

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received **MAY 7 1986**

date entered 6-5-86

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic University of Oregon Museum of Art Number of Contributing Resources 1

and/or common Same Number of Non-contributing Resources 0

2. Location

street & number University of Oregon N/A not for publication

city, town Eugene N/A vicinity of Fourth Congressional District

state Oregon code 41 county Lane code 039

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	N/A in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	N/A being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input checked="" type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name State of Oregon acting by and through the Board of Higher Education

street & number Susan Campbell Hall, PO Box 3175

city, town Eugene N/A vicinity of state Oregon 97403

5. Location of Legal Description

courthouse, registry of deeds, etc. Lane County Department of Assessment and Taxation

street & number Public Service Building, 125 E. 8th

city, town Eugene state Oregon 97401

6. Representation in Existing Surveys

title Statewide Inventory of Historic Properties has this property been determined eligible? yes no

date 1974 federal state county local

depository for survey records State Historic Preservation Office, 525 Trade Street SE

city, town Salem state Oregon 97310

7. Description

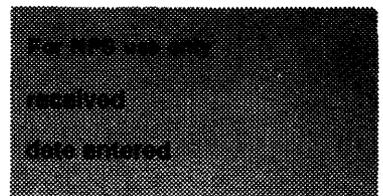
Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input checked="" type="checkbox"/> YAM ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date <u>N/A</u>
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

Built in 1929-1930, the University of Oregon Museum of Art is situated on a mall on the west side of the University campus (see map and photo #16). The building is 187 feet wide (north/south axis) and 43 feet deep (east/west axis) excluding the Campbell Memorial Court which extends about 50 feet behind the structure. It is basically a two-story building with a basement but actually contains four interior levels, with the insertion (original) of an intermediate level between the first and second floors in the back and two exhibit halls on a "mezzanine" level over low-ceilinged rooms on the second floor. The height of the building at the front is approximately fifty-three feet with the back portions stepping down to approximately fifteen feet at the court. The building involved a number of university students and faculty in the design process and it was constructed of many local materials. The design was the result of a careful study of museums on the part of Mrs. Warner and included "Modern" concepts of artificial lighting and ventilation. The huge building has few windows, and none on the front where the intricate surface design was conceived to compensate for this visually.

Stylistically, the museum is somewhat of an enigma. Contemporary reports called it Romanesque.¹ A 1974 survey referred to it as Modernistic.² Professor Marion Ross of the Art History department of the University of Oregon³ discussed its relationship to Romanesque, Gothic, Islamic, and Modernistic architecture and to Victorian eclecticism of taste. He concluded it was Eclectic modified with North Italian Romanesque.

The style as discussed above, however, refers just to the front of the building, as the facade is the only part that is "decorated." The undated rendering (see photo #13) shows the decorative detailing covering the sides as well as the front, but for some reason (see "significance") this was not carried out in the actual building. According to contemporary sources, the facade was designed to replicate an oriental rug.⁴ This was the architect's decorative solution to a building without windows.⁵ The design was carried out by the use of face brick (over a poured-in-place concrete structure) in five shades of red, with a "rug" finish (texture produced by vertical striations on the surface). Bands of decorative cast-stone and insets of polychrome tile were also used. Beginning at the top, the cornice consists of small arches with sculpted heads in every third arch. According to the original specifications, these were to be carved from Bedford Limestone. Later construction drawings detail them as terra-cotta, but cast-stone was substituted. The heads are of primitive, Egyptian, Greek and Oriental muses. Between the cornice and the belt course that defines the second story level is flush face-brick in a diaper pattern. Random brick colors form additional variations within the diaper pattern. These bricks are laid in an unusual bond that accommodates the diaper pattern. There are two sets of two unpatterned vertical bands on each side of the facade running from the cornice to the belt course over niches on the first floor. The belt course consists of cast-stone squares and rectangles with delicate linear designs filling the geometric shapes. These are flanked, top and bottom, with rounded band of cast-stone in stylized organic motifs. Below this the face-brick is laid in common bond with glazed polychrome tiles set in between every eight bricks in the header course (every seventh course). Five large tiles (approximately 8' square) and four small ones are also set in a vertical, rectangular pattern spanning fifteen courses at twelve regular

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination Form

Continuation sheet University of Oregon
Art Museum Item number 7 Page 2

intervals across the facade in this section (see photo #3). This is followed by a string course of cast-stone, five more brick courses, and another string course. The lowest section, laid in common bond, is slightly wider and is capped at the top with cast-stone just below the bottom string course. The color of the overall facade also changes subtly from darker shades of brick at the bottom to lighter ones at the top. It is interrupted in three places by a door and two niches. These, as can be seen in the rendering (photo #13) were to have been considerably more elaborate. The niches as built protrude only a few inches from the wall surface. They are slightly pointed arches of cast-stone framed in a rectangular shape of the same material. This is embellished by an intricate organic design overlaying a guilloche pattern. Stepped pedestals in front of each niche were to hold sculptures which were never installed (see photo #4). Cast-stone insets in the belt course just above each arch contain inscriptions. The north inset says, "To Know the Harmonious is Called the Eternal. To Know the Eternal is Called Enlightenment. Lao-Tze"; the south, "Beauty Absolute, Separate, Simple and Everlasting, Imparted to the Ever-Growing and Perishing Beauties of All Other Things. Plato."

