2013), 412.

⁹⁸ Millegan, *Gaiety Hill/Bush's Pasture Park Historic District*, Section 7, p. 4.

⁹⁹ A number of houses in this area have been moved or demolished to make way for Capital Mall expansion projects.

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diminutive round-arched dormers, originally built for the owners of a women's clothing store.¹⁰⁰ About one-third of Smith's houses in Salem are in the Colonial Revival style, but none are similar to the Lord and Schryver house.

The Colonial Revival house that Clarence Smith designed for Lord and Schryver was unlike any other house he designed in Salem. For one, it accommodated their studio and office, as well as the typical requirements of a house. He also added many unusual touches to the house, including ornamental details not typically seen on Colonial Revival homes, which are usually known for their relative simplicity, even austerity. On the exterior, these include the curved wood brackets supporting the shed awning above the door, and decorative trim above the main focal window and under the gables of the dormers. On the interior, decorative trim also embellishes cabinetry and built-in shelving. The house, while modest in size, enjoys a high level of craftsmanship and attention to detail and seems particularly well-suited to Lord and Schryver's own aesthetics, discussed in the following sections. It is also exemplary for its relationship with the surrounding garden, a hallmark of collaborations between Smith and Lord and Schryver, also discussed in the following section.

LORD AND SCHRYVER AND THE COLONIAL REVIVAL GARDEN

Profiles of Elizabeth Lord and Edith Schryver, including their backgrounds and how they came to form their design firm, are established in the previous section. The following discussion emphasizes Lord and Schryver's design vocabulary, and how they are exemplified in the Lord and Schryver House and Garden. It also documents the collaborative process between architect Clarence L. Smith and Lord and Schryver, which resulted in this unique house and garden.

Lord and Schryver's Design Influences

Influences on the development of Lord and Schryver's values and design aesthetic are various. They were influenced by the training they received at the Lowthorpe School of Landscape Architecture and their subsequent extended trip through Europe, visiting famous gardens across several countries. Schryver was influenced by her work in the office of Ellen Biddle Shipman in New York City, for whom she worked in the 1920s. The Colonial Revival style of garden design was particularly prominent in this practice, as were the more formal Beaux Arts-influenced country estates that Shipman designed in New York's outlying suburbs. Lord was no doubt influenced by the milieu in which she was raised, a child of relative privilege, with a mother with strong interests in horticulture. It is likely that she was also inspired by the presence of the scenic 100-acre Bush House and Pasture Park, across the street from the family residence in Salem. The horticultural richness of the Willamette Valley may have also played a role in the direction of her future work. Finally, Lord and Schryver were inevitably affected by the design values of the period in which they practiced.

Elizabeth Lord's Early Years. Elizabeth Lord grew up in a world of relative privilege in Oregon's young capital city. As a center for commerce and government, Salem attracted a variety of tradespeople, merchants and attorneys, including William Paine Lord (1839-1911), Lord's father, who began practicing law in Salem in 1868, and was elected Chief Justice of the Oregon Supreme Court in 1880. He married Juliette Montague (1844-1924), Lord's mother, this same year. Lord would be elected Oregon's ninth governor, serving from 1895 to 1899, when Elizabeth was eight years old. He was later U.S. Ambassador to Argentina (1899 – 1902), where Elizabeth studied Spanish.¹⁰¹ The couple eventually settled into a modest home on a quarter-block parcel at the corner of Mission and High Streets, where their daughter Elizabeth and two sons were born.

¹⁰⁰ These houses are located at 1610 Fir Street S (ca 1932, NRHP); 445 Leffelle Street SE (ca 1929); 1635 Fairmount Avenue S (1924, NRHP); and 325 Lincoln Street S (1930), respectively. All these homes are in the NRHP-eligible Fairmount neighborhood.

¹⁰¹ Russ Sutherland, "Early Influences, Early Expression," *Influences Find Expression, Elizabeth Lord and Edith Schryver, Landscape Architects*. (Salem, OR: Lord & Schryver Conservancy, 2010), 4.

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Elizabeth grew up directly across the street from the 100-acre farmstead of Salem banker Asahel Bush II (1824-1913).¹⁰² Her friend Sally Bush would eventually help support the young Lord and Schryver firm during a period in the 1930s, and Lord and Schryver would assist her in adding to her extensive collection of flowering trees and exotic ornamental trees and shrubs.¹⁰³ Elizabeth's mother, Juliette, was an avid gardener whose interests greatly influenced her daughter. Juliette Lord would later, in 1915, found Oregon's first garden club.¹⁰⁴ Together, Juliette and Elizabeth created a notable floral garden on the future Gaiety Hollow site which included native white oaks, a large stone pond, and multi-seasonal flowering borders. The Lord family garden was periodically open to the public and was featured in the July 1924 issue of *House & Garden* magazine. Lord and Schryver later incorporated the white oaks into the design of their own garden.

Located only six blocks from the commercial core of the city, the Lord property was separated from downtown by Gaiety Hill. Several large homes constructed within Gaiety Hill, owned by prominent Salem residents, made this a desirable neighborhood for the city's businessmen and professionals. Throughout the 1920s, however, Salem's growth toward the south transformed the neighborhood around the Lord property. Victorian homes and sizable yards gave way to numerous bungalows and period-style residences on smaller city lots. Elizabeth remained living in the family home with her mother after the death of her father in 1911. With the passing of Juliette Lord in 1924 Elizabeth traveled for several years and, at the urging of her brother, eventually decided to study landscape architecture at the Lowthorpe School.

The Shipman Office and Early Travels. The design of Gaiety Hollow was informed by and blends design influences from landscape architect Ellen Biddle Shipman's work on the American East Coast and the gardens of England, Spain and Italy, seen by the pair on a travel course. While the full range of Shipman's design work likely influenced Edith Schryver when she worked as Shipman's assistant, a notable example is the Colonial Revival Chatham Manor (1924), in Fredericksburg, Virginia. There are strong similarities between Shipman's design for Chatham Manor (albeit at a different scale) and Lord and Schryver's design for Gaiety Hollow.¹⁰⁵ Gaiety Hollow's design was also influenced by Lord and Schryver's 1927 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 the design of Gaiety Hollow.¹⁰⁶

In Spain, they visited Son Morig 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 undoubtedly took note of the incredible boxwood hedges at the Alcazar of Seville, which may have influenced the design of hedges at Gaiety Hollow and other projects. Travels through England allowed an intimate view of many of Sir Edwin Lutyens and Gertrude Jekyll gardens. What gardens they couldn't visit personally were no doubt glimpsed through an extensive collection of prominent garden books of the time that 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 J. C. Shepherd and Geoffrey Jellicoe's *Italian Gardens of the Renaissance*.¹⁰⁷

Lord And Schryver and the Colonial Revival Garden

Lord and Schryver absorbed influences from their training and travels to create a design vocabulary and a set of design principles that remained a constant throughout their careers, and that they were able to adapt to a variety of property and project types. They continued to perfect their design work, particularly the planting

¹⁰² This property is now Bush's Pasture Park and Bush House Museum, owned by the City of Salem.

¹⁰³ Sutherland, "Early Influences, Early Expression," *Influences Find Expression*, 8.

¹⁰⁴ Sutherland, "Early Influences, Early Expression," *Influences Find Expression*, 3.

¹⁰⁵ Matthews, et. al., *Gaiety Hollow Cultural Landscape Report*, 80.

¹⁰⁶ Lord and Schryver continued to travel extensively throughout their careers. They spent nine months in the Philippines in 1934, went to the New York World's Fair in 1939, and in 1940 alone traveled to Lowthorpe, Cape Code and Yellowstone National Park. Roberts, "The Mature Practice," *Influences Find Expression*, 19.

¹⁰⁷ Matthews, et. al., *Gaiety Hollow Cultural Landscape Report*, 80. This paragraph is adapted from the Cultural Landscape Report, which was informed by Lord and Schryver's travel diaries and sketches.

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plans in which they excelled, by experimenting in the Home Garden over the years. To understand the nature of the Lord and Schryver garden and how they perfected their style, it is necessary to understand the sources of their design vocabulary, how they applied their design principles, and the nature of their working methods.

The **Colonial Revival** style of architecture from the late nineteenth and early twentieth century saw a parallel development in landscape architecture. The Colonial Revival of the 1890s, inspired by the American Centennial in 1876, encouraged a look back to the structure, form and space of earlier garden designs. The Colonial Revival style was also popularized by the restoration of Colonial Williamsburg: "In the eastern United States, the Colonial Revival brought back the picket-fenced vernacular garden, shorn of its vegetables and fruits, its raised bed overflowing with flowers, and edged in boxwood, as they never had been in the 17th and 18th centuries."¹⁰⁸ It represented a "nostalgic return to simpler times."¹⁰⁹

The design characteristics of the Colonial Revival style in landscape architecture has been concisely defined as follows:

Often based on Dutch and British examples, compact, well-ordered, symmetrical gardens of perennial plants, herbs, and flowering trees are located in close proximity to homes. Blending formal elements including parterres, allées, and cruciform plans with informal kitchen gardens, the style is both organized and relaxed. Geometric beds often are enclosed by low walls and accessed by axial paths. Highly detailed planting plans create year-round interest and vertical dimensionality by employing low-maintenance ground cover, flowering shrubs, and canopy trees, often organized to frame significant views. Pergolas, arbors, fountains, sundials, stone walls, precisely-laid brick walkways, and clipped boxwood hedges are popular elements found in Colonial Revival gardens. Rusticated materials and antique elements provide a sense of permanence and heritage. Among the most popular styles of the 20th century, the historicist appeal of Colonial Revival design endures today.¹¹⁰

A number of influences can be observed in the development of the Colonial Revival garden, as seen in the work of Ellen Biddle Shipman and her protégé Edith Schryver.¹¹¹ They include the influence of the Beaux-Arts gardens and city plans of the late nineteenth and early twentieth centuries, and the underlying tenants of the Colonial Revival style and Arts and Crafts movement, which developed in reaction to the greater formality of the preceding Victorian era. For Lord and Schryver, the perfection of their own interpretation of the Colonial Revival also came about when they moved from the East Coast to the West, where they adapted their training to the Pacific Northwest environment west of the Cascade mountains.

Edith Schryver's mentor, Ellen Biddle Shipman, was especially known for her Colonial Revival gardens, also known as "Cottage Gardens." The **Cottage Garden**, as designed by Shipman, has roots in the writings of English garden writers William Robinson, Ellen Wilmott and Gertrude Jekyll, which emphasize a naturalistic massing of plants; seasonal color; and a mix of perennials, shrubs, and trees, thereby achieving a three dimensional layering of plant materials. Landscape historian Thaisa Way describes the nature of these gardens as follows: "While the plan of a landscape garden might be quite formal, with symmetrically placed flower borders, allees of trees, and vistas of distant views, plant materials were used to soften, grace, and enrich the plan with color and texture. The intent was to create highly textured and colorful paintings using plants as the artistic medium and landscape as the canvas."¹¹²

¹⁰⁸ Patrick Taylor, Editor, *The Oxford Companion to the Garden*. (Oxford, England: Oxford University Press, 2006), 486.

¹⁰⁹ "Colonial Revival," *The Cultural Landscape Foundation*, <https://tclf.org/content/colonial-revival>, accessed November 2014.

¹¹⁰ "Colonial Revival," *The Cultural Landscape Foundation*.

¹¹¹ Landscape historian Thaisa Way makes the point in *Unbounded Practice* that pioneer woman landscape architects Ellen Shipman and Annette McCrea mentored and trained a generation of practitioners. Schryver was just one of a number of women from Shipman's office that went on to establish successful practices. Way, *Unbounded Practice*, 166.

¹¹² Way, *Unbounded Practice*, 77.

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The Cottage Garden also reflected the influence of the **Arts and Crafts** style, as translated in garden design. The Colonial Revival and Arts and Crafts styles developed at the same time, both in reaction to the more stylized and formal expressions of the previous Victorian era. As in architecture, an emphasis was placed on authentic materials and honesty of expression in the Arts and Crafts movement.¹¹³ This can be seen in the work of Frederick Law Olmsted's naturalistic design for New York's Central Park, which enhanced the natural environment to create pastoral and picturesque effects.¹¹⁴ It can also be seen in Lord and Schryver's work, when they preserved existing trees and other mature vegetation where it complemented the general garden design, and when they were able to pair a naturalistic landscape with a formal garden near the house, as they did in original design for the Robertson garden.¹¹⁵

The Arts and Crafts also brought a new informality to landscape design. British garden designer Gertrude Jekyll's writings in particular during this era were a strong influence on the work of Ellen Shipman, which has been described as ". . . a marriage of Arts and Crafts planting principles with the geometrical layout of old-fashioned American gardens – or, put another way, a translation of formal design into a more relaxed, domestic vernacular. It was a style that was both sophisticated and unpretentious."¹¹⁶ This is an excellent description of Lord and Schryver's work as well.¹¹⁷

Influences of the **Beaux-Arts** can also be seen in Lord and Schryver's gardens, again a legacy of Schryver's work in the Shipman office. Beaux-Arts planning influences could be seen in Shipman's large country estate gardens of the "American Country Place Era" of the late nineteenth and early twentieth centuries, as well as public gardens and city plans by her colleagues of the era. Characteristics of the Beaux-Arts include axial planning, the incorporation of allees and terraces, and the use of classically inspired elements for focal points.¹¹⁸ The Beaux-Arts style was re-introduced to the American public at the Chicago's 1893 Columbian Exposition. In Oregon, the style was featured at Portland's Lewis & Clark Centennial Exposition, which Elizabeth Lord visited in 1905. The geometric framework utilized in Beaux-Arts planning can also be seen in the twentieth century Colonial Revival garden, translated into a much more modest scale and with a less formal expression.

Lord and Schryver embraced the Colonial Revival style, which was a strong focus of their training, particularly Edith Schryver's apprenticeship in the office of Ellen Shipman. It also suited their predilections, particularly Elizabeth Lord's interest in planting design for color, texture, and seasonal interest. It was appropriate for the Period Revival style architecture that was popular in the early days of their practice and in this respect, suited their clientele as well. It also coincided with the time that the Gaiety Hill and Fairmount neighborhoods were infilling with Period Revival and Craftsman-style homes. The design of their home and garden provided the opportunity to perfect, over time, their interpretation of the style, particularly with respect to planting design.

Adaptations to the Pacific Northwest

When Lord and Schryver re-located to the West Coast, they adapted their design ideas to the climate and topography of western Oregon and Washington; the native vegetation, including evergreen and Oregon white oak trees; and the soils. Incorporating existing trees and mature shrubs reflected an aspect of their training, but required adapting to Pacific Northwest vegetation. As expressed by Gretchen Carnaby in "The Lord and

¹¹³ As in Arts and Crafts architecture, sometimes this expression was not truly "honest," but more symbolic, such as in the use of extended beam ends on a Craftsman house.

¹¹⁴ "Frederick Law Olmstead, Sr.," *Pioneers of American Landscape Design*, Charles A. Birnbaum and Robin Karson, editors (New York: McGraw-Hill, 2000), 281.

¹¹⁵ The site of the more naturalistic treatment of the Robertson garden was eventually sold and developed as another residential parcel.

¹¹⁶ Elizabeth Barlow Rogers, *Landscape Design, A Cultural and Architectural History* (New York: Harry N. Abrams, Inc., Publishers, 2001), 236.

