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FEB 08 1990

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

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 University of Oregon Library and Memorial Quadrangle  
other names/site number Knight Memorial Library

2. Location

street & number Kincaid Street at East Fifteenth Avenue N/A not for publication  
city, town Eugene N/A vicinity  
state Oregon code OR county Lane code 039 zip code 97403

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
<input type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	1	_____ buildings
<input type="checkbox"/> public-local	<input type="checkbox"/> district	1	_____ sites
<input checked="" type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ objects
	<input type="checkbox"/> object	2	0 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 \_\_\_\_\_ Date January 29, 1990  
Oregon State Historic Preservation Office  
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. Entered in the National Register  
 See continuation sheet. Mark J. Baker 9 March 1990  
 determined eligible for the National Register.  See continuation sheet.  
 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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**6. Function or Use**

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Historic Functions (enter categories from instructions)

Education: library

Current Functions (enter categories from instructions)

Education: library

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**7. Description**

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Architectural Classification

(enter categories from instructions)

Modern Movement: Modernistic

Late 19th and 20th Century Revivals:

Beaux Arts Eclecticism

Materials (enter categories from instructions)

foundation concrete

walls brick

roof bitumen: built up

other cast stone

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Describe present and historic physical appearance.

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## INTRODUCTION

Built in 1935-37, the University of Oregon Main Library, recently named the Knight Library, is situated at the south end of the Memorial Quadrangle near the southwest end of campus. The Memorial Quadrangle, built in 1921-39, is situated on a north-south axis on campus; beginning at the north at 13th Avenue and extending south to the Library. The Library occupies the head of the quadrangle as a crown to the mall of academic buildings that flank the open landscape of oak trees, lawns, and walks.

## DESCRIPTION OF LIBRARY

The original Library building is basically rectangular in plan with perpendicular wings to the east and west and an extension for the book-stack portion to the south. The historic Library unit is 250 feet long (east and west axis) and 146 feet wide (north and south axis). The main portion of the building is three stories with a basement and the wings are one story. The west wing has a ground level basement. The wings were designed with half of the elevation height as the main portion of the Library with future vertical expansion in mind.<sup>1</sup> The Library was constructed and embellished with funds from the Public Works Administration (PWA), the Works Progress Administration (WPA), Student Building Fee, and the Alumni Holding Company.<sup>2</sup> The library project used many local unemployed builders and artists, and local materials were incorporated in its construction. The design was a result of approximately twenty-five schemes made by the firm of Lawrence, Holford, Allyn and Bean.<sup>3</sup> Ellis F. Lawrence (born 1879) was the first Dean of the School of Architecture and Allied Arts at the University of Oregon from 1914 until his death in 1946. In 1950, an addition was added to the south facade, and another addition was built in 1966. The newer additions connect to the building from the south rear only and cannot be seen from the Memorial Quadrangle or main north

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facade. However, the additions are noncontributing features to the original 1937 Library building and are included within the boundaries of this nomination. The Library was rated "primary" in the Oregon Historic Property Survey of Ellis F. Lawrence Buildings with a numerical total which placed it 5 out of 257 evaluated properties designed by Lawrence.

**STYLE**

Stylistically, the Library is predominantly "Exotic", according to the Oregon Historic Property Survey of Ellis F. Lawrence Buildings. That is, it is a combination of "Modernized Lombardy and Greco-Roman" with Art Deco details.<sup>4</sup> An overall classical architectural style, for the building at this location on the Quadrangle, was most desirable among the University staff and Library planning committee members of 1935.<sup>5</sup> The original Library was designed to complement the neighboring University Museum of Art that expresses similar stylistic characteristics and has similar use of local materials. The style discussed above, however, refers just to the front, sides, and wings of the building. The north facade is the only part that is "decorated", and the south facade was simply faced with a brick veneer. All of the brick on all the facades of the Library and Museum of Art is Willamina, Oregon brick.

The construction of the Library is reinforced concrete with hollow tile block beneath the brick and cast stone embellishment. The materials chosen for the Library construction conform to the surrounding buildings on the Quadrangle. Decorative ceramic tile below the cornice level were inset into the brick. The original plan for the building called for the use of terra-cotta; most likely for economic reasons cast stone was used in its place.<sup>6</sup>

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## DESCRIPTION OF EXTERIOR

Beginning at the top, the cresting or parapet is made of cast-stone and designed in a modified classical antefix and anthemion motif pattern. It extends almost the full length of the main north front facade. The cornice below on the north facade, also cast stone, is made up of patterns of vertical leaf and tongue motifs with a pair of squirrels and an oak tree nut set after every sixth leaf detail. This same cornice design is also seen on the neighboring Museum of Art building. Directly under the cornice, sparsely placed ceramic tiles are inset into a simple wide band of brick that carries the eye down to the frieze. The frieze on the north, east, and west facades of the main structure, consists of small arches with cast heads set into every third arch, and two rosettes or medallions placed in every two arches. The heads, forty-one in all, represent fifteen characters from various fields of human culture and study. The heads were sculpted and cast by former University students, Edna Dunburg and her assistant Louise Utter Pritchard. In the order they appear on the frieze from left to right, the heads are: St. Thomas Aquinas, Aristotle, John Locke, Thucydides, Buddha, Christ, Michelangelo, Beethoven, Leonardo da Vinci, Sir Issac Newton, Charles Darwin, Thomas Jefferson, Justice Oliver W. Holmes, Shakespeare, and Dante.<sup>7</sup>

The belt course below consists of a wide band of intricate cast stone at top and bottom, and bas relief panels with brick in between. The top portion of the belt course is in direct horizontal line with the north main facade and the cornice level of the east and west wing facades. Inscription panels, placed below the top of the belt course and above the seven tall windows on the north facade, each represent a field of human study. Written in Latin, the inscription panels as they appear on the building from left to right are: Ars, Literae, Natura, Philosophia, Societas, Historia, and Religio. The inscription panels are arranged to be placed directly below the head of the

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same study; for example, Michelangelo's head is above Ars and Christ's head is above Religio.

Also placed within the belt course and directly above the two front entrances, there are cast stone bas relief inscription panels with geometric border designs. The east panel reads, "Ye shall know the truth," and the west panel reads, "and the truth shall make you free" from John 8:32 in the King James Bible. Over the first floor windows of the north facade and the east and west wings, cast stone bas relief panels embellish the elevations with a classical motif. The panels are rectangular in shape, approximately two feet by five feet, with details of interlocking rings, floral patterns, and rosettes. In the center of the north facade and at the second floor windows, there are three cast stone balconies decorated in bas relief panels. The decorative symbols in the center of each balcony are of a lamp, book, and an eye. The symbol of the flame in a hexagonal panel is on the right side of each balcony, and the symbol of a cross in a hexagonal panel is on the left side. The balconies are functional and can be accessed from the Oregon Collection room on the second floor.

The brickwork for the soldier course on the north facade, directly below the cornice, is lighter than the 90 courses of brick that graduate from dark at the bottom to light at the top. Above the belt course, stretchers of brick frame the windows and decorative panels, thus, creating geometric sections of brick in between. The courses laid in this section are randomly placed polychromed brick. Also in this section, lighter header courses are laid every seventh row. The mortar in the joints on all facades and wings is light grey, and the texture of the brick is rough grooves created by the extruded method of making brick.

The first floor windows on the north facade and east and west wings are cased in wood with twelve-over-twelve panes of glass. The top of these windows are in line with the bottom of the belt

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course banding that wraps around the north facade and wings. There are small windows cased in wood at the second floor of the east and west wings. The seven tall second story cast-bronze recessed windows are designed in a modern pattern of multi-sized panes of glass. One large pane in the center is surrounded by radiating smaller panes of glass. Three of the windows are actually glass panelled doors to the balconies mentioned above. The trim around the second story windows are cast in stone with a modified pattern of oak tree nuts and acanthus leaves.

