

United States Department of the Interior
National Park Service

JAN 23 1989

National Register of Historic Places
Registration Form

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Gilliland, Lewis T., House
other names/site number _____

2. Location

street & number 2229 NE Brazee not for publication
city, town Portland vicinity
state Oregon code OR county Multnomah code 051 zip code 97212

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u>1</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ structures
	<input type="checkbox"/> object	_____	_____ objects
		<u>1</u>	<u>1</u> Total

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this 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 meets does not meet the National Register criteria. See continuation sheet.
Signature of certifying official [Signature] January 17, 1989
Oregon State Historic Preservation Office
Date
State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Signature of commenting or other official _____ Date _____
State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:
 entered in the National Register.
 See continuation sheet.
 determined eligible for the National Register. See continuation sheet.
 determined not eligible for the National Register.
 removed from the National Register.
 other, (explain:) _____

[Signature] 2/23/89
Entered in the National Register

Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: single dwelling

Current Functions (enter categories from instructions)

Domestic: single dwelling

7. Description

Architectural Classification
(enter categories from instructions)

Craftsman

Materials (enter categories from instructions)

foundation stone

walls wood frame

roof fire retardant shingles

other pergola; rock-faced sandstone

Describe present and historic physical appearance.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

The Lewis T. Gilliland Residence, located in the Irvington neighborhood in Northeast Portland, was designed in 1910 by noted Portland architect Ellis F. Lawrence. The one and one half story residence is an example of the Craftsman Style. It is clear that Lawrence derived his design for the Gilliland residence from plans and interior details shown for "A Bungalow of Irregular Form and Unusually Interesting Construction" published by Gustav Stickley in *Craftsman Homes*. (Stickley, The Best of Craftsman Homes, p.80) The residence faces south and N.E. Brazee Street. The second major facade, which includes a large porch, faces East and N.E. 23rd Ave. The house is "U"-shaped in plan with a rear addition housing the kitchen area. This addition projects to the north from the main volume of the house. The primary facade is composed of a rock-faced sandstone ashlar pergola, with a wood trellis, which encloses the main entrance court. The entrance court is flanked by projecting gable ends which intersect the main roof line. The exterior of the house is clad in wood shingles and the roof is covered with fire retardant shingles. The house is composed of three main volumes. A central entrance hall, which includes the stairwell, provides circulation between the private bedroom spaces at the west end of the house and the more public area of the living room, dining room, and porch to the east. The stairwell leads to the kitchen area at the rear of the house and provides access to the upper floor.

The interior detailing of the Gilliland residence exemplifies the Craftsman ideals of "honesty of construction, beauty of finish and straightforward simplicity..." promoted by Gustav Stickley in his many publications (*ibid.*, p.v). Throughout the residence are Craftsman elements such as built-in cabinets and window seats, exposed structural elements, natural wood surfaces and the use of an impressive stone fireplace as the focal element of the living room. The library, located on the second floor and open to the living room below, is one of the most notable features of the interior. The interior woodwork and original lighting fixtures of the living room, exhibit the attention to materials and fine craftsmanship which are the hallmarks of architect Ellis F. Lawrence's work. The house is in excellent condition; minor alterations have been made to the upstairs bedrooms.

SETTING

The Lewis T. Gilliland Residence is located on the northwest corner of N.E. Brazee and N.E. 23rd Ave., in a neighborhood of single-family homes dating from the turn of the century through the 1920's. The area exhibits mature, well kept landscaping; lush lawns and gardens and mainly deciduous trees. A mature Red Leaf Maple dominates the southeast corner of the property. A concrete walkway through the sloping lawn leads to the pergola

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 2

and main entrance. Entrance to the porch on the east facade is gained by following a rose bush lined path which is accessed by steps from the sidewalk. A detached, single-car garage is located at the northern edge of the property line. The garage is constructed of concrete and has a flat roof. The garage, constructed prior to 1924, is built into the sloping bank of the east lawn. Mature rhododendrons and a variety of shrubs are located near the foundation of the house. Tendrils of grape vines fall from the trellis and pergola at the main entrance. The garage is not counted a contributing feature of the property.