¹¹⁷ See for example their work for the Deepwood Estate (the Dr. Luke A. Port House) for Alice Brown, beginning in 1929, and Bush's Pasture Park, beginning in 1949, in collaboration with landscape architect Arthur Erfeldt.

¹¹⁸ "County Place Era Garden," and "Beaux Arts/Neoclassical," *The Cultural Landscape Foundation*, <https://tclf.org/content/beaux-arts-neoclassical>, accessed November 2014.

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Schryver Garden Style:” “Both Lord and Schryver possessed an extensive knowledge and love of plants. They brought that understanding of eastern plant material west and combined it with the northwest native canopy to create lush, complex plant combinations based heavily on deciduous trees underplanted with broad-leaved evergreens. Many of the latter grow well in the acid soils and moderate climate of the Pacific Northwest.”¹¹⁹ Schryver also worked on smaller properties in the Pacific Northwest than in the estate commissions she was involved with on the East Coast.¹²⁰ Their many successful early commissions proved their skill at adapting their design vocabulary and design principles to the regional context.

Landscape architect and historian Wallace Kay Huntington notes that Lord and Schryver’s adaptations to the Pacific Northwest was an integral aspect of their style: “. . . Lord and Schryver gardens were largely formal designs adapted to demanding sites where sloping property and existing trees precluded the standard formal plans used in Colonial Revival schemes. Though using axial relationships and compartmented spatial divisions, their designs could never be anticipated for there was ever an element of surprise.”¹²¹ They also adapted to smaller parcels and lots: “. . . Lord and Schryver’s meticulous detailing was available to clients developing no more than a city lot, and the structural clarity of formal walks, panels of lawn, boxwood edging and allees of flowering shrubs were utilized to dignify Georgian, French Provincial or Tudor town houses.”¹²² The Gaiety Hill and Fairmount neighborhoods, where the majority of Lord and Schryver gardens in Salem were located, with their prevailing development pattern of large historic estates infilled with smaller Revival Style and Arts and Crafts homes, gave Lord and Schryver an opportunity to work at both of these scales and respond to the variable conditions in which they excelled.

Relocating to the Pacific Northwest also afforded Lord and Schryver the opportunity to design gardens and houses that accommodated outdoor living and a more informal lifestyle than would have been seen on the East Coast. A garden in the Pacific Northwest can easily function as an extension of the house, due to the temperate climate in the cities in which Lord and Schryver worked, and the “casual outdoor living” common in the Northwest.¹²³ Lord and Schryver accommodated year-round use of the garden with covered patios and terraces.¹²⁴ Their gardens also provided numerous opportunities for sitting within the garden, with their trellises, benches, gazebos and the like, and Lord and Schryver often used their own garden for entertaining, as was regularly reported in the pages of *The Statesman Journal* and *The Oregonian*. A place-centered aesthetic for their gardens was inevitable, with Lord and Schryver’s consideration for siting a residence to “provide the desired orientation of the garden to a specific view, light patterns, interesting or challenging topography, or existing wind conditions,” in addition to an optimal integration of house and garden.¹²⁵

The Evolving Home Garden

Lord and Schryver’s working methods can be clearly seen in the design and planting design drawings they prepared on a regular basis for the garden at Gaiety Hollow. As discussed, the basic framework for the garden was in place by 1939. A 1932 drawing shows the new house and the new garden to the rear of the house with all its “rooms” in place. To the west of the house and garden are the mature trees of the original Lord family property, including the two Oregon white oaks, and the outline of the new house next door. The 1938-39 bulb

¹¹⁹ Gretchen Canaby, “The Lord and Schryver Garden Style,” *Influences Find Expression*. (Salem, OR: Lord & Schryver Conservancy, 2010), 22. In an article published in The Cultural Landscape Foundation’s LANDSLIDES website in 2009, the author makes the point that Lord and Schryver also introduced many plant species from the east coast into the Northwest palette by working with local growers, educating and encouraging them to propagate new varieties. tclf.org/landslides/lord-and-schryver-legacy, published October 16, 2009.

¹²⁰ The fact that Lord and Schryver worked on small urban lots as well as larger properties is a reflection not only of their location in Salem, but also a reflection of the times. In the 1920s and 1930s Salem’s southern residential neighborhoods were infilling with Period Revival and Craftsman homes on parcels carved, in some instances, from larger, Victorian-era properties.

¹²¹ Huntington, “Parks and Gardens of Western Oregon,” 563.

¹²² Huntington, “Parks and Gardens of Western Oregon,” 564.

¹²³ Canaby, “The Lord and Schryver Garden Style,” *Influences Find Expression*, 21.

¹²⁴ See for example both Gaiety Hollow and the Robertson House, with their raised patios overlooking the rear garden.

¹²⁵ Canaby, “The Lord and Schryver Garden Style,” *Influences Find Expression*, 21.

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planting plan additionally shows the Evergreen garden to the west of the Lord and Schryver house and the allée to the west of that, which focuses on the two mature oaks. The property line was been moved by this time from the west edge of the Evergreen garden to the west edge of the allée, assuming the outline and all the basic elements of the garden that are still in place today.¹²⁶

Lord and Schryver's garden served as a "living landscape laboratory" and model for their design work. They could experiment with their design principles, but equally as important, learn more about the plants they were using in their design work on behalf of their clients.¹²⁷ The Lord and Schryver garden has been described as "the ultimate expression of their landscape design principles and as a venue for plant and landscape materials experimentation."¹²⁸ Bulb planting plans from 1945-46 and 1956 additionally show planned seasonal changes and illustrate their working methods over a 20-year period (1928-29 to 1956). The basic framework and major features of the garden remain in place to this day, illustrating the timelessness of the garden and the practicality of their working methods.

LORD AND SCHRYVER'S DESIGN PRINCIPLES

When Lord and Schryver moved to the Pacific Northwest (in the case of Elizabeth Lord, she returned to her childhood home in Salem), they adapted the principles they had learned in their training and travels to the Pacific Northwest environment. They translated the design influences described in the previous section and their love of the Colonial Revival garden into a set of design principles that could be adapted to a variety of project types. Developed within three years of working in Oregon, these design principles allowed them to convey their values to their clients, as well as broader audiences.¹²⁹ They are:

- **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 structures.
- **Division of areas** – There should be clear and adequate division of space to allow activities such as gathering, games, eating and 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 adequate 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 of focal point** – The garden axis should be enhanced with the use of focal points, such as statuary, jars or urns, benches and other ironwork.
- **Proper plant in the proper place for year round interest** – Planting choices should provide year-round interest and help create physical connections between the house and other structures to the garden. Planting placement should emphasize, rather than diminish, the size of the garden.¹³⁰

¹²⁶ The location of the original Lord house was redeveloped with a house and garage about this time frame and is addressed as 505 Mission Street SE (the address of the original Lord house was 796 High Street).

¹²⁷ Matthews, et. al., *Gaiety Hollow Cultural Landscape Report*, 28.

¹²⁸ Ibid.

¹²⁹ Laurie Matthews makes the point in the *Gaiety Hollow Cultural Landscape Report* that it is not unusual for landscape architects to adopt design principles – Frederick Law Olmsted also developed seven design principles - but it is rare for them to be articulated so clearly and early in the design careers. Matthews, et. al., *Gaiety Hollow Cultural Landscape Report*, 21.

¹³⁰ Matthews, et. al., *Gaiety Hollow Cultural Landscape Report*, 21.

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The Design of Gaiety Hollow

Lord and Schryver's design for Gaiety Hollow incorporates their seven signature elements and reflects their design influences without the need to adapt them to a client's personal taste or budget. In this sense, the property is the truest reflection of the depth and breadth of their skills as landscape designers. Although Lord and Schryver were able to conceptualize, design and realize various elements of the Gaiety Hollow garden simultaneously, to understand the significance of the Gaiety Hollow garden, these elements will be discussed sequentially. The garden rooms at Gaiety Hollow are: an Entry Garden, Evergreen Garden, North Lawn and Pergola, Drying Garden, Parterre Garden and the West Allee. A description of the rooms is contained in Section 7 of this Nomination. Below is a discussion of how the Gaiety Hollow garden incorporates Lord and Schryver's design principles.

In one of their many radio programs, "Good Design in Landscaping," Lord and Schryver observed that garden design actually begins with the selection of an appropriate site:

Good design begins with the selection of the lot, and the house you build upon it. If you have one definite style of house in mind; the Colonial or Georgian for instance – a flat regular lot with perhaps an elm tree or some lilac bushes already on it: and for the English cottage an irregular sloping piece with an Oak tree or some Holly. On the other hand if you already have a piece of land with a beautiful view, a good background of trees or shrubbery, even if they are on a neighbor's lot, or best of all a handsome tree, a little stream, any natural feature around which you can build the center of your garden interest, then study carefully which style of house will best bring out the character of the property. Many places are ruined in the beginning by the wrong combination of house and land.

The back portion of the quarter block property where Elizabeth Lord grew up already possessed many of these positive qualities. It was a flat lot with a beautiful view of the northwest corner of the 100-acre Bush family property across Mission Street, and contained several mature trees and shrubs. Lord and Schryver's first signature element at Gaiety Hollow – **Proper Placement of the House on the Lot** – led to the residence/studio-office being placed in the southeast corner of the property. This allowed pedestrian and automobile access to Mission Street; south-facing windows, which looked out on the Bush family property; and remaining open space in the back and side yards for a variety of outdoor living spaces. No doubt preliminary planning of the residence/studio-office and the garden rooms proceeded simultaneously to ensure that their placement maximized the relationship between home and garden.

To achieve an appropriate - **Division of Areas** – Lord and Schryver created six integrated garden rooms, which included areas for entertaining, contemplation, and practical household uses. They were separated by a sophisticated, yet subtle, series of screening elements, including large shrubs between the Evergreen Garden, North Lawn and West Allee. Behind the Pergola in the North Lawn, large Japanese Camellia, *Camellia japonica*, screened views of the Shed from the backyard. Lord and Schryver also used pathways, low boxwood hedges and wood arbors to create the sense of demarcation, even though these elements do not completely block the view between garden rooms.

Lord and Schryver created an elaborate system of brick, gravel and grass pathways, along axes and cross-axes in the garden, to enhance - **Circulation and Relationship Between Areas**. Notable examples are the brick walkway in the Evergreen Garden, which connects the Entry Garden to the North Lawn, the brick walkway through the Pergola connecting the West Allee and Parterre Garden, as well as the service walkway on the east side of the attached garage, which connects the front driveway with the back kitchen door and Drying Garden. The circulation walkways and screening make the experience of the Gaiety Hollow garden seem much larger than the actual size of the garden.

The 1932 plan for Gaiety Hollow illustrates the - **Axis or Line of Sight** – for each exterior window and doorway on the plan. There is a direct line between the exterior doorway to the back porch and the center of the Pergola. A view out the north window to the right of the living room fireplace centers on the brick walkway and raised bed in the Evergreen Garden. The entry to the West Allee on the south end includes a direct line of

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sight to the Oregon white oak, down the entire depth of the property. Lord and Schryver typically placed a significant planting, bench, small statue or other focal element at the end of a major or minor axis, but this major axis is terminated at either end by these Heritage trees.¹³¹

Creating a sense of - **Enclosure** – with plantings, fencing or other screening is directly related to the Division of Areas described above. By creating a series of garden rooms at Gaiety Hollow, various opportunities to experience privacy in more intimate spaces are provided, which also creates a sense of expansiveness as one looks out from them. Encompassing this series of garden rooms is a wooden fence and tall plantings that create a more subtle sense of enclosure, giving the sense of being in a more rural setting.

Throughout the Gaiety Hollow garden Lord and Schryver created a series of axes which end with - **Interest of Focal Points**. Major axes, such as the view from the back porch or the view down the West Allee, have a Pergola or mature tree as a focal element. Intersecting these major axes are minor axes which may also have focal points, such as a bench, arbor, small statue or other garden feature. While the layout of the garden has distinct geometric elements, the variety of pathways and plantings in each garden room, along with the informality of the plantings within each garden, prevent the Gaiety Hollow gardens from being overly formal.

Lord and Schryver had an extensive knowledge of plants and placed the - **Proper Plant in the Proper Place for Year-round Interest**. They would often cluster plants to achieve range of sizes and textures, but also to assure a succession of flowers throughout the year. At Gaiety Hollow they planted a combination of grapes, roses and Clematis on the Pergola to have the flowering of one plant follow the flowering of another. They also carefully selected the plants directly around the residence/studio-office to create a physical connection between architectural features and the garden.

COMPARATIVE ANALYSIS

Lord and Schryver found a sympathetic partner in architect Clarence L. Smith. They collaborated with Smith on three [known] houses and gardens in the Gaiety Hill/Bush's Pasture Park Historic District and Fairmont neighborhood, in addition to their own house.¹³² In fact, the Gaiety Hill/Bush's Pasture Park Historic District nomination emphasizes that this is one reason for the District's design significance: "The district is significant under criterion "C" because 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."¹³³

The four properties on which Smith and Lord and Schryver collaborated are:

- the Dr. and Mrs. Charles G. Robertson House and Garden, 460 Leffelle Street S (1931-32), a garden with Beaux-Arts influences for a .66-acre view lot, listed in the National Register in 1979;¹³⁴
- the Walter and Della Smith House, 460 Mission Street SE (1938), a more modest Colonial Revival house on a quarter-block parcel, contributory to the Gaiety Hill/Bush's Pasture Park Historic District;¹³⁵
- the Custer and Virginia Ross House, 787 Cross Street SE (1934), a substantial Colonial Revival house that is contributing to the Gaiety Hill/Bush's Pasture Park Historic District, as well as being considered individually eligible for the National Register;¹³⁶ and

¹³¹ Note that one of the oaks had to be replaced recently, due to disease.

¹³² Gaiety Hill/Bush's Pasture Park is a National Register Historic District and Fairmount is considered an eligible district by the Oregon State Historic Preservation Office.

¹³³ Millegan, *Gaiety Hill/Bush's Pasture Park Historic District*, Section 8, p. 2.

¹³⁴ Note that this parcel is now .33-acres in size but with no diminishment of the original main garden.

¹³⁵ Walter Smith was the president of the Salem Seed and Implement Company and his wife Della was very active in the Salem Garden Club and Gaiety Hill Garden Club. Millegan, *Gaiety Hill/Bush's Pasture Park Historic District*, Section 7, p. 56.

¹³⁶ The authors of the National Register District nomination note that the garden for this latter house "contains to elaborate design."

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- the Lord and Schryver House and Garden, 545 Mission Street SE (1932), a Colonial Revival house and garden on a .32-acre lot that is contributing to the Gaiety Hill/Bush's Pasture Park Historic District.

Of the first three houses and gardens, only the much larger Robertson House property displays the same degree of complexity and sophistication as the Gaiety Hollow property, and so will be the subject of a comparative analysis with the smaller-scale Gaiety Hollow.¹³⁷ The two properties represent the range of Smith and Lord and Schryver's work, in terms of scale and design expression, but both embody Lord and Schryver's design principles and Smith and Lord and Schryver's talent for collaboration. Drawings, which show how the houses and gardens work together, exist for both properties. The following analysis illustrates Smith and Lord and Schryver's success as a design team and details how the small, but sophisticated Gaiety Hollow garden compares to the much more elaborate Robertson Garden.