Four bronze and glass light fixtures, rectangular in shape and mounted on the low brick and cast stone wall in front of the library, flank either side of the steps that lead up to the main entrances. They are art deco in style with a combination of cast bronze layers of banding fans and floral designs.

The Library was designed with two main entrances at the north facade, and a third entrance into the basement at the west wing facade. This particular arrangement was designed to avoid crowding, noise and confusion that so often result near the single 'grand entrance' of the more traditional library.<sup>8</sup>

The main entrances are set back from the facade and decorated with cast stone bas relief patterns in shallow coffered panels on the walls and ceilings. Large double partially-cast bronze and glass doors are designed in geometric patterns and inter-locking motifs of corn, wheat, and rosettes. Each door is approximately ten feet tall by five feet wide with large vertical pull handles.

**DESCRIPTION OF INTERIOR**

The two vestibules which connect the front entrances to the main hallway, are walled with Napoleon Grey French marble that was cut from the same block of stone.<sup>9</sup> In either vestibule, massive

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piers dividing three-part entrances to the main hallway are clad with black and gold Italian marble. Glass doors and top lights of these inner entrances are bronze-framed and decorated with bronze grillework. The lintels are embellished with a Vitruvian scroll over an Art Deco wave motif and are surmounted by a central sunburst crest. The vestibule ceilings are enhanced by gold leaf having a green patina, and the cornice molding is painted dark green. The vestibule flooring is terrazzo.

In the main hallway, three tall, square-headed entryways in the south wall give access to the circulation lobby. They are framed by decorative metal gates, commemorative in nature, which are fashioned of stylized floral and scroll motifs.

The main hallway, circulation lobby, stairwells, and second floor stairwell halls are walled with warm Minnesota Kasota stone over structural hollow tile blocks. The stair treads and hallway floors are travertine marble. The ceilings are surfaced with acoustical tile, and the remaining floors are covered with rubber tiles. These surfaces were chosen to eliminate the noises caused in the circulation areas. Most of the art deco and large globe-like ceiling light fixtures throughout the Library were designed by Frederick Baker of Portland, and some remain in their original placement.

"Music translated into iron" is how The Daily Emerald of May 19, 1937 described the three double wrought iron gates that hang at the three doorways that separate the main hallway and the circulation lobby. The gates are a memorial to the University's former president, Arnold Bennett Hall. They were designed by O. B. Dawson and executed by a crew of five skilled craftsmen in a foundry on Boise street in Portland.<sup>10</sup> The labor was furnished by the WPA and the materials were furnished by the Student Building Fee and the Alumni Holding Company. The gate in the center symbolizes the tree of life, with laurel leaves on vines and flowers bearing fruit. The gate on the left is decorated with twisting roses in the frame of a cross in the center. The



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gate on the right is decorated with grapes and leaves also dangling from the frame of a cross in the center of the gate. All six gates are made up of geometric patterns of squares with a variety of floral patterns.

The area north of the main hallway on the main floor, originally called the Browsing room, is 90 feet long by 23 feet wide. This room was originally designed with special furnishings to create a pleasant atmosphere for leisure reading. The original furnishings, fireplaces, easy chairs, floor lamps, rugs, draperies, and pictures were all designed in harmony to create a cheerful atmosphere for reading as a recreation.<sup>11</sup> All of the furnishings were designed by Miss Brownell Frazier, long time interior architecture professor at the University of Oregon School of Architecture and Allied Arts. The furnishings and special books for the room were financially provided for by over 370 sources, including Burt Brown Barker, Mrs. George Gerlinger, and the Friends of the Library.<sup>12</sup> The two fireplaces, placed at each end of the room, are walled with Kasota stone to the ceiling, and trimmed with green marble and brass banding. The walls of the Browsing Room are covered with bleached vertical grain pine and varnished with a gloss coat. Two seven foot wood carvings, one of "Diana" and the other of "Pan", originally hung on the south wall. The panels were designed by Portland artist, Phyllis Muirden, and were carved by Art Clough and the Grey Gypsy Craftsmen. The carvings are today displayed in the University of Oregon archives. Three large art deco broadloom rugs were also designed by Miss Frazier for the Browsing Room and are now displayed in the Oregon Collection Room on the second floor. The Browsing room was partitioned off for the School of Librarianship in 1967. Again in 1974, smaller offices were partitioned off and the fireplaces were closed.

The east wing on the first floor of the Library is currently being used as the newspaper reading room for the University students. This room was originally used as the lower division

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reading room. The west wing is currently used for library administrative offices and the University Librarian's office. Originally, these rooms were intended to be used for classrooms and small offices. The basement is currently used for stacks, acquisition department, and reading lounge. The basement has been divided into new rooms, but the wood trim on windows and doors remain intact. The women's restroom on this level also remains intact with the original tile and finished surfaces, and the men's restroom is closed and used for storage.

In the east and west stairwells leading up to the second floor from the main level, two inscription murals enhance the richness of these spaces as well as symbolize the academic purpose of the Library. The murals were designed and constructed by Nowland Zane, then an art faculty member of the School of Architecture and Allied Arts at the University. Funding for the inscription murals came from the Student Building Fee and the Alumni Holding Company. The lettered designs were inspired by the internationally known designer Frederick Goudy.<sup>13</sup> The murals were painted with red letters on a gold background with red and blue borders. The murals are painted on canvas and permanently installed onto plaster niches set into the Kasota stone walls. The inscription in the west stairwell was written by Dr. Frederick George Young (1858-1929), former professor of Social Science and Dean of Sociology from 1895 to 1929.<sup>14</sup> The inscription is entitled "The Mission of the University", and is beautifully written in Romanesque styled letters. The inscription for the east stairwell mural was written by Dr. Luella Clay Carson (1856-1938), former professor of English from 1888 to 1909.<sup>15</sup> It is entitled "Opportunity for Growth of Oregon", and it is illustrated in old English Medieval letters.

Also, in each of the east and west stairwells, opposite the inscription murals, are painted murals that depict the themes of the "Cultural Evolution of Man". The murals were painted by brothers, Arthur and Albert Runquist, who were both former art

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students of the University and painted in a similar style. The mural in the west stairwell is entitled "Development of the Sciences" and represents humanity rising to the erect position of a thinking being.<sup>16</sup> Each mural is broken into a series of panels set within a tree of life that is read from left to right and from bottom to top. Each panel depicts a different theme of the sciences, such as: the Stone Age, Iron Age, Early Egyptian, Greek Period, Renaissance, Eighteenth to Nineteenth Centuries, and Twentieth Century. Images of the University campus can be identified in the Modern Period panel: the Pioneer sculpture, Johnson and Villard Halls, the University seals, and the Oregon grape. The mural in the east stairwell is attributed to the "Development of the Arts" and symbolizes universal human aspiration to create things of beauty. Mother earth provides material for the arts, exemplified by gems and precious stones, and her infinite forms, represented by flowers, provide inspiration for the arts.<sup>17</sup> The Modern Panel in the top portion of this mural also depicts scenes of the University campus that best represents the arts as a formal course of study at the U of O: "ARS" cast in stone from the Library, the Oregon fight song, and Deady Hall.<sup>18</sup> The murals, set at a vertical position, are painted on canvas and permanently installed onto plaster niches set into the Kasota stone walls. The artists painted from a palette of browns, blues, yellows, and greens in earth tone colors.

On the south walls in each stairwell, leaded glass windows illuminate the murals and inscription murals. The glass is tinted a soft pink, and the lead designs are made of intertwining circles and geometric shapes.