PLAN

The one and one half story Gilliland Residence is irregular in plan. The main entrance is accessed through a court yard which is enclosed by a stone pergola and vine-covered trellis. A large entrance hall separates the private space of the west wing of the house from the public spaces of the east wing. The bedrooms and bathroom of the west wing are accessed through a hallway off the central entrance hall. The second story of the west wing includes the Master bedroom suite. Circulation through the east wing of the house is provided by large openings off the entrance hall and between the living room and dining room. Access to the kitchen area is gained both by the stairhall off the entrance hall and through a "pass pantry" located to the north of the dining room. The second story of the west wing includes the library which is open to the living room below. A sleeping porch located in the north wing has been converted for use as a bedroom. The east wing of the house contains the major public spaces, expressed by large entrances and the openness of the plan. The house also includes a finished basement with a private apartment that has a separate exterior entrance.

The main volume of the house is covered by a medium-pitched side gable roof, with gable ends projecting along an east-west axis. Medium-pitched cross gables of the south-facing west and east wings of the house intersect the main roof volume. The southwest wing projects slightly beyond the southeast wing and penetrates beyond the main roof volume to cover the kitchen, pantry and back porch, which extends to the north. Three chimney stacks penetrate the roof line. The massive stone chimney and fireplace of the living room is located on the southwest elevation. Smaller, brick chimney stacks penetrate from both the kitchen and the northern edge of the west bedroom wing, where a single chimney mass serves a bedroom and the sitting room. The roof is covered with fire retardant shingles. The foundation of the house, as well as the pergola rails and piers, are of cut stone joined with dark colored mortar. The exterior surface of the house is clad in wood shingles which are painted white. Windows and exterior doors throughout the house are multi-paned. The south, east and west elevations feature multi-paned casement windows in bays, while multi-pane over single-pane double-hung sash windows dominate the north elevation.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 3

EXTERIOR

South Elevation

The main entrance to the Gilliland Residence is located on the south-facing elevation. The entrance is defined by a vine covered cut stone pergola. Four massive cut stone piers, with monolithic square capitals, support a trellis constructed of over-lapping beams with carved ends. A stone wall between the end piers on either side of the entrance to the court yard serve as porch "rails". The brick floor of the court yard is laid out in a herring-bone pattern. The house is entered through a multi-paned door, flanked on either side by multi-paned casement sidelights. This window and door configuration forms a strong "T"-shape against the wall plane. The front door is off-center from the courtyard entrance through the pergola. The first floor bathroom, defined by a multi-paned casement window, occupies the space to the left of the main entrance to the house. The two south-facing gable ends of the east and the west wings on either side of the pergola complete the tripartite facade. A shed-roof dormer, with paired multi-paned casements, breaks the plane of the main roof volume. Both gable ends contain windows grouped as triplets. A small shed roof projects slightly over three bays of multi-paned casements at the ground floor level. Above the ground floor casement windows at each gable end, multi-paned windows complete a subtle triangular form. The windows at the gable end of the west wing are operable casements and are fixed at the gable end of the east wing. False beam ends project underneath the over-hanging eaves of the two gable ends. A single line of wood shingles follows the line of the fascia board, adding texture to its surface. The fascia, beam ends, and outer sills and frames of the windows are painted forest green; the window mullions, muntins and sash of the windows are painted a deep burgundy.