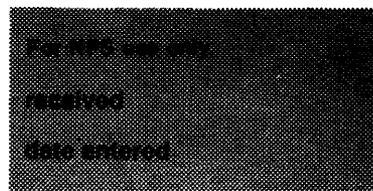
The original design of the main entrance was also simplified, apparently for economy. Barker describes it as having "inlays of various colored tiles. . . deep in hue."⁷ The present entrance, however, contains no colored tiles. It is surmounted by a series of receding cast-stone ogival arches. The three rows of arches are supported by matching columns decorated with spiraling garlands. These are attached to side pilasters which, in turn, flank a row of six squares containing stylized floral designs (see photos #5 and #6). In the entablature over the doors is carved "Museum of Art" and in the spandrel above it is the inscription "Through wisdom is an house builded (sic) and by understanding it is established and by knowledge shall the chambers be filled with all precious and pleasant riches. Proverbs."

The doors are made of steel, bronze and wrought iron and are best described by Burt Brown Barker.

Evolution is the theme. In the lowest panels are turtles, entwined by tendrils, angular and coarse, terminating in buds that are crudely forming, while in the upper panels are found butterflies and bloom (sic). The two intervening batteries of panels, use the squirrel and the bird, with varying stages of the tendrils breaking into leaf and fully developed bud forms. These doors are the work of I. K. Tuerck, Guildsman and Master Craftsman, who has taken as much pride in fabricating delicate devices to make easy the opening of them and in beautifully constructed locks, as he has in hammering out of iron sheets - the flowers, tendrils and butterflies.⁸

Plans show the doors opening into a shallow fan-shaped vestibule which is separated from the lobby by two recording turnstiles and three upholstered chains. It is not clear whether these were ever installed, but the present arrangement, with the vestibule closed off and another set of doors added, was in accordance with Mrs.

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



**National Register of Historic Places
Inventory—Nomination Form**

Continuation sheet University of Oregon Art Museum Item number 7 Page 3

Warner's desire for climate control within the building.⁹ These then open onto a travertine-floored lobby and stair hall which bisects the building and from which the memorial court can be seen through iron gates (see photo #7).

To the right are exhibit halls four and five which are now used for changing exhibits. Behind exhibit hall five is exhibit hall six which is now used as an office. At the rear of his side is now a photo gallery which occupies exhibit hall seven. To the left of the lobby are exhibit halls one, two and three, now used for rental gallery, gift shop and changing exhibits. Behind these are the back door and security spaces.

Wide stairs which return from landings flank the stair hall to the left an right. On the left side the landing leads into what were exhibit halls nineteen and twenty. In 1956 this area was remodelled by the firm of Lawrence, Tucker and Wallmann to house the reference library. This was accomplished by adding lights, screens, partitions, bookcases, display cases and oriental detailing. No structural changes were made. The right landing terminates at an outside wall which is pierced by three stained-glass windows. These constitute one-third of the total windows in the entire building.

The west central portion of the second floor contains the largest exhibit hall (exhibit hall thirteen) called the "Throne Room." This is flanked on each side by three smaller ones--exhibit halls ten, eleven and twelve on the left and fourteen, fifteen and sixteen on the right. Narrow stairs lead to the mezzanine exhibit halls, halls seventeen and eighteen, over eleven and twelve and fourteen and fifteen.

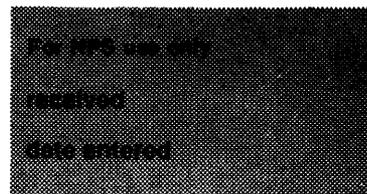
An important and unique feature of the museum when it was built was the suspended ceilings which concealed artificial lighting while making it appear as natural light. This feature remains (see photo #9).

The basement contained the lavatories, store rooms, a transformer and fan rooms for the huge fans that ventilated the building. In 1966 the basement was remodelled by Balzhiser and Colving and the mechanical features updated. This area now also house adminstrative offices.