The Oregon Collection Room, originally the Upper Division Reading Room, is centrally located on the second floor facing north. Today, it is the most elegant reading room remaining in the Library. The seven tall windows, described earlier, provide adequate northern light for reading. Three of the windows are

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access doors to the balconies located on the exterior of the north facade. The high ceilings are acoustical tile, and also handsomely embellished with a decorative Art Deco plaster frieze of modified mountains, trees, and crosses that run along the entire ceiling edge. This plaster frieze was designed by Ellis F. Lawrence himself.<sup>19</sup> Book shelves filled with books are placed around the perimeter of the room. The room houses the Library's book collection on or about Oregon and the Pacific Northwest.

Placed on the walls at each end of the room (east and west) are two large carved cedar panels, 30 inches wide by 8 feet tall and one inch thick. The panels were designed by Art Clough of the Grey Gypsy Craftsmen. His assistant and apprentice were Ross McClure and Jim de Broekert. The panels were commissioned by the WPA between 1935 and 1937.<sup>20</sup> These intricately carved murals depict, in a series of panels, the Oregon country and the Civilian Conservation Camps (CCC) during the Depression era. Small panels on the bottom of the mural depict the problems, fears, and hopes during the Depression era in Oregon.<sup>21</sup> Three larger vertical panels above depict the Oregon Cascades and the men who worked in the CCC.

A small room, also on the second floor to the east of the Oregon Collection, houses open stacks of books. Another small room to the west is currently used for the Special Collections. This room was originally designed to be the map collection room. The original closed stack section contains a portion of Special Collections which is located across the hallway from the entrance to the Oregon Collection. Small stairways, arranged lengthwise to the building, lead to the third floor mezzanine that was designed for more reading rooms. Today, these rooms house rare books in the University's collection and the conservatory department.

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## DESCRIPTION OF ADDITIONS

The addition to the Library was constructed in 1950 and designed by the architectural firm of Lawrence, Tucker, and Wallmann, a continuation of Ellis F. Lawrence's firm by his son H. Abbot Lawrence. It consists primarily of limited additional stack space, a mechanical room, elevators, stairs, ramps and an Instructional Media Center in the basement. The total gross square footage added in 1950 was 57,000, and it primarily surrounds the original extending stack unit from the south rear.

The Library was added onto again in 1966 by Clare K. Hamlin AIA and B. King Martin AIA. Because the 1966 addition was designed to complement the 1950 addition, it continued a modular design and completely wraps around the earlier addition on all three sides. The construction of the addition consists of a concrete super structure faced with red brick on the east and west facades, and a curtain wall of metal frame windows on the south facade. In order to match the existing floor levels, the addition floors were constructed on an 8-inch concrete slab strengthened by steel cables set at about 12 inches apart and post-tensioned and anchored at the ends.<sup>22</sup> This open and modular addition is approximately 100,000 gross square feet. The whole Library complex has a total gross square footage of approximately 232,000 square feet.

Currently, the University of Oregon Library committee and architects are in the process of planning for a new addition extending south of the existing Library complex. Construction is scheduled to begin Spring 1990 and be completed by Spring 1992. The final design and scope of work has not yet been finalized; therefore, a detailed definition of the future addition and remodel to the 1937 portion cannot yet be described. The project, as currently envisioned, will add approximately 132,000 square feet of new space to the existing building's 232,000 square feet. "This new space will be divided between three

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additions: one adjacent to Kincaid Street (west end), one extending to the south, and one on a portion of the roof of the existing library complex. The area adjacent to the building will be improved by the addition with courtyards, covered bicycle storage, pedestrian walkways, and a new vehicular service access point. Nearly all of the existing square footage will be affected in some way. Some spaces within the 1937 building will be restored; the existing mechanical systems will be renovated; and a new spatial organization which allows the building to function as a unified whole will be introduced."<sup>23</sup>

**DESCRIPTION OF EXTERIOR LANDSCAPE**

The existing exterior landscaping, directly in front of the Library's north facade facing the Memorial Quadrangle, consists of a terrace and fountain. The decorative material of the walls and fountain are cast stone that works in harmony with the cast stone on the Library and surrounding buildings. The terrace above the fountain has seven cast stone seats that are placed directly in front of the Quadrangle. The armrests placed in between each seat is decorated with a pine cone and layered fan motif in the Art Deco style. The edges and corners of the fountain are decorated with a wave pattern and the terrace with a serpentine and modified acanthus leaf pattern. Two round cast bronze drinking fountains with leaf designs are placed at each end of the terrace near the steps leading to the main entrances. The fountain below the terrace consists of two reflecting pools approximately one foot in depth with one placed above the other. Three cast bronze plaques, decorated with shell and fish motifs, work as spouts that fill the top reflecting pool which feeds water into the lower pool. The fountain and terrace located at the south end of the Memorial Quadrangle visually connects the Library building to the large open mall that extends northward to the original entrance of the University.

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## DESCRIPTION OF MEMORIAL QUADRANGLE

The University of Oregon Memorial Quadrangle is located at the west end of campus between the Knight Library and 13th Avenue (north and south axis), and between Condon Hall and Prince Lucien Campbell Hall (west), and Chapman Hall and the Museum of Art (east). The arrangement of the Quadrangle was created as an open mall by the buildings that surround it in all directions. On the west side of the Quadrangle, the main entrance of Condon Hall (1925) faces the open mall. Chapman Hall (1939), is a mirror image of Condon Hall directly across the Quadrangle on the east side. The Museum of Art (1930) is located on the east side with its brick Persian carpet design on the main facade facing toward the Quadrangle. Directly across from the Museum of Art on the west side, Prince Lucien Campbell (PLC) Hall (1968) is the tallest and latest addition to the Quadrangle. The Library is placed between the Museum of Art and PLC as the head crown to all the buildings located on the open landscape of the Quadrangle.

The Memorial Quadrangle is made up of three memorials established at different dates but in the same general location. The first memorial was established in 1921 just south of 13th Avenue, and between Kincaid Street and Johnson Hall. The open space was dedicated to the athletes of the University because this was the original site of Kincaid Field, the University's second football and track field. In 1919, Kincaid Field ceased being used for football and track remained there until 1921. The area was originally just an open field of grass and without special landscaping.

The second memorial was established in 1932 to honor the students who fought in the Spanish-American and the First World Wars. This area includes the walks and landscaping between the Museum of Art and PLC (east and west) and the Library and 13th Avenue (north and south). Fred Cuthbert, long time landscape architecture professor at the University of Oregon School of

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Architecture and Allied Arts, was commissioned by Lawrence to design the landscaping of the Quadrangle. The landscape design is made up of concrete walks shaped in the form of one large circle located directly in front of the Museum of Art with walks in the shape of an X to the north and south and another along 13th avenue. Also, there are walks which radiate from the center and also surround the perimeter of the mall. Two bronze plaques at the north end corners of the Quadrangle along 13th Avenue are set into the ground and read, "The walks of this Quadrangle are the gift of Chaplain William S. Gilbert, as a memorial to the men of the University who served their country in the time of war." In addition, there are seven cast iron lamp posts that flank the mall on both sides (east and west). The lamps were designed with fluted columns (wider at the base), one decorative band with a floral pattern near the bottom, and a frosted glass globe at the top.

The third memorial of the Quadrangle was dedicated in 1939-40 to the senior class president, Robert Bailey, who drowned in the Mill Race that year. This particular memorial consists of the planting of the eight Pyramidal Oak trees in the Quadrangle. A brass plaque is placed on top of the cast stone fountain at the terrace level of the Library reads, "Here where the living mind and step of youth retrace the ancient paths to human wisdom's goal, the symmetry of these oaks shall keep this place for one, for all who like him thought, in soul, in body, voice, and friendship - by Robert D. Horn. In memory of Robert Chase Bailey, Class of 1939."



**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)

Community Planning and Development

Architecture

Art

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Period of Significance

1935-1937

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Cultural Affiliation

N/A

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Significant Dates

1937

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Significant Person

N/A

\_\_\_\_\_

Architect/Builder

Lawrence, Holford, Allyn & Bean

Ross B. Hammond, Inc.