East Elevation

The east elevation of the house, the second major facade, which faces N.E. 23rd Street, includes the living room and dining room on the ground floor, and a library on the upper floor. A semi-enclosed porch with a shed roof runs the full length of the facade. The north wing, which houses the pantry, back porch and kitchen, is visible on the east elevation but is recessed behind the main porch volume. The porch is accessed by a series of steps leading from a rose-lined path. It is composed of three bays with an entrance through the center bay. Four piers separate the bays, which rest upon a solid porch rail. The piers and rails are covered with wood shingles. Inset into each of the large openings of these bays is a painted wood frame. The upper portion of this frame has a slight camber which gives the effect of a flattened Tudor arch. This subtle shape is repeated in various locations throughout the house. Below the spring-line of this "arch" the frame is crafted to give the appearance of a bracket supporting the arch.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 4

There are two entrances to the house on the east elevation off the porch. A multi-paned door provides access to the porch from the living room and a similar door, flanked on either side by six paned casements, leads from the dining room to the porch. There is also a door which opens on to the side yard off the enclosed back porch, located between the pass pantry and the kitchen. To the left of the door is a six over one double-hung window and to the right of the door is a fixed, multi-paned window. Above the porch is a triplet of nine-paned casements which mark the location of the library. A massive stone chimney penetrates the line of the shed roof at the southeast corner of the porch. The gable end of the east facade is articulated in the same manner as the south facade, but includes an attic vent.

North Elevation

The north elevation of the Gilliland residence includes a projecting wing which houses the kitchen, kitchen porch, pass pantry and breakfast "nook". A sleeping porch, currently used as a bedroom is located on the floor above. Also visible on the north elevation of the house is the back of the west wing which includes a sitting room and a bedroom. A paired three over one fixed pane window marks the location of the enclosed back porch off the kitchen. The kitchen area is illuminated by paired eight over one double-hung sash windows. Located in the gable end of the north elevation is a large window. The upper corners of the window follow the triangulation of the gable end. Aluminum sliding windows have replaced what were probably multi-paned casements. A new window has also been installed in the upper-most portion of the gable end. A shed roof dormer, with multi-paned casement windows, penetrates the west side of the roof. The back of the west wing of the house, visible on the north elevation, is recessed behind the volume containing the kitchen. The west wing of the house contains the bedrooms and a sitting room. The sitting room is marked by a ten over one double-hung sash window. Below this window is a set of stairs and a door which lead to the basement. The chimney stack, which serves fireplaces in both the sitting room and adjacent bedroom, projects from the inner edge of a shed-roof. The area above is occupied by the Master bedroom suite.

West Elevation

The west facade encloses the bedroom wing of the house. The gable end of the main roof volume is prominent, as well as the cross gable of the south-facing west wing. The gable end is articulated in the same manner as the front-facing gable end. A triplet of multi-paned casements which define the Master bedroom is inset into the gable end at the second floor level. Two ten over one double-hung sash windows mark the locations of the two first floor bedrooms located at the west end of the house. Two eight paned-awning windows, set below ground level, illuminate the basement.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 5

INTERIOR

The interior of the Gilliland Residence is characterized by the use of clear-grained natural woodwork in the public spaces, the built-in cabinets, drawers and seats, and the faceted, dramatic natural light that is the result of an ample use of multi-paned windows. The warm, hand-hewn feel to the interior spaces result from a masterful interpretation of Gustav Stickley's plans by architect Ellis F. Lawrence. Original hardwood floors are intact throughout much of the ground floor of the residence. Likewise, the original softwood floors exist on the upper floor. The open plan of the living room and dining room, and the view from the library above, are the hallmarks of the Gilliland Residence. Also notable is the massive stone fireplace in the living room with its intricately carved wooden mantelpiece, and the original metal Craftsman "shower lights" which are suspended from the beams above the living room.

Second Floor

A stairhall off the central entrance hall leads to the upper story. This floor includes the Master bedroom suite, an additional bedroom and the library, which is open to the living room below. The woodwork of the staircase and the hallway above has been painted. The staircase features square newel posts and a slat rail. At the top of the stairs, a built-in window seat is located beneath a south-facing multi-paned casement window. The library, located in the east wing, has a painted soft-wood floor. Built-in cabinets, a window seat and desk with a clear grain finish are notable features of the library. The view to the living room below is through an opening that has the shape of a truncated pyramid. This shape echoes the form of the vaulted living room ceiling. A doorway on the west wall of the library has been enclosed. This doorway originally opened onto the sleeping porch.