The Dr. and Mrs. Charles G. Robertson House

Smith and Lord and Schryver's first collaboration, in 1929, was on the design of the Dr. and Mrs. Charles G. Robertson House. Here Lord and Schryver were able to test their design skills on a steep view lot. A water color rendering by Edith Schryver illustrates how the three designers were able to integrate house and garden on this challenging, half-acre site (see Figure 21). The house is set back from the street with a curved driveway that enables the steep site to be accessed, but also allows the house to be sited closer to the crest of the hill, to take advantage of views of the Willamette River Valley, which can be seen from the living room and study. The site design created an opportunity for Lord and Schryver to design a private space within the rear yard by enclosing the yard with vegetation. They created a major garden feature here, accessed by a set of steps that leads to a slightly raised patio that is at the center of the rear garden. The cross axis is the subject of the view from the dining room. Both Smith and Lord and Schryver utilized the topography of this site for an advantageous siting of the house and garden, creating expansive territorial views to the north and framed views of garden features to the south. The formality of the highly designed garden contrasts with the more naturalistic space retained to the east of the house, another way in which Lord and Schryver were able to tailor the design of this property to its site.

One of the salient characteristics of the Dr. and Mrs. Charles G. Robertson House and Garden, according to the nomination's author, is that it is "an outstanding example . . . of the harmonious integration of period house and garden which was the ideal of the so-called 'rational modern movement.' The house, a substantial building in the English Cottage style, is related to its setting by native plant materials and a rear garden of intimate scale informally planted on a formal, axial plan."¹³⁸ The rear garden is described as "both compact and rich in composition," but it also gives way at the lower terrace level to a naturalistic pond "with a corridor of space relating to the southeast porch as a distinct, internal vista." The Gaiety Hill/Bush's Pasture Park Historic District nomination had this to say about the Robertson house and garden: "Possibly the most mature work of Smith's, the Dr. and Mrs. Charles G. Robertson House . . . 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."¹³⁹

The Lord and Schryver House and Garden

Lord and Schryver's next collaboration with Smith was on their own house. The success of this work can be easily seen in the design for this site, as well as in the photographs accompanying this nomination. Lord and Schryver were able to create great variety within this plan, despite the modestly sized, level lot, and Smith took advantage of the design of the garden rooms in his planning for the house. Here the view from the covered

¹³⁷ In a personal communication with Ross Sutherland, member of the Lord & Schryver Conservancy board, he notes that the Smith garden is a relatively simple expression of Lord and Schryver's work, with only one major room. Note also that this property is much smaller today than the quarter block size it occupied when the Lord and Schryver garden was developed.

¹³⁸ David C. Duniway, *National Register of Historic Places Inventory-Nomination Form, Dr. and Mrs. Charles G., Robertson House and Garden*, Section 7, p. 1.

¹³⁹ Millegan, *Gaiety Hill/Bush's Pasture Park Historic District*, Section 8, p. 19.

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rear terrace, which is slightly raised, is centered on the Pergola, a central feature of the rear yard, enhancing use of the garden for entertaining or just sitting, out of the weather. The westerly view from the living room is centered on the small Evergreen Garden, with its raised bed and statuary. The living room, with its bank of casement windows, takes full advantage of borrowed views of the expansive Bush's Pasture Park across the street, a view that Elizabeth Lord also enjoyed growing up at 796 High Street. This represented Lord and Schryver's primary opportunity to incorporate naturalistic space in the design of the Gaiety Hollow, due to the small size of the urban lot. The main view from the dining room, with its bay window, is not centered on a major garden feature, but is a more restful view of the main lawn. The Parterre Garden, where Lord and Schryver experimented with different planting designs and plant material combinations, is in the northeast corner of the yard, out of direct view from the house. This may have been because this area was reserved for experimentation.¹⁴⁰ The two heritage Oak trees are located west of the house and linked by the alley that allows for a long vista of these natural features.

The Dr. and Mrs. Charles Robinson House and Garden and the Lord and Schryver House and Garden represent the full range of Lord and Schryver's and Smith's work, from a large, topographically complex parcel to a small, level city lot; and from a sizable (4,017 square feet) Period Revival house to a more modest home (2,415 square feet) that nonetheless displays a number of singular design elements. Despite the differences between the Robertson and Gaiety Hollow gardens, it can be seen that both incorporate Lord and Schryver's signature elements, as well as Smith's siting and architectural planning that takes advantage of the garden design.¹⁴¹ The renderings for both of these houses and gardens, drawn by Edith Schryver, with their demarcated axes from the house, through the garden, to major garden features, illustrate how these concepts were to work. A further familiarity with changes in grade completes three-dimensional composition that represents the collaborative work of Smith and Lord and Schryver.

Lord and Schryver designed an estimated twenty-five gardens in Salem, their home base, which represents the greatest concentration of their work in the Northwest and dates from 1929 into the 1970s.¹⁴² They range from the large estate gardens discussed in this nomination to gardens on small lots, with relatively modest houses. Large estate gardens have a better chance of surviving over time, because their owners often have staff and can afford the maintenance required for a Lord and Schryver garden.¹⁴³ Smaller properties often represent a smaller investment and rely on an owner's dedication over time for their care. The Lord and Schryver garden is one of the few known intact, modestly scaled gardens in Salem by the pair. This is likely partly due to the fact that it is the Lord and Schryver garden, and their legacy was honored by subsequent owners. It is likely also due to the fact that it is a very livable, attractive garden space that works well with the house, which is designed to complement and enhance enjoyment of the garden. It is a living testament to the work of Lord and Schryver, as well as their collaborative work with Clarence Smith. Both the house and garden embody the design values of the era in which they were built, but are also masterful and unique examples of the work of their authors. As described by Ruth Roberts, writing in *Influences Find Expression*, "A completely integrated house and garden, the property shows their skill at both its most refined and most personal . . . The garden was their abiding pleasure, a personal haven as well as expression of their consummate skill, shared with friends and prospective clients."¹⁴⁴

¹⁴⁰ Note however that the parterre garden was in plain view from their work spaces on the second floor of the house.

¹⁴¹ Note that it is impossible to know who took primary responsibility for site design and, in all likelihood, this task was truly cooperative.

¹⁴² Matthews, et. al., *Gaiety Hollow Cultural Landscape Report*, 77. In later years in the firm's life Elizabeth Lord was increasingly active in landscaping for Salem's public spaces on a volunteer basis. The firm closed in 1969, but after Lord's death in 1976, Edith Schryver continued to assist with the restoration for the gardens at Alice Brown Powell's house, which had been added to the city park system in 1971. An example of a later design project in Salem is the design of the rose garden at Bush's Pasture Park, reportedly the largest rose collection on public property in the Northwest. Roberts, "The Mature Practice," *Influence Finds Expression*, 17, 19.

¹⁴³ Examples of large Lord and Schryver gardens that remain intact or largely intact are those for the Dr. and Mrs. Charles G. Robertson House; the D. B. Jarmon House; the Dr. Luke A. Port House (Deepwood Estate), now owned by the City of Salem; and the rose garden at Bush's Pasture Park, also owned by the City of Salem. An example of a smaller garden that remains fairly intact is the Delia and Walter Smith Garden.

¹⁴⁴ Roberts, "A Practice is Established," *Influences Find Expression*, 12.

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CONCLUSION

The Importance of Gaiety Hollow

The significance of Lord and Schryver's garden design for Gaiety Hollow was evident as early as 1939, as documented in the following quote. L. S. Morris, Professor of Landscape Architecture at Brigham Young University, sent a letter to "Miss Lord and Miss Schryver," thanking them for a tour of Salem gardens and noting: "Of course, your own garden is one of the finest pieces of landscape design and composition that I have ever seen. When I say that I mean to compare it with large gardens as well as small. Not from a point of view of breath taking expanses, but from a point of view of design with particular emphasis upon circulation and unity. I sincerely congratulate you for this fine piece of work."

In 1974, preeminent Oregon landscape architect and historian Wallace Kay Huntington, writing in *Space, Style and Structure, Building in Northwest America*, had the highest praise for the Lord and Schryver garden:

Plant composition with them [Lord and Schryver] was an art form – albeit fragile and transient – and in the Salem garden of Elizabeth Lord we have, still surviving into the 1970s, 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 paint – is truly stunning. Here the geometry of the compartmented scheme is at its most effective and the quality of design in arbors and fences at its classic finest. Anyone who conceives a formal garden as being static has only to study the calculated interplay of spatial relationships in this tour de force of garden design.¹⁴⁵

In the summer of 2004 West Coast landscape architecture historian David Streatfield, professor emeritus at the University of Washington Department of Landscape Architecture, and Bill Noble, past director of preservation for the Garden Conservancy, visited the gardens at Gaiety Hollow. They agreed, "We are trying to think of a comparable garden on the west coast, and we can't come up with one."

The Lord and Schryver firm also figures prominently in landscape historian Thaisa Way's book on women landscape architects, *Unbounded Practice, Women and Landscape Architecture in the Early Twentieth Century*. Way, an Associate Professor in Landscape Architecture at the University of Washington, refers to Gaiety Hollow as "a gardener's garden . . . exhibiting each of the design principles the partners had developed, serving as a model for their practice" and notes that the pair enjoyed an "extensive reputation in the Northwest."¹⁴⁶

Elizabeth Lord passed away in 1976 and Edith Schryver remained living at Gaiety Hollow until her passing in 1984. The property was purchased by a sympathetic second owner who thoughtfully maintained the landscaping as well as the garden structures and residence/studio-office over the next 30 years. Recently Gaiety Hollow was purchased by the third and current owner, who is working with the Lord and Schryver Conservancy, a 501(c)3 non-profit organization, "dedicated to preserving and interpreting the legacy of Lord and Schryver to promote a greater understanding of their contribution to Northwest landscape architecture." The Conservancy is rehabilitating the garden to enhance the historic integrity of the property and will acquire the property over the next few years for use as a cultural center focusing on the landscape design and legacy of Elizabeth Lord and Edith Schryver.

Summary

Lord and Schryver brought an unprecedented level of professionalism to the practice of landscape architecture to the Pacific Northwest, perhaps matched only by their peers, Florence Holmes Gerke and David E.

¹⁴⁵ Huntington, "Buildings and Gardens of Western Oregon," 564.

¹⁴⁶ Way, *Unbounded Practice*, 95.

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Thompson.¹⁴⁷ Landscape historian Wallace Kay Huntington has said that, “When Lord and Schryver opened their practice in 1929 they were probably the best educated and trained of any practitioners in the Northwest.”¹⁴⁸ They also brought an East Coast aesthetic sensibility to their design work, which was expressed in their garden designs and in particular, in the design of Gaiety Hollow. Huntington makes the point that though Lord and Schryver’s volume of work was comparatively small, the quality of their work was consistently high, with an emphasis on meticulous detail.¹⁴⁹ In an article on the pair published in 2009, The Cultural Landscape Foundation authors state that, “While their heritage is an essential piece in the continuum of Northwest landscape design, it is the relevance of their life and work for the contemporary scene that makes their legacy a vital force today,” referring to the timelessness of their design principles. They continue: “. . . their own Home Garden, is without doubt the tour de force of their design principles.”¹⁵⁰ Recognized as early as 1938, the garden and property continue to exemplify the work of both Lord and Schryver and Clarence Smith and are as admired today as they were when designed and constructed in the 1930s.¹⁵¹

¹⁴⁷ The pair were referred to as “consummate professionals in the broadest sense” in “Lord and Schryver Legacy,” *The Cultural Landscape Foundation, LANDSLIDE*, published October 16, 2009. See “Advancing the Landscape Architecture Profession in Oregon” in this nomination for further discussion of the work of Florence Holmes. Holmes was a graduate of the Oregon Agricultural College and the Cambridge School of Landscape Architecture.

¹⁴⁸ Huntington, “Lord and Schryver’s Place . . . , 29.

¹⁴⁹ Huntington, “Parks and Gardens of Western Oregon,” 563.

¹⁵⁰ Anonymous, “Lord and Schryver Legacy,” *The Cultural Landscape Foundation, LANDSLIDE*, published October 16, 2009.

¹⁵¹ The Lord and Schryver House and Garden was the subject of four articles published in *Influences Find Expression*, published by the Lord & Schryver Conservancy in 2010; the *Gaiety Hollow Cultural Landscape Report*, issued in 2012; and a forthcoming book on Lord and Schryver, to be published by Oregon State University Press. The HALS documentation of the property won the national HALS award for documentation in 2013. The pair and the garden is also the subject of numerous national and regional articles, two masters’ theses, and many other writings (see Figure 23, Selected Writings By and About Lord and Schryver).

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: Lord & Schryver Conservancy

Historic Resources Survey Number (if assigned): N/A

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10. Geographical Data

Acreage of Property .32 acres

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1	<u>44.932685</u>	<u>-123.039941</u>	3	_____	_____
	Latitude	Longitude		Latitude	Longitude
2	_____	_____	4	_____	_____
	Latitude	Longitude		Latitude	Longitude

Verbal Boundary Description (Describe the boundaries of the property.)

The nominated property includes the residence and gardens, including the tool shed and garden structures, that are located on parcel 900, within block 13, in the Salem University Addition.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries selected for this National Register of Historic Place Nomination follow the historic lot lines of 545 Mission Street SE, Salem, Oregon that were first established in 1932 and expanded by 1938-39 to include an additional strip of land on the west side of the parcel that became the western alley (source: Gaiety Hollow Cultural Landscape Report 2012).

