

# Erb Memorial Union Preliminary Historic Assessment



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A special thanks to EMU Facilities Director, Dana Winitzky

*All photographs in this report were taken in 2011 unless otherwise noted.  
All references are to A Common Ground by Adell McMillan unless otherwise noted.*

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# Introduction

**Summary:** This preliminary assessment identifies the historic significance of the Erb Memorial Union's landscape features, exterior facades, and interior spaces.

The areas surveyed are shown on the Surveyed Areas and Ranking maps (pp. 6-8). Each area with potential historic significance is assigned a ranking of primary, secondary, or tertiary. This ranking is based upon the level of historic significance (high, medium, or low) and level of integrity, defined as the degree to which the key historic elements are evident today (excellent, good, fair, or poor). Refer to Appendix D for a description of the ranking methodology.

Overall, the Erb Memorial Union (EMU) has a secondary historic ranking (UO 4.0 Survey of Buildings). This means that it is likely to be eligible for listing in the National Register of Historic Places. The EMU did not receive a primary ranking due to its compromised integrity (substantial additions). However, there are many individual spaces and features within the EMU that have primary historic significance. It is important to identify these historically significant features and consider ways to preserve them.

This assessment focuses on the original portion of the EMU, which was completed in 1950. As described by Adell McMillan in her book about the EMU, *A Common Ground*, self-published 2003:

*The building was designed in the Modern style of architecture with carefully composed blocks and windows in the Modern Movement tradition by Lawrence, Tucker and Wallmann Architects. The Erb Memorial Student Union was perhaps the earliest example of the Modern Movement in the design of college union buildings, and was considered one of the first really modern contemporary unions, if not the first, in the country. (McMillan, p.53)*

The potential historic significance of the major additions (1962 and 1973) require further research. Preliminary information about these additions are provided in Appendix B: 1962 Addition Description and Appendix C: 1973 Addition Description.

**Building History (excerpts from the UO EMU Building Survey):** Though construction of the Erb Memorial Union ended in 1950, plans, developments, and budgeting for the building started as early as 1924. There was a renewed vigor and interest in 1944, and in 1946 preliminary building plans were developed by the architectural firm of Ellis Lawrence, Tucker and Wallmann. The original design was by Ellis Lawrence, but he passed away before the design process was completed. It was finished by his son, H. Abbott Lawrence, and the building lost much of the monumental character of the original design but still maintained its large massing. It is a reinforced concrete building with a brick veneer located in the "Heart of Campus."

Named after former university president Donald M. Erb, the student union held a cafeteria, soda bar, clubs, offices, bowling alleys, and room for dances. The second floor of the north wing is an exact replica of the Knight Library's original browsing room. It was built with intention to move some collections to this secondary browsing room to free up space in the library.



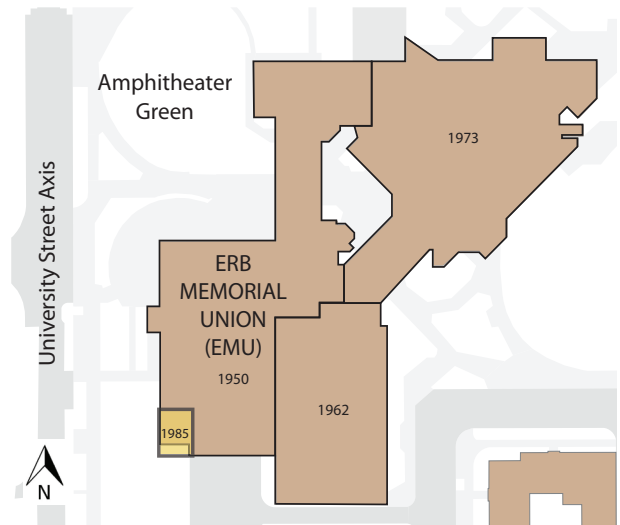
The first addition (the south addition) designed by Newberry, Roehr and Schuette Architects, was completed in 1962. It provided a newer and larger cafeteria with more dining seats available, finished the basement and first floors, and refurbished eight bowling alley lanes. The associated architect for this addition was H. Abbott Lawrence. The second addition (the east addition), completed in 1973, was the construction of what is today known as the “the skylight” lounge built in the Brutalism style. Its upper floors are surrounded by glass on all sides. One of the interesting aspects of this addition is the unique old-growth Douglas fir wood flooring. The architect for this addition was Colburn/Sheldon, Lutes/Amundson with James Lambert and Associates as the landscape architect. There also were renovations to the Fishbowl in 1980, ballroom alterations in 1986, and in 1998 the ampitheater was redesigned by Cameron M°Carthy Gilbert & Scheibe. These additions and other interior alterations have significantly changed the original building and the landscape.

The EMU’s association with student activism is significant. The EMU was a catalyst for students to approach the administration about important student issues. As previously mentioned, planning for a student union started as early as 1924 and was mostly student organized. Following the end of World War II there was a renewed interest and involvement in this project, so much in fact that the administration became involved with its development. Alumni and the general public donated money for its construction. It was student initiated, and the administration and community were drawn together in its realization.