The Campbell Memorial Court is 58' 8" long, perpendicular to the long axis of the building exactly opposite the main entrance. It begins within the building and extends approximately fifty feet beyond it. It consists of a central open area with a thirty-foot by seven-foot reflecting pool flanked by planting. At the east end of the pool is a large stone base supporting two piping "Pans" kneeling on either side of a shell basin. These are of Brownsville Sandstone and are the work of Oliver Barrett. A small jet passes water onto this shell which overflows into the small pool below it. Behind this passes the cloister that surrounds the courtyard and beyond the cloister is a niche. The niche of Pink Tavernelle marble is covered with a dome lined with gold mosaic tile; the product of the Ravenna Mosaic Co.¹⁰ On a tall pedestal inside the niche is a bronze bust of Prince

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

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet University of Oregon Art Museum Item number 7 Page 4

Lucien Campbell sculpted by A. Phimister Proctor. Between the marble and the dome are cast-stone plaques done by Richard W. Bock, head of the sculpture department, and some of his students. These, and others located over the doors to the cloister and at the west end of the Court, were commissioned to symbolize the character of President Campbell: Education, Kindliness, Steadfastness, Reward, Tolerance, Aesthetics (Art), and Honor (light triumphant over darkness).¹¹ The cloister which surrounds the courtyard on three sides is formed on the courtyard side by brick arches supported on limestone columns. The fourteen columns are capped by capitals "depicting the small bird and animal life of Oregon,"¹² as Oregon flora and fauna were a secondary theme of the courtyard. The capitals were also designed by Richard Bock and were carved by S. J. Patton. Depicted in the capitals are three squirrels with fir, pine and oak; two robins with cherry and ivy; a blue jay with grapes; wild duck with water arrowhead; a kingfisher with oak; an owl with scrolls; two quail with wheat and Oregon grape; a grouse with clover; and a rabbit with clover.¹³

Several pieces of art are recent additions to the courtyard. In 1981 the "Indian Maiden with Fawn," by A. Phimister Proctor, was moved into the center of the reflecting pool after it had been vandalized in its previous location at the entrance. The stones that originally surrounded the pool have been replaced by a concrete border and some of the planting has been changed and grown (compare photo #10 with the dedication program).

The large oak trees in front of the building were planted in about 1940.¹⁴ Photo #16 shows landscaping newly planted for the June, 1932 dedication ceremony. This, however, was later removed at Mrs. Warner's insistence because she feared it could harbor thieves. Some minimal landscaping has been done since.

In 1982 alterations were carried out to make the building handicap-accessible. The architectural firm of Zaik/Miller in Portland was employed to design the installation of an elevator and a handicap lavatory. The elevator, together with an equipment room and a storage room, is located in the northwest corner of the building at the end of the north gallery. A free-standing partial wall blocks it from view and also serves, on both sides, as display space. A ramp on the eastern edge of this room accomplished a level change from the spaces behind it. Again a partial wall at the edge of the ramp is also used for display. The handicap lavatory and a lounge are located in what was the small exhibit space to the north of the Memorial Court. The architectural firm's plans indicated optional additional alterations which were not carried out.

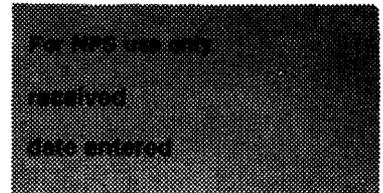
Footnotes

¹ Oregon Daily Emerald, April 3, 1929, p. 1, c. 1.

² Report of Ad Hoc Committee on Properties of Historical and/or Architectural Value, Historical properties of the State Board of Higher Education, adopted 1974.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



University of Oregon

Continuation sheet Art Museum

Item number

7

Page

5

- 3 Interview held December 3, 1981.
- 4 Burt Brown Barker, "A Description of the Fine Arts Building and the Campbell Memorial Court," Old Oregon, May, 1929, p.6.
- 5 Ibid.
- 6 Ibid. Also, later undated, typed version in University of Oregon archives entitled "A Description of the Memorial to Dr. Prince L. Campbell." The Old Oregon article says terra-cotta; the later paper, cast-stone. This apparently reflects a change in specifications which was probably brought about for economic reasons. Professor Marion Ross said terra-cotta had begun to get quite expensive about this time, and given the depression and limited funds, this would be a logical explanation for the change.
- 7 Barker, "Description of the Memorial," p. 2.
- 8 Conversation with Barbar Zentner, December 14, 1981. The date of this alteration is not known.
- 9 Barker, "Description of the Memorial," p.5.
- 10 Ibid., pp. 7-8.
- 11 Ibid., p.6.
- 12 Ibid.
- 13 Ibid.
- 14 Interview with Barbara Zentner, December 3, 1981.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input checked="" type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700–1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1929–1930 **Builder/Architect** Ellis F. Lawrence, Architect

Statement of Significance (in one paragraph)

The University of Oregon Museum of Art was opened for use in 1930, although it was not dedicated until 1932. Its construction was preceded by a vigorous public subscription campaign which sought to create a memorial to the University's popular president, Prince Lucien Campbell, who had died while in office in 1925. More importantly, it was intended to suitably house the extensive Oriental art collection of the Murray Warners, a ten-year-old bequest to the University by Warner's widow, Gertrude Bass Warner, who became museum director. The museum was designed by Ellis F. Lawrence, long-time dean of the University's School of Architecture and Allied Arts. Stylistically a blend of modernism and period eclecticism, the museum is distinguished by patterned brick and cast-stone surface enrichment of the windowless west facade, a pedimented Romanesque portico and a cloistered interior garden court. Lawrence's design conveys a modern emphasis on form in its block-like main volume and rear step-backs, and in its advanced mechanical systems and taut, light-reflective interior surfaces. Yet, the decorative program of its facade and garden court was a tour de force of historicism and traditional craftsmanship.