The sleeping porch, which has been converted into a bedroom, is situated to the north of the library, and is accessed by a narrow hall off the stair well. The original sleeping porch might have been an open-air porch, as the finishes on the south wall are exterior finishes.

The Master bedroom suite contains a series of rooms to the west of the stairhall. The Master bath occupies what was originally an additional bedroom. The Master bedroom has a soft wood floor and two closets. A strip of picture moulding follows the contour of the room. Multi-paned casements face west and north. The hallway which leads to the stairhall contains many built-in drawers and cupboards. A small closet at the top of the stairway was originally the bathroom for the upper floor.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 6

First Floor

The entrance hall, located in the central volume of the house, includes a built-in seat and vertical wainscotting. Hardwood floors extend from the entrance hall to the living room and dining room. A portion of the entrance hall floor adjacent to the doorway has been surfaced with ceramic tile. The west bedroom wing is accessed by a hallway to the left of the entrance hall and the stairhall is situated directly ahead. The living room is entered through a wide doorway to the right. Circulation between the two rooms is provided by a wide opening, flanked on either side by double-sided cabinets. Located at the inner edge of the built-in cabinets are two wood posts which support a beam at the ceiling level. This "T"-shaped configuration echoes the form of the front door and side lights. The effect is that of a screen which divides the space, yet allows the open plan to be retained. Directly below the slat railed opening of the library above, slightly cambered double beams extend the width of the living room. These beams reflect the subtle Tudor arch shape of the wood insets of the porch bays. The ends of the cambered beams are carved to form the shape of an elongated arch supported by brackets. The high paneled wainscotting of the dining room is topped by a plate rail which is supported by carved brackets.

The dramatic open-beamed ceiling, massive stone fireplace and finely crafted cabinetry of the living room and dining room are excellent examples of Craftsman Style details. The spatial qualities and use of materials in the two rooms are clearly an adaptation by Lawrence of Stickley's plans. The upper gable of the ceiling has been framed so that the ceiling form is that of a truncated pyramid. This same shape is present in the slat railed opening to the library above. The ceiling is articulated by clear grain finished wood beams that accentuate the truncated shape of the ceiling. A wide wooden frieze encircles the room below the beam ends. An original wall paper border print with a floral "wood cut" design is inset into the frieze. The colors of the border print harmonize with the warmth of the natural wood finish found throughout the living room and dining room. Located in the center of the east wall is a massive rock-faced, sandstone ashlar fireplace which is the hallmark of the Gilliland Residence. The large stones are joined with beaded joints. The hearth opening forms the shape of a Tudor arch which is articulated with spanning stones and a keystone. The original forged metal screen fits within the arched opening. Recessed into the chimney stack is a painting niche. A carved wood mantelpiece with a foliate design completes this handsome fireplace. The walls of the living room are clad in vertical wainscotting like that of the entrance hall. Two original metal Craftsman Style "shower lights" hang from the beamed ceiling by a single chain. The lights are comprised of three glass shades which are suspended by three separate chains from a brass bowl and drop form.

A pass pantry with built-in drawers and cupboards leads to the kitchen from the north end of the dining room. The woodwork in both the pass pantry and the kitchen has been painted. New appliances have been installed in the kitchen. A chimney stack is located on the south wall of the kitchen. A Tudor arch, a common theme throughout the house,

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 7

embellishes the lower edges of the kitchen cabinetry in the form of a cut-out, and is also the form of a wood frame which encloses the windows over the sink. Circulation through the kitchen is provided by the pass pantry, a doorway that opens to the stairhall and one that leads to the sitting room which is located in the west wing of the house. On the west edge of the kitchen is a "kitchen nook" with built-in seats, table and glass-paned cabinets. An arched alcove separates the kitchen nook from the kitchen. The sitting room features a Classically styled, painted wood mantelpiece with tiles inlaid around the hearth. The fireplace is situated at an angle in the northwest corner of the room. The bedroom directly to the west of the sitting room has a similar fireplace located in the northeast corner. Both fireplaces are served by the same chimney stack. The bathroom across the hall from the sitting room is tiled and includes its original fixtures.

