

GAIETY HOLLOW
(Elizabeth Lord & Edith Schryver's Home Garden)
545 Mission Street
Salem
Marion
Oregon

HALS OR-5
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WRITTEN HISTORICAL AND DESCRIPTIVE DATA

REDUCED COPIES OF MEASURED DRAWINGS

HISTORIC AMERICAN LANDSCAPES SURVEY
National Park Service
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HISTORIC AMERICAN LANDSCAPES SURVEY

GAIETY HOLLOW (Elizabeth Lord & Edith Schryver's Home Garden)

HALS NO. OR-5

Location: 545 Mission Street, Salem, Marion County, Oregon

Gaiety Hollow is a private property located in and a contributing resource to the Gaiety Hill/Bush's Pasture Park Historic District, NRIS No. 86002849

Latitude: 44.932806, Longitude: -123.039886 (Center of property, Google Earth, Simple Cylindrical Projection, WGS84)

Significance: Gaiety Hollow is part of Gaiety Hill/Bush's Pasture Park Historic District, a primarily residential 143-acre district provides examples of architectural styles from the period of significance (1878-1938) that corresponds to Salem's development as a city. The district is significant as "it contains an exceptionally well-preserved aggregation of houses and gardens which illustrate the evolutionary development of a neighborhood adjoining downtown and original town plat." It is also significant for its association with many notable figures in Salem and because "it contains the city's largest concentration of houses and gardens resulting from the collaborative efforts of Clarence L. Smith, leading local exponent of period residential architecture in the 1920s and 1930s, and the outstanding landscape architectural firm of Elizabeth Lord and Edith Schryver."

As stated in the Gaiety Hill/Bush's Pasture Park Historic District 1986 nomination:

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

Considered one of the milestones in the history of Northwest garden design was the 1929 founding of the firm of Lord and Schryver in Salem. They were the first women landscape architects in the Northwest. Elizabeth Lord, daughter of William P. Lord, Chief Justice of Oregon's Supreme Court (1880-1894) and Governor of Oregon (1895-1899), and Edith Schryver, a Hudson River Dutch from the East Coast, were both

educated in New England.

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

The landscape firm of Lord and Schryver brought to Oregon an intellectual Eastern command of craft and style, combined with an instructive sense of landscape taste unknown in Oregon during this period. For the next four decades, the office designed and supervised work in Seattle, Tacoma, Portland, and Salem. Though the volume of work was comparatively small, the quality was consistently high....

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

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

finest. Anyone who conceives of a formal garden as being static has only to study the calculated intricacy of spatial relationships in this tour de force of garden design.”

Gaiety Hollow

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

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

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

Gaiety Hollow reflects a constellation of Classical Revival Era design principles

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

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

Although the design reflects the middle period of the Classical Revival Era, the landscape itself was completed during the later years of that era. This may be one reason why Lord and Schryver, though revered locally, never gained national prominence, as did some of their contemporaries in the East and Midwest. Though they possessed the talent of more well known landscape architects they did not seek commissions outside the Pacific Northwest, nor were they pushing landscape architecture into new territory. Their portfolio of private and public work echoed the common design paradigm of the time, and perhaps reflected the more conservative design styles of clients in the Pacific Northwest. They were not exploring new design theories, such as the emerging International or Modern styles emanating out of pre-World War II Europe. That was happening to some degree on the East Coast in the 1930s, as seen in some of the more modernist interpretations of Colonial Revival designs of Ruth Bramley Dean, a stylistic interpretation which might also be aligned with the financial realities of the Great Depression.¹

Gaiety Hollow's design was informed by and deftly blends influences from

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

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

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

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

The Work of Masters: Elizabeth Lord and Edith Schryver

Lord and Schryver may not have been setting out to push the boundaries of landscape architecture design theory as some of their contemporaries were doing. They were simply designing sophisticated and highly crafted residential and public landscapes in the Pacific Northwest, before any other women were doing so. In that way, they were pushing boundaries and, in the case of Edith Schryver, continuing to push the profession forward as her mentor Ellen Shipman did before her. Shipman told a *New York Times* reporter in 1938, "Before women took hold of the profession, landscape architects were doing

what I call cemetery work... Until women took up landscape gardening in this country [it] was at its lowest ebb... The renaissance of the art was due largely to the fact that women, instead of working over their boards, used plants as if they were painting pictures as an artist would.”²

Elizabeth Lord

Elizabeth Lord began her landscape architecture design work in Oregon in the late 1920s. As the daughter of a foreign diplomat and the ninth Governor of Oregon, William Paine Lord, Elizabeth Lord was a well-traveled woman at a young age. Her affinity for garden design and plant knowledge, which flourished under the influence of her mother, Juliet Lord, started at their home, which was situated on a generous ¼ block parcel in Salem, Oregon.³ By the early 1920s, Elizabeth was actively tending her mother’s garden and won second prize in a statewide contest for an herbaceous border design. In fact, one of Lord’s main design principles – planting for continuous seasonal interest, which formed a thread throughout her career - can be traced back to this award-winning border design. At the age of 39 Lord decided to pursue her passion for landscape architecture and enrolled at the Lowthorpe School of Landscape Architecture in Groton, Massachusetts in 1926.⁴ “She was one of only two students from west of the Mississippi.”⁵ Studies at Lowthorpe typically spanned three years and Lord graduated in 1928, about one year after she traveled to Europe with the school and met Edith Schryver, her friend and future business partner. They formed a firm in 1929 which lasted forty years. Elizabeth Lord died at age 88 in 1976 in Salem, Oregon.

Edith Schryver

Edith Schryver was born in Kingston, New York. She set on a path towards a career in landscape architecture at a very early age. Just out of high school, Schryver spent one year at the Pratt Institute in 1919 before enrolling at Lowthorpe in 1920 at around age 19.⁶ She graduated in 1923. She went to work full time with noted landscape architect Ellen Shipman - serving as a design

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

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

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

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

⁶ *Ibid.*

apprentice to the successful landscape architect and manager for her design firm.

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

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

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

Lord & Schryver

Lord and Schryver announced the opening of their firm on January 1, 1929. For three years, the women worked from the Lord family property at 796 High Street in Salem. In 1932, Lord and Schryver moved around the corner to Gaiety Hollow on Mission Street, a property also owned by the Lord family. Here, the

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

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

partnership's new offices and living quarters were constructed to suit their needs, including a garden that would evolve over a period of several years.⁹

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

In spring 1932, Lord and Schryver wrote a series of articles in consecutive editions of *The Sunday Oregonian* which serve as a valuable resource in understanding their intentions and design process. The articles, published during the depth of the Great Depression, were written for homeowners who were considering making improvements to their gardens. Topics ranged from making a garden plan, to working with existing site topography and selecting appropriate plants for a perennial border.

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

In addition to the published works, in the late 1930s, Lord and Schryver also used radio as a medium to communicate with lay audiences about the landscape

⁹ Ibid, 44.

¹⁰ Ibid, 5.

¹¹ Ibid, 80.

architecture profession. They wrote scripts for a weekly program, “The Home Garden Hour,” aired on KOAC, addressing topics such as trees for the home property and design of a suburban lot.¹² Their use of radio demonstrates an ability to connect with a wider lay-audience than their predecessors, which both legitimized their practice and allowed them to educate potential clients.

Lord and Schryver also maintained a relationship with the academic world through participation in Lowthorpe programs of various kinds. For example, Elizabeth Lord and Edith Schryver contributed drawings in 1931 to a traveling exhibition of student and professional work of women landscape architects who had studied at Lowthorpe and the Cambridge School.¹³ “The traveling Exhibition and Lecture Series went on for many years, and was considered to be a significant success.”¹⁴ In Oregon, Lord and Schryver maintained academic connections by teaching at the Oregon State Agricultural College, now known as Oregon State University.

Lord and Schryver accepted fewer and fewer commissioned projects in the years after 1947.¹⁵ By 1969, their firm’s operations ceased, neither member being in good enough health to continue the practice.¹⁶ Both women maintained several of their professional and social memberships in their advanced age.

Description:

The description of Gaiety Hollow is organized by the seven cultural landscape characteristics present on the property: spatial organization, circulation, vegetation, buildings and structures, vistas, and small-scale features.

Spatial Organization

Sparse documentation exists to verify the precise chronology of major changes implemented in the garden during Lord and Schryver’s ownership: four home garden plans from 1932, 1938-1939, 1945-1946, and 1956 are the only known dated plans available.¹⁷ Sometime between 1932 and 1938, the garden was expanded on the west side to include two large Oregon white oaks (*Quercus garryana*), one of which was lost to storm damage in 2012. A fence that was part

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

¹³ Anderson, Dorothy May. *Women, Design, and The Cambridge School*, 80.

¹⁴ *Ibid*, 75.

¹⁵ White, Laura, *Transplanted Traditions: the Pacific NW Gardens of Elizabeth Lord and Edith Schryver*, 144.

¹⁶ *Ibid*, 56.