The University of Oregon Museum of Art is significant to the state under criterion "a" as a notable building constructed in part through public subscription. Alumni and others in all parts of the state were contributors. In its scale and commemorative intent, it was the ultimate philanthropic project of the University's first 50 years. In addition to the museum's Campbell Memorial Court, there are memorials elsewhere to the University's beloved president of 23 years, but the Museum of Art is unquestionably the property most importantly associated with the Murray Warners, art collectors of international significance. Through Mrs. Warner's research and stipulation, the building was equipped with state-of-the-art technical features, including full mechanically-controlled lighting and ventilating. The Museum of Art is significant also under criterion "c" as the primary and only executed unit of a planned three-part "temple of art" which was to be a focal element of the grand campus plan envisioned by President Campbell and designed in the Beaux Arts tradition by Lawrence. The building contains in its decorative program, quite apart from the collections it houses, the works of master craftsmen and sculptors, most notably A. Phimister Proctor and Richard Bock, head of the School of Architecture sculpture department.

The Murray Warner collection was donated to the University of Oregon in 1920 by Gertrude Bass Warner in memory of her husband. The Warners had lived in China and Japan for many years. Mrs. Warner also saw her gift as an instrument through which to promote peace through understanding between this country and those of the orient. Represented in the collection is art from China, Japan, Korea, Cambodia, Mongolia and Russia. It is one of the largest of its kind in the country.¹ Mrs. Warner strongly believed that trade with the Orient would someday become more

9. Major Bibliographical References

See continuation sheet

10. Geographical Data

Acreeage of nominated property 1.7 acres

Quadrangle name Eugene, East, Oregon

Quadrangle scale 1:24000

UTM References

A

1	0	4	9	3	9	2	0	4	8	7	6	5	8	0
Zone		Easting				Northing								

B

Zone		Easting				Northing								

C

Zone		Easting				Northing								

D

Zone		Easting				Northing								

E

Zone		Easting				Northing								

F

Zone		Easting				Northing								

G

Zone		Easting				Northing								

H

Zone		Easting				Northing								

Verbal boundary description and justification

See continuation sheet

List all states and counties for properties overlapping state or county boundaries

state None code county code

state None code county code

11. Form Prepared By

name/title Bonnie W. Parks

organization Historic Preservation Program
Department of Architecture date December 19, 1984

School of Architecture and Allied Arts
street & number University of Oregon telephone (503) 686-3656

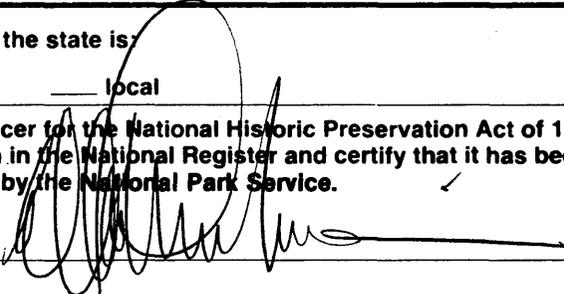
city or town state Oregon 97403

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

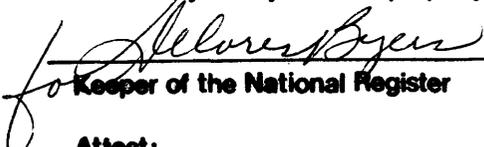
As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

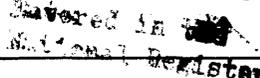
State Historic Preservation Officer signature 

title Deputy State Historic Preservation Officer date April 22, 1986

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I hereby certify that this property is included in the National Register


Keeper of the National Register

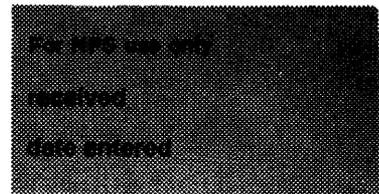
 date 6-5-86

Attest: _____ date _____

Chief of Registration

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

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet University of Oregon Art Museum Item number 8 Page 2

significant than trade with Europe and that building good relations with these countries was an essential foundation for this trade. This philosophy of peace between people of different races was also very much in keeping with her personal beliefs and her membership in the Christian Science religion.