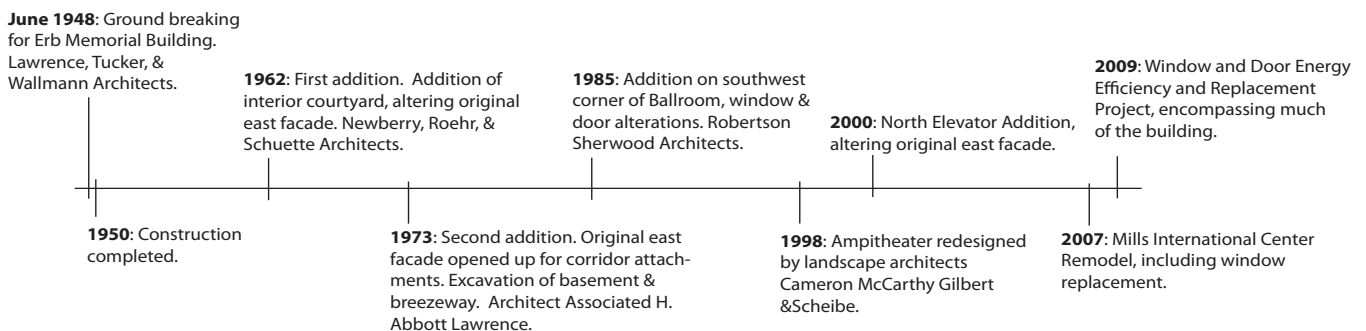
For more information about the history of the Erb Memorial Union please reference [A Common Ground](#) by Adell M°Millian.



Aerial of the EMU under construction, c. 1949.