¹⁷ Comparison of two existing home garden plan drawings titled “House and Garden for Miss Elizabeth Lord [on] Mission Street”, ink or pencil, 1932 and “Bulbs - 1956”, ink or pencil, 1956.

of the original 1932 construction along the garden's west boundary was removed during this garden expansion. Brick paving was extended west from the pergola to a linear lawn course between the two trees. Boxwood hedges were planted to separate planting beds from the lawn course, with semi-circle 'bottle-neck' extensions that helped to define smaller garden spaces.¹⁸ Planting beds in this newest portion of the garden today include camellias, lilacs, rhododendrons, azaleas, and other woody, flowering shrubs.¹⁹

The Lord and Schryver formula reflected their education, their travels, their understanding of social requirements, and a profound sensitivity to spatial design.²⁰ Garden spaces were organized primarily with circulation and planting elements, and highlighted with appropriately sited garden ornaments and structures. The formula typically included a division of the garden into rooms or discrete spaces, usually with a shaped and sculpted boxwood hedge or parterre, filled with annuals and perennials. A large lawn area for garden parties was also a central component of their designs. Trees and shrubs were planted on the periphery, primarily to screen the outside world, and to provide a backdrop for the more refined garden features.²¹ This allowed for a clear separation of public and private spaces, and provided Lord and Schryver the capacity to develop intimate planting and construction details against this broad backdrop.

Important garden features included: a terrace with an arbor and seating, often a low wall; water features, typically a pool or a fountain; and an object of visual and focal interest, often a sundial or a statue. These elements were arranged in different combinations, with the resulting effect of structurally dominant landscape rooms softened by planting beds, ornamented by small architectural features and objects for focal interest.²²

For an ideal garden design project, Lord and Schryver would work with the architect to site the house so that it had the desired orientation to a specific garden view, light patterns, interesting or challenging topography, and weather conditions, such as prevailing winds.²³ Lord and Schryver took this same approach with Gaiety Hollow in their collaborations with Salem architect

¹⁸ Home garden plan drawing titled "Bulbs - 1956", ink or pencil, 1956.

¹⁹ Existing Conditions Plan, Gaiety Hollow CLR, 2011.

²⁰ Melnick, Robert, *Elizabeth Lord and Edith Schryver: Two Pioneering Landscape Architects in the Pacific Northwest*, 4.

²¹ Melnick, 6.

²² Melnick, 6.

²³ Roberts, Ruth, Gretchen Carnaby and Bobbie Dolp, *Careless Grace – The Gardens of Lord & Schryver*, 22.

Clarence Smith. This fulfilled both domestic and professional needs and created well-organized spaces for personal gardens.

The house's orientation and entrances relate directly and clearly to the garden. The building was sited to economize and prevent wasted space both indoors and outdoors. The garage, for example, was attached to the house with an interior entrance from the main hall, and the service area was accessible from an alley on the property's north side. These features of the home were viewed as "gaining a saving of both space and money."²⁴ The dining room and kitchen had clear sight lines to the lawn areas, while the terrace off the living room had a direct axial relationship to the lawn and pergola – which also connects to the rose garden. This integral relationship of house and garden established a close connection between the interior and exterior lives of the residents, and is one of the great attributes of this design.

Within the garden, each major axis focused upon a particularly stunning plant specimen, a view, or structure such as the pergola or gate. Garden furnishings and ornaments—including seats, sculptures, birdbaths and sundials—were generally located at the foci of secondary axes.²⁵

Lord and Schryver had a strong inclination towards the then popular English garden style of planting design, and their residential designs were marked by the delineation of landscape "rooms," each with a separate character. These rooms were linked by paths, which generally serve as transitions from one space to another. At Gaiety Hollow the landscape is divided around five garden rooms of different scales to provide a variety of spaces for the various uses of the landscape. For example, the lawn garden room located just north of the house is the largest open space in the landscape, and is capable of accommodating large groups. Contrasting with that is the parterre garden room consisting of narrow paths and small seating areas ideal for more intimate activities.

Additionally, the major landscape spaces in Lord and Schryver gardens are characterized by an emphasis on a rigid geometric axis structure, often softened by plants designed in "drifts" of colors chosen to suit the owner's tastes.²⁶ Lord and Schryver wanted to create formal informality with strong axial lines/spatial

²⁴ Lord, Elizabeth and Edith Schryver, "Essentials of Landscape Architecture for Average-sized City Dwelling Given" *The Sunday Oregonian*, 6 March 1932.

²⁵ Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 4, 1-2.

²⁶ Melnick, Robert, *Elizabeth Lord and Edith Schryver: Two Pioneering Landscape Architects in the Pacific Northwest*, 4.

organization, but with informal and loose plantings.²⁷ Though they believed in structure for their garden designs, they also recognized the balance needed to exude a space with charm where the rigidity is softened.²⁸ Describing how plants interact with a garden's hard-line structural features, Lord and Schryver wrote, "Although the lines are straight and considered formal, by careful and graceful and informal planting, all hardness and rigidity are eradicated from the composition."²⁹ The resulting axial system with its carefully crafted transitions and focal points helped organize the garden in such a way as to delight the viewer.³⁰ The long linear west lawn that spans the width of the property and connects two long-lived Oregon white oaks is the most unfettered example of axial structure at Gaiety Hollow. A path that extends the length of the garden starting in the west lawn, extending under the pergola, then over an entry path, and through the parterre garden to a small seating area, shows the most adept use at Gaiety Hollow of an axis organizing and connecting separate garden spaces.

To develop a strong relationship between the house and garden, Lord and Schryver recommended drawing a line between the windows in the living or dining rooms out into the garden to find out which areas are most important to develop as focal points.³¹ Interestingly, Lord and Schryver developed focal points for two of their interior views at Gaiety Hollow – one extending out the terrace across the lawn to the pergola, and the other towards the small fountain located on the west side of the house from the living room. However, there doesn't appear to be a strong focal point for the north facing windows off the dining room and kitchen or the south facing window off the living room.³²

In a 1932 Sunday Oregonian article focused on designing for sites with varied topography, Lord and Schryver discussed terrace gardens and provided two potential directions. Plan 2 reflects portions of Gaiety Hollow, especially the relationship between the west side garden with the fountain, the back patio and

²⁷ Helphand, Kenneth I. and Nancy D. Rottle. *Cultivating Charm: the Northwest's first female landscape architecture firm created a lasting legacy at Deepwood Gardens*, 32.

²⁸ Lord, Elizabeth and Edith Schryver, "Making of Garden Plan Step by Step Described," *The Sunday Oregonian*, 13 March 1932.

²⁹ Lord, Elizabeth and Edith Schryver, "Trees Important Setting For Home on a Medium Lot," *The Sunday Oregonian*, 20 March 1932.

³⁰ Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 4, 2.

³¹ Lord, Elizabeth and Edith Schryver, "Making of Garden Plan Step by Step Described," *The Sunday Oregonian*, 13 March 1932.

³² Plan drawing titled, "House and Garden for Miss Elizabeth Lord [on] Mission Street." 1932.

east arbor. “Although the terrace may be only two feet higher than the garden area, it is worthwhile to develop this close intimacy of house and garden.”³³

Lord and Schryver’s advocacy for well-integrated gardens and homes was emphasized time and again in the *Oregonian* articles series. For example, they noted, planted trees and shrubs should be within view of bedrooms. Trees, shrubs, arbor and statuary should be located on the north side of the house off living/dining rooms or lawns.³⁴ The garden...was to function as an extension of the house, providing additional casual outdoor living space, including an entrance garden, service area, pleasure gardens, cutting gardens, etc.³⁵

Creating privacy between the home and street was also a concern for Lord and Schryver, accomplished through the use of well-placed, opaque hedges.³⁶ At Gaiety Hollow, as they did in other locations, they planted a boxwood hedge along the front of the property to provide privacy. Through their articles in the *Oregonian* they criticized plans that were open to the street and therefore had no privacy.³⁷

Circulation

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

In a 1932 series of articles about interior garden paths the designers wrote, “make them wide enough for freedom of circulation: four feet wide for the main entrance path, three feet for lateral paths and 2 to 2 ½ feet in width between the rose beds.”³⁸ Regarding materials, they advised: “Paths may be made of turf, brick, flagging, very fine gravel and hard clay. If the last two mentioned are used it is well to edge the beds with brick, as the line between the paths and beds must

³³ Lord, Elizabeth and Edith Schryver, “Uneven Ground Adds Charm and Interest to Garden,” *The Sunday Oregonian*, 10 April 1932.

³⁴ Jacky, Elaine, “Landscapers’ Landscape.” *Pacific Horticulture*, Winter 1990, 2.

³⁵ Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 4, 1.

³⁶ Lord, Elizabeth and Edith Schryver, “Essentials of Landscape Architecture for Average-sized City Dwelling Given,” *The Sunday Oregonian*, 6 March 1932.

³⁷ Ibid.

³⁸ Lord, Elizabeth and Edith Schryver, “Rose Bed Located in Lawn Lovely During Blooming Season But Drab at Other Times,” *The Sunday Oregonian* 27 March 1932.

be accentuated in order to bring out the design of the garden”³⁹ and “raising the beds a few inches above the walks...”⁴⁰ Paths at Gaiety Hollow were constructed in these widths and with these materials, providing important transitions between garden rooms, and once again reflecting in reality the design principles they used in their projects.

In the Oregonian series, the designers explain, “Entrance walks and the driveway are always an important consideration. With a colonial type of house, placed so close to the street it is always best to make a straight walk from the central entrance door to the sidewalk. The driveway, too, is short and straight.”⁴¹

Lord and Schryver discussed ideas of opening access between house and garden through the use of French doors. For example, in writing about two residential landscape plans, they criticized one plan for having only two access points – neither of which led to the main garden area. Conversely, they discussed the beauty of having at least three access points where one was a set of French doors that led from the living room to a terrace garden room.⁴² This is reflected in their design for Gaiety Hollow, both from the small covered terrace that extends out to the central lawn area, and a side entrance from the kitchen that spills out onto what was a drying yard on the east side of the garden.