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

See continuation sheet

**9. Major Bibliographical References**

Ellis F. Lawrence papers, University of Oregon Archives, Eugene, Oregon.  
School of Architecture and Allied Arts Scrapbooks, University of Oregon Archives,  
Eugene, Oregon.

Library Journal, Vol. 62 (December 15, 1937).

Richard, Keith, "The Library at 50," Old Oregon (Fall 1987), pages 20-23.

Shellenbarger, Michael, "Harmony in Diversity: The Architecture and Teaching of  
Ellis F. Lawrence," Eugene, Oregon, University of Oregon Museum of Art and  
Historic Preservation Program, School of Architecture and Allied Arts, 1989.

See continuation sheet

**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 # \_\_\_\_\_

**Primary location of additional data:**

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

**Specify repository:**

University of Oregon, Eugene

**10. Geographical Data**

Acreeage of property 5.65 Eugene East, Oregon 1:24000

**UTM References**

A 

1	0
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4	9	3	8	8	0
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4	8	7	6	4	9	0
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Zone Easting Northing

C 

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B 

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Zone Easting Northing

D 

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See continuation sheet

**Verbal Boundary Description**

See continuation sheet

**Boundary Justification**

See continuation sheet

**11. Form Prepared By**

name/title Kim Emerson, Graduate Program in Historic Preservation  
organization University of Oregon, A&A School date August 15, 1989  
street & number 4870 Whiteaker Street telephone (503) 687-2106  
city or town Eugene state Oregon zip code 97405

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SUMMARY

The main Library building is the primary focal feature of the most monumental public space on the University of Oregon campus. It was designed as the keystone of a building group arranged around a central, unifying quadrangle by campus architect Ellis F. Lawrence, who was the founder and Dean of the University's School of Architecture and Allied Arts. As a finely executed and central feature of the campus master plan, the Library meets National Register Criterion C. As one of the foremost architectural public works projects carried out in the state of Oregon during the Great Depression, it meets Criterion A.

The Library was the work of the firm Lawrence, Holford, Allyn and Bean. It was funded, in part, by the Federal Emergency Administration of Public Works at the height of the Depression. The contractor was Ross B. Hammond, the company concurrently at work on the Oregon State Capitol Building Group in Salem. The Library was opened for use in 1937.

The Library was the crowning element of Dean Lawrence's master plan for the campus. Nearby, the Women's Memorial Quadrangle had been carried out between 1917 and 1921. The newer quadrangle was an attenuated mall which was to extend north as far as East Fourteenth Avenue. Certain buildings, generally compatible in style and in brick facing material were already standing to "enclose" the mall on the east and west. Most notable among these was the Museum of Art, constructed in 1930.

Lengthy formal approaches centered on the principal axes of monumental buildings were among the distinguishing characteristics of civic planning according to the Beaux Arts ideal. With construction of Commonwealth Hall (now Gilbert Hall) following the Second World War, the vista afforded by the long mall was effectively closed off at Thirteenth Avenue between outer edges of bordering sidewalks. Because of National Register strictures against drawing boundaries through interconnecting structures, the bounds of the nominated area encompass the rear additions of 1950 and 1966 and are extended further to the south to follow the groundline of the addition now approaching construction.

The University Library's original 1937 volume was constructed of reinforced concrete and faced with richly patterned brick and terra cotta trim. It had the familiar rectilinear organization of an Italian Renaissance palazzo with detailing, such as polychrome banding of the ground story and a corbelled cornice arcade embellished with sculptural busts, that was suggestive of North Italian Romanesque architecture. The detailing related visually to the facade of the Museum of Art close by on the east. In overall spirit, however, the Library was essentially Modernistic. Vertical emphasis was asserted in colossal second story

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window openings within the structural bays. The building front was subtly integrated to the larger open space by a terrace and parallel concourse reinforced by low, cubic volumes of plant materials.

The interior of the Library was elegantly finished in its public spaces with Napoleon Grey marble and rose travertine, and bronze grillework, fixtures and hardware. A fine decorative and furnishing program assisted by the Works Progress Administration was carried out by campus artists and designers and others. As was typical of public works of this type, classical imagery was imaginatively combined with Art Deco touches, stylized motifs of the machine age.

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## SIGNIFICANCE STATEMENT

The University of Oregon Library was first opened to the public on May 3, 1937. Its construction was preceded by many years of planning and fund-raising to build a sufficient library that would house the University collection, provide study areas, and research facilities for students. The Library was designed by architect Ellis Fuller Lawrence (born 1879), long time Dean of the University of Oregon School of Architecture and Allied Arts from 1914 until his death in 1946. Stylistically, a blend of Art Deco modernism and period eclecticism, the Library is distinguished by its cast stone embellishment and brick on the main facade. The building materials and architectural style were carefully chosen to harmonize with the neighboring Museum of Art (1930) and Condon Hall (1925), Education Building (1916), and Commerce Hall (1921) on the Quadrangle, also designed by Lawrence and built before 1935. The Library is most distinguished by its prominent placement on the University Memorial Quadrangle as the symbolic head and focal point of the architecturally significant arrangement of buildings. Lawrence's design for the Library conveys a modern emphasis in block-like forms on the main volume of the south facade and wings. The decorative program on the main north facade and throughout the interior express a modification of thematic classical historicism and quality traditional craftsmanship. The University of Oregon Library and Memorial Quadrangle are an excellent example of the Beaux Arts tradition as manifested in the City Beautiful Movement. The association of the Library and Quadrangle as one unit is of outstanding statewide architectural significance.

The placement of the Memorial Quadrangle surrounded by academic buildings was the result of the 1914 campus plan which called for a new axis to the west of the old campus quad near Deady and Villard Halls (both buildings were given National Landmark Status in 1976). This campaign was originally planned in 1914 by the

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architectural firm of Ellis F. Lawrence and William Holford, Associate Architects and Prince Lucien Campbell, the fourth president of the University. The new mall was designed for the future growth of the University. The scheme was modelled after the combination of the Beaux Arts tradition that features axial symmetry and vistas, and the English Medieval tradition that features the large mall area with buildings that enclose the Quadrangle space.<sup>24</sup> "Related buildings in the Quadrangle, the library and auditorium (which was never built) are to be located central to the educational buildings, occupants of which have frequent use for them."<sup>25</sup> The placement of the Library building in relation to the Quadrangle was intended to create a strong axis from the main University entrance at 11th Avenue.

**CRITERION "A"**

The University of Oregon Library is significant to the state under criterion "A" as a notable project funded by the Public Works Administration (PWA), a major movement from 1933 to 1939 sponsored by the Federal government during the Depression era. The Library plans and specifications were inspected and approved by the PWA prior to bids and construction.<sup>26</sup> The Library was also funded in large part by the Student Building Fee and the Alumni Holding Company for the remaining funds necessary for the construction and art works. The Works Progress Administration (WPA) also funded smaller scaled art works in the Library interiors. The Library project from 1935 to 1937 employed many unemployed builders, craftsmen, and artisans during the Depression era.