11. Form Prepared By

name/title Ross Sutherland, with Diana Painter, SHPO staff date April 2014
organization Lord & Schryver Conservancy telephone 503-363-4714
street & number 600 Mission Street SE email Ross@salemart.org
city or town Salem state OR zip code 97302

Gaiety Hollow
Name of Property

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Additional Documentation

Submit the following items with the completed form:

- **General Location Map**
- **Specific Location Map**
- **Tax Lot Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

Photographs:

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Gaiety Hollow

City or Vicinity: Salem

County: Marion **State:** OR

Photographer: Diana Painter

Date Photographed: February 13, 2014; March 21, 2014

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo 1 of 29 : OR_MarionCo_GaietyHollow_0001
Front (south) and west side façade, looking northeast

Photo 2 of 29 : OR_MarionCo_GaietyHollow_0002
Rear (north) and west side façade, looking southwest

Photo 3 of 29 : OR_MarionCo_GaietyHollow_0003
Rear (north) façade, looking south

Photo 4 of 29: OR_MarionCo_GaietyHollow_0004
Garage (east side of south façade), looking north

Photo 5 of 29: OR_MarionCo_GaietyHollow_0005
Entry detail, looking north

Photo 6 of 29: OR_MarionCo_GaietyHollow_0006
Main stair across from entry, looking north

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- Photo 7 of 29:** OR_MarionCo_GaietyHollow_0007
Living room, looking west
- Photo 8 of 29:** OR_MarionCo_GaietyHollow_0008
Living room, looking east toward entry hall
- Photo 9 of 29:** OR_MarionCo_GaietyHollow_0009
Looking north into dining room
- Photo 10 of 29:** OR_MarionCo_GaietyHollow_0010
Looking into vestibule off living room, toward rear garden
- Photo 11 of 29:** OR_MarionCo_GaietyHollow_0011
View of kitchen, looking northwest
- Photo 12 of 29:** OR_MarionCo_GaietyHollow_0012
View of rear hall, looking south toward front of building
- Photo 13 of 29:** OR_MarionCo_GaietyHollow_0013
Light fixture detail in dining room
- Photo 14 of 29:** OR_MarionCo_GaietyHollow_0014
Second floor window in studio, looking east
- Photo 15 of 29:** OR_MarionCo_GaietyHollow_0015
Built-in cabinets in studio, typical
- Photo 16 of 29:** OR_MarionCo_GaietyHollow_0016
Master bedroom and fireplace, looking west
- Photo 17 of 29:** OR_MarionCo_GaietyHollow_0017
Basement, looking west, typical
- Photo 18 of 29:** OR_MarionCo_GaietyHollow_0018
Took shed, looking west
- Photo 19 of 29:** OR_MarionCo_GaietyHollow_0019
Pergola, looking north
- Photo 20 of 29:** OR_MarionCo_GaietyHollow_0020
Entry Garden, looking east
- Photo 21 of 29:** OR_MarionCo_GaietyHollow_0021
Evergreen Garden, looking south
- Photo 22 of 29:** OR_MarionCo_GaietyHollow_0022
North Lawn Pergola, looking north
- Photo 23 of 29:** OR_MarionCo_GaietyHollow_0023
North Lawn Pergola, looking southeast
- Photo 24 of 29:** OR_MarionCo_GaietyHollow_0024
Drying Garden, looking east
- Photo 25 of 29:** OR_MarionCo_GaietyHollow_0025
Parterre Garden, looking northeast

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- Photo 26 of 29:** OR_MarionCo_GaietyHollow_0026
Parterre Garden, looking south
- Photo 27 of 29:** OR_MarionCo_GaietyHollow_0027
Parterre Garden View, looking south
- Photo 28 of 29:** OR_MarionCo_GaietyHollow_0028
West Allee, looking south
- Photo 29 of 29:** OR_MarionCo_GaietyHollow_0029
West Allee, looking west

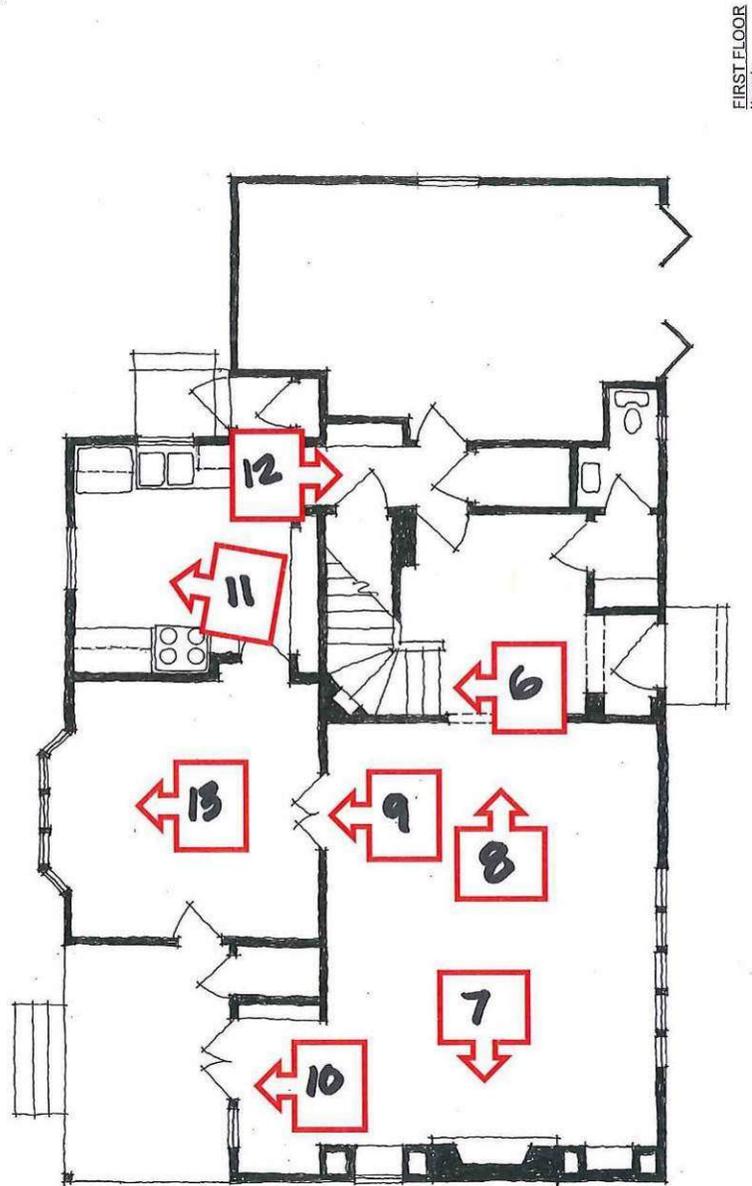
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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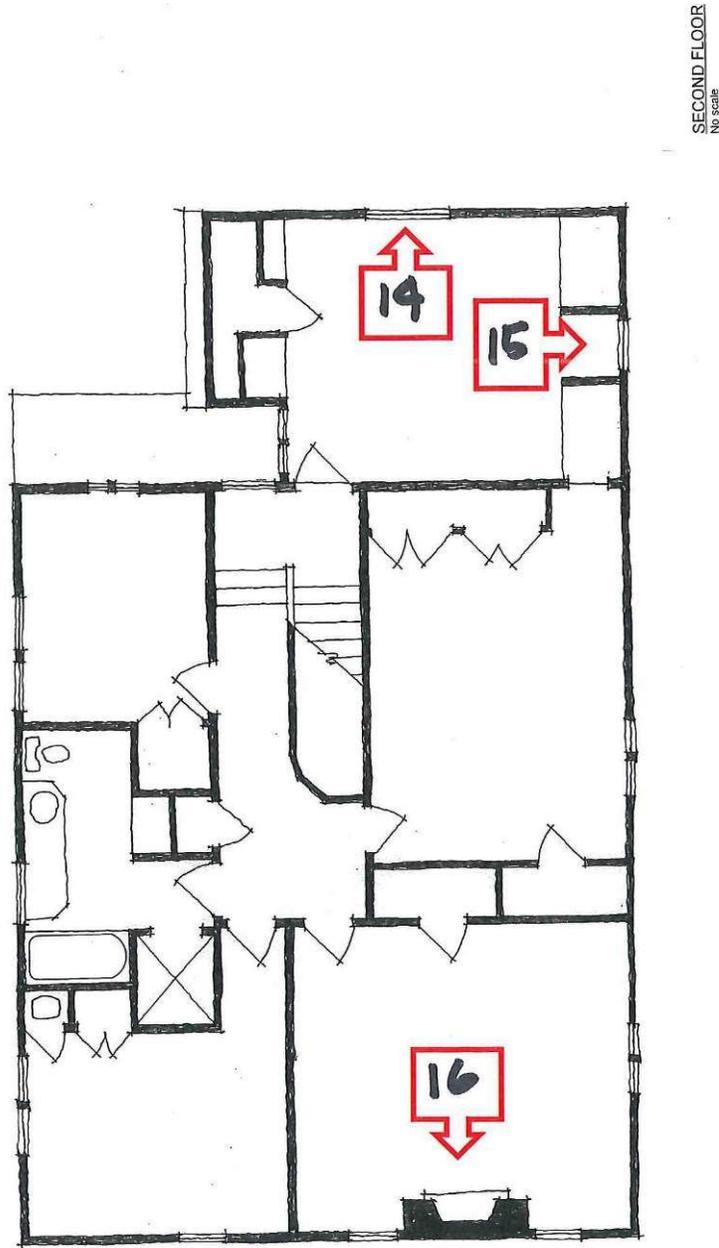
Photo location key 2: First floor



Gaiety Hollow
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Photo location key 3: Second floor

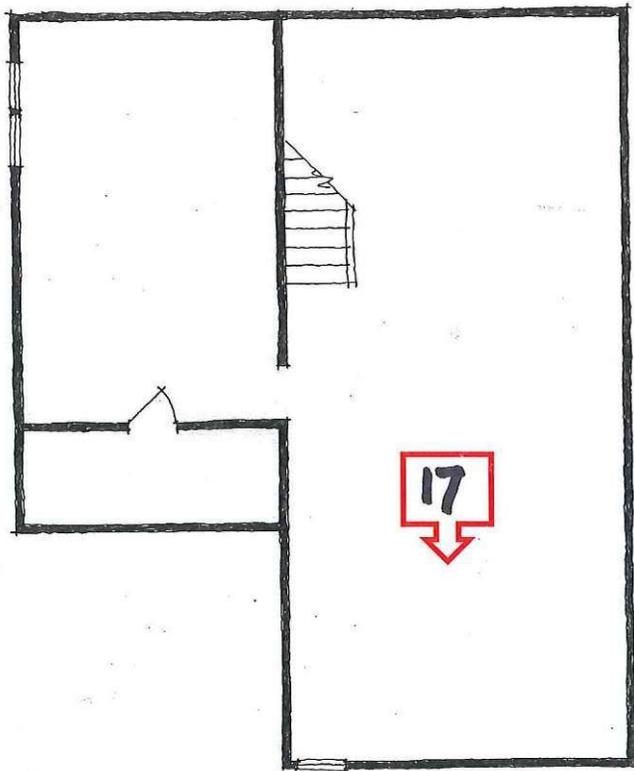


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Photo location key 4: Basement

BASEMENT
No scale



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- Figure 6: Second floor plan
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- Figure 10: The Lowthorpe School, 1928-29
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- Figure 13: Gaiety Hollow Garden Plan, 1932
- Figure 14: Gaiety Hollow Garden Plan, 1938-39, showing westerly expansion
- Figure 15: Gaiety Hollow Parterre Garden, 1930s, looking northeast
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- Figure 18: Gaiety Hollow Entry Garden, 1945, looking west
- Figure 19: Gaiety Hollow North Lawn Pergola, 1950s, looking southeast
- Figure 20: Gaiety Hollow West Allee, 1960s, looking south
- Figure 21: The Robertson House and Garden
- Figure 22: Selected Writings By and About Lord and Schryver
- Figure 23: Lord and Schryver List of Works

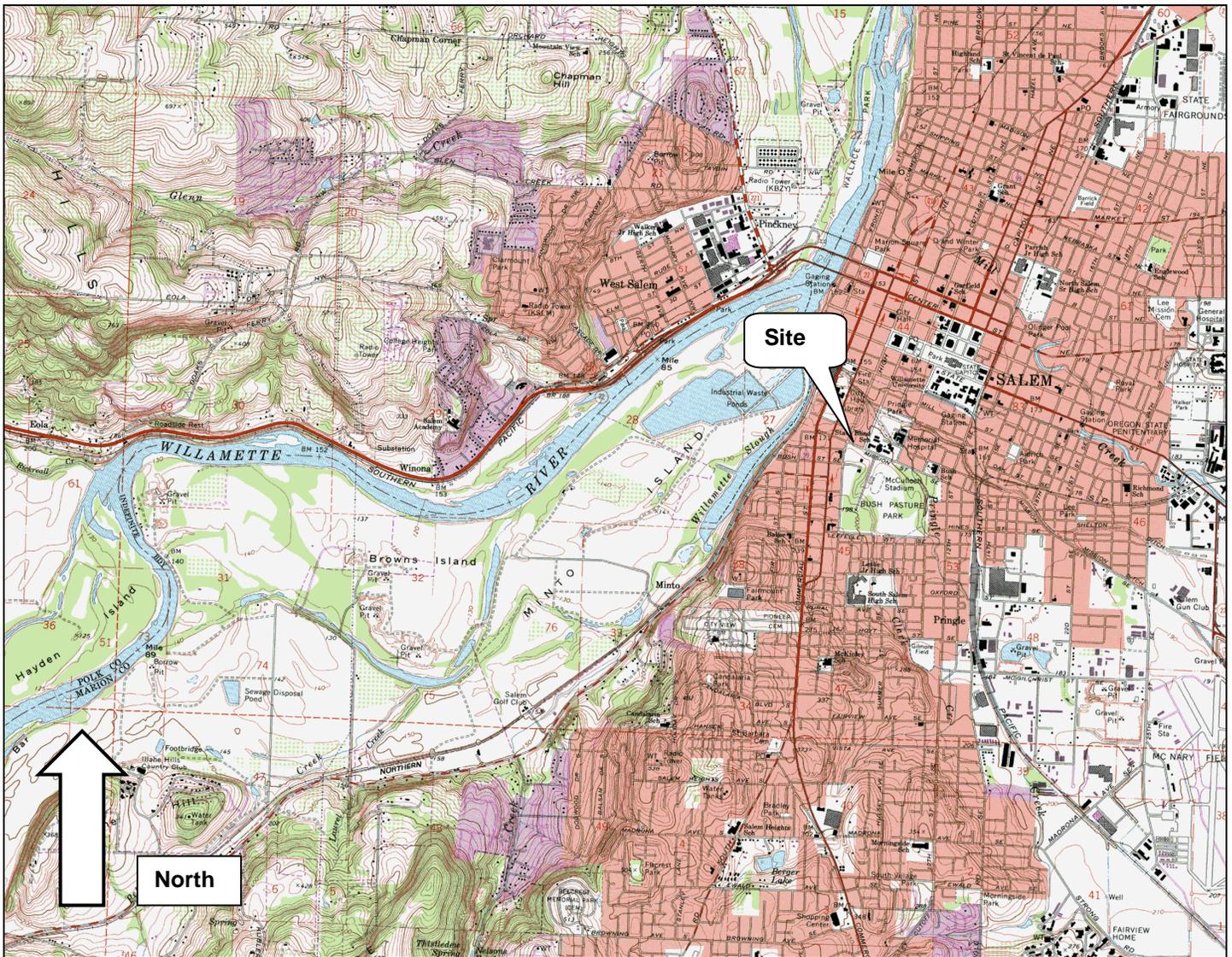
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Figure 1: Regional vicinity map, latitude/longitude coordinates 44.932685 / -123.039941



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Figure 2: Local vicinity map, latitude/longitude coordinates 44.932685 / -123.039941