Vegetation

Lowthorpe graduates had reputations for being excellent plants women, and Lord in particular exemplified that.⁴³ Examination of Lord and Schryver’s garden notes and other materials reveals a conscientious approach to planting specifications, and how they used their gardens at Gaiety Hollow to experiment with plant textures, colors, scale and form. Successive experimentation showed them how plants fare in a variety of conditions. The home garden on Mission Street provided them endless opportunities to refine their planting palette preferences during the length of their practice and beyond. That said, Lord and Schryver’s Lowthorpe background steered them towards plants that were better

³⁹ Ibid.

⁴⁰ Lord, Elizabeth and Edith Schryver, “Wide Perennial Border with Background of Hedge One of Simplest Garden Plans,” *The Sunday Oregonian*, 3 April 1932.

⁴¹ Lord, Elizabeth and Edith Schryver, “Making of Garden Plan Step by Step Described,” *The Sunday Oregonian*, 13 March 1932.

⁴² Lord, Elizabeth and Edith Schryver, “Essentials of Landscape Architecture for Average-sized City Dwelling Given,” *The Sunday Oregonian*, 6 March 1932.

⁴³ Zaitzevsky, Cynthia, *Long Island Landscapes and the Women Who Designed Them*, 216.

adapted for east coast conditions. They continually struggled to find ways to get plants, such as phlox, to thrive in the Pacific Northwest.⁴⁴ Garden notes from July 1938 pointed out, “Garden a mess after June bloom. Phlox died out. S.W. a failure and C. Bells indifferent. Must plan for more shady things.”⁴⁵

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

The residential scale of Gaiety Hollow, like many of their residential projects, provided some limiting factors. As they wrote, “native evergreen firs are more suited to a large property than a small place” but could work well in some situations, nonetheless.⁴⁶ At the Mission Street property they were fortunate to have two mature Oregon white oaks to work into the landscape design, which, unlike firs, are deciduous and so provide shade in summer and let the sun shine through to the gardens in winter.

Though not part of the original landscape plans, the large oaks in the northwest and southwest corners of the Gaiety Hollow property were included in a 1930s expansion of the garden as edge plantings. As Lord and Schryver noted in their 1932 Sunday Oregonian column, a tree “in the center of [a] lawn area... is an incorrect location... [since it] dwarfs the remainder of the property.”⁴⁷ As for smaller trees, Lord and Schryver wrote: “Flowering trees are very lovely for the small property... They can be placed in a flower garden, planted near the house and are invaluable in the shrub border, because they give height and a more interesting outline.”⁴⁸

Lord and Schryver’s placement of flowering trees (and shrubs pruned as small

⁴⁴ Lord and Schryver, “Advice about problem with Phlox. Probably infestation of Stem and leaf nematode. Recommend not planting phlox for many years,” 28 March 1938.

⁴⁵ Jacky, Elaine, “Landscapers’ Landscape.” *Pacific Horticulture*, Winter 1990, 5.

⁴⁶ Lord, Elizabeth and Edith Schryver, “Trees Important Setting For Home on a Medium Lot,” *The Sunday Oregonian*, 20 March 1932.

⁴⁷ Lord, Elizabeth and Edith Schryver, “Essentials of Landscape Architecture for Average-sized City Dwelling Given,” *The Sunday Oregonian*, 6 March 1932.

⁴⁸ Lord, Elizabeth and Edith Schryver, “Trees Important Setting For Home on a Medium Lot,” *The Sunday Oregonian*, 20 March 1932.

trees) in the shrub borders at Gaiety Hill are clearly evident, as they favored the use of camellias, lilacs and flowering cherry and plum trees.⁴⁹ They had fifteen varieties of lilacs, many pruned up to form small trees in perennial borders, which were under planted with broad-leaved evergreen shrubs and groundcovers. The nearly fifty varieties of camellias were likely due to Schryver's love of them. Lord and Schryver wrote about how trees should be used to frame the front door entrance, which they did at Gaiety Hollow.⁵⁰

We have early evidence of Lord's belief to include plantings that provide a succession of blooms and this characteristic became indicative of Lord and Schryver's work.⁵¹ In reference to a theoretical garden design, they wrote, "we are eager to have a garden which will look well from the house at all seasons of the year, plenty of green with just enough flowers to give color in the summer and provide cut flowers for the house."⁵² Their design for Gaiety Hollow reflects this basic principle. As an example, home garden notes compiled by the Lord and Schryver Conservancy show the purchase and planting of fragrant, winter flowering shrubs in early spring, and regular purchases of annuals such as petunias, pansies and marigolds to fill in planted borders.⁵³ In their 1932 *Oregonian* article series, Lord and Schryver advised: "Innumerable annuals can always be placed in such a border, but the main thing is not to have too great a variety of plants so that the appearance will be spotty and colorless."⁵⁴ Their borders were also filled with plants whose foliage was highlighted in fall including hydrangea, vine maple, grape leaves, and epimediums "painted with fine and bold brushes."⁵⁵ Home garden notes show that Lord and Schryver recorded groupings of plants that worked well together in a bloom season: "Special combination: deutzia, pink tulips, lilacs with bleeding heart."⁵⁶

⁴⁹ Existing Conditions Plan, Gaiety Hollow CLR, 2011.

⁵⁰ Lord, Elizabeth and Edith Schryver, "Trees Important Setting for Home on Medium Lot," *The Sunday Oregonian*, 20 March 1932. and Jacky, Elaine, "Landscapers' Landscape." *Pacific Horticulture*, Winter 1990, 5.

⁵¹ Roberts et al, "Careless Grace – The Gardens of Lord & Schryver", *Washington Park Arboretum Bulletin*, Spring 2009, 25.

⁵² Lord, Elizabeth and Edith Schryver. "Making of Garden Plan Step by Step Described." 13 March 1932, *The Sunday Oregonian*.

⁵³ Notes for purchase of spring and early summer annuals in the Home Garden Chronology on 20 May 1957 and 26 May 1960.

⁵⁴ Lord, Elizabeth and Edith Schryver, "Careful Planning Needed For Creation of Rural Garden as Thing of Beauty," *The Sunday Oregonian*, 24 April 1932.

⁵⁵ Jacky, Elaine, "Landscapers' Landscape." *Pacific Horticulture*, Winter 1990, 2.

⁵⁶ *Ibid*, 3.

Lord and Schryver advocated the use of boxwood in garden settings. They used it to contain and separate planting beds, define usable space and paths, and create clean lines in the garden along its axes. The use of boxwood at Gaiety Hollow provides a clear lineage to their education in the eastern United States, their exposure to English and Spanish gardens, and the Colonial Revival style gardens in vogue at the time they designed their home garden. The Gaiety Hollow property displays their preference for shapeable hedge material, lining the main lawn, defining edges of the planting beds (rose garden) and edging pathways throughout. In an Oregonian article series, Lord and Schryver explain, “Too much cannot be said in the favor of the use of boxwood in our gardens. It gives immediate age, charm and dignity where it is properly used...individual round pieces should be used as accents on corners.... Boxwood is a heritage handed down to us from old English and colonial gardens, a heritage we must preserve and continue.”⁵⁷ Shrubs and architecture should combine to bring out the lines of the house. “Shrubs tie the house to the ground” and “soften the line and accent certain features”, though “no house should be smothered in shrubs and the windows should be left free from screening”⁵⁸

In 1932, Lord and Schryver discussed how to incorporate roses into a garden design. They recognized that roses grow best when they are alone in a garden bed, but that something must be done when the roses are not in season. As they point out, “a rose bed in such a situation may be lovely during the blooming season, but the beds are not an attractive asset the rest of the year, owing to the bareness of the soil and the leafless stalks of the rose bush.”⁵⁹ Though they don’t explicitly state it, their recommendation for rose gardens use a deceptively intricate method of using small-scale features to frame the roses in summer when they are in bloom and to provide an alternative focal point in winter when they are dormant. For example at Gaiety Hollow the formally-arranged, brick-edged parterre gardens and centrally-placed statuary provide a frame in the summer and a distraction in the winter.

Lawn was another important element in a Lord and Schryver design because of its year-round presence in the Northwest. Unbroken panels of grass

⁵⁷ Lord, Elizabeth and Edith Schryver, “Wide Perennial Border with Background of Hedge One of Simplest Garden Plans,” *The Sunday Oregonian*, 3 April 1932.

⁵⁸ Lord, Elizabeth and Edith Schryver, “Trees Important Setting for Home on Medium Lot,” *The Sunday Oregonian*, 20 March 1932.

⁵⁹ Lord, Elizabeth and Edith Schryver, “Rose Bed Located in Lawn Lovely During Blooming Season But Drab at Other Times,” *The Sunday Oregonian*, 27 March 1932.

complemented boxwood hedges and tied together separate groups of plants, while panels of grass often functioned in small gardens as organizational elements for the entire landscape.⁶⁰ At Gaiety Hollow, the linear lawn course between the large oak trees along the garden's west boundary acts as its own garden room, aided by the presence of space-defining boxwood and framing planting beds. The central lawn adjacent to the house lined with manicured boxwood is a main feature of the garden, and extends the indoor living room outdoors. It defines a usable space while also accentuating perimeter plantings near the pergola. Its size is comparable to the house footprint, providing a balanced sense of scale between built structure and vegetation within the garden.⁶¹

Gaiety Hollow exhibited Lord and Schryver's preference for plant combinations of complementary colors and textures. At Lowthorpe, they had been "trained to understand the optimal and emotional effects of colors, and [they were] sensitive to the brightening effects of the dewy Pacific Northwest light on the floral palette."⁶² For their client's designs, Lord and Schryver recommended harmonious and complementary color schemes.⁶³ They did not think much of grouping plants together with contrasting yellow and gray tones or overly contrasting textures.⁶⁴ No doubt their tour through England and their exposure to Gertrude Jekyll influenced their design principles and plant arrangements at Gaiety Hollow.