The gift actually carried west a tradition of giving that her family had established in other parts of the country. Her grandmother financed the Nancy Foster Hall at the University of Chicago, and her mother, Clara Foster Bass, built the historical museum, library and community center at Peterborough, New Hampshire. "Her father, Perkins Bass, who went to Dartmouth, and brother, John Foster, who attended Harvard, both made large gifts to those institutions. The family also made an impressive gift to Washington University at St. Louis, Mo."² Mrs. Warner had founded two museums in Shanghai and had previously given the Smithsonian Institution some Imperial Chinese coats and a bronze statute of the Disciple of Confucius. She was a member of the Institute of Pacific Relations, the American Federation of Arts, the American Association of Museums, the American Association for Advancement of Science, the North China Branch of the Royal Asiatic Society, the Meiji Japan Society and the American Academy of Arts and Sciences.³

The collection was at first housed primarily in the Woman's Building on campus (Gerlinger Hall). Prince Lucien Campbell desired that a museum should be built to permanently house the collection, in appreciation of the gift, for practical reasons (Gerlinger was not fireproof) and also because it was commensurate with his dream to build a great campus. However, the focus for the building, especially with regard to fund-raising, was on housing the collection. Prince Campbell had begun a general building fund drive to raise \$5,000,000 in five years and had allocated \$300,000 for the museum. However, when he became ill these plans were curtailed. Early in 1925, just before his death, Irene Gerlinger began a fund drive specifically for the museum. When Campbell died, it was natural for the museum to be seen as a memorial to him; and this became the rallying cry for the fund-raising effort. It also became one of the several sources of apparent conflicts between Mrs. Warner and Mrs. Gerlinger which are well established in the folklore. Though the courtyard was definitely a memorial to Campbell, Mrs. Gerlinger also referred to the museum as a whole as a memorial in her fund-raising efforts (see photo #12)--while Mrs. Warner was concerned with honoring her husband.⁴ Additional disputes arose over naming the galleries after large donors and installing a bronze plaque with the names of all the donors inscribed to it. This was apparently done, but later removed.

The building, though owned by the state, was largely privately funded. The fund-drive involved people from all over the state, both as fund-raisers and as donors. Some interesting and unique means were used including a "postal-card" drive in which letters were sent to prominent citizens, and the use of the concept of a "Committee of One Thousand" in which 1,000 donors giving \$100 became the goal. Another major effort was the "All-Oregon Exposition and Bazaar" held at the Civil Auditorium in Portland in October, 1925. This was presented under the auspices of the "Regents, Alumni and many friends of the University."⁵ Booths

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination Form

For NPS Use Only
received
date entered

Continuation sheet	University of Oregon Art. Museum	Item number	8	Page	3
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were rented by commercial and industrial interests and fashion shows, teas, dances and parties were included in the five-day event. The reported net gain was \$12,837.62.⁶ Many other minor events collected smaller sums, including a Christmas-card sale by some women students contributing \$17.40.⁷ Special gifts were given by the classes of 1878, 1907, 1911, 1919, 1925 and 1926, and by campus clubs and organizations.⁸ This review indicates the level of involvement and enthusiasm that the project generated. It was not done, however, for want of an art museum or out of appreciation for the Warner Collection, but stemmed from love and admiration for Prince Lucien Campbell.

The building, as built, was actually the first unit of what had been proposed as a three-part structure. The main section and two perpendicular wings were to surround the Prince Lucien Campbell Memorial Court on three sides. The two wings were to house artwork other than the Warner Collection--some other collections had already been given. Anticipation of the addition of the wings may explain why the decorative work is limited to the east facade instead of continuing around the building (see photo #16). Lack of funds, however, may also be a reason.

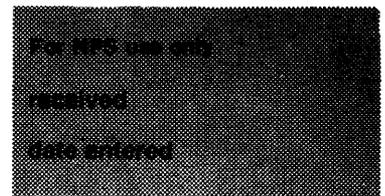
It is likely that the siting of the museum was in response to the architect's (Ellis F. Lawrence) and Prince Campbell's grand scheme for the Campus.⁹ Lawrence created several schemes over the years, all modelled in the Beaux Arts tradition and featuring a large mall area with buildings arranged essentially as they are today.¹⁰ His schemes generally called for buildings of different uses than are there now, but a model in the library shows a museum in the same location.