Negotiations for a new Library began as early as 1921 when it was decided that the "Old Libe" (now Fenton Hall) no longer functioned properly as the library. Matthew Douglass, long time librarian for the University, and Lawrence began making the plans for a larger, more modern library that would provide seating for

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700 students and house 288,363 volumes in the University's collection. "In 1927, it looked like the new building would become a reality. The state legislature appropriated \$375,000 for the construction of a new library on campus, and Governor I. L. Patterson said he would sign the bill. Unfortunately, he ended up vetoing the bill because of reported disputes about other distant bills in the legislature."<sup>27</sup>

"In spite of disappointments, hopes and plans continued and finally the PWA came into existence. On May 16, 1933, the Library Committee of the faculty recommended to the Chancellor and the Board of Higher Education that application be made to the government for a loan and grant of \$525,000 from the PWA funds for a suitable library building. On July 17, 1933 the official application was sent. On June 16, 1935, word was received that the allotment had been granted. On September 10, 1935, ground-breaking exercises were held and on September 16, 1935, actual construction was begun. In addition to the \$350,000 and \$98,000 of the PWA funds, a grant of \$15,000 was made by the University of Oregon Alumni Holding Company, thus making a total of \$463,000 available for the building. This was exclusive of gifts for the Browsing Room and special WPA grants for art work. The Federal loan, with interest, is being repaid by the Student Building Fee of \$5.00 per term per student, and the construction costs is not being charged to state tax funds."<sup>28</sup> "The total cost of the Library was nearly \$500,000. including construction, equipment, furnishings, and art work."<sup>29</sup> The final plans were drawn to house 425,000 volumes on campus, and accommodate 5,000 students during a time with plans for future expansion.

**CRITERION "C"**

The University of Oregon Library is significant to the state under criterion "C" because of its association with the local architect Ellis Fuller Lawrence, the first Dean of the University

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of Oregon School of Architecture and Allied Arts from 1914 until his death in 1946. Lawrence was born in Malden, Massachusetts (a suburb of Boston) on November 13, 1879. He was educated in the Ecole de Beaux Arts tradition at M.I.T. and moved to Portland, Oregon in 1906. He began a practice of his own in 1910, and three years later was associated with another M.I.T. classmate, William Holford. Ormond Bean, Fred Allyn, and his son H. Abbot Lawrence later became his partners. Lawrence contributed greatly to the establishment of numerous professional and educational organizations for the benefit of Oregon's architectural, building, and artisans industry. Lawrence was actively involved in many professional organizations in the Portland and Eugene areas. In 1911, he was the first president of the Oregon Chapter of the American Institute of Architects. He also founded The Builders Exchange of Portland in 1911 and the Oregon Builders Congress in 1921. "Lawrence was president for the first three years of the Building Congress, during which it approved a Code of Ethics for the Building Industry and established an apprenticeship school and Guild of Craftsmen."<sup>30</sup>

In 1914 he became affiliated with the University of Oregon when Lawrence and Holford were commissioned to develop a master plan for the campus. In Lawrence's revised campus plans of 1923, the site of the Auditorium, where the Library was actually built, was planned to be "seen on high land west of the Women's building, and even from the new entrance to the University. Raised on a platform, approached by noble steps similar to the library at Columbia University, it will dominate the group by its mass. As the kernel of the memorial... it will be literally, the center of the University and here will be perpetuated each year, the Oregon spirit".<sup>31</sup>

The University of Oregon Library is also significant to the state under criterion "C" as a significant unit on the University of Oregon Memorial Quadrangle and as the focal point of the entire campus. The Library has played a major role in the history of



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the University since its construction, and every student and faculty member has been actively associated with this building. Its very existence symbolizes "the heart" of the entire campus. Also, the Library meets this criterion because of its association with the fine local craftsmanship displayed on the exterior main facades and interiors. The style of the Library has been termed eclectic because the exterior elevations are thought to exhibit both Greco-Byzantine and North Italian historical details. The building is, however, essentially Modernistic in its emphasis on form and in much of its decorative program in the Art Deco vein.

Another significant feature of the Library building is the involvement of the University students, faculty, and local community in the building construction and embellishment. In addition to the fund raising of the Student Building Fee and the Alumni Holding Company, the architect made a conscious effort to incorporate only the finest craftsmen and builders. The contractor, Ross B. Hammond Company, was not only active in the construction of the building, but also became involved with the installation of the Runquists' murals and Dawson's gates. The artists' and builders' involvement was a gesture of the group effort for the creation of the Library that was coordinated and orchestrated by the architect Lawrence.

Gordon Gilkey, then a graduate student of art at The School of Architecture and Allied Arts, was commissioned by the WPA to create a series of etchings depicting the construction phase of the Library. This series of prints are stored today in the U of O archives. Other artists involved in the Library project were Louise Utter Pritchard and Edna Dunburg, former students of the U of O, who sculpted the frieze heads larger than life and then cast them in stone. Miss Dunberg died of spinal tuberculosis at the age of 23 after completing only ten of the heads, and Miss Pritchard continued sculpting the remaining five. O. B. Dawson, former music and art student at the University was commissioned by the Student building Fee, Alumni Holding Company, and the WPA

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for the designs of the wrought iron memorial gates to former U of O President Arnold Bennett Hall. There is a brass plaque on the stone wall located in the circulation lobby between the gates that reads: "Respect for the homely virtues a genuine and noble sense of chivalry and a reverence for the things that are holy. These should be nourished and cultivated until they become the established traditions of the Campus. For only out of such an environment can come the noblest and best in character and ideals.- Arnold Bennett Hall". The Runquist Brothers, who together painted the stairwell murals in the WPA style, depicted themes of the sciences and the arts. The illuminated inscription murals designed by Nowland Zane "symbolize a truthful message for the students to understand. Done in the manner of medieval manuscripts, 'They combine decorative dignity with messages of immediate and lasting', Nowland said."<sup>32</sup> Fully commissioned by the WPA, Art Clough's designs and craftsmanship of the cedar carvings in what is now the Oregon Collection Room capture an essence of the Depression era conditions in Oregon. Art Clough was inspired to carve the subject of the Depression's conditions in Oregon "while listening to Senator Steiver give a talk to the lumbermen at a banquet at the Osburn Hotel. He spoke about the train-tramping as the trains stopped at Cascade tunnel, the men's bewilderment and warped outlook, and their seeking a solution before the CCC. Some solution for their problem and its relation to the American ideals - this talk moved me and gave the birth to the idea of portraying the determined trying to find a way - which together seems to me to be a distinctly American phenomena!"<sup>33</sup> Art Clough and his team of the Grey Gypsy Craftsmen also executed wood carvings for the State Forestry Building in Salem.<sup>34</sup>

The furnishings and interior design of the Browsing Room were designed by Miss Brownell Frazier, long time interior design professor at the University of Oregon School of Architecture and Allied Arts. The three wool broadloom rugs were hand woven in Northern China in 1935. A Japanese trading company handled the

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transaction and the rugs were held there during the war between those two countries. In 1938, the rugs finally arrived in Portland by ship where they were detained again by the customs official who would not release them tax free without the verification of ownership. After they arrived in Eugene, that customs official came down each year for the next twenty years to make sure that the rugs were still at the University of Oregon Library.<sup>35</sup> Currently, the rugs are being used in the Oregon Collection Room. Miss Frazier stated at the Browsing Room opening, "The Browsing Room is a modern functional room of beauty, its purpose by the committee is to bring a love of harmony and fine things to the U of O students by making them part of their lives."<sup>36</sup> The combination of the builders and artisans mentioned above provided the quality and craftsmanship to establish the Library building as an institution of excellence all its own for the University. All of these efforts, in harmony and unison created a statement of the local character of Eugene and Oregon, as well as recorded the times of the Depression era and local craftsmanship which has set a good example for generations to come.