At Gaiety Hollow, Lord and Schryver experimented with color combinations and made records of their findings in garden notebooks which they likely did to inform future projects and commissions. For example, one May they wrote "Iris blooms well. Colors badly arranged."⁶⁵ Color wasn't always a major aspect of the garden design, however. For Spanish-style gardens, they specified mostly green planting material, relying more on form and fragrance than color to

⁶⁰ Roberts, Ruth, Gretchen Carnaby and Bobbie Dolp, *Careless Grace – The Gardens of Lord & Schryver*, 25.

⁶¹ Plan drawing titled, "House and Garden for Miss Elizabeth Lord [on] Mission Street," 1932.

⁶² Helphand, Kenneth I. and Nancy D. Rottle. *Cultivating Charm: the Northwest's first female landscape architecture firm created a lasting legacy at Deepwood Gardens*, 32.

⁶³ Ibid.

⁶⁴ Lord, Elizabeth and Edith Schryver, "Trees Important Setting for Home on Medium Lot.," *The Sunday Oregonian*, 20 March 1932.

⁶⁵ Jacky, Elaine, "Landscapers' Landscape." *Pacific Horticulture*, Winter 1990, 3.

achieve the desired sensory effect.⁶⁶ Lord and Schryver used this principle to great effect in the borders along the west side of the house at Gaiety Hollow.

Buildings and Structures

The Lord and Schryver residence on Mission Street was constructed in 1932 in the English Colonial Revival style, designed by Salem architect Clarence Smith. The residence is a “one and one-half story wood frame, shingle siding (above first floor) and brick house with a rectangular block with one east wing” (location of the attached garage).⁶⁷ The home was painted white when it was first constructed, and remains so today. The Colonial Revival style was popular at the time, and there are many other similar style residences from the same period in Salem. Some notable building ornamentation includes a decorative hood over the front door with wood shingles, wooden dormers on second story windows on the north and south sides, decorative trim above casement windows and French doors leading to the back terrace. Similar to the way Frederick Law Olmsted used his Fairsted residence, the combined home and office were designed for Lord and Schryver’s professional and personal needs with a drawing studio space situated above the garage that had even light from its northern exposure.

Vistas

Axial organization in the garden, as described earlier, is the most important tool in creating views and vistas from, to and within the home garden. Examination of the 1932 house and garden plan reveals Lord and Schryver made notes where significant vistas and sight lines would be set up to provide proper placement and arrangement of pathways, entries, structures and other focal point features. They are noted on the plan by faint lines that show connection between house and garden, and between garden rooms. From the house, particularly from the living room through the French doors, one can see across the garden terrace, across the center of the great lawn and through the pergola. Also, from the living room’s west window, there is a direct view to the center of a circular water feature set in a brick path. Within the garden, there are prominent vistas along paths to terminal focal points such as urns, gates, benches and statuary. There are also views of a bench and overhead arbor at the garden’s north and east boundaries from the center of the rose garden. Other significant views occur down the linear lawn course terminating at either of the large oak trees.

⁶⁶ White, Laura, *Transplanted Traditions: the Pacific NW Gardens of Elizabeth Lord and Edith Schryver*, 102.

⁶⁷ United States Dept. of the Interior, National Parks Service, National Register of Historic Places Inventory Nomination Form, “Colonial Residence.” 42.

Small-scale Features

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

In their Oregonian series, Lord and Schryver mention the ease of introducing small-scale features into smaller, urban gardens: "Formal pools...are more easily adapted to a small garden. Even a small paved terrace may have a tiny circular pool no larger than three feet across, with a raised coping."⁶⁸ Whether a pool or other feature, small-scale features help to better define space in the garden. This was important for Lord and Schryver, whose "garden rooms" were defined by both vegetation and focal objects such as statuary or pottery.

Small-scale features don't just provide a focal point, they also define landscape spaces, especially fences. As the designers wrote in 1932, "The first thing to consider... is inclosure [sic]. This we can get with a lattice fence which joins easily with the house and garage, giving privacy and a setting to the outdoor living room."⁶⁹ Three of the four sides of the Gaiety Hollow landscape establish privacy with a tall fence that is topped with a lattice-like design. This not only provides privacy, but adds a unique textural backdrop to the garden plantings. The fence's moss green color expands on their principle of using color in garden plantings. As with the fence, Lord and Schryver herald the use of plants that provide a great deal of textural interest, but without clashing colors of foliage to distract from the whole of the effect. The moss green fence exemplifies that same principle – texture without a clashing color palette.

This technique also extends to the arbors and arbors that are built in the same style as the fence. These elements "provide shade and shelter, besides being a

⁶⁸ Lord, Elizabeth and Edith Schryver, "Garden's Charm Heightened by Appropriate Features," *The Sunday Oregonian*, 1 May 1932.

⁶⁹ Lord, Elizabeth and Edith Schryver. "Wide Perennial Border with Background of Hedge One of Simplest Garden Plans." 3 April 1932, *The Sunday Oregonian*.

prominent part of the garden picture.”⁷⁰ At Gaiety Hollow, a number of arbors demarcate entrances and exits from “garden rooms” and provide sun protection over seating.

Built into some areas of the fence are benches and small seating alcoves. Lord and Schryver advocated ample seating, and felt that “seats should be placed on the axis of walks, in niches formed by the inclosing wall or hedge, and roofed over with partial shade obtained by tree branches or even a light arbor covered with vines.”⁷¹ Placement is critical for a seat’s success in the garden: “A seat...should never be placed boldly by itself in the midst of an open sunny lawn, or out near the curbing where no one would care to use it for sitting.” Wood is the best material to use for garden seating, whether it be simply stained or painted to complement its surroundings.⁷² Gaiety Hollow had two shaded benches of this kind, at terminal points of paths that originate from the rose garden.⁷³

Lord and Schryver advised that “architectural ornaments are very important to give finish and interest, and their choice and placing may make or mar your garden.”⁷⁴ “A garden ornament such as an urn, jar, bird bath or similar object would show to great advantage set in the niches formed at the ends of the entrance paths leading into the garden.”⁷⁵ Statues “can be placed on pedestals to accent the end or the crossing of two paths, especially in the center of a garden.”⁷⁶ Birdbaths must be within view from the house windows, in a nook preferably, well planted with berried shrubs.⁷⁷ Sundials should be located in the center of rose gardens.⁷⁸ “Pottery jars look well in many places, as do all the modern colored glazed jars.”⁷⁹ Many of these described features were and are

⁷⁰ Ibid.

⁷¹ Ibid.

⁷² Ibid.

⁷³ Existing Conditions Plan, Gaiety Hollow CLR, 2011.

⁷⁴ Lord, Elizabeth and Edith Schryver, “Garden’s Charm Heightened by Appropriate Features,” *The Sunday Oregonian*, 1 May 1932.

⁷⁵ Lord, Elizabeth and Edith Schryver, “Wide Perennial Border with Background of Hedge One of Simplest Garden Plans,” *The Sunday Oregonian*, 3 April 1932.

⁷⁶ Lord, Elizabeth and Edith Schryver, “Garden’s Charm Heightened by Appropriate Features,” *The Sunday Oregonian*. 1 May 1932.

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Ibid.

present at the Gaiety Hollow garden. For example, a statue at the center of their rose garden is set on a pedestal, marking the meeting of two paths. At some point, this statue was replaced with a modern glazed jar (which is present at the time of this writing), which satisfies the Lord and Schryver approach.

History:

On 1 January 1929, Elizabeth Lord and Edith Schryver formed what is believed to be the first woman-owned landscape architecture practice on the West Coast in Salem, Oregon.⁸⁰ The stock market crash of September 1929 was still months away; despite that setback their firm enjoyed ample success for forty years. Based primarily out of Gaiety Hollow, their Mission Street home and gardens played a critical role in the partnership and practice of Lord and Schryver. Their early years, however, began differently. Born on opposite sides of the United States, they met just two years earlier in 1927, the same year Charles Lindbergh took his first solo flight across the Atlantic, on a trip to Europe organized by the Lowthorpe School, their alma mater and one of only a few schools for women interested in pursuing work in landscape architecture.

Elizabeth Lord

Elizabeth Lord began her landscape architecture design work in Oregon in the late 1920s. As the daughter of a foreign diplomat and the ninth Governor of Oregon, William Paine Lord, Elizabeth Lord was a well-traveled woman at a young age. Her affinity for garden design and plant knowledge, which flourished under the influence of her mother, Juliet Lord, started at their home, which was situated on a generous ¼ block parcel in Salem, Oregon.⁸¹ By the early 1920s, Elizabeth was actively tending her mother's garden and won second prize in a statewide contest for an herbaceous border design. In fact, one of Lord's main design principles – planting for continuous seasonal interest - which formed a thread throughout her work and for the length of her career can be traced back to this award-winning border design.

For her winning border design Lord stated, “In planning this border I have tried to make it continuous in bloom and easy of arrangement. The No.s 29 and 31 may seem to be overloaded with flowers but the arrangement can easily be done if the jonquils are planted between the canterberry [sic] bells. As soon as my canterberry [sic] bells are through blooming I uproot them immediately and

⁸⁰ Birnbaum, Charles and Robin Karson, *Pioneers of American Landscape Design*, 228.