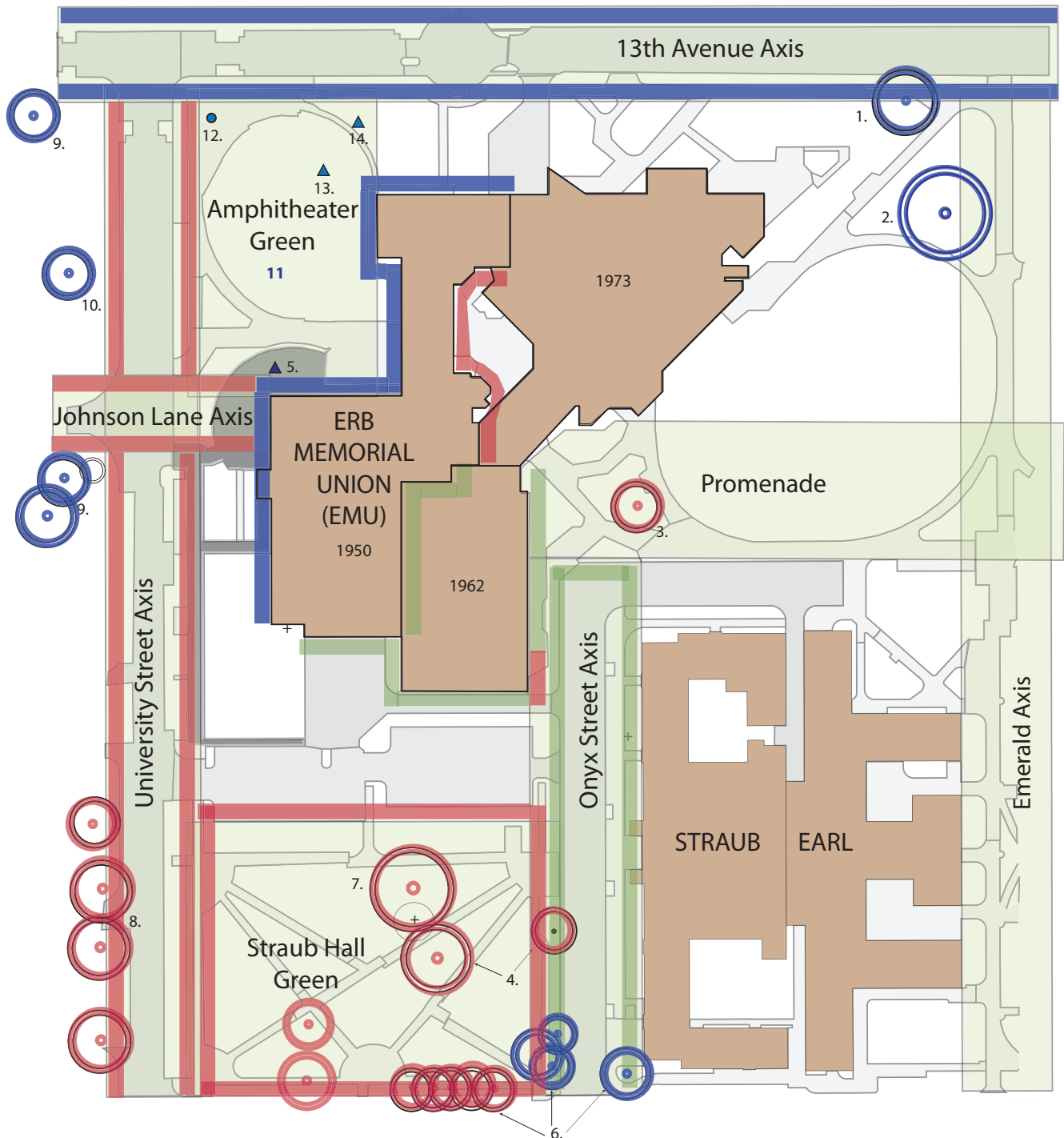


## Timeline



# Surveyed Areas & Rankings

## Landscape/Exterior



(Refer to the Landscape map on page 9 for a description of the numbered landscape resources.)

### Ranking Key:



Primary



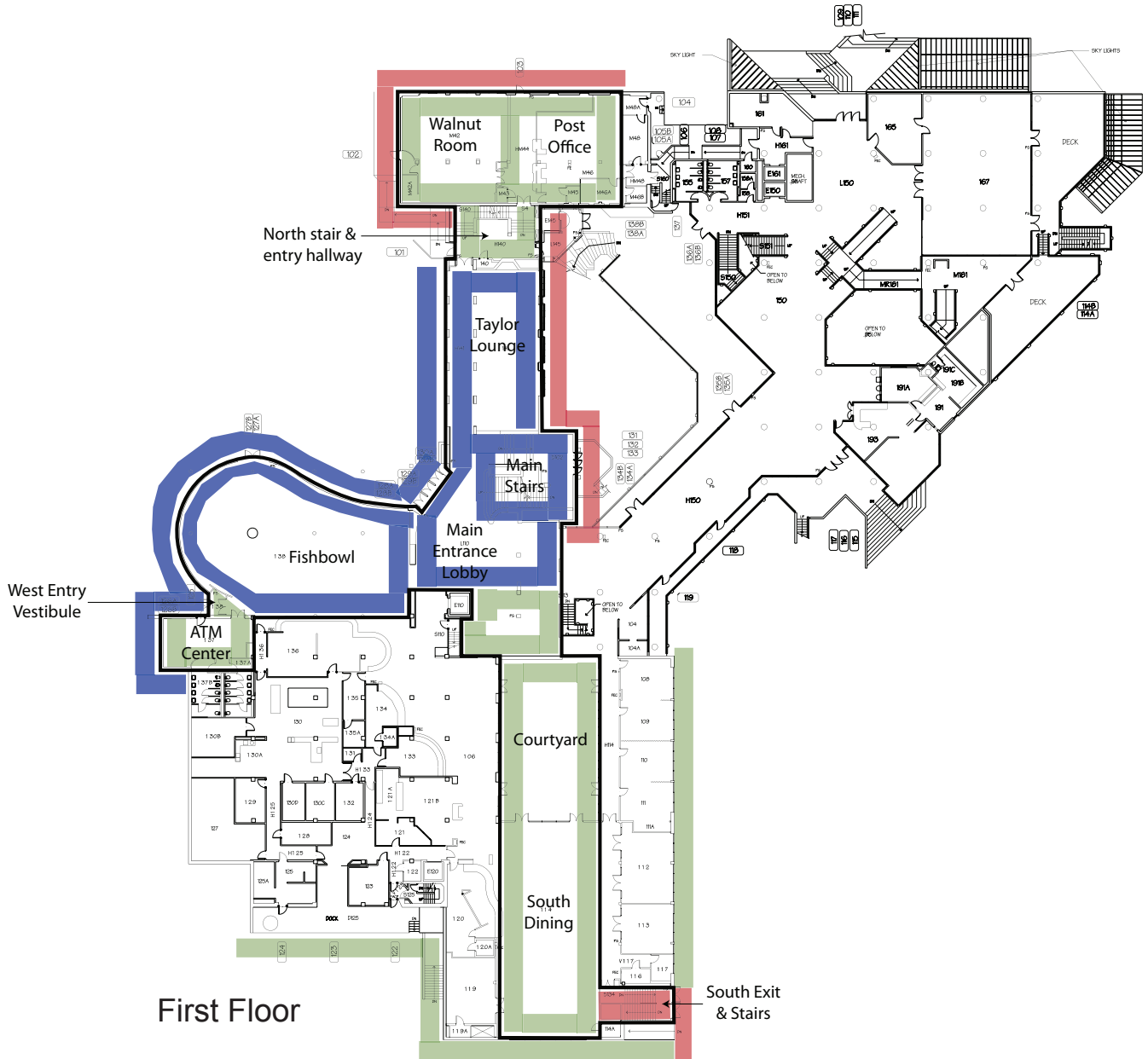
Secondary



Tertiary

# Surveyed Areas & Rankings

## Exterior/Interior



### Ranking Key:



Primary