The University of Oregon Memorial Quadrangle is also significant to the state under criterion "C" because of its association with the local architect Ellis F. Lawrence (born 1879) who was the first Dean of the University of Oregon School of Architecture and Allied Arts from 1914 and until his death in 1946. As mentioned above, the architectural firm of Lawrence and Holford was first commissioned by the University in 1914 to make plans for the study of a new plan for the campus. The University, in that same year, sent Lawrence to Southern California to visit and study major campuses there as an influence to design and make new plans for the future expansion of the University of Oregon. The Board of Regents minutes of June 15, 1915 reads as follows: "Platting and landscape work on the U of O grounds, and also general supervision of plans for new building will be placed in the hands of the Head of the

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Department of Architecture".<sup>37</sup> Lawrence designed virtually all buildings built on campus between 1916 and 1946. In addition to the Library, these include: Education Building, 1916 (west wing of Gilbert Hall); Hendricks Hall, 1918; Susan Campbell Hall, 1921 (Women's Dormitory); Gerlinger Hall, 1921 (Womans' Memorial Building); Commerce Hall, 1921 (east wing of Gilbert Hall); University High School, 1921; Arts and Architecture Building, 1923 (razed in 1955); Journalism Building, 1923; Music Building, 1924; Condon Hall, 1925; Men's Dormitory, 1928 (Straub Hall); McArthur Court, 1926; Museum of Art, 1930 (placed on the National Register of Historic Places in 1986), Infirmary, 1936 (Volcanology Building); Physical Education Building, 1936; and Chapman Hall, 1939.

The University of Oregon Memorial Quadrangle is significant to the state under criterion "C" as a significant unit which conveys characteristics in design of the Beaux Arts tradition and the City Beautiful Movement on the University campus, and as the major focal point to the entire campus. The development of the Quadrangle contributed greatly to the new growth and establishment of the University during the years of 1914 to 1937. There was an especially high enrollment increase during those years and new development was considered necessary. It was the decision of Lawrence not to build on the old campus of Deady (1876) and Villard Halls (1886), but instead, start developing a new axis that would provide for necessary future expansion. "The present campus, Deady and Villard, should be retained in any scheme of development adopted in order to preserve and not destroy or dismantle that ground which centers so much of the traditions of the institution. The new proposed Quadrangle and administration buildings would be in close proximity to present campus in order to be efficient. It should not in any way handicap the growth and building of the University and it should harmonize as much as possible with the existing group. The site that meets these conditions best, in our judgement, is on the south axis of the present campus"<sup>38</sup>. Even though Lawrence had a

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slightly different plan for the placement of some of the buildings, for example, the auditorium was intended to be on the site where the Library building is today, much of the integrity of the Memorial Quadrangle has been maintained as it was originally planned. Today, the Quadrangle is still greatly appreciated through the enjoyment and continuous use by the U of O students and faculty.

The other significant features of the Memorial Quadrangle are the individual memorials which commemorate the local history of the University. The first memorial in the Quadrangle, located just south of 13th Avenue, marks the site of the original Kincaid Field where the University of Oregon "Webfoots" played games of football and track. It was a part of Lawrence's campus plan to move the playing field to Hayward field, where the track and field stadium is located today. The first memorial of the Quadrangle is dedicated to the athletes of the University.

The second memorial of the Quadrangle was landscaped in 1932 and is located at the same site as the first memorial and extending south between the Museum of Art, Library, and PLC Hall. A memorial or monument was originally intended in Lawrence's revised campus plan of 1932 to place it on "high land of the Quadrangle in the center of the University."<sup>39</sup> Instead of a statue or fountain for the memorial, Fred Cuthbert was commissioned by Lawrence to design the walks and landscaping that remains intact today. Fred Cuthbert was a long time landscape architecture professor at the University of Oregon School of Architecture and Allied Arts. The large circle walk in front of the Museum of Art was part of the original arrangement of the automobile drive for the Museum of Art entrance. Cars would drive in from Kincaid Street, drop off visiting patrons at the front steps of the Museum and proceed to drive around the circle away from the Museum towards 13th Avenue. In Cuthbert's design, the circle was maintained and radiating and diagonal walks were added for pedestrians. At the time cars drove up to the Museum,

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Gertrude Bass Warner, donor of the Oriental Art collection at the Museum and director, was the only one given the privilege to park her own car directly on the circle drive in front of the Museum of Art building.

The third memorial, also located at the same site as the second, was established in 1939 and primarily consists of the eight Pyramidal Oak trees planted in memory of senior class president, Robert Bailey, who had drowned in the mill race that year. The trees were imported from England and ordered before the war between England and Germany. As a consequence, the trees came by the way of the convoy when shipped to the United states. Fred Cuthbert also designed the placement of the trees within the Quadrangle, and only half of those imported trees were planted as memorials. The extra trees were planted elsewhere on campus in case those planted on the Quadrangle would die.

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INTERVIEW

Keith Richard, U of O Archivist, May 22, 1989

ENDNOTES

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5. State Board of Higher Education, Meeting Minutes, (Eugene, Oregon: University of Oregon Archives, March 1946).
6. Matthew Douglass, Library Journal, 62 (Eugene, Oregon: University of Oregon Archives, December 15, 1937).
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8. Library Dedication, (Eugene, Oregon: University of Oregon Archives, October 23, 1937).

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9. Matthew Douglass, Library Journal, 62 (Eugene, Oregon: University of Oregon Archives, December 15, 1937).
10. WPA Periodical, (Eugene, Oregon: University of Oregon Archives, August 1936).
11. Matthew Douglass, Library Journal, 62 (Eugene, Oregon: University of Oregon Archives, December 15, 1937).
12. School of Architecture and Allied Arts Scrapbook, (Eugene, Oregon: University of Oregon Archives, May 20, 1939).
13. School of Architecture and Allied Arts Scrapbook, 37-38, (Eugene, Oregon: University of Oregon Archives).
14. Inscription panels in the stairwells of the U of O Library.
15. *ibid*
16. Artists' interpretation panel of the artworks in the stairwells of the U of O Library.
17. *ibid*.
18. *ibid*.
19. Historical Continuity, A Diagnostic Report, Considerations for Review by the Historic Committee, (Eugene, Oregon: University of Oregon Planning Office, 1978).
20. WPA Periodical, (Eugene, Oregon: University of Oregon Archives, August 1936).



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22. A Library for the Century: The First Step of the U of O Committee on Library Expansion, (Eugene, Oregon: University of Oregon Planning Office, September, 1987).
23. University of Oregon, Knight Library Addition and Alterations Schematic Design: Narrative Description, (Eugene, Oregon: University of Oregon Planning Office, February 27, 1989).
24. Christine Taylor, Graduate Student of Historic Preservation, Eugene, Oregon, University of Oregon School of Architecture and Allied Arts, Fall term paper, 1988.
25. Sunday Oregonian, June 22, 1914.
26. State Board of Higher Education, Meeting Minutes, (Eugene, Oregon: University of Oregon Archives, May 27, 1935), p. 62-3.
27. Keith Richard, "The Library at 50", Old Oregon, (Eugene, Oregon: University of Oregon Archives, 1987).
28. Matthew Douglass, Library Journal, 62, (Eugene, Oregon: University of Oregon, December 15, 1935), p. 42.
29. Daily Journal of Commerce, (Portland, Oregon: July 12, 1935), p. 1.
30. Michael Shellenbarger, excerpt from the Ellis F. Lawrence exhibit text entitled "Harmony in Diversity", Eugene, Oregon, University of Oregon Museum of Art, September 1989.

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31. Ellis F. Lawrence, excerpt from letter written on July 27, 1920, Eugene, Oregon, University of Oregon Library, Special Collections, EFL Collection, Box 2-9.
32. School of Architecture and Allied Arts Scrapbook, 37-38, (Eugene, Oregon: University of Oregon Archives).
33. Art Clough, excerpt from letter written to UO Librarian, Matthew Douglass, on October 16, 1937, Eugene, Oregon, University of Oregon Archives.
34. WPA Periodical, (Eugene, Oregon: University of Oregon Archives, August 1936.
35. Excerpt for the Historic Continuity, A Diagnostic Report, Considerations for Review by the Historic Committee, (Eugene, Oregon: University of Oregon Planning Office, 1978).
36. School of Architecture and Allied Arts Scrapbook, (Eugene, Oregon: University of Oregon Archives, May 20, 1939).
37. Board of Regents, Meeting Minutes, 6, (Eugene, Oregon: University of Oregon Archives, June 15, 1915), p. 345.
38. Ellis F. Lawrence, excerpt from letter written to the Board of Regents, Eugene, Oregon, University of Oregon Archives, April 17, 1914.
39. Ellis F. Lawrence, excerpt from letter written to Mr. Spencer, Eugene, Oregon, University of Oregon Library, Special Collections, EFL Collection, Box 2-9, undated.