The design of the museum was also the product of a great deal of research on the part of Mrs. Warner, including visits to museums all across the country and many trips to the Orient. In the U.S. she visited the Chicago Art Institute, the Field Museum in Chicago, the Boston Museum of Fine Arts, the Fogg Museum at Cambridge, the Yale Museum at New Haven, the Metropolitan Museum in New York City, the Philadelphia Museum of Art and the Freer Gallery in Washington, D.C.¹¹ She was extremely concerned with protecting the delicate items in the collection and even did experiments to test temperature and humidity.¹² Her concerns about security against theft and fire, and protection from sunlight and weather conditions dictated design considerations. All the lighting, for instance, is artificial with translucent drop ceilings in some areas to provide artificial lighting that appeared natural (see photo #9). Frank Lloyd Wright noted these features when he visited the campus in 1931, and was quoted as saying, "Artificial lighting and ventilation represent a powerful movement in modern architecture, and your building is a very fine example of that trend."¹³

The most important consequence of these considerations on the design is the lack of windows. There are a few stained glass windows in the back of the building, but that is all. Apparently, even these were bricked over during her lifetime. Windows not only let in light, in Mrs. Warner's opinion, but also thieves.¹⁴ The absence of windows necessitated some other means of creating interest on the facade. This resulted in the unique Oriental tapestry design of the brickwork and the decorative emphasis of the door and niches.

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

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet University of Oregon
Art Museum Item number 8 Page 4

Another significant feature of the building is the involvement of the community in the building itself. In addition to the fund-raising, there was involvement in the design and construction of the building. The architect, Ellis F. Lawrence, was the first Dean of Architecture and Allied Arts at the University of Oregon. He was educated in the Beaux Arts tradition at M.I.T. In 1914 he became affiliated with the University when his Portland, Oregon firm, Lawrence and Holford, was commissioned to develop a master plan for the campus. He designed virtually all buildings built on the campus between 1916 and 1939. In addition to the Art Museum, these include Oregon Hall (1916), Hendricks Hall (1917), the Museum Building (1920), Susan Campbell Hall, Gerlinger Hall (The Woman's Memorial), Commerce Hall, the Education Building, and University High School (1921), Condon Hall (1924), Straub Hall (1928), the Library (1937) and the Chapman Hall (1939). Also involved from that school was Noland B. Zane, who designed the large panels for the walls of the court representing qualities he felt were possessed by President Campbell; Oliver Barrett, who did the initial design work on the "Pans" and fountain; and Richard Bock and some of his students, who designed the capitals and the exterior frieze with the heads.¹⁶ Alexander Phimister Proctor, "a sculptor of international repute," designed and executed a bust of Prince Campbell as his contribution to the Memorial Court. Mr. Proctor's son was married to one of Campbell's step-daughters and the two were close friends. Mr. Proctor did the bust as an act of love and, according to contemporary reports, thoroughly captured the late college president. He had previously sculpted the "Pioneer" on the University campus and subsequently did the "Pioneer Mother" and the "Indian Maiden with Fawn" which was executed in Rome, Italy.

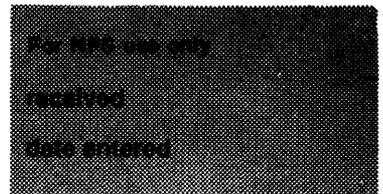
Contributing to the Oregon effort the building embodies is the fact that the architect specified the use of Willamina brick, which was manufactured near Portland, and Oregon cement; and Oliver Barrett used Brownsville sandstone for his sculptures.

Probably because of public involvement and the fact the winter weather of 1929-30 made it necessary to shroud the facade while the decorative brickwork was being installed, there was a great deal of interest on the part of the college community in the building process. Much anticipation surrounded the dropping of the covering and the final appearance of the facade.¹⁷

To briefly continue the history of the building: Mrs. Warner was appointed Director of the Museum and exercised this position zealously, creating additional conflicts with the University; Mabel Klockars, a student, became closely associated with her and the Museum serving as Librarian and later as acting Director; Maude Kerns, a graduate who studied in the Orient became Associate Professor and head of the Art Education Department and a champion of Mrs. Warner's cause when survival of the Museum, due to local apathy and national problems (World War II), was threatened.¹⁸ In 1958, then U of O President Meredith Wilson took an interest in revitalizing the museum. The tightly-worded Deed of Gift was broken with Sam Bass Warner's approval and new collections and exhibits were at last permitted. A collection of Pacific Northwest art is one of the notable results of this action.¹⁹

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National Register of Historic Places
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Continuation sheet University of Oregon Art Museum Item number 8 Page 5

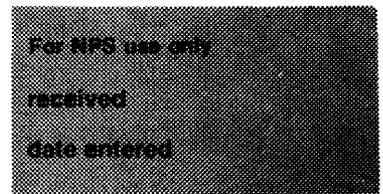
The Museum's significance centers on the history of its inception, the community and individual involvement, especially that of E. F. Lawrence; the uniqueness and quality of its design; and the exceptional craftsmanship of its construction.