Basement

The Gilliland Residence includes a non-historic finished basement which has been partitioned to include an apartment with a separate entrance.

Alterations

The Gilliland Residence has had no major alterations. Minor remodeling to add space to the bathroom of the Master Bedroom Suite has occurred. All windows, except for the windows in the sleeping porch, remain intact. Woodwork in the bedroom wing and kitchen is painted. The natural wood finish of the living room, dining room and library remain.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1910

Significant Dates

1910

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Ellis F. Lawrence, architect

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

See continuation sheet

9. Major Bibliographical References

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreeage of property 0.23 Portland, Oregon-Washington 1:24000

UTM References

A

1	0	5	2	8	1	2	0	5	0	4	2	8	6	0
Zone		Easting				Northing								

C

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

B

Zone		Easting				Northing								

D

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

See continuation sheet

Verbal Boundary Description

The nominated property is comprised of Lots 9 and 10 of Block 10 of the Irvington Addition to Portland in Multnomah County, Oregon.

See continuation sheet

Boundary Justification

The nominated area encompasses the entire 100 x 100-foot lot historically developed for and occupied by the Lewis T. Gilliland House from 1910 onward.

See continuation sheet

11. Form Prepared By

name/title Kimberly Demuth and Patti Sackett

organization Northwest Heritage Property Associates date August, 1988

street & number PO Box 1871 telephone (503) 227-6357

city or town Portland state Oregon zip code 97207

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 1

The one and a half-story, shingle-clad house built for Lewis T. Gilliland in the Irvington district in East Portland in 1910 is a well-preserved and distinctive example of Arts and Crafts architecture in the body of work by noted Oregon architect Ellis Fuller Lawrence (1879-1946). The design has been documented as one based on plans by American Arts and Crafts exponent Gustav Stickley. Stickley's scheme was first published in The Craftsman magazine in April, 1907.

The similarities between the Stickley plan and Lawrence's realized work begin with the overall rectangular composition balanced at either end by gable-roofed, forward-projecting wings. These wings are perhaps watered down versions of the paired gables so frequently seen in the work of leading English Arts and Crafts architect, C. F. A. Voysey. The similarities extend to exterior details such as the pergola marking the central entrance, the central shed-roofed dormer, the rock-faced stone chimney, and hooded casement window banks. Interior organization also follows the published source, and the finish work is of high quality, all consistent with the Arts and Crafts. The quarry-faced masonry work of the chimney piece, with its beaded joints and radiating voussoirs at the arched fireplace opening, is particularly noteworthy.

Ellis Lawrence was trained in architecture at M. I. T. and worked on the East Coast with John Calvin Stevens before coming west. He had just commenced independent practice in Portland at the time of his commission for the Gillilands. In 1912, Lawrence joined William G. Holford in partnership, and the firm of Lawrence and Holford produced distinguished work in the Arts and Crafts vein as well as period styles. Lawrence rates extraordinary status in Oregon architectural history as the founder and long-time dean of the state's first school of architecture, opened at the University of Oregon in 1914.

The Gilliland House is significant under National Register Criterion C as the singular example in Lawrence's oeuvre which is a faithful translation of a published plan so precisely embodying the Arts and Crafts aesthetic as defined by Gustav Stickley.