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VERBAL BOUNDARY DESCRIPTION

The nominated property is located in Section 32, Township 17S, Range 3W, Willamette Meridian, in the City of Eugene, Lane County, Oregon. The boundary is described as follows: Beginning at the point of intersection of the East edge of Kincaid Street and the South edge of East Thirteenth Avenue, thence East along the South edge of Thirteenth Avenue 180 feet, more or less, to the true point of beginning, which is the West edge of the west sidewalk of the Memorial Quadrangle on the campus of the University of Oregon; thence East 135 feet to the East edge of the east sidewalk of said quadrangle, thence south approximately 560 feet along the East edge of the east sidewalk to the northernmost edge of the Library concourse, thence East 100 feet, thence South 185 feet, thence West 35 feet, thence South 175 feet, thence West 35 feet, thence South 125 feet, thence West 250 feet, thence North 100 feet, thence West 60 feet, thence North 200 feet, thence West 35 feet to the East edge of Kincaid Street, thence North along the East edge of Kincaid Street 185 feet, thence East 180 feet to a point on the West edge of the west sidewalk of the Memorial Quadrangle, thence North along the West edge of the west sidewalk approximately 560 feet to the south edge of East Thirteenth Avenue and the true point of beginning, containing in all 5.65 acres, more or less.

BOUNDARY JUSTIFICATION

The nominated area of 5.65 acres encompasses the Main Library of the University of Oregon completed and opened for use in 1937 and the front terrace, or concourse and west service area which make up its immediate setting. The area includes the Memorial Quadrangle, or mall, between outer edges of the bordering sidewalks, as it extends north to East Thirteenth Avenue. This uninterrupted mall space, planted in lawn, is the historic formal approach to and visual corridor from the Library's front. Because of National Register strictures against drawing boundaries through interconnecting construction, the boundary of the nominated area necessarily follows the ground line of non-historic, non-contributing rear additions on the south. The two contributing features of the nominated area are the Main Library and the Memorial Quadrangle.

Tax Lotted on Map  
17 03 32 2 2

# 004-96

## SOUTHERN PACIFIC R.R.

SEE MAP 17 03 32 2 4

SEE MAP 17 03 32 1 3

SEE MAP 17

FRANKLIN BLVD.

cent. Sec.

U.S. 99

100

1100

EAST

STREET

STREET

EAST

SEE MAP

17 03 32 3 1

(VACATED)

970'

EAST

# 004-00

UNIVERSITY PLAT  
ADDITION

EAST

SEE MAP

EAST

17 03 32 3 4

600

PIONEER  
MEMORIAL  
PARK

SE Cor.  
DLC 56

NW Cor.  
DLC 46

M

L

K

J

UNIVERSITY

I

E

H

G

AVENUE

EAST

ALDER

HILLYARD

AGATE

ST.

AVE.

AVE.

VACATED AVE.

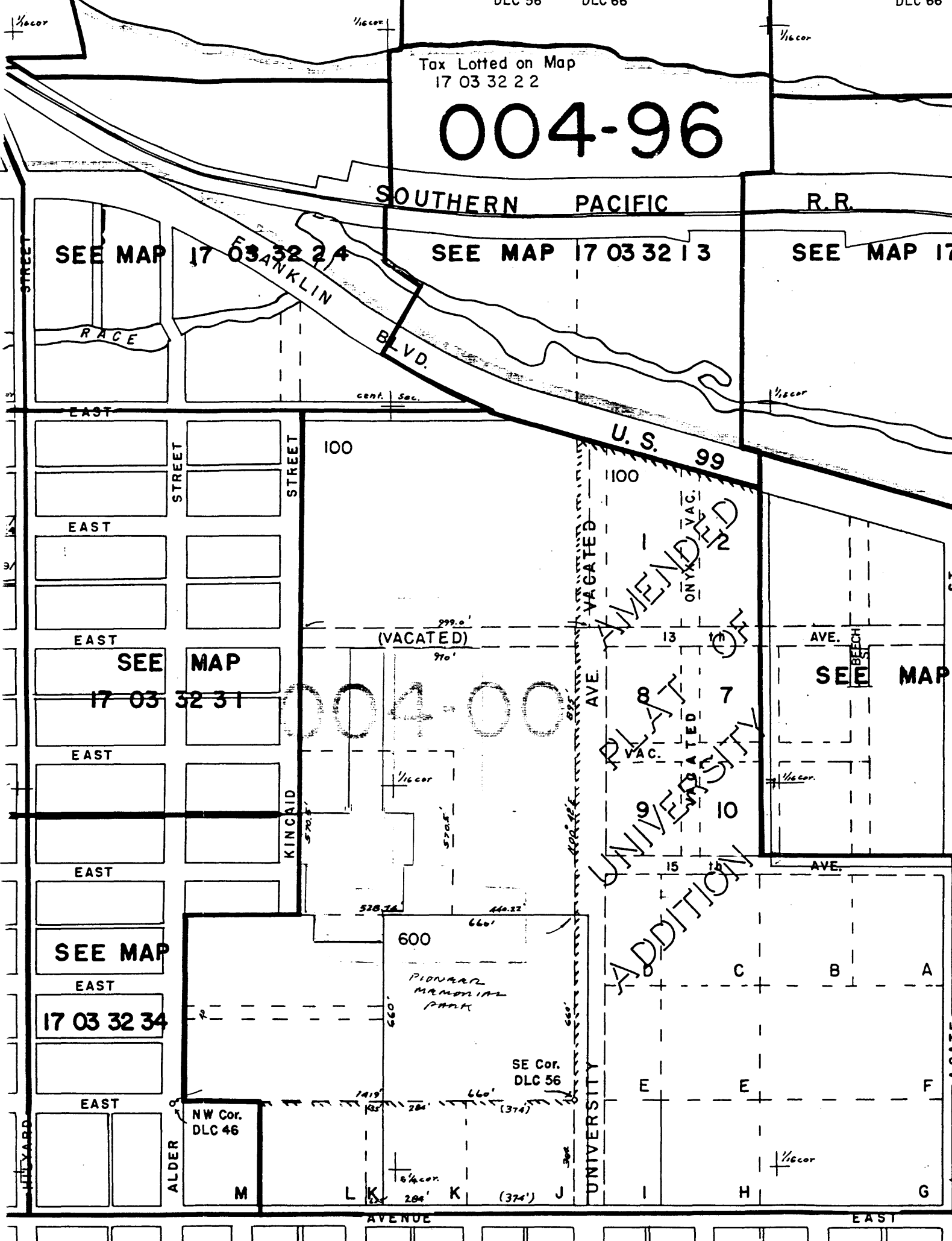
VACATED

VACATED

VACATED

VACATED

VACATED



13th Ave.

KINCAID ST.

14th Ave.

15th Ave.