⁸¹ Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 1, 4.

transplant fall annuals. The blue myosotis used as a carpet planting under tall tulips is very effective, the former blooming three weeks earlier than tulips, though still very pretty through bulb blooming season. It also makes one of the most satisfactory and delightful low growing perennials. As soon as the myosotis becomes seed out it goes. The roots are so fibrous that no nourishment is taken from the soil. Early in June the annuals can be planted. But do not think the myosotis has perished. After the first fall rains thousands of little plants have sprung up ready for next springs [sic] early bloom.”

In May and June 1924, photographs were taken of Juliette Lord’s garden showing the bloom at two different months of the year, which Elizabeth sent to House & Garden magazine for publication.⁸²

At the age of thirty-nine Lord decided to pursue her passion for landscape architecture and enrolled at the Lowthorpe School of Landscape Architecture in Groton, Massachusetts in 1926.⁸³ Studies at Lowthorpe typically spanned three years and Lord graduated in 1928, about one year after she traveled to Europe with the school and met Edith Schryver, her friend and future business partner.

Edith Schryver

When Edith Schryver embarked on the 1927 European trip, she had been a graduate of Lowthorpe for four years, having decided on a career in landscape architecture at a much earlier age. Just out of high school, Schryver spent one year at the Pratt Institute in 1919 before enrolling at Lowthorpe in 1920 at around age 19.⁸⁴ She graduated in 1923. In March 1927, Schryver was contacted by the Lowthorpe School requesting some examples of her work for an exhibit being planned in Boston and New York later in the spring.⁸⁵ They were reaching out to graduates and might have taken this opportunity to invite Schryver to join the school on their upcoming trip to Great Britain, France and Italy.

For the twenty-six year-old Schryver the trip to Europe was a sabbatical from her apprenticeship with noted landscape architect Ellen Shipman in New York City. In fact, Schryver followed in the footsteps of one of her colleagues at Ellen

⁸² Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 1, 4.

⁸³ Melnick, Robert, *Elizabeth Lord and Edith Schryver: Two Pioneering Landscape Architects in the Pacific Northwest*, 2.

⁸⁴ Ibid.

⁸⁵ Sturtevant, Robert S. to Edith Schryver, Personal correspondence, 11 March 1927.

Shipman's office who had completed her own European tour the year before. As a relatively new profession, and an even newer profession for women, landscape architecture was taught much differently in the early twentieth century than it is today. Today a landscape architect must complete a professional degree at an accredited university, which typically takes five years for a first degree or three years for a graduate degree. This is followed by a multi-year apprenticeship phase centered on working in a professional office and gaining experience, much like Edith Schryver did in Ellen Shipman's office, before taking a series of tests to become a registered landscape architect. During the early twentieth century, formal educational programs were abbreviated and often supplemented by travel abroad, mainly to Europe, to learn from the master works first hand. Published materials devoted to landscapes and gardens were much fewer in number and so both new and experienced professionals often traveled a great deal to "learn" from their predecessors and famous landscapes around the world.

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

Schryver played a managerial role at Shipman's firm, demonstrating a capacity to run day-to-day office operations and manage client projects simultaneously.⁸⁶ Shipman would often travel to New York City to touch base with her staff. In fact, a Western Union telegram addressed to Miss Edith Schryver at her New York City address from Ellen Shipman dated August 24, 1928 instructs, "would like you to be in office seven o'clock tomorrow morning as I will be there short time between trains."⁸⁷ Schryver's experience at one of the most prominent landscape architecture practices in the country provided her with exposure to both a successful professional office environment and outstanding design work, and likely played a tremendous role in the success of the Lord and Schryver firm.

Lord & Schryver

A year and a half before starting their firm, Elizabeth Lord and Edith Schryver

⁸⁶ White, Laura, *Transplanted Traditions: the Pacific NW Gardens of Elizabeth Lord and Edith Schryver*, 42.

⁸⁷ Shipman, Ellen to Edith Schryver, Western Union Telegraph, 24 August 1928.

met on a ship bound for Europe to embark on a summer educational tour of distinct civic and private landscapes that would round out their formal education. While their exact itinerary is unknown, the tour took them to England, France, Italy, and Spain for sure and possibly Austria, Germany and Belgium as well, and clearly changed the course of their lives.⁸⁸ In fact, they extended their tour beyond what the Lowthorpe School had formally organized for one to two more months.

What their plans had been prior to meeting is not known, but one can imagine that discussions at the Alhambra in Spain or the Villa Lante in Italy about their mutual passion for design soon turned to more practical discussions of how to translate their ideas into design work for clients of their own firm. Schryver was likely encouraged by the actions of Ellen Louis Payson, another Lowthorpe graduate and colleague at Ellen Shipman's office who also spent a long time abroad, traveling through Europe in 1924 before starting her own firm.⁸⁹

The Partnership and Firm

Understanding the history and design of Gaiety Hollow requires a brief look at Lord and Schryver's professional practice, since this landscape was both a product of their partnership and influenced the design work they completed for clients. "Schryver created the overall design, drew construction plans and oversaw grading and construction details."⁹⁰ Lord specialized in plant selection and composition and oversaw business communications.⁹¹

In 1928, Schryver joined Lord in Salem, Oregon and the two soon announced the opening of their firm on January 1, 1929. For three years, the women worked from the Lord family property at 796 High Street in Salem. In 1932, Lord and Schryver moved around the corner to Gaiety Hollow on Mission Street, a property also owned by the Lord family. Here, the partnership's new offices and living quarters were constructed to suit their needs, including a garden they would develop over a period of several years.⁹²

The firm's work can be divided into three areas: their landscape architectural

⁸⁸ Melnick, Robert, *Elizabeth Lord and Edith Schryver: Two Pioneering Landscape Architects in the Pacific Northwest*, 2.

⁸⁹ Zaitzevsky, Cynthia, *Long Island Landscapes and the Women Who Designed Them*, 204.

⁹⁰ Lord & Schryver Conservancy, *Essentials of Landscape Architecture*.

⁹¹ Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 2, 5.

⁹² *Ibid*, 44.

design work, their publications, and their educational endeavors, all of which will be outlined briefly here. Examination of Lord and Schryver's architectural drawings shows that 83 percent were for residential projects and 17 percent were for public/non-residential projects.⁹³ The partnership's work style demanded a close relationship and understanding between the client and the firm, and the freedom to exercise their evolving design principles in the field. Notable residential projects of Lord and Schryver include the Jarman Garden (Spanish style), the Robertson Garden (English style), and Deepwood Estate, all located in Salem, Oregon.⁹⁴ With 83 percent of their work being residential, there is a clear relationship between their home garden and the work they completed for clients.

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

Lord and Schryver's effort to disseminate their design ideas to the public was not uncommon among landscape architects. Previous generations of well-known landscape architects – from Frederick Law Olmsted to Jens Jensen to Gertrude Jekyll – had published books and newspaper articles about the emerging profession of landscape architecture. As Thaisa Way writes in her book *Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century*, “Gertrude Jekyll's reputation was based almost entirely on her books about garden design.”⁹⁵ In fact, it's often theorized that a landscape architect or architect's success is heightened if they have published their design ideas or design work. Lord and Schryver may have understood this and sought to expand their practice and sphere of influence by publishing their design guidelines, especially during this period of economic adversity. Regardless, these articles

⁹³ Ibid, 5.

⁹⁴ Ibid, 80.

⁹⁵ Way, Thaisa, *Unbounded Practice, Women and Landscape Architecture in the Early Twentieth Century*, 130.

provide a framework for understanding the landscape at Gaiety Hollow.

In addition to the published works, in the late 1930s, Lord and Schryver also used radio as a medium to communicate with lay audiences about the landscape architecture profession. They wrote scripts for a weekly program, “The Home Garden Hour,” aired on KOAC, addressing topics such as trees for the home property and design of a suburban lot.⁹⁶ Their use of radio demonstrates an ability to connect with a wider lay-audience than their predecessors, and both legitimized their practice and allowed them to educate potential clients. Lord and Schryver also maintained their relations to the academic world through participation in Lowthorpe programs of various kinds. For example, Elizabeth Lord and Edith Schryver contributed drawings in 1931 to a traveling exhibition of student and professional work of women landscape architects who had studied at Lowthorpe and the Cambridge School.⁹⁷ “The traveling Exhibition and Lecture Series went on for many years, and was considered to be a significant success.”⁹⁸ In Oregon, Lord and Schryver maintained their academic connections by teaching at Oregon State University.

Lord and Schryver accepted fewer and fewer commissioned projects in the years after 1947.⁹⁹ By 1969, their firm’s operations ceased, neither member being in good enough health to continue the practice.¹⁰⁰ Both women maintained several of their professional and social memberships in their advanced age. Elizabeth Lord died in 1976, at the age of 88. After her death, Edith Schryver remained in the home they had shared for over forty years. Eight years after Lord’s death, in 1984, Schryver died at age 83. Their home was subsequently purchased by the Strand Family, the second of only two owners.

Gaiety Hollow

The Mission Street residence and home garden quickly became indispensable for the Lord and Schryver design practice. “They named their new home Gaiety Hollow for its location in the Gaiety Hill neighborhood and it became the center of their work and domestic life. The garden became their abiding pleasure, a personal haven as well as an expression of their consummate skill, shared with

⁹⁶ Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 3, 3-4.

⁹⁷ Anderson, Dorothy May. *Women, Design, and The Cambridge School*, 80.

⁹⁸ *Ibid*, 75.

⁹⁹ White, Laura, *Transplanted Traditions: the Pacific NW Gardens of Elizabeth Lord and Edith Schryver*, 144.