Lewis T. Gilliland (1865-1929) was for many years the manager of the Union Laundry Company in Albina. The bungalow he commissioned for his family in the fashionable new residential neighborhood on Portland's developing east side in 1909 reflected his rise to the presidency and part ownership in the company. The Gillilands left the house in 1920 and moved to California.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 2

The Lewis T. Gilliland Residence, designed in 1910 in the Craftsman Style by noted Portland architect Ellis F. Lawrence, is significant under Criteria C. The residence is significant as the only building in Oregon, documented to date, which is so closely related to plans by designer Gustav Stickley. The home is clearly inspired by published house plans of Gustav Stickley; catalyst of the Craftsman Style. Interior and exterior spatial qualities, details and materials described in the plans for "A Bungalow of Irregular Form and Unusually Interesting Construction" published by Stickley in Craftsman Homes (Stickley, The Best of Craftsman Homes, p.80) are the dominant features of the Gilliland Residence. Stickley published plans for houses in books such as, Craftsman Homes and More Craftsman Homes and in his popular magazine, "The Craftsman". These publications were popular and widely available in the early 1900's. It is plausible that Lewis T. Gilliland could have been enamored of the design mentioned above and wanted his future home to replicate the design. Ellis F. Lawrence, a resident of the Irvington neighborhood and designer of many of the homes located there, would have been a logical choice for architect. The blending of interior and exterior spaces, as exemplified by the expansive porch and the vine-draped pergola at the entrance of the Gilliland Residence, are visual evidence of Stickley's (and Ellis Lawrence's) philosophy of including features that would "...link the interior closely with the garden life." (Sanders, The Craftsman-An Anthology, p.294) Sensitivity to natural light, a clear and functional plan and the skillful use of fine materials are elements of Lawrence's work embodied in the Gilliland Residence. The Gilliland Residence is a skillful merging of the dramatic spatial qualities and hand-hewn craftsmanship of Gustav Stickley's designs with the clarity of an Ellis F. Lawrence plan. The Gilliland Residence is unique in its immediate context as a horizontally massed structure, with projecting wings housing the various functions. The majority of homes in the neighborhood are single-volume, vertically massed houses. In 1909, Lawrence started his own architectural practice. The Gilliland Residence, constructed in 1910, is an early example of his work. Lawrence's own home, which he designed in the Arts and Crafts Style in 1906, is located within several blocks of the Gilliland Residence. The Arts and Crafts Movement was a motivating force behind Gustav Stickley and the Craftsman Style and clearly influenced Lawrence's early work as well. The Gilliland Residence has only minor changes to the interior. The special features which

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 3

characterize the Gilliland Residence as an excellent example of the Craftsman Style, remain intact.

ELLIS F. LAWRENCE (1879-1946)

Ellis F. Lawrence was born in Malden, Massachusetts in 1879. He received both his Bachelor's and Master's degrees in architecture from Massachusetts Institute of Technology. After graduating in 1902, Lawrence worked for architects John Calvin Stevens and Steven Codman. He also studied in Europe for six months, where he met and married Alice Louise Millett of Portland, Maine. In 1906 Lawrence left for the Pacific Coast where he intended to open an office in San Francisco. He stopped in Portland, Oregon along the way to visit his friend E.B. MacNaughton, a Portland architect. After his visit, and the disastrous earthquake and fire in San Francisco of the same year, Lawrence decided to remain in Portland. He worked for Edgar Lazarus as a draftsman briefly before joining the firm of MacNaughton and Raymond. In 1909 Lawrence started his own architectural practice. In 1912 Lawrence joined William G. Holford, also an M.I.T. graduate, to become the firm of Lawrence and Holford, Architects.

Ellis F. Lawrence became a prolific designer, civic activist and a visionary in city planning and education. Like Gustav Stickley, Lawrence's design philosophy was strongly influenced by the Arts and Crafts Movement which originated in England. In 1914 Lawrence founded the University of Oregon School of Architecture and Allied Arts in Eugene, Oregon. He organized the school around teaching methods which rejected the traditional philosophy of the Beaux Arts school. His philosophy of the integration of all the arts, along with his informal, non-competitive teaching methods, were regarded as progressive for the era. The philosophy he developed remains the basis for education at the University of Oregon.