Footnotes

- 1 Malcolm Epley, "Eugene Gives University \$125,000," Old Oregon, Vol. XI, No. 5, February, 1929, pp. 3-4.
- 2 Virginia Haseltine, "Gertrude Bass Warner: 'Oregon's Chinese Fairy God-Mother'," April 27, 1975. Information noted as obtained from Who Was Who in America, 1951-60.
- 3 Ibid. -- all intervening material.
- 4 An example of this is found in Old Oregon, December, 1927, p. 17. It refers to the building as a memorial to Prince Lucien Campbell with the Court "especially dedicated to him."
- 5 Haseltine.
- 6 Oregon Daily Emerald, November 24, 1925, p. 4, col. 2.
- 7 Ibid. November 24, 1925 - January, 1926, selected issues.
- 8 Hope Hughes Presman, "Women and the Miracle," 1977.
- 9 This is conjecture and is substantiated as discussed below.
- 10 Ellis F. Lawrence Archives, Special Collections, University of Oregon Library.
- 11 Haseltine, from Who Was Who.
- 12 Ibid.
- 13 Oregon Daily Emerald, March 10, 1931, p. 1, col. 7-8.
- 14 Interview with Barbara Zentner of the Museum of Art, who had read all of GBW's correspondence.
- 15 Keith Richard, University of Oregon Archivist, speech of November 10, 1981.
- 16 Erin Couch, unpublished paper, December, 1983.
- 17 All information on Proctor from Oregon Daily Emerald, October 30, 1930, p. 1.
- 18 Richard.
- 19 Haseltine.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form



University of Oregon
Museum of Art

Continuation sheet Item number 9 Page 1

Barker, Burt Brown. "A Description of the Fine Arts Building and the Campbell Memorial Court." Old Oregon. May 1929.

Barker, Burt Brown. "A Description of the Memorial to Dr. Prince L. Campbell." Typed Copy, University of Oregon Archives. Undated (post-May 1929).

Couch, Erin. Unpublished paper, December 1983.

Epley, Malcolm. "Eugene Gives University \$125,000." Old Oregon. February 1929.

Haseltine, Virginia. "Gertrude Bass Warner: 'Oregon's Oriental Fairy God-Mother.'" Speech, April 27, 1986.

Old Oregon

"Campus News." December 1927.

"Museum of Art To Be Opened June 10." May 1933.

"Rare Art Pieces Given to University." November 1927.

"The Campbell Memorial Court." January 1932.

"Thousands View Art Museum." June-July 1933.

Oregon Daily Emerald

July 1, 1942

January 27, 1925

November 1, 1925

November 24, 1925

April 9, 1926

April 3, 1929

May 9, 1930

October 3, 1930

October 30, 1930

March 10, 1931

Oregonian

Pressman, Hope Hughes. "Women and the Miracle." Old Oregon, 1977.

Richard, Keith. "Building the Museum . . . 1921-1932." Speech, November 10, 1981.

Turnbull, George. "Let Us Meet the Orient Half Way." Old Oregon, October 1929.

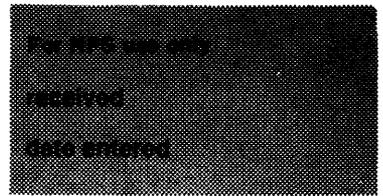
OTHER RESOURCES:

Deed of Gift, Museum of Art.

Ellis F. Lawrence Archives, Special Collection, U. of O. Library.

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**National Register of Historic Places
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Continuation sheet University of Oregon Item number 9 Page 2
Museum of Art

Plans and Specifications for Museum of Art, Physical Plant, U. of O.

University of Oregon Archives.

INTERVIEWS

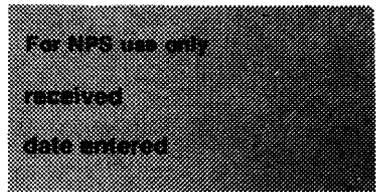
Keith Richard, Archivist, U. of O.

Barbara Zentner, Registrar, Museum of Art.

Marion Ross, Emeritus Professor of Architecture, U. of O.