¹⁰⁰ *Ibid*, 56.

friends and prospective clients.”¹⁰¹ “In 1929 they ordered English, Dutch and Spanish iris from a Puyallup [Washington] grower to study color combinations and show them to the ‘many clients that visit our garden.’ Not only did their home house their business office, but their personal garden also served as their showroom.”¹⁰² Their home garden reflected the essence of the style they created for clients, served as a model for their design work, and provided a testing ground for ideas and plant combinations.

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

Style and Design Influences

Lord and Schryver’s plan for Gaiety Hollow effectively modified a formal, symmetrical design style in vogue at the time to meet the special characteristics and climate of the Pacific Northwest.¹⁰³ Practitioners such as influential British garden designer, writer, and artist Gertrude Jekyll had developed this style for English estate gardens, and firms like Shipman’s had adapted it for country houses on the East Coast. This became a signature style of Lord and Schryver’s work - combining design styles inspired by European and East Coast landscapes and adapting them for the climate of the Pacific Northwest and the scale of the work of their commissions.

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

¹⁰¹ Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 2, 7.

¹⁰² *Ibid*, 3.

¹⁰³ *Ibid*, 1.

European Tour

Lord and Schryver's formal education at Lowthorpe is considered brief by modern standards. They graduated in just three years, far sooner than the typical four to five years it now takes to get a bachelor's degree in landscape architecture. Therefore travel, especially the requisite European tour, was seen as a supplemental and necessary step to becoming a practitioner. Travel played an important role in the education of the two women designers. "The gardens they had studied at Lowthorpe through lantern slides and photographs were [now being] experienced in terms of color, form, texture, spatial relationships, plant compositions, layout and ornamentation. This provided them with a shared design sense of each garden's scale, proportion, mass and detail."¹⁰⁴

The design of the Gaiety Hollow house and gardens was likely influenced by what Lord and Schryver saw in European gardens and the English and Spanish Colonial revival styles popular in America at this time. Their first major commission in 1929, the Jarman residence, was built in the Spanish Colonial style, modeled after the Generalife and Alcazar gardens they visited during their 1927 travels.¹⁰⁵ Design and construction of Gaiety Hollow followed this successful project, and the two gardens include similar elements such as boxwood hedges and strong axial lines. Given the Pacific Northwest's cool, wet climate, planting materials used at Gaiety Hollow followed that of English style gardens, with liberal use of boxwood, camellias, roses and ivy.

Though the documentation is not comprehensive, what is available provides extraordinary detail about the pair's European travels in 1927. A bill for travel expenses for Elizabeth Lord included permits for garden visits, guides, lodging and transportation costs.¹⁰⁶ A permit to enter three Italian gardens totaled 30 cents, dinner in Siena cost \$1.68, an automobile ride between Florence and Siena cost \$3.13, and the largest expense was the Hotel Grande Bretagne in Florence at \$37.92. Her total travel expenses between August 9 and 26 cost \$102.44, which included the 20 percent mark-up by the trip's organizer, the Cambridge School, an education companion to the Lowthorpe School. Their education didn't stop once they returned. Schryver returned to work for Ellen Shipman, but continued to read travel-related titles. Her reading list from fall 1929 includes various

¹⁰⁴ Ibid, Chapter 1, 5.

¹⁰⁵ Ibid, Chapter 2, 3-4.

¹⁰⁶ The School of Domestic Architecture and Landscape Architecture (Cambridge School). Bill for Miss Elizabeth Lord, 28 November 1927.

travel books amongst other popular literary titles, such as *The Paris That is France*, *The Travel Diary of a Philosopher*, *Tidewater Virginia*, and *Travel Japan*. Later in her notebook she lists *An Italian Holiday* as a book to read.

Notebooks chronicling their trip describe a tour visiting six countries lasting slightly less than three months, between mid-July and late October. The tour spent several weeks in five countries, starting in England, Germany, Italy, France and Spain, with shorter trips to cities in Austria and Switzerland. Documented travel itineraries show Lord and Schryver entered and left Italy, France and Spain more than once during their time abroad, in which they visited Venice, Florence, Rome, Viterbo, Madrid, Seville, Granada, Paris, Vienna and the island of Mallorca.

Gaining access to gardens in Europe at the time required a little finesse. In some cases a formal introduction, such as being introduced through a mutual friend either by way of advance correspondence or by invitation of someone who lived in the city or country being visited, was required. In other cases, making known their relationship with Lowthorpe School was encouraged. In particular cases, advice was given to “lay it on rather thick as to who you are, etc. then he [the gardener] will probably arrange a special visit and you will see a lot.”¹⁰⁷ Regarding entrance to the gardens of Les Colombieres in Menton, France, Schryver was encouraged to mention how unique the garden was and how it was referenced in a book by Ferdinande Back, going on to say, “they [the owners] are nouveaux riche so you had better be very flattering and lay on your importance HERE.”¹⁰⁸ Fortunately they were able to wield their influence and gained access to some of Europe’s best landscapes and gardens.

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

Spain

Lord and Schryver spent time on the island of Mallorca, Spain, visiting sites

¹⁰⁷ Unknown to Miss Hetzer. Personal correspondence, undated.

¹⁰⁸ Ibid.

such as Son Marroig and Monestir de Miramar. They created plan view and perspective sketches of these properties and noted elements that appealed to them, including a sunken entrance, stone inset decorations, good views, temples and pools with seating. Back on the mainland they visited the Alcazar of Seville (Royal Palace of Seville) and wrote in their travel notebook “nice garden.” Prominent features at the royal palace include incredible boxwood hedges similar to those at Gaiety Hollow. The designers’ enthusiasm for the site was later recalled through correspondence with an architect whom they hoped to work with on a project to create a Spanish-style garden in Oregon: “We have just returned from a month in Spain having studied the gardens of Generalife and the Alcazar.”¹⁰⁹

Italy

A travel diary entry shows that Lord and Schryver visited Italian gardens and measured features within. A plan sketch of the Fountain of Venus made during a visit to Villa Petraja [Petraia] in Florence notes its layout and measurements for the treads (15-18”) and risers (6”). They also noted the thirteen risers and four treads that were there. They weren’t only concerned with aesthetics, but were equally interested in the functionality and mechanics, noting that the foundation had a “unique supply pipe [unintelligible word] head pipe at surface of water.”

England

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

Edith Schryver’s notebook includes several lists of books from novels she wants to read to lists of books by category about nature, gardens and architecture. Whether or not she actually purchased or referred to these books is unknown. Therefore, the most revealing item is a receipt from a London architectural book seller dated July 15, 1927 in which she purchased quintessential landscape design books of the time: J.D. Harding’s *Harding’s Lessons on Trees*; W. Galsworthy Davie’s *Old Cottages, Farm-Houses, and Other Stone Buildings* in

¹⁰⁹ Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 2, 3.

the Cotswold District; Gertrude Jekyll's Gardens for Small Country Houses; P.H. Ditchfield's The Manor Houses of England; Frederick Chatterton's English Architecture at a Glance; Edith Wharton's Italian Villas and their Gardens; Shepherd and Jellicoe's Italian Gardens of the Renaissance; Gertrude Jekyll's Color Schemes for the Garden; and Rex Vicat Cole's Artistic Anatomy of Trees.

Second Generation practitioners

When Lord and Schryver began their business partnership in 1929, the first generation of pioneering women landscape architects had been practicing in America for over thirty years. The first generation included Ellen Biddle Shipman, Beatrix Jones Farrand, Martha Brookes Brown Hutcheson, Ruth Bramley Dean, Marian Cruger Coffin and Annette Hoyt Flanders.¹¹⁰ "The 'pioneers' of landscape design were succeeded by a second generation of women who benefitted from their success in establishing independent practices and achieving national recognition."¹¹¹

Elizabeth Lord and Edith Schryver belong to this second generation of women landscape architects – women beginning their practice in the 1920s and mainly consisting of practitioners on the east coast and in the Midwest. This second generation enjoyed better access to educational programs such as the Cambridge School of Architecture and Landscape Architecture, MIT, Cornell, and the Lowthorpe School of Landscape Architecture for Women in Groton.¹¹² Second generation practitioners also had the benefit of being able to apprentice with established offices run by women landscape architects from the first generation, as Schryver did with Ellen Shipman.

In Schryver's case, she also benefitted from associations with colleagues at Shipman's office who were closer in age, a bit more experienced and paving the way for their own generation. Ellen Louis Payson, another Lowthorpe graduate left Shipman's office two years prior to Schryver, starting her own practice that lasted for fourteen years and focused on residential design. Likewise, Eleanor Louise Roche, graduated from Lowthorpe in 1917, and worked for Shipman until 1926 when she opened her own residential focused practice.¹¹³

Lord's professional trajectory resembles that of Nellie Beatrice Osborn Allen.

¹¹⁰ Zaitzevsky, Cynthia, *Long Island Landscapes and the Women Who Designed Them*, 192.

¹¹¹ *Ibid*, 192.

¹¹² *Ibid*, 192.

¹¹³ *Ibid*, 222.