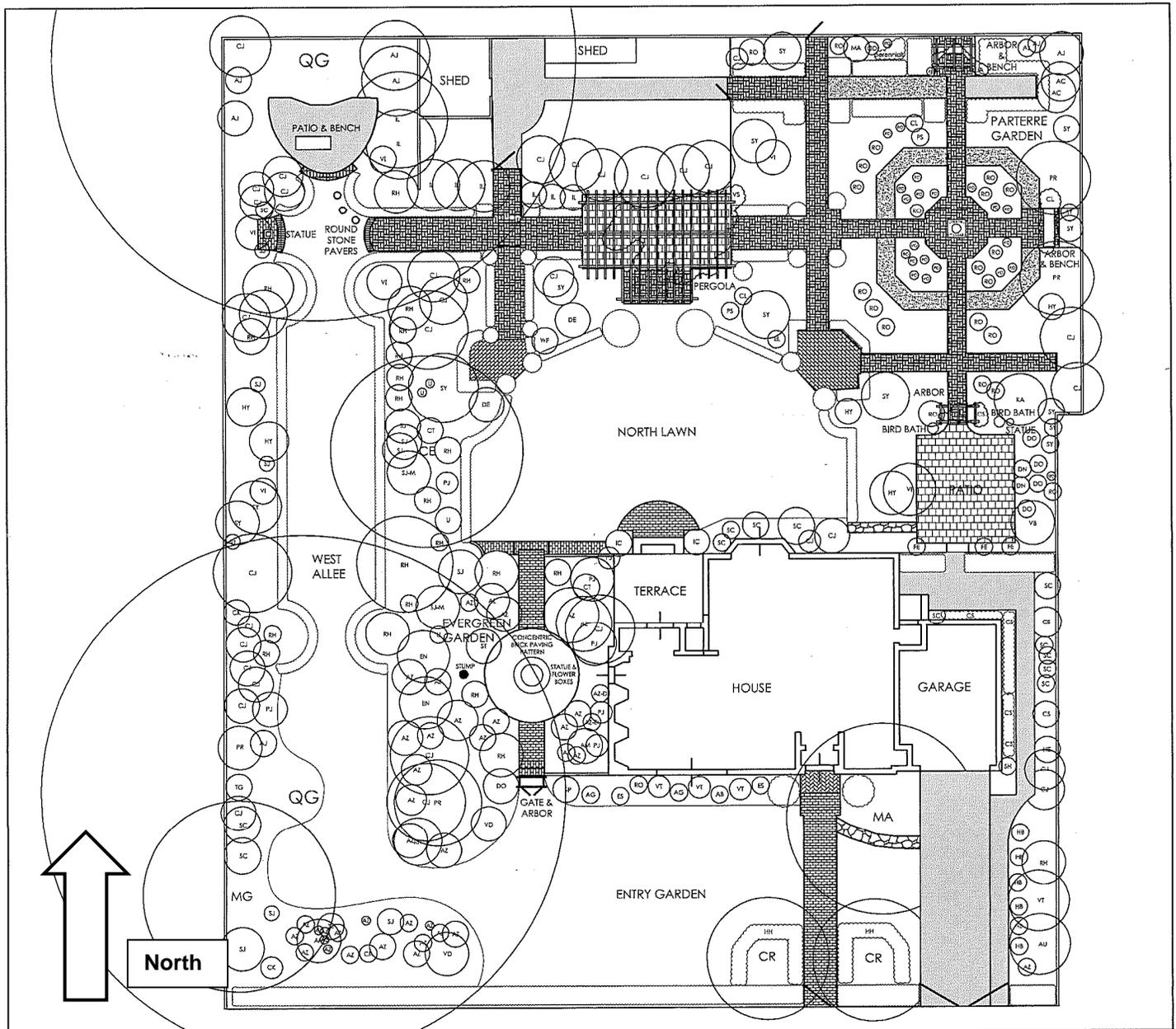
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Figure 3: Site plan



Source: Gaiety Hollow Cultural Landscape Report 2012

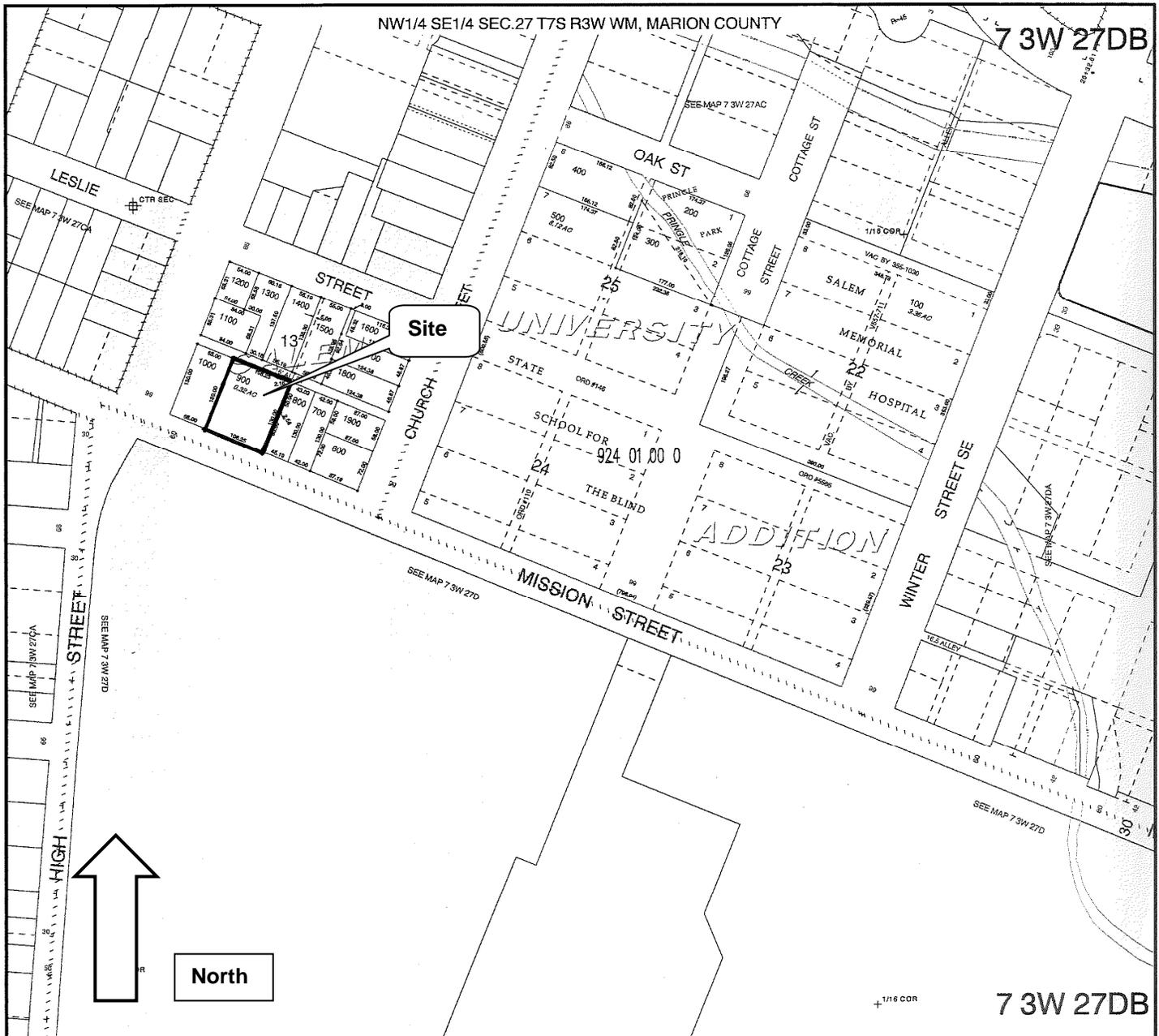
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Figure 4: Tax lot map



Source: Marion County

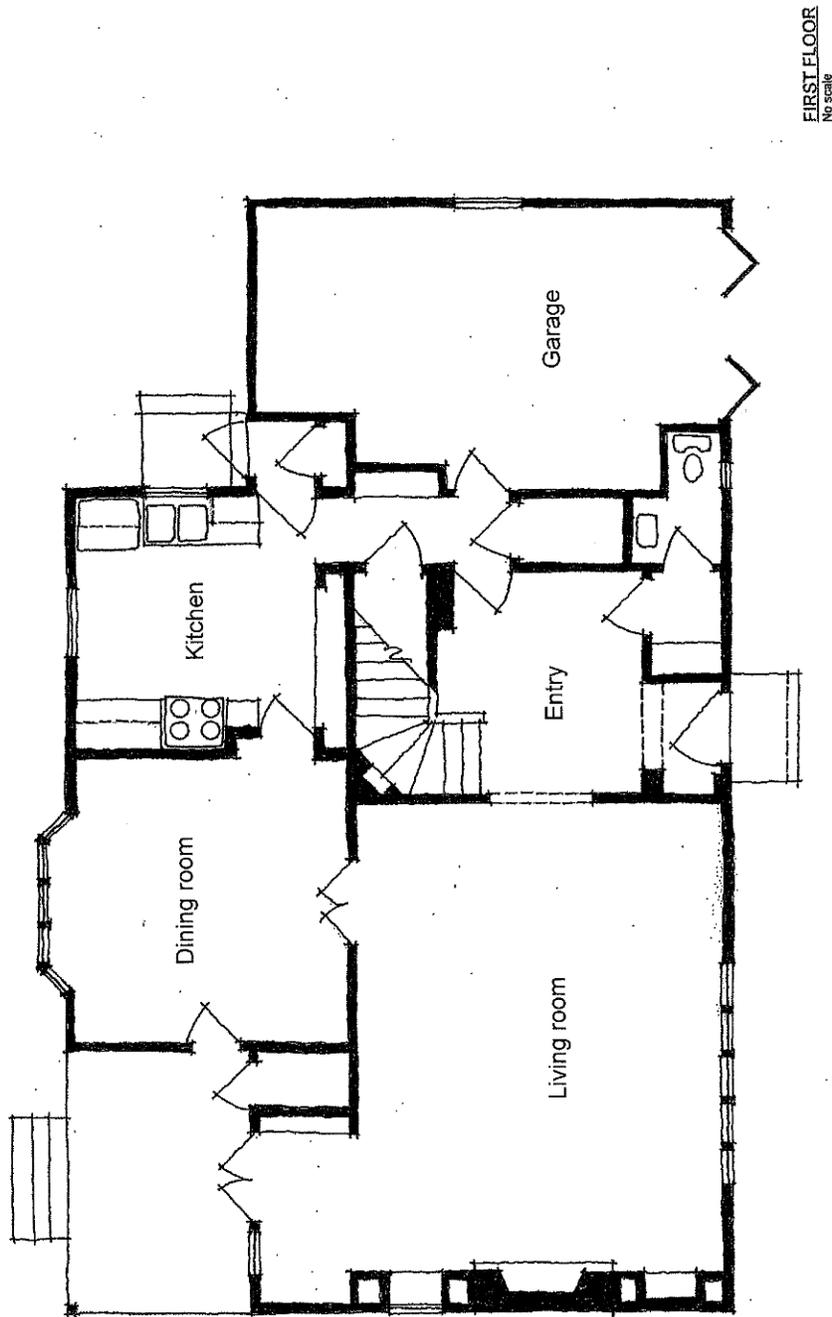
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Figure 5: First floor plan



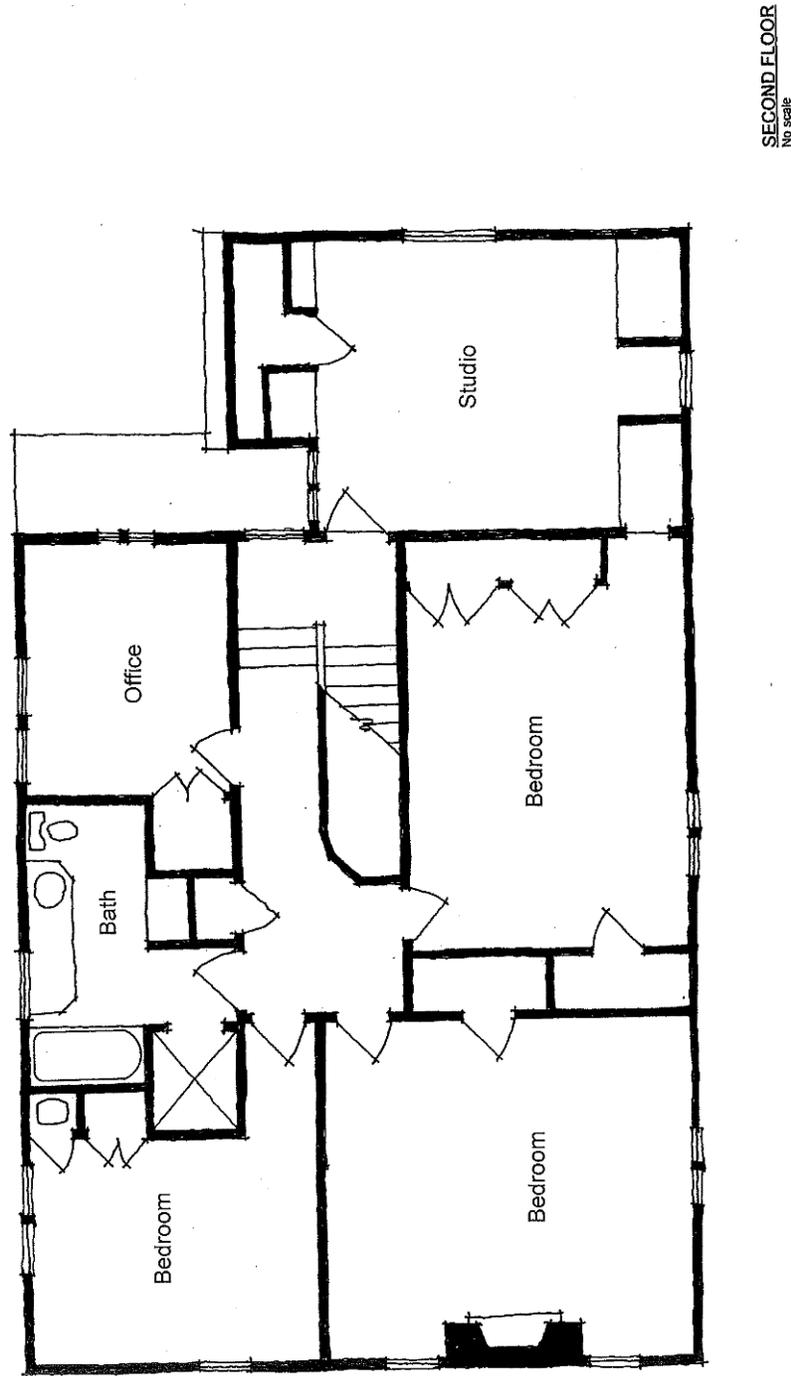
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Figure 6: Second floor plan



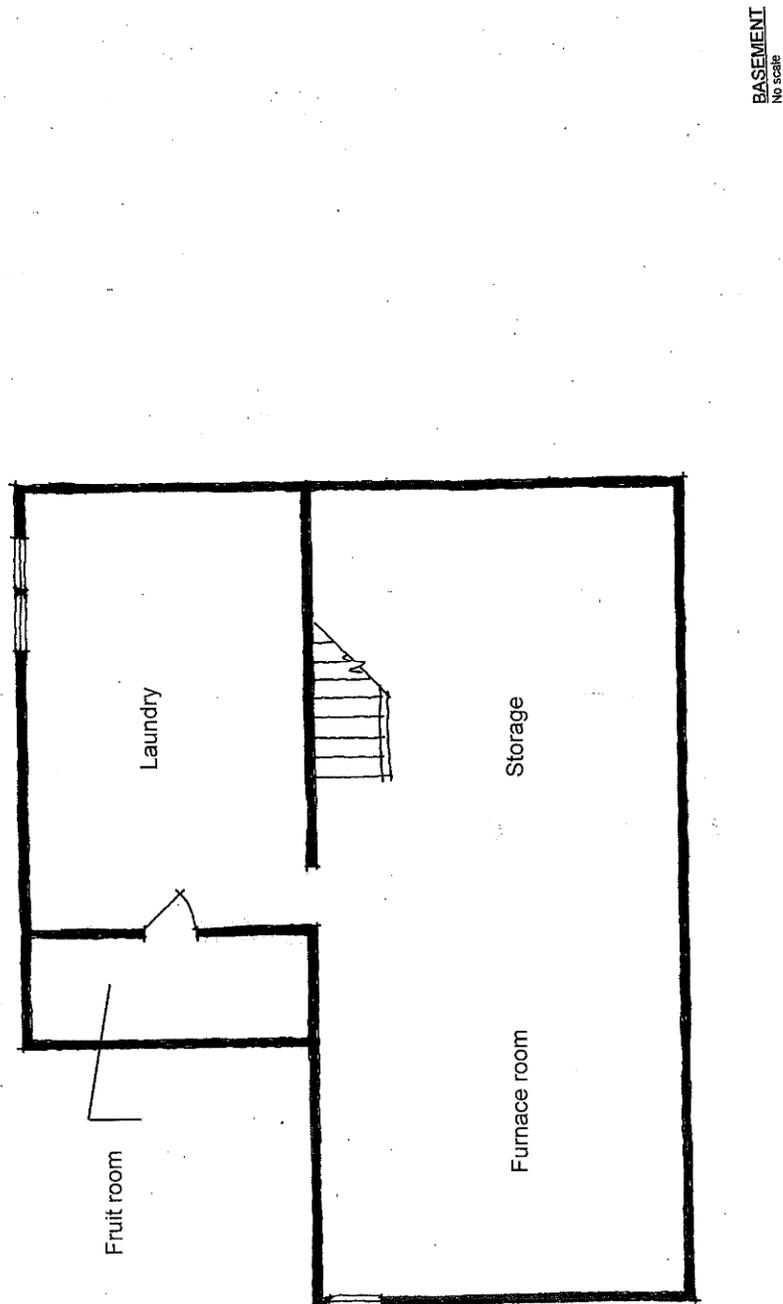
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Figure 7: Basement plan