Lawrence was acquainted with many prominent Portland businessmen and architects. He met with Frank Lloyd Wright when he spoke at the University of Oregon and he collaborated with noted Landscape Architects and City Planners the Olmsted Brothers on the Peter Kerr Residence in Portland. He was also acquainted with Bernard Maybeck, the well known California architect; also influenced by the Arts and Crafts Movement. Lawrence was selected as the first vice president of the American Institute of Architects and served on juries for numerous national design competitions, such as the Victory Memorial in Honolulu, the Stock Exchange Building and the Bank of Italy in San Francisco. He was president of the Collegiate Schools of Architecture Association from 1932-34.

Ellis Lawrence was also active at the city and state level in Oregon. He served as state advisory architect for the Home Owners Loan Corporation, and during 1933-34 served on the Northwest District Committee for the Public Works of Art project of the U.S. Treasury Department. He was also president of the local chapter of the A.I.A., an organization he

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 4

helped to form. Lawrence was involved in the organization of the Portland Architectural Club, the Architectural League of the Pacific Coast and the Oregon Association of Building Construction. He served on the Portland City Planning commission and belonged to the Portland Art Association, the Irvington Club and the City Club. Ellis Lawrence, his wife Alice and their three sons, Henry Abbott, Denison Howells, and Amos Millett, resided in the Irvington neighborhood close to the Gilliland Residence. Lawrence worked three days a week in his Portland office and spent two days a week teaching and running the Architecture and Allied Arts School in Eugene. He died in Eugene in 1946 at the age of 67.

GUSTAV STICKLEY (1857 - 1942)

Gustav Stickley, the leading proponent of the Arts and Crafts Movement in America, was born into a farming family in Osceola, Wisconsin in 1857 (Rubin, Jerome and Cynthia. Mission Furniture, p.5). The oldest of six brothers, Stickley had felt an almost "religious love of wood" from an early age (*ibid.*) At the age of 16, Stickley had experience in stone masonry and also had learned the cabinetmaker's trade. (*ibid.*) Stickley attended the 1876 Centennial Exhibition in Philadelphia and was moved by the stark simplicity and straight forward honesty of the Shaker furniture which was on exhibit. (Lambourne. Utopian Craftsman: The Arts and Crafts Movement from the Cotswolds to Chicago, p.150). By 1898 Stickley was producing the square-cut, simple Oak pieces known as "Mission Style" (Rubin , Jerome and Cynthia. Mission Furniture, p.viii).

Although he was not an architect, Stickley greatly influenced domestic architecture in America in the early 1900's. Stickley's designs for houses were largely responsible for the widespread popularity of the Craftsman Style. He supplied the public with plans and sketches of homes that could be built at a moderate price range in the magazine "The Craftsman", which he first published in 1901. Stickley was a gifted designer; inspired by the writings of John Ruskin and by the English Arts and Crafts Movement perpetuated by William Morris. Through the publication of "The Craftsman", Stickley was responsible for the spread of Arts and Crafts ideals throughout America. In America, the movement was a reaction against Victorian "fussiness". Simplification, and elimination of excess ornament, hand worked materials and interior spaces which moved freely into each other, were elements promoted by Stickley through his house designs. Initially the magazine stressed what Stickley called "the household arts" of ceramics, metalwork, furniture design and needlework. He also included poems, and articles on art, gardening and city planning (*ibid.*). Soon after the first house plans were published in "The Craftsman" in 1903, Stickley began to emphasize architecture. House plans continued to be published in "The Craftsman" until its demise in 1916.