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

Obviously, Ellen Shipman had a strong influence on Lord and Schryver, but upon reviewing Schryver's personal notebooks it's clear one of the other first generation practitioners, Ruth Bramley Dean (spelled "Deen" in Schryver's notebook), also influenced their work. Landscape architecture scholar Thaisa Way characterizes Dean as someone whose early work can be linked to the sustainable design movement, mainly due to her employment with Jens Jensen and how she incorporated some of his design principles into her later residential design work.¹¹⁴

Lord and Schryver were no doubt aware of and interested in Dean's work, especially due to her 1917 book, *The Livable House, Its Garden*, where she "outlined an approach to design celebrating the potential of the American residential landscape..."¹¹⁵ Schryver also had copied Dean's professional practice rate sheet, no doubt as a guide for what she and Lord should charge for their practice.¹¹⁶

It's difficult to determine just how much Dean influenced Lord and Schryver's design work, but the fact that she was well-published and that her practice also focused on residential work provides some key connections. For example, Dean used her home garden as an example of her approach to design, particularly for gardens associated with Colonial Revival style homes that were in vogue at the time.¹¹⁷ Like Gaiety Hollow, Dean's home garden is "outlined with boxwood plants and filled with seasonal flowering and fragrant plants."¹¹⁸ Dean also championed the use of native plants, and while we do not know Lord's thoughts on the use of native plants, it's clear she incorporated many natives into their residential designs, more likely for their ability to adapt and thrive in the Pacific Northwest climate. One wonders if Lord and Schryver's particular struggles with phlox at Gaiety Hollow, which they tested in their gardens, moved them closer to

¹¹⁴ Way, Thaisa, *Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century*, 158.

¹¹⁵ *Ibid*, 159.

¹¹⁶ Edith Schryver also copied Ellen Shipman's "Terms for Plans and Suggestions by Letter for Small Gardens" which included a pricing sheet.

¹¹⁷ Way, Thaisa, *Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century*, 161.

¹¹⁸ *Ibid*, 161.

using more natives and less plant material familiar to the east coast.

Living Laboratory

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

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

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

Gaiety Hollow 1932-1984

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

with her mother.

Lord and Schryver's residence was constructed in the popular Colonial Revival style, its facade oriented south to provide rooms along that facade the ability to take advantage of the southern exposure. Because they were totally unfettered by client demands they could exhibit their skill and taste at the highest level. What resulted was a completely integrated house and garden that shows their skill both at a most refined and ultimately personal level. Their new home was the center of their work and domestic life.¹¹⁹

Gardens were installed at Gaiety Hollow starting in 1932. A hand drawn plan dated that year depicts well-developed gardens north of the house. Elements noted on the plan include grass lawns framed with manicured boxwood hedges, rose gardens arranged within a four-way cross parterre-style plan and the presence of structural evergreen shrubs. A 1938-1939 bulb planting plan within the northeast portion of the garden shows an expansion along the property's west edge, to include two heritage oaks lined up along a north-south axis.¹²⁰ Given the style of the house, the gardens are designed similarly in the English Colonial Revival style, with hints of Spanish Colonial Revival style principles.

The English Colonial Revival style elements present at Gaiety Hollow garden include well-ordered geometric gardens, precisely laid walks, planting beds with crisp edges, and a parterre plan. Other features include pergolas, arbors and sundials. Since their house was in the English Colonial Revival style, the style of these gardens complemented the home well. "Colonial Revival is often considered a nationalistic style and movement derived from a heightened appreciation, pride, and awareness of America's past. Its appeal endures to this day."¹²¹

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

The Spanish Colonial Revival style elements present at Gaiety Hollow include powerful axial organization, crisply-edged hedging, and garden "rooms" with water features. Formality of a Spanish Colonial Revival garden's spatial

¹¹⁹ Carnaby, Gretchen, Bobbie Dolp and Ruth Roberts, *Influences Find Expression*, Chapter 2, 6.

¹²⁰ Home garden plan drawing titled "Bulb Planting - 1938-39", ink or pencil.

¹²¹ The Cultural Landscape Foundation, <http://tclf.org/content/colonial-revival>.

organization was tempered by the presence of thriving, well-watered plants. These gardens also featured “garden rooms” and patios enclosed with vegetated shrub walls and fences. The Spanish Colonial style came from the Spanish-Islamic and Persian garden precursors rather than Spanish Colonial or Mexican traditions, and correspond to gardens Lord and Schryver studied while abroad in southern Spain and Mallorca.

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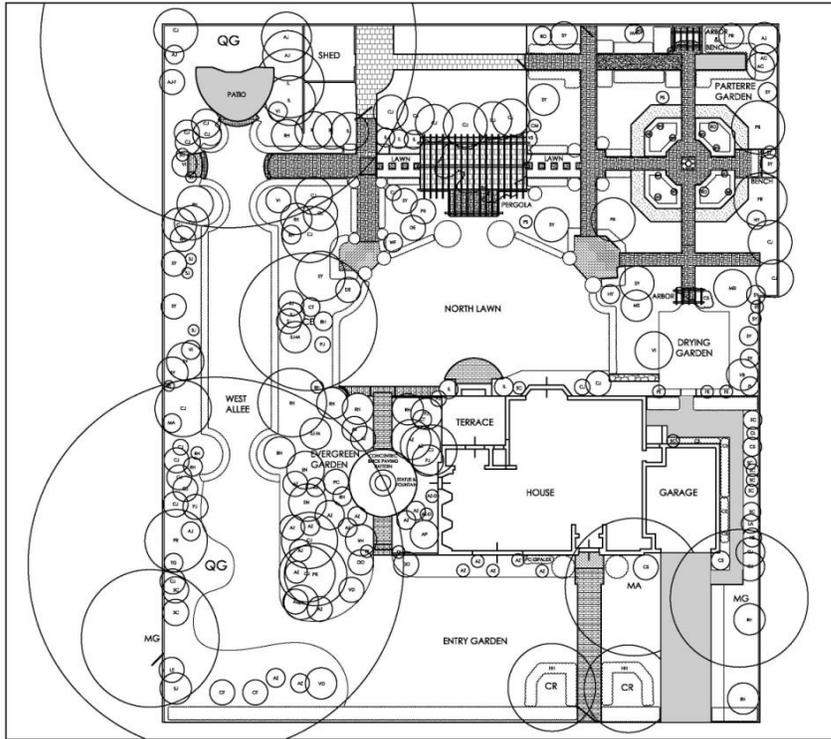
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Historian: Laurie Matthews
Director of Preservation Planning and Design, MIG
815 SW 2nd Ave., Suite 200, Portland, OR 97204
503-297-1005 or lauriem@migcom.com
30 July 2013
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Gaiety Hollow
 Cultural Landscape Report
 Lord & Schryver Conservancy

HISTORIC PERIOD PLAN
 circa 1984

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 www.migcom.com

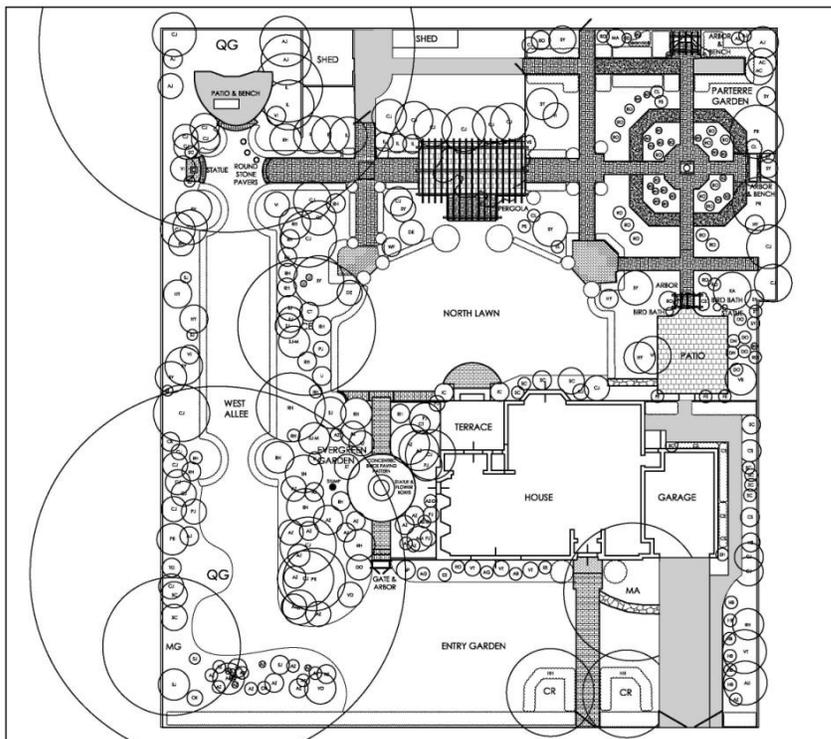
Sources:
 1. Base drawing, Amy Horrell, 2008
 2. Oral history interviews, 2011
 3. Photos from historic period

Plant Abbreviations & Plant Names

AB	Abelia sp.	Abelia
AC	Acer circratum	Vine Maple
AG	Abelia x Grandiflora	Glossy Abelia
AJ	Aucuba japonica	Japanese Aucuba
AM	Americanisler sp.	Serviceberry
AP	Acer palmatum	Japanese Maple
AU	Abutilon	Strawberry Tree
AZ	Asalea sp.	Asalea
AZD	Asalea sp. (deciduous)	Deciduous Asalea
CE	Cardinalis japonica	Kodama Tree
CJ	Camellia japonica	Japanese Camellia
CL	Coronilla varia	Flowering Dogwood
CK	Camellia sasanqua	Kousa Dogwood
CM	Camellia	Camellia
CO	Chamaelirium	American Clematis
CS	Camellia sasanqua	Sasanqua Camellia
DE	Deutzia	Deutzia
DN	Daphne odora 'Nipolland'	Fragrant Daphne
DO	Daphne genkwa	Fragrant Daphne
EN	Enkianthus sp.	Blosser Magnolia
ES	Escallonia sp.	Escallonia
FE	Fern	Fern
F	Forsythia x intermedia	Hydrangea
HB	Hebe x exoniensis	Hebe
HE	Hebe	Hebe
HI	Hedera helix	English Ivy
HT	Hydrangea	Hydrangea
I	Ilex	Holly
LA	Laurum chinensis	Chinese Laurel
LE	Leucophaea sp.	Leucophaea
MA	Magnolia	Crapeleaf
MG	Magnolia	Swamp Magnolia
MB	Magnolia	Silky Magnolia
MC	Prunus	Japanese Pear
MF	Prunus	Japanese Pear
PJ	Prunus	Cherry Plum
PR	Prunus	Peach
PS	Prunus	Cherry Plum
QG	Quercus garryana	Oregon White Oak
RD	Rosa sp.	Rose
SC	Sorococco confusa	Fragrant Sorococco
SJ	Silene japonica	Japanese Silene
SJM	Silene japonica - mole	Japanese Silene
ST	Syringa sp.	Lilac
TG	Ternstroemia gymnanthera	Japanese Ternstroemia
TX	Taxus	Taxus
VB	Viburnum x bodnantense	Down Viburnum
VD	Viburnum davidii	David Viburnum
VI	Viburnum	Viburnum
VS	Vitis	Grape
WF	Wigelia florata	Wigelia