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Figure 8: List of existing plant materials in the Lord and Schryver garden

Gaiety Hollow
Cultural Landscape Report
Lord & Schryver Conservancy

EXISTING CONDITIONS
2010



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

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
AG	Abelia x Grandiflora	Glossy Abelia
AJ	Aucuba japonica	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
CK	Cornus kousa	Kousa Dogwood
CL	Clematis sp.	Clematis
CO	Cornus sp.	Dogwood
CR	Crataegus x lavallei	Lavelle Hawthorn
CS	Camellia sasanqua	Sasanqua Camellia
CT	Cholysia ternata	Mexican Orange
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 suffruticosa	Tree Peony
QG	Quercus garryana	Oregon White Oak
RH	Rhododendron sp.	Rhododendron
RO	Rosa sp.	Rose
SC	Sarcococca confusa	Fragrant Sarcococca
SH	Sarcococca haakeriana	Sweetbox
SJ	Skimmia japonica	Japanese Skimmia
SJ-M	Skimmia japonica - male	Japanese Skimmia
SP	Spiraea sp.	Meadowsweet
ST	Syrax 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


 Note: Drawing Not to Scale

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Figure 9: Portrait of Elizabeth Lord and Edith Schryver



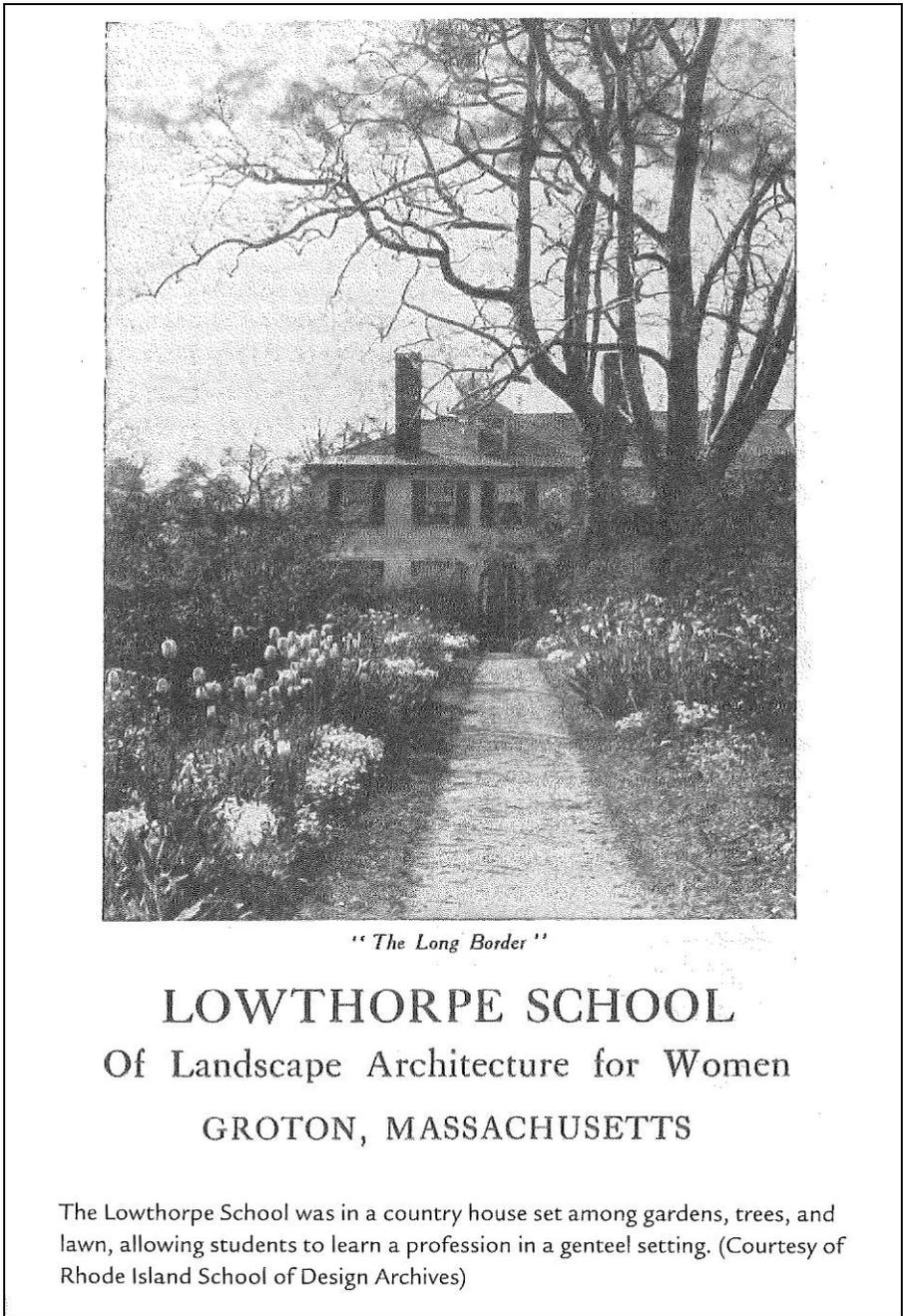
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Figure 10: The Lowthorpe School, 1928-29



Source: *Unbounded Practice*

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Figure 11: Lord and Schryver's Fee Schedule, 1929

ELIZABETH LORD - EDITH SCHRYVER LANDSCAPE ARCHITECTS SALEM, OREGON	
796 SOUTH HIGH STREET	TELEPHONE 1124-J
First Consultation	\$10 to \$25
Design Plans	\$25 to \$100
Construction Plans (including supervision)	10% cost of construction
Plans include walls, steps, pools, terraces, etc. If constructed by owner charge will be made according to time spent on plans.	
Architectural Plans	10% cost of construction
Plans include fences, gates, pergolas, garden houses, etc.	
Planting Plans	\$25 and up
Time per day, Supervision, Carrying out plans	\$10
Time per day, Supervision arranging planting on grounds without plans	\$15 to \$20
Traveling and living expenses when out of town	
Listing and Ordering Plants	10% of Cost

1929 Fee Card

Source: Influences Find Expression

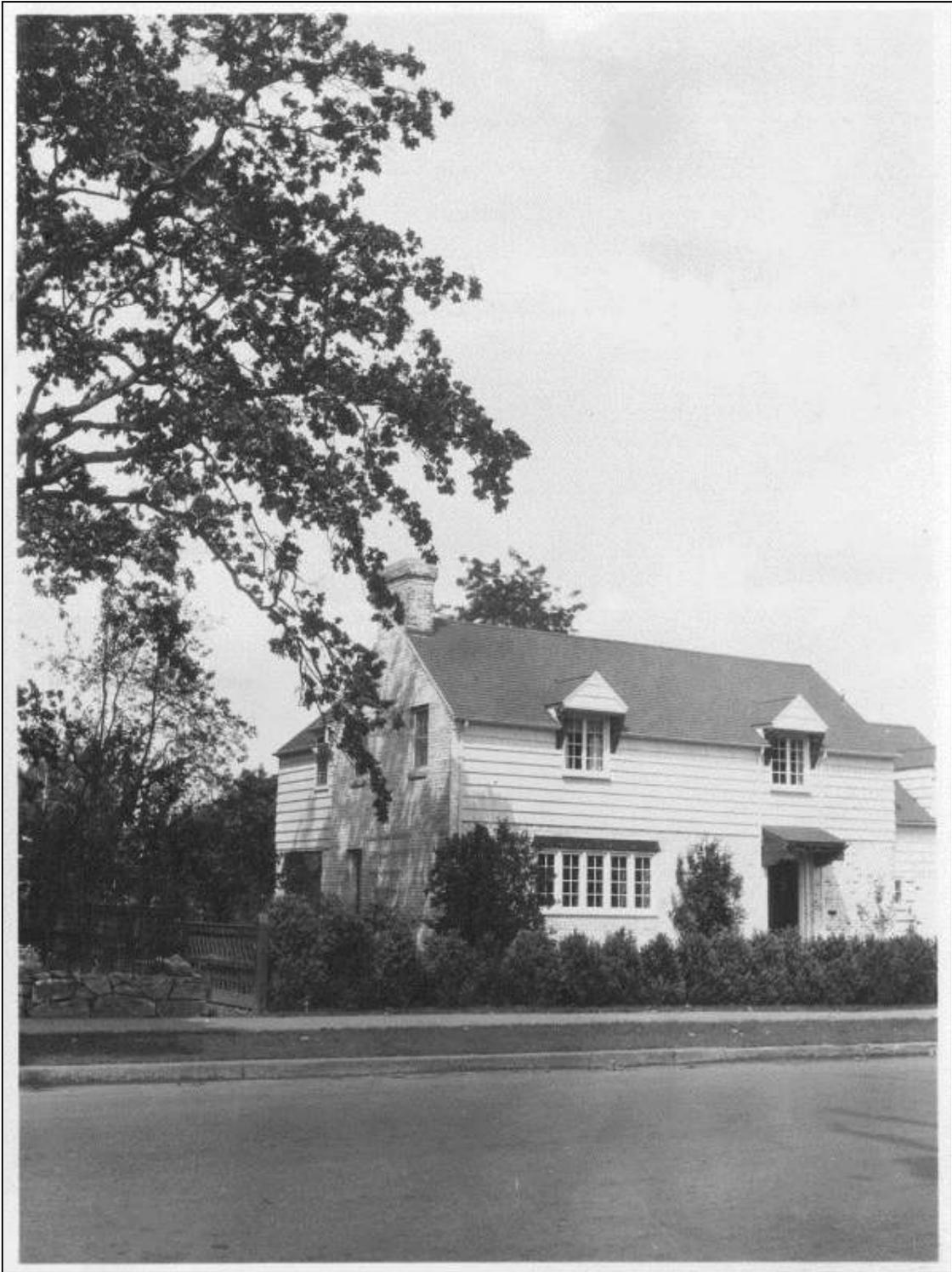
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Figure 12: Gaiety Hollow residence, 1933, looking north



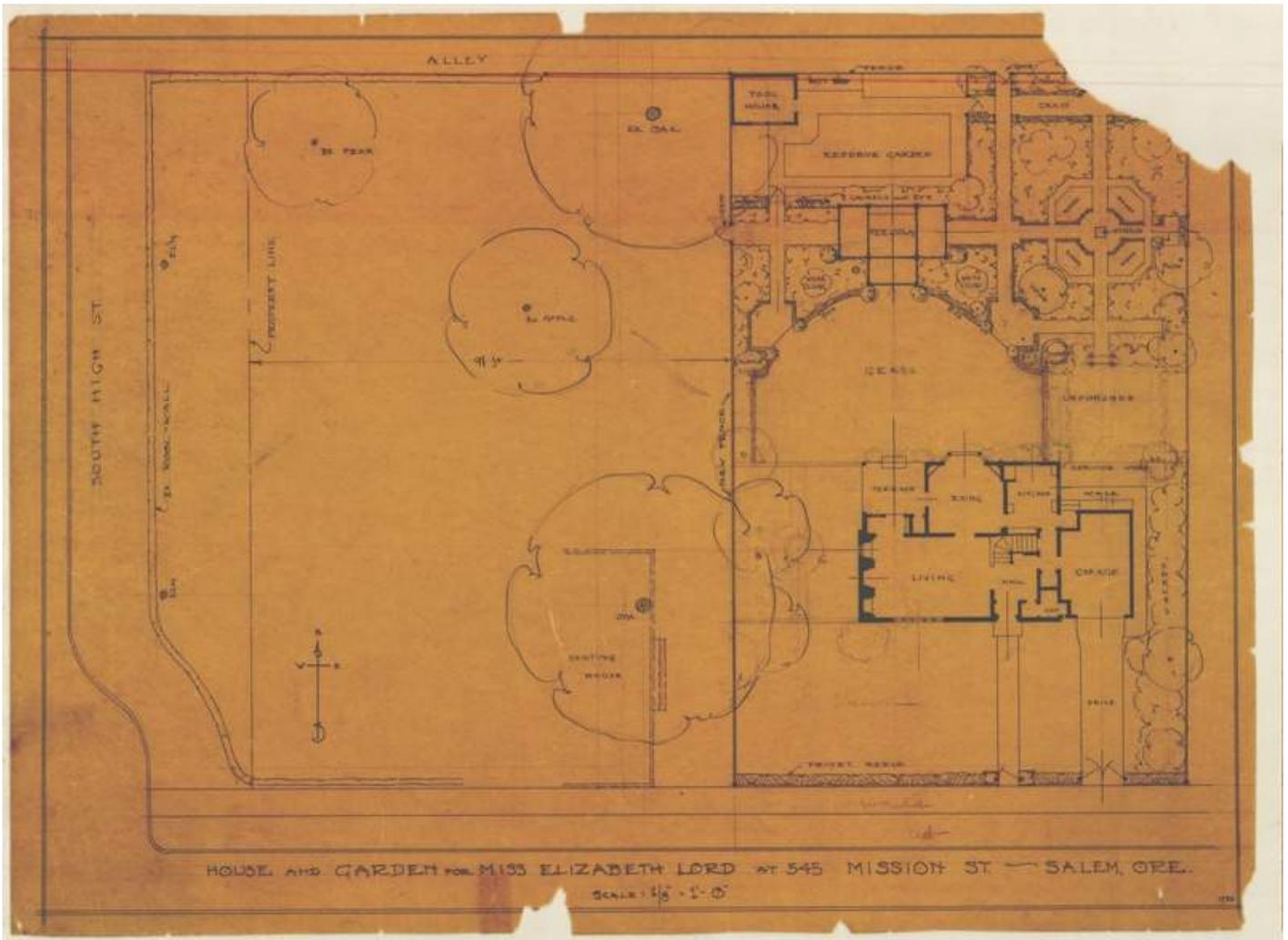
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Figure 13: Gaiety Hollow Garden Plan, 1932