CONDON 1925

CHAPMAN 1939

PARKING

PRINCE CAMPBELL

1968

ART MUSEUM 1930

PARKING

CAMPBELL

Knight Library 1937

Addition 1950

Addition 1966

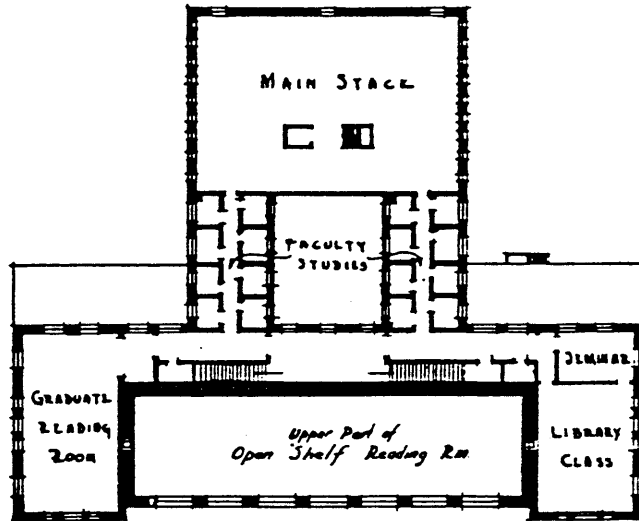
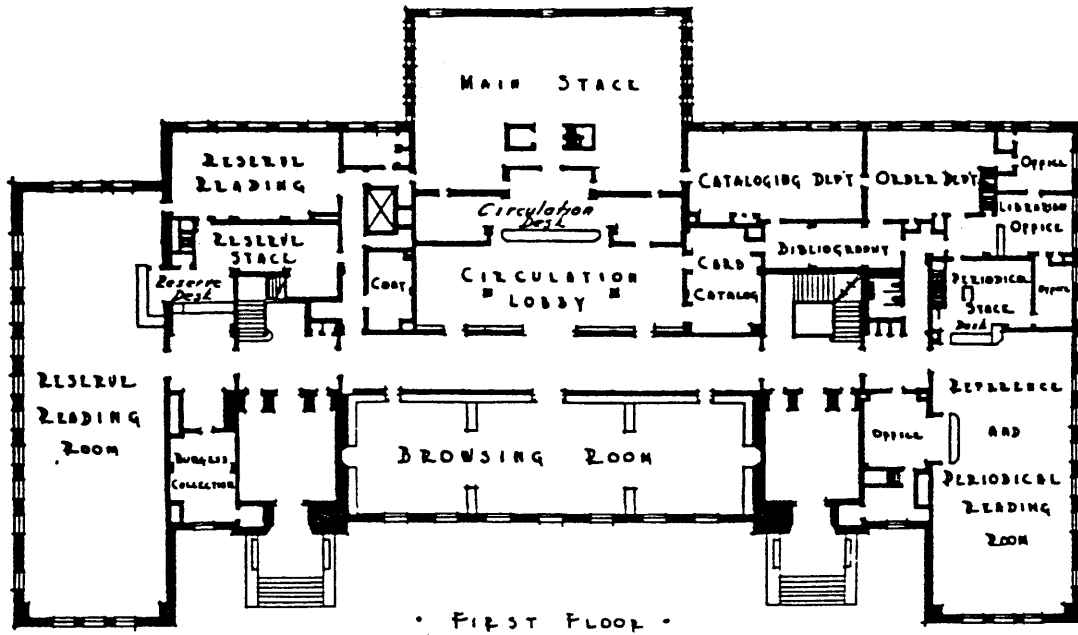
WOMEN'S PHYSICAL EDUCATION 62

- Nominakd Boundaries
- ▣ Noncontributing
- ▨ Proposed Addition

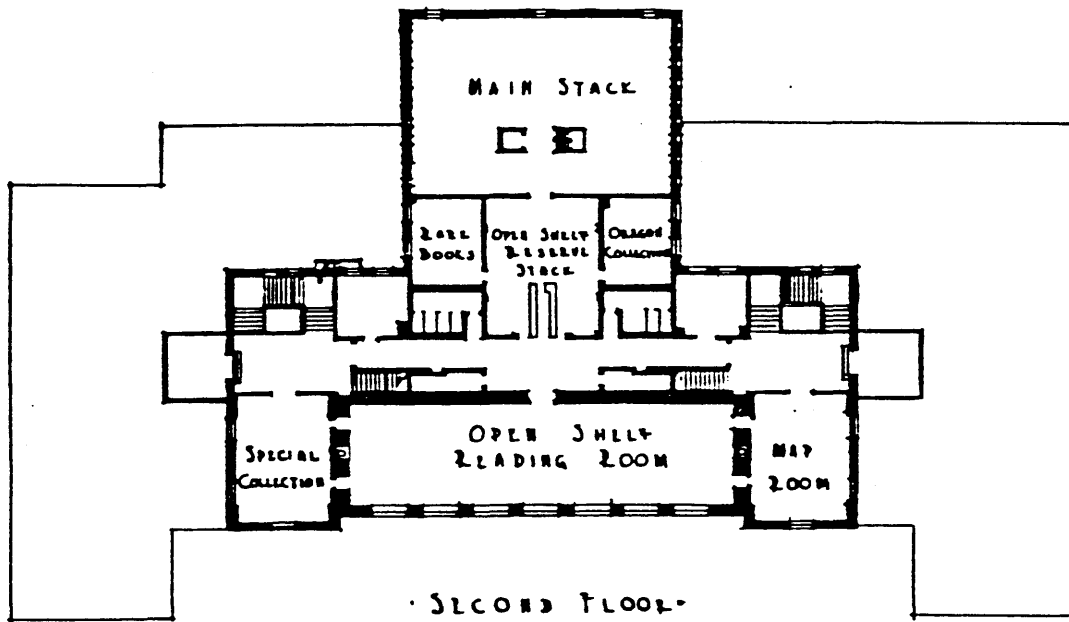
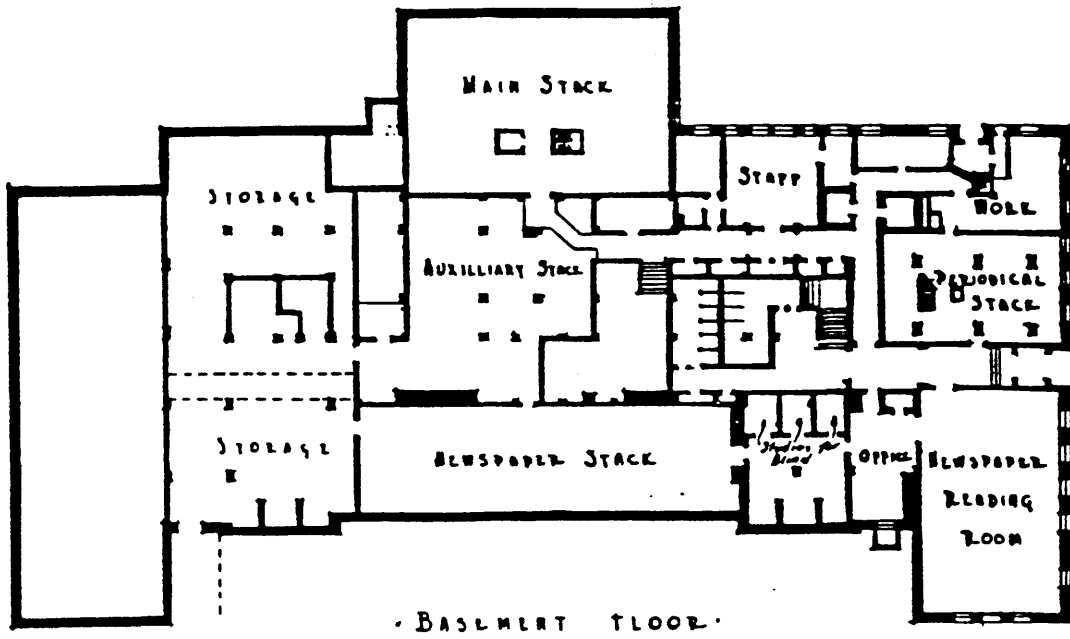
Scale 1" = 100' (Approximate)

Partial Zerox from U.S.G.S. B.M.

VO Physical Plant.



ORIGINAL FLOOR PLAN, 1935  
 UD ARCHIVES



ORIGINAL FLOOR PLAN, 1935  
 UO ARCHIVES