Note: Drawing Not to Scale

Gaiety Hollow Historic Period Plan, circa 1984. (MIG 2010)



Gaiety Hollow
 Cultural Landscape Report
 Lord & Schryver Conservancy

EXISTING CONDITIONS
 2010

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 Portland, Oregon 97204
 503.297.1000
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Sources:
 1. Base drawing, Amy Horrell, 2008
 2. Site visit, 28 May 2008
 3. Site visit, 24 June 2010

Plant Abbreviations & Plant Names

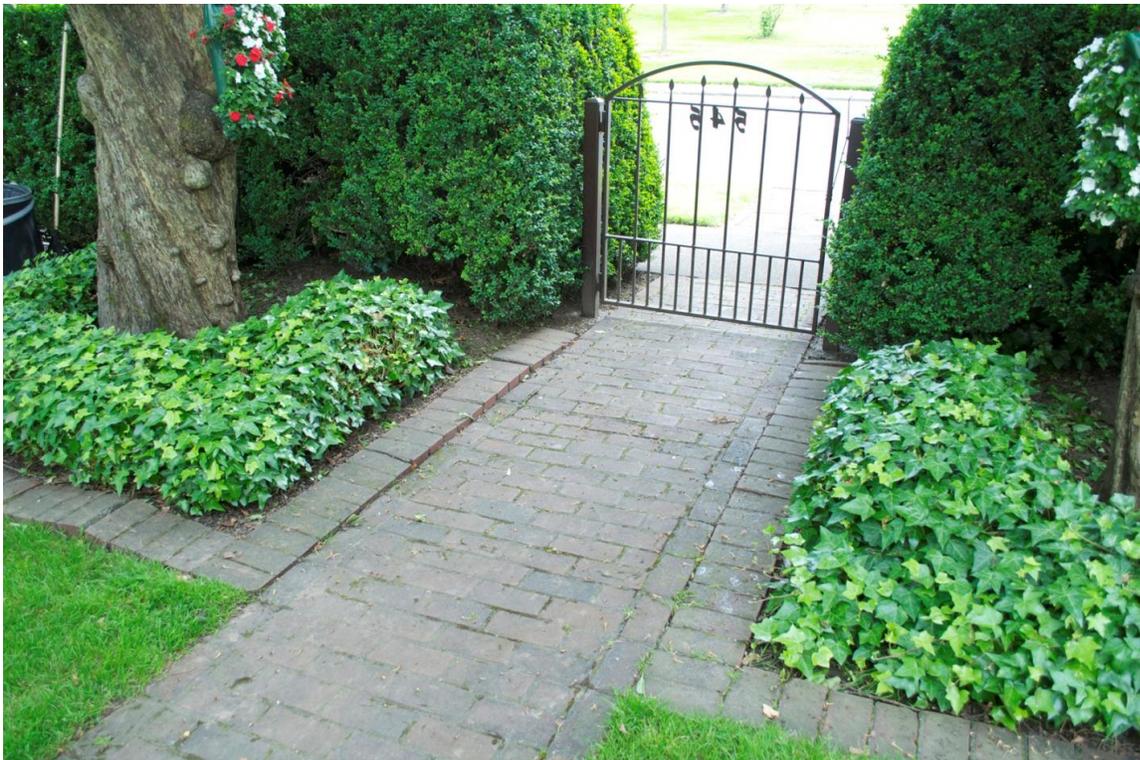
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CO	Chamaelirium	American Clematis
CS	Camellia sasanqua	Sasanqua Camellia
CT	Chrysothamnus	Mexican Orange
DE	Deutzia	Deutzia
DN	Daphne odora 'Nipolland'	Fragrant Daphne
DO	Daphne genkwa	Fragrant Daphne
EN	Enkianthus sp.	Blosser Magnolia
ES	Escallonia sp.	Escallonia
FE	Fern	Fern
HE	Hebe x exoniensis	Hebe
HI	Hedera	Ivy
HT	Hydrangea	Hydrangea
I	Ilex cernua 'Convex'	Jasmine
JA	Jasminum	Jasmine
LA	Laurum chinensis	Chinese Laurel
MA	Magnolia	Crapeleaf
MG	Magnolia	Swamp Magnolia
MB	Magnolia	Silky Magnolia
MC	Prunus	Japanese Pear
MF	Prunus	Japanese Pear
PJ	Prunus	Cherry Plum
PR	Prunus	Peach
PS	Prunus	Cherry Plum
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U	Unknown	Unknown
VB	Viburnum x bodnantense	Down Viburnum
VD	Viburnum davidii	David Viburnum
VI	Viburnum	Viburnum
VS	Vitis	Grape
WF	Wigelia florata	Wigelia

Note: Drawing Not to Scale

Gaiety Hollow Existing Conditions Plan, 2010. (MIG 2010)



Boxwood Hedges and Perennial Planting Beds in Parterre Garden looking north towards North Gate which opens up to alley, 2010. (Laurie Matthews)



Front Entry Gate, Brick Entry Path and Planting Beds, 2010. (Laurie Matthews)



Center of Parterre Garden with the Arbor in the background, 2010. (Laurie Matthews)



Evergreen Garden located on west side of the house, 2010. (Laurie Matthews)



West Lawn looking north to one of the Oregon white oaks, 2010. (Laurie Matthews)



West Lawn looking south, 2010. (Laurie Matthews)



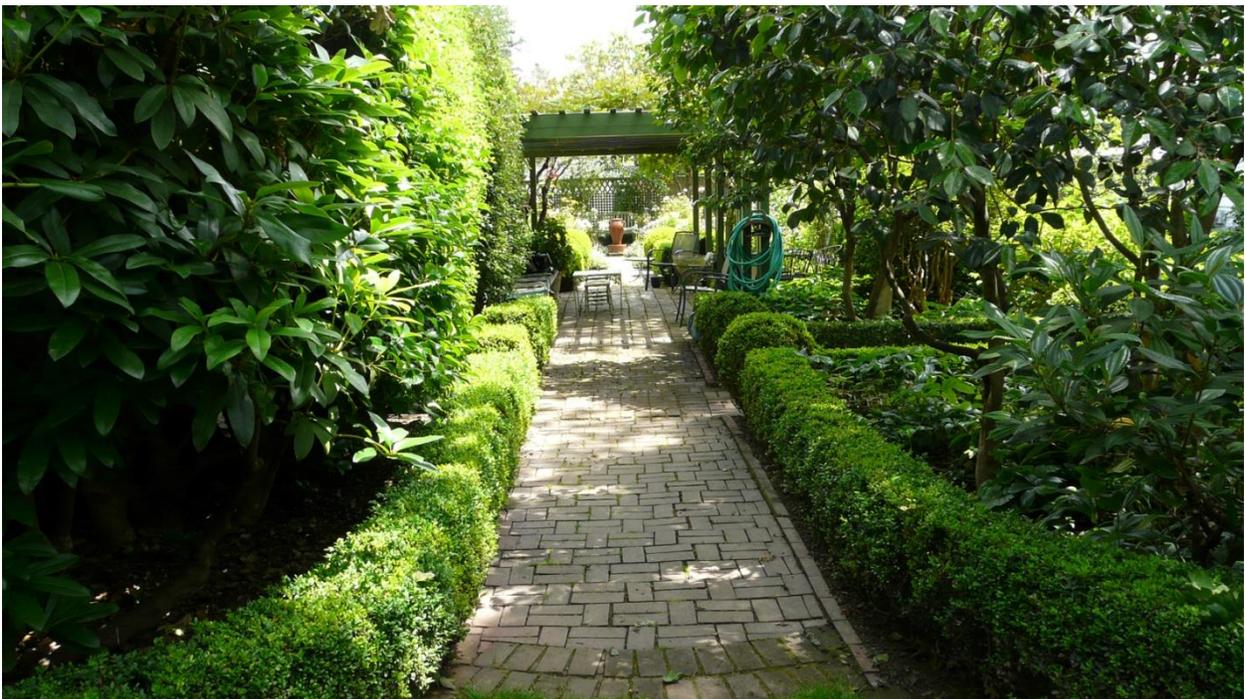
East-West Axis looking west towards West Lawn, 2010 (Laurie Matthews)



North-South Axis looking south through Parterre Garden towards house, 2010. (Laurie Matthews)



Front Entry Gate and Boxwood Hedges at front entrance of home, 2010. (Laurie Matthews)



East-West Axis looking east towards Pergola and Parterre Garden, 2010. (Laurie Matthews)



North Gate looking south from the alley and laurel hedge, 2010. (Laurie Matthews)



Boxwood Hedge that borders the North Lawn and Pergola, 2010. (Laurie Matthews)