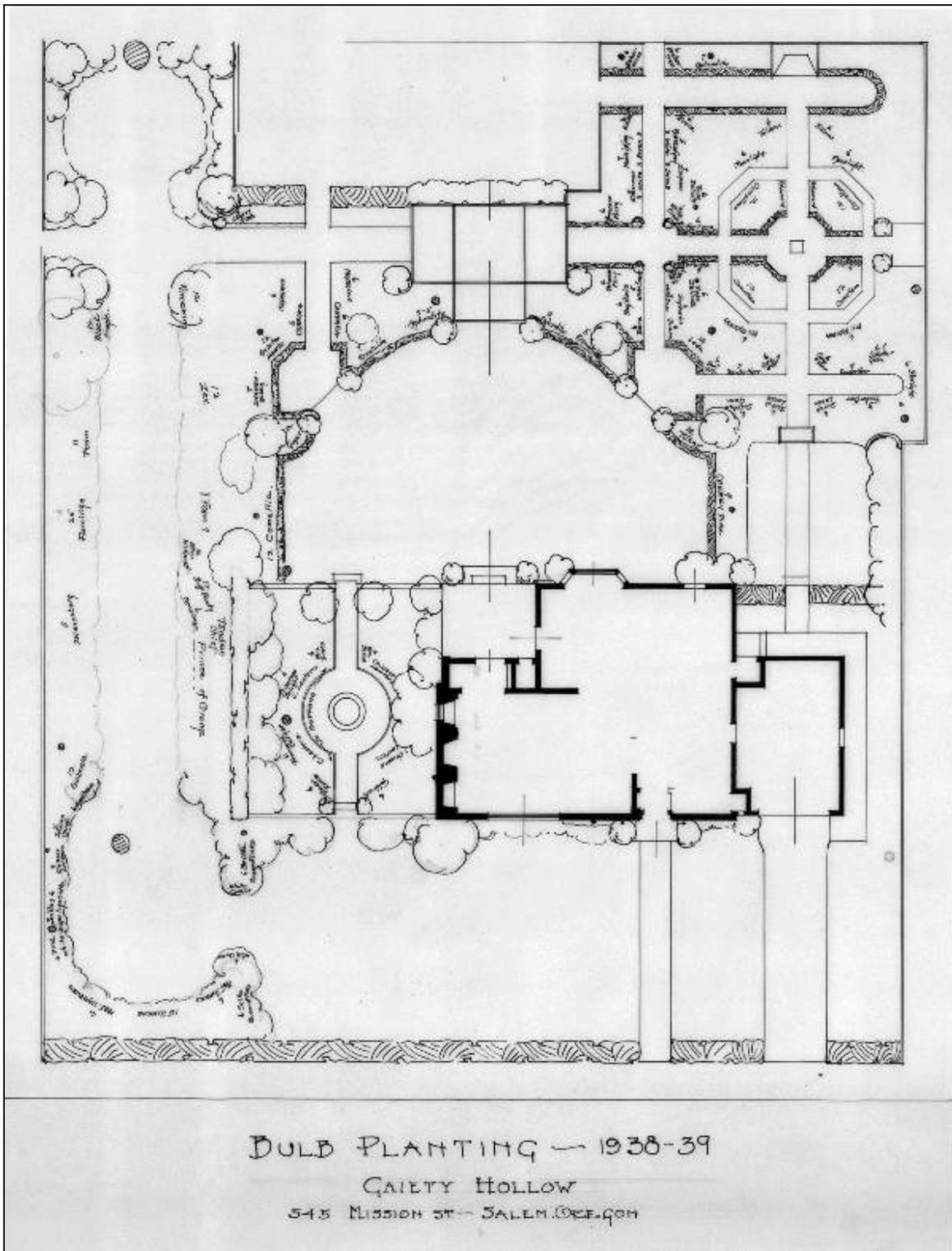
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Figure 14: Gaiety Hollow Garden Plan, 1938-39, showing westerly expansion



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Figure 15: Gaiety Hollow Parterre Garden, 1930s, looking northeast



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Figure 16: Gaiety Hollow Parterre Garden, 1930s, looking southwest



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Figure 17: Gaiety Hollow Evergreen Garden, 1930s, looking south



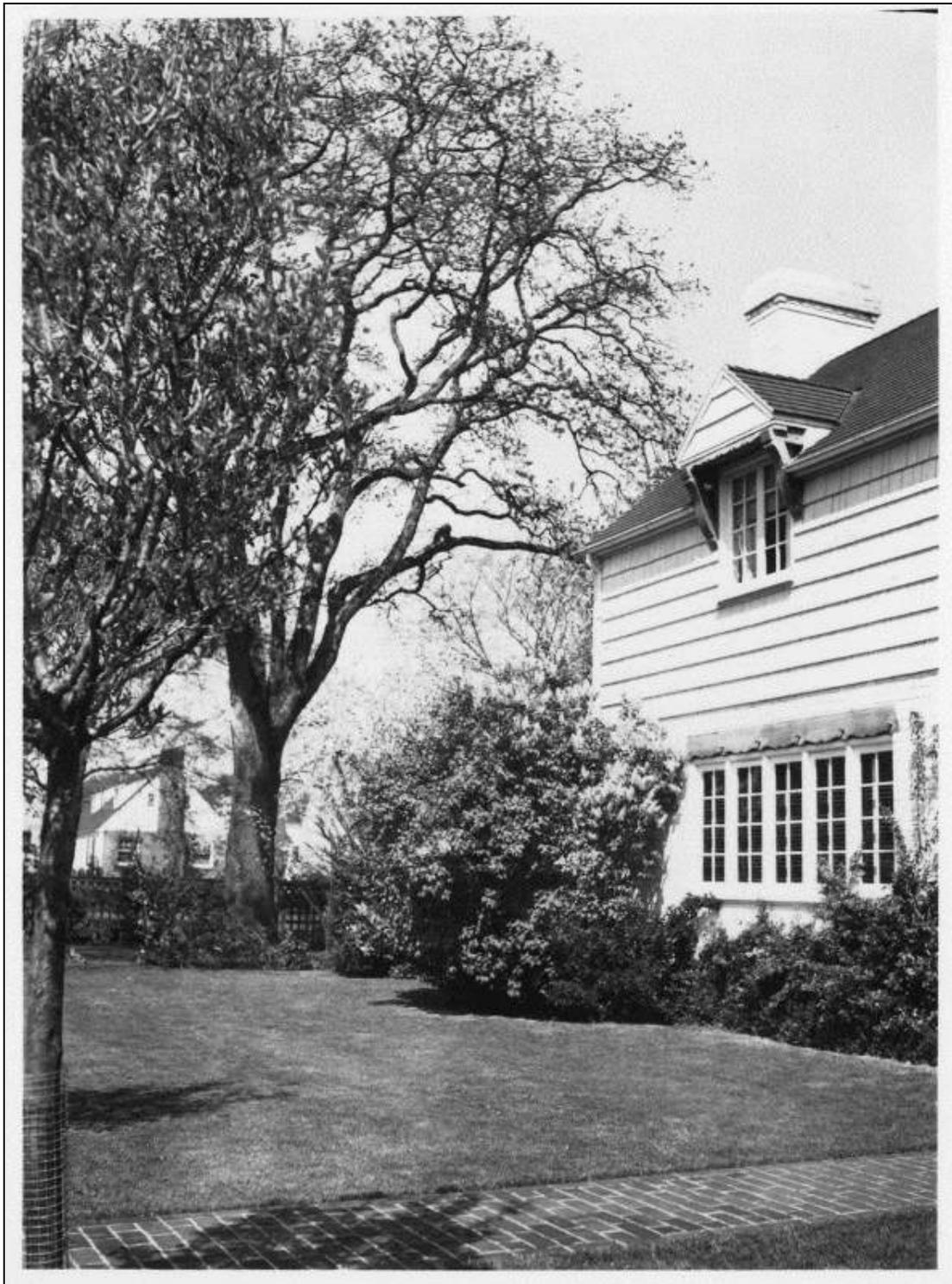
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Figure 18: Gaiety Hollow Entry Garden, 1945, looking west



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Figure 19: Gaiety Hollow North Lawn Pergola, 1950s, looking southeast



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Figure 20: Gaiety Hollow West Allee, 1960s, looking south



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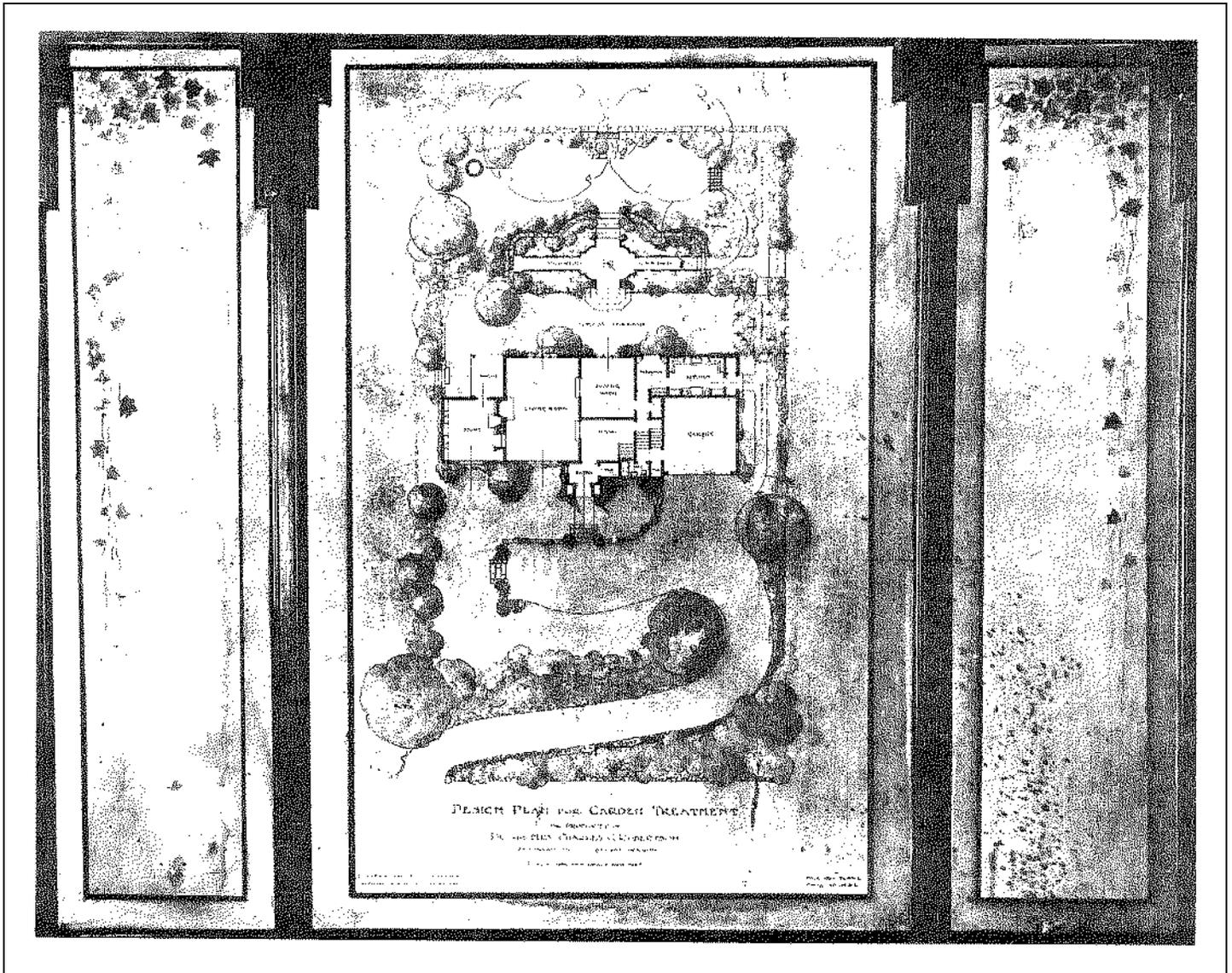
N/A

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Figure 21: The Robertson House and Garden



Source: National Register Nomination – Dr. and Mrs. Charles G. Robertson House and Garden

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Figure 22: Selected Writings about Lord and Schryver

Selected Writings By and About Lord and Schryver

The following is a list of articles, chapters, book excerpts, reports, papers and website entries about Lord and Schryver and the Lord and Schryver House and Garden, as well as newspaper articles by Lord and Schryver.

Anonymous, "Gaiety Hollow," *Lord & Schryver Conservancy*, <http://www.lord-schryverconservancy.org/gaiety-hollow.html>, accessed November 2014.

Anonymous, "Guide to the Lord & Schryver architectural records, 1929-1970," *Northwest Digital Archives*, <http://nwda.orbiscascade.org/ark:/80444/xv36943>, accessed November 2014.

Anonymous, "Home, Garden Development," *The Sunday Oregonian Farm, Home and Garden*, 17 July 1955, 3.

Anonymous. "Lord and Schryver Legacy," *The Cultural Landscape Foundation*. <http://tclf.org/landslides/lord-and-schryver-legacy>, October 16, 2009.

Carnaby, Gretchen, Wallace Kay Huntington, Ruth Roberts, and Ross Sutherland. *Influences Find Expression*. Salem, OR: Lord & Schryver Conservancy, 2012.

Deck, Liz. "Interpreting Classic Signature Elements for Garden Design: Rediscovering Pacific Northwest Landscape Architects Lord & Schryver, Salem, Oregon." MS. thesis, University of Oregon, 2005.

Duniway, David C. "Lord-Schryver Landscape Architects." *Marion County History* 14 (1983-1984): 104-120.

Duniway, David. *South Salem Past*. Salem, OR: Marion County Historical Society, 1987.

Green, Virginia. "Elizabeth Lord," *Salem Online History*, http://www.salemhistory.net/people/elizabeth_lord.htm, accessed November 2014.

Helphand, Kenneth. "Lord and Schryver." In *Pioneers of American Design*, ed. Charles A. Birnbaum and Lisa E. Crowder, 80-82. Washington, DC: US Department of the Interior, 1993.

Helphand, Kenneth I. and Nancy D. Rottle. "Cultivating Charm: the Northwest's first female landscape architecture firm created a lasting legacy at Deepwood Gardens." *Garden Design* 7-3 (Autumn 1988): 26-33.

Huntington, Wallace Kay. "Parks and Gardens of Western Oregon," *Space Style and Structure, Building in Northwest America*, Thomas Vaughn and Virginia Guest Ferriday, editors. (Portland, OR: Oregon Historical Society, 1974): 553-581.

Jacky, Elaine. "Landscape's Landscape." *Pacific Horticulture* 51-4 (Winter 1990): 46-51.

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Figure 22: Selected Writings about Lord and Schryver

Lord & Schryver Conservancy. "Sunday Oregonian Articles, 1932," (collected writings by Elizabeth Lord and Edith Schryver). Salem, OR: Lord & Schryver Conservancy, 2003. List of articles:

- "Essentials of Landscape Architecture for Average-sized City Dwelling Given," *The Sunday Oregonian*, 6 March 1932.
- "Making of Garden Plan Step by Step Described," 13 March 1932.
- "Trees Important Setting for Home on Medium Lot," 20 March 1932.
- "Rose Bed Located in Lawn Lovely During Blooming Season But Drab at Other Times," 27 March 1932.
- "Wide Perennial Border with Background of Hedge One of Simplest Garden Plans," 3 April 1932.
- "Uneven Ground Adds Charm and Interest to Garden," 10 April 1932.
- "Hillside Property May Be Developed as Rock Garden or Series of Terraces," 17 April 1932.
- "Careful Planning Needed For Creation of Rural Garden as Thing of Beauty," 24 April 1932.
- "Garden's Charm Heightened by Appropriate Features," 1 May 1932.