Attention to interior details and spatial relationships were paramount to Stickley. The exterior of Stickley's house designs were influenced by architects such as Charles and Henry Greene and Irving Gill. Subscribers to "The Craftsman" also sent in their ideas for

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 5

house plans. Stickley popularized the open plan. He rejected late 19th century plans which were dominated by corridors. He reacted against the notion that a house "must be a series of cells, room upon room, shut away from each other" (Stickley, The Best of Craftsman Homes, p.7). He emphasized the importance of the rooms in which family and social activities would take place, such as the living room and the dining room.

"A Bungalow of Irregular Form and Unusually Interesting Construction"

The Gilliland Residence is clearly an interpretation by Lawrence of the plans and interiors details of a residence published by Gustav Stickley. (ibid., p.80). Although Lawrence changed the roofline; the massing, materials, porch and pergola of the Gilliland Residence are identical to the Stickley plans. Lawrence used Stickley's plan for the first floor, with the exception of a nook which he added off the kitchen. Interior details, materials, window combinations and spatial relationships are based on Stickley's plans, as is the dramatic library which is open to the living room below.

LEWIS T. GILLILAND (1865-1929)

Lewis T. Gilliland was born in Thortown, Indiana in 1865 He arrived in Oregon in 1889. Gilliland first appears in Portland City Directories in 1892. For several years he worked for the Albina Saw Mill Company at the foot of Randolph Street in Albina. By 1897, Gilliland was employed as manager of the Union Laundry Company, also located on Randolph Street. Gilliland remained with the Union Laundry Company until 1920 when he left for Los Angeles because of poor health. During his years with the Union Laundry Company, Gilliland successfully worked his way up to become president and part owner. Gilliland rented rooms at various locations throughout his earliest years in Portland. From 1901-1910 he lived on Williams Avenue. By 1910 Gilliland was successful in the business world and active in civic life. He constructed a home for himself in the affluent Irvington neighborhood. Lewis married Harriet J. Gilliland and the couple had one child; John Gilliland. In 1920, the Gilliland family left Portland for Los Angeles because of Lewis Gilliland's failing health. He died in Los Angeles in 1929 at the age of 64. While living in Portland, Lewis Gilliland was active in business organizations as well as civic boosterism. He was secretary of the Interstate Laundryman's Association, a member of the Portland Chamber of Commerce, and a member of the original Rose Festival Committee (Oregonian, December 1, 1929).

The Union Laundry Company was founded in 1895 by George Bates, president of the Lumberman's Bank. The laundry was located at the corner of Randolph and Railroad Streets in Albina until 1902, when the firm moved to a location on 2nd and Columbia in present downtown Portland. Gilliland began his association with Bates and the Union Laundry Company in 1897. After the death of George Bates, his son Lloyd became

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 6

principal owner along with Gilliland. In 1926, the Union Laundry Company was purchased by Percy S. Allyn, owner of the Troy and Crystal Laundries (Oregon Journal, July 26, 1926).

IRVINGTON

The Irvington neighborhood is a planned residential community located in Northeast Portland. At the turn of the century, Irvington was known as the location of some of Portland's largest homes and as the residence of some of her most prominent citizens. The area is bounded by N.E. Fremont to the north and N.E. Tillamook to the south; N.E. 24th and N.E. 7th form the east and west boundaries.

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

A tremendous boom in population occurred in Portland in the early 1900's. This trend spurred the growth of self-contained residential communities like Irvington. The area became known as an exclusive neighborhood for middle to upper income level residents. Homes in the area included covenants, perpetuated by deed, which excluded the residence of non-Caucasian. Commercial development was also excluded. The neighborhood park, Irvington Park, was built on the site of a horse and auto race track. The clubhouse for the prestigious Irvington Club, one of the oldest tennis clubs in the United States, includes a 1911 addition by Ellis F. Lawrence, which is located near the Gilliland Residence and the Lawrence Residence.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 1

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**United States Department of the Interior
National Park Service**

National Register of Historic Places Continuation Sheet

Section number 9 Page 2

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