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

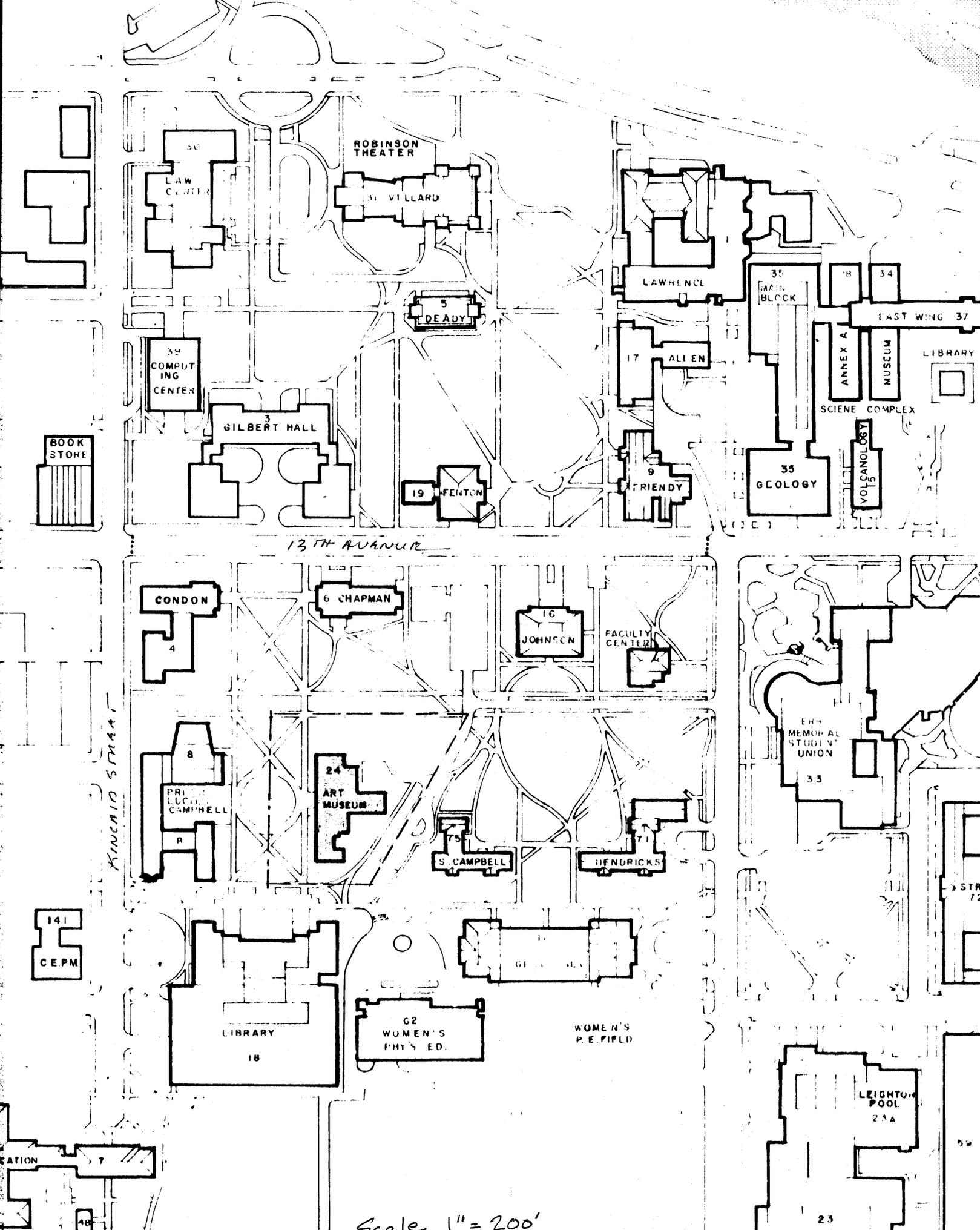
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Inventory—Nomination Form**



Continuation sheet University of Oregon Musuem of Art Item number 10 Page 1

The Museum of Art is situated in SE¼ Sec. 32, T. 17S., R. 3W., Willamette Meridian, near the westerly edge of the University of Oregon campus, in Eugene, Lane County, Oregon. The area proposed for nomination contains no buildings other than the Museum of Art and is described as follows:

Beginning at a point at the SE corner of the intersection of 13th Avenue and Kincaid Street, thence easterly along the south boundary of 13th Avenue 245 feet, thence south 272 feet to the point of intersection with the southerly east-west sidewalk between Chapman Hall and the Museum of Art, which is the true point of beginning, of said sidewalk approximately 332 feet to the point of intersection with the west boundary of the service driveway between the Museum of Art and Susan Campbell Hall, then in a southwesterly direction along the west boundary of said driveway approximately 335 feet to the point of intersection with the east-west sidewalk paralleling the front of the University Library, thence west along the centerline of said sidewalk approximately 170 feet, thence north in a line bisecting the quadrangle between the Museum of Art and Prince Lucien Campbell Hall 295 feet to the true point of beginning, containing in all 1.7 acres, more or less.



ROBINSON THEATER

31 VILLARD

5 DEADY

LAWRENCE

30 WATER BLOCK

34

EAST WING 37

39 COMPUTING CENTER

3 GILBERT HALL

17 ALIEN

ANNEX A

MUSEUM

LIBRARY

SCIENCE COMPLEX

19 FENTON

9 FRIENDY

35 GEOLOGY

VOLCANOLOGY

13TH AVENUE

CONDON

6 CHAPMAN

16 JOHNSON

FACULTY CENTER

KINCAID STREET

8 PRIESTLY CAMPBELL

24 ART MUSEUM

75 S. CAMPBELL

71 HENDRICKS

FRANK MEMORIAL STUDENT UNION

33

141 CEPM

LIBRARY
18

G2 WOMEN'S PHYS. ED.

WOMEN'S P.E. FIELD

STR 72

LEIGHTON POOL
23A

Scale 1" = 200'

23

COLLEGE