Matthews, Laurie, Robert Melnick, Rachel Edmonds & Christina Frank. *Gaiety Hollow | Cultural Landscape Report 2012*. Portland, OR: MIG, 2012.

Matthews, Laurie, "Gaiety Hollow: A Pacific Northwest Version of the Beaux Arts Style, It Comes to Life in the Lord and Schryver Home Garden in Salem, Oregon," *Washington Park Arboretum Bulletin*, Summer 2013, 3-6, 29.

Melnick, Robert, "Elizabeth Lord and Edith Schryver: Two Pioneering Landscape Architects in the Pacific Northwest." Paper presented at Council of Educators in Landscape Architecture Annual Meeting, September 24, 1991.

Roberts, Ruth, Gretchen Carnaby, and Bobbie Dolp. "Careless Grace – The Gardens of Lord and Schryver," *Washington Park Arboretum Bulletin* 71-1 (Spring 2009): 16-26.

Rose, Sharon and Bonnie Hull. "Lord and Schryver, Shaping Our Cultural Landscape." Salem, OR: Hallie Ford Museum of Art, 2011 (catalogue).

Way, Thaisa, "From Craft to Art, from Coast to Coast," *Unbounded Practice, Women and Landscape Architecture in the Early Twentieth Century*. Charlottesville: University of Virginia Press, 2009), 90-96.

White, Laura. "Transplanted Traditions: the Pacific Northwest Gardens of Elizabeth Lord and Edith Schryver." MS. thesis, University of Oregon, 1992.

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Figure 23: Lord and Schryver List of Works

Lord & Schryver List of Works

Transplanted Traditions: The Pacific Northwest Gardens of Elizabeth Lord and Edith Schryver
By Laura White¹⁵²

1929

Breitenbush Hot Springs Resort
Raymond Brown Residence
A. Scott Bullitt Residence
Mrs. Louis Clark Residence
L. O. Clement Residence

Breitenbush, Oregon
Portland, Oregon
Seattle, Washington
Seaside, Oregon
Salem, Oregon

F. H. Gildersleeve Residence
Frederick Greenwood Residence
D. B. Jarman Residence
W. P. Lord Jr. Residence
Matthew Lynch Residence
Alexander & Lillian McEwan Residence

Kingston, New York
Portland, Oregon
Salem, Oregon
Portland, Oregon
Portland, Oregon
Unknown

Richard Merrill Residence
Oregon-Washington Water Services Company
T. A. & Lida Peterman Residence
Sidney Rasmussen Residence
Mabel P. Robertson Residence
C. D. Stimson Residence

Seattle, Washington
Unknown
Tacoma, Washington
Portland, Oregon
Salem, Oregon
Seattle, Washington

1930

W. E. Anderson Residence
Mrs. J. A. Ashton Residence
Chester & Nell Cox Residence
F. E. Doeffler Residence
Mrs. Ralf Metcalf Residence

Salem, Oregon
Tacoma, Washington
Salem, Oregon
Salem, Oregon
Tacoma, Washington

George & Mary Osgood Residence
Pendleton Park Commission
Salem City Auto Park
W. C. Schuppel Residence
Elizabeth Stewart Residence
Nat & Ella Webb Residence

Tacoma, Washington
Pendleton, Oregon
Salem, Oregon
Portland, Oregon
Roseburg, Oregon
Walla Walla, Washington

1931

Clifford & Alice Brown Residence
E. T. & Ursula Pierce Residence
Charles Robertson Residence

Salem, Oregon
Salem, Oregon
Salem, Oregon

¹⁵² White, Laura, *Transplanted Traditions: The Pacific Northwest Gardens of Elizabeth Lord and Edith Schryver*. Masters Thesis, University of Oregon, 1992. Note that a substantial number of projects are not dated.

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Gaiety Hollow

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N/A

Name of multiple listing (if applicable)

Section number Additional DocumentationPage 77**1932**

Elizabeth Lord Residence (Gaiety Hollow)
Marion County Courthouse
F. H. Strong Residence
Mrs. Donald Young Residence
Thomas Young Residence

Salem, Oregon
Salem, Oregon
Portland, Oregon
Salem, Oregon
Lake Oswego, Oregon

1933

Sally Bush Residence
J. A. Jelderks Residence
Leslie High School
Sackett Residence
William Walton Residence

Salem, Oregon
Salem, Oregon
Salem, Oregon
Salem, Oregon
Salem, Oregon

1934

Gerald & Mary Beebe Residence
R. M. Cooley Residence
H. E. Eakin Residence

Portland, Oregon
Salem, Oregon
Salem, Oregon

1935

Elliot Corbett Residence
Wade Newbegin Residence
Virgil Valaer Residence

Portland, Oregon
Portland, Oregon
Walla Walla, Washington

1936

W. W. Baum Residence
Carl Becke Residence
W. J. Busick Residence
Ted Chambers Residence
W. C. & Aurelia Grimm Residence

Salem, Oregon
Salem, Oregon
Salem, Oregon
Salem, Oregon
Aurora, Oregon

Alfred & Barbara Herman Residence
Elizabeth Lord Residence
Lewis H. Mills Residence
Oddfellows Cemetery, Breyman Plot
Oregon State School for the Blind
Francis W. Smith Residence

Portland, Oregon
Seal Rock, Oregon
Portland, Oregon
Salem, Oregon
Salem, Oregon
Salem, Oregon

1937

Bush Elementary School
Mrs. George Fairchild Residence
F. M. Helwarth Residence
John Heltzel Residence

Salem, Oregon
Unknown Location
Toledo, Oregon
Salem, Oregon

William & Hazel Hemphill
Leslie Elementary School
Huntington Malarkey Residence
Walter Smith Residence
Earnest & Jean Tucker Residence

Portland, Oregon
Salem, Oregon
Portland, Oregon
Salem, Oregon
Portland, Oregon

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1938

Clarence Bishop Residence	Portland, Oregon
Jan deGraff Residence	Sandy, Oregon
Lyle & Marion Kingery Residence	Portland, Oregon
Governor L. H. & Louise Martin Residence	Portland, Oregon
McLoughlin House	Oregon City, Oregon
Salem Senior High School	Salem, Oregon
St. Paul's Episcopal Church	Salem, Oregon
Henry Wessinger Residence	Portland, Oregon
F. L. & Rosina Wisherd Residence	Portland, Oregon
Wilson Park	Salem, Oregon

1939

T. T. Ashton Residence	Portland, Oregon
J. N. Bishop Residence	Salem, Oregon
Chandler & Germaine Brown Residence	Salem, Oregon
Ella Deyeo Residence	Salem, Oregon
Merriman & Helene Holtz Residence	Portland, Oregon
Harriet Long Residence	Salem, Oregon
Reed College	Portland, Oregon
John & Mabelle Robb Residence	Walla Walla, Washington
U. S. Post Office	Salem, Oregon

1940

Lloyd & Betty Byerly Residence	Portland, Oregon
Leonard Carpenter Residence	Medford, Oregon
College of Puget Sound	Tacoma, Washington
Harry Corbett Residence	Portland, Oregon
Dr. & Mrs. R. L. Edwards Residence	Salem, Oregon
Highland Park	Salem, Oregon
Kay Park	Salem, Oregon
Neil Malarkey Residence	Portland, Oregon
Marion Square	Salem, Oregon
James McDonald Residence	Portland, Oregon
Harold Olinger Residence	Salem, Oregon
Pringle Creek Park	Salem, Oregon

1941

Charles Barker Residence	Portland, Oregon
George Bell Residence	Stayton, Oregon
Howard Gattie Residence	Portland, Oregon
Douglas McKay Residence	Salem, Oregon
F. Warren Munro Residence	Sylvan, Oregon
Carl Nelson Residence	Salem, Oregon
T. A. Paul Residence	Walla Walla, Washington
George Voss Residence	Portland, Oregon

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1942

Roy Bishop, City View Cemetery Plot
H. M. Wait Residence

Salem, Oregon
Rickreall, Oregon

1943

G. F. Albright Residence
Delta Phi Sorority, Willamette University
William Healy Residence
H. C. Woodcock Residence

Corvallis, Oregon
Salem, Oregon
Portland, Oregon
Corvallis, Oregon

1944

George Bell Residence
Werner Brown Residence
Robert Paulus Residence
Linis Simpson Business
Sitlinger Residence
Kenneth Smith Residence
Viesko Residence

Stayton, Oregon
Salem, Oregon
Portland, Oregon
Salem, Oregon
Salem, Oregon
Portland, Oregon
Salem, Oregon

1945

H. B. Bebe Residence
Katherine Davis Residence
Mercereau Residence
Joseph Minott Residence
Pi Beta Phi House, Willamette University
Portland Garden Club
United Brethern Church

Cottage Grove, Oregon
Unknown
Portland, Oregon
Portland, Oregon
Salem, Oregon
Portland, Oregon
Philomath, Oregon

1946

Elmer O. Berg Residence
William H. Fern Residence
Wayne Hadley Residence
Roy S. Keene Residence
Kerr Residence
Linden Residence
Fred Moxley Residence
Paul B. Wallace Residence

Salem, Oregon
Rickreall, Oregon
Salem, Oregon
Salem, Oregon
Portland, Oregon
Salem, Oregon
Salem, Oregon
Salem, Oregon

1947

Robert Letts Jones Residence
Melvin Lord Residence
Herbert Malarkey Residence
James Rodman Residence
Dr. & Mrs. Willard N. Thompson Residence
Mrs. Raymond Walsh Residence
Frank & Jane Warren Residence

Salem, Oregon
Pottstown, Pennsylvania
Portland, Oregon
Eugene, Oregon
Salem, Oregon
Salem, Oregon
Portland, Oregon

1948

Lester Hunter Residence
Hollis Huntington Residence
Henry W. Wessinger Residence

Portland, Oregon
Salem, Oregon
Portland, Oregon

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1949

R. E. Avison Residence

Portland, Oregon

1950

Wolcott Buren Residence

Salem, Oregon

Agnes Shields Residence

Salem, Oregon

1951

P. Buck Residence

Klamath Falls, Oregon

Myron Foster Residence

Salem, Oregon

Frank & Helen Healy Residence

Portland, Oregon

J. A. Inglis Residence

Dallas, Oregon

Robert Wilson Residence

Portland, Oregon

1952

Harlan Brock Residence

Salem, Oregon

Walter Morse Residence

Salem, Oregon

Ellis Von Eschon Residence

Salem, Oregon

1953

Loretta Fisher Residence

Salem, Oregon

1954

Boise Residence

Seal Rock, Oregon

Darby Residence

Seal Rock, Oregon

James E. Bryson Residence

Portland, Oregon

Kollartak Residence

Portland, Oregon

Hoover-Minthorn House

Newberg, Oregon

1955

Josephine Baumgarther & Lenta Caughell Residence

Salem, Oregon

Ralph Purvine Residence

Salem, Oregon

1956

Lester Green Residence

Salem, Oregon

Russell LaFontaine Residence

Salem, Oregon

1957

Robert Pamplin Residence

Portland, Oregon

1958

Bush's Pasture Park, Salem Art Museum

Salem, Oregon

Salem Capitol Mall

Salem, Oregon

Undated Landscape Designs

William J. Baer Residence

Bend, Oregon

E. S. Beach Residence

Seattle, Washington

Kenneth Beebe Residence

Portland, Oregon

Lena Blum Residence

Salem, Oregon

Case Residence

Unknown

Frank Chatas Residence

Salem, Oregon

Cooley Iris Gardens

Silverton, Oregon

Cowger Residence

Albany, Oregon

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Dorman Residence	Unknown
Rowena & Stuart Eyre-Johnson Residence	Salem, Oregon
Gilbert Farm Company	Eola, Oregon
Virgil Golden Residence	Salem, Oregon
Dovena Goode Residence	Salem, Oregon
Leland James Residence	Portland, Oregon
Lowell Kern Residence	Unknown
Langley Residence	Unknown
F. E. Loose Residence	Salem, Oregon
Montague Lord Residence	Unknown
Don McGraw Residence	Portland, Oregon
Milo McIver Residence	Portland, Oregon
McLeod Residence	Parkerville, Oregon
Oregon State Highway Department Building	Salem, Oregon
Oregon State House Block	Salem, Oregon
Oregon State College	Corvallis, Oregon
E. R. Pooley Residence	Hood River, Oregon
Keith Powell Residence	Salem, Oregon
Powers Residence	Portland, Oregon
Russell Pratt Residence	Unknown
Glen Price Residence	Unknown
Robert Reider Residence	Unknown
John Rogers Residence	Eugene, Oregon
Margaret Rosencrantz Residence	Salem, Oregon
Snyder Residence	Salem, Oregon
Dorthea Steusloff Residence	Salem, Oregon
H. W. VanVoorhees Residence	Sewickley, Pennsylvania
Wickman Residence	Newberg, Oregon
Otis Wight Residence	Portland, Oregon

**Gaiety Hollow
Marion County**



Photo 1 of 29: Front (south) and west side façade, looking northeast



Photo 2 of 29: Rear (north) and west side façade, looking southwest

**Gaiety Hollow
Marion County**



Photo 3 of 29: Rear (north) façade, looking south

**Gaiety Hollow
Marion County**



Photo 4 of 29: Garage (east side of south façade), looking north

**Gaiety Hollow
Marion County**



Photo 5 of 29: Entry detail, looking north

**Gaiety Hollow
Marion County**



Photo 6 of 29: Main stair across from entry, looking north

Gaiety Hollow
Marion County



Photo 7 of 29: Living room, looking west



Photo 8 of 29: Living room, looking east toward entry hall



Photo 9 of 29: Looking north into dining room

**Gaiety Hollow
Marion County**



Photo 10 of 29: Looking into vestibule off living room, toward rear garden



Photo 11 of 29: View of kitchen, looking northwest

**Gaiety Hollow
Marion County**



Photo 12 of 29: View of rear hall, looking south toward front of building



Photo 13 of 29: Light fixture detail in dining room

**Gaiety Hollow
Marion County**



Photo 14 of 29: Second floor window in studio, looking east

Gaiety Hollow
Marion County



Photo 15 of 29: Built-in cabinets in studio, typical

Gaiety Hollow
Marion County



Photo 16 of 29: Master bedroom and fireplace, looking west



Photo 17 of 29: Basement, looking west, typical

**Gaiety Hollow
Marion County**



Photo 18 of 29: Tool shed, looking west



Photo 19 of 29: Pergola, looking north

Gaiety Hollow
Marion County



Photo 20 of 29: Entry Garden, looking east



Photo 21 of 29: Evergreen Garden, looking south

Gaiety Hollow
Marion County



Photo 22 of 29: North Lawn Pergola, looking north



Photo 23 of 29: North Lawn Pergola, looking southeast

Gaiety Hollow
Marion County



Photo 24 of 29: Drying Garden, looking east



Photo 25 of 29: Parterre Garden, looking north

**Gaiety Hollow
Marion County**



Photo 26 of 29: Parterre Garden, looking northeast



Photo 27 of 29: Parterre Garden View, looking south

Gaiety Hollow
Marion County



Photo 28 of 29: West Allee, looking south



Photo 29 of 29: Entry Garden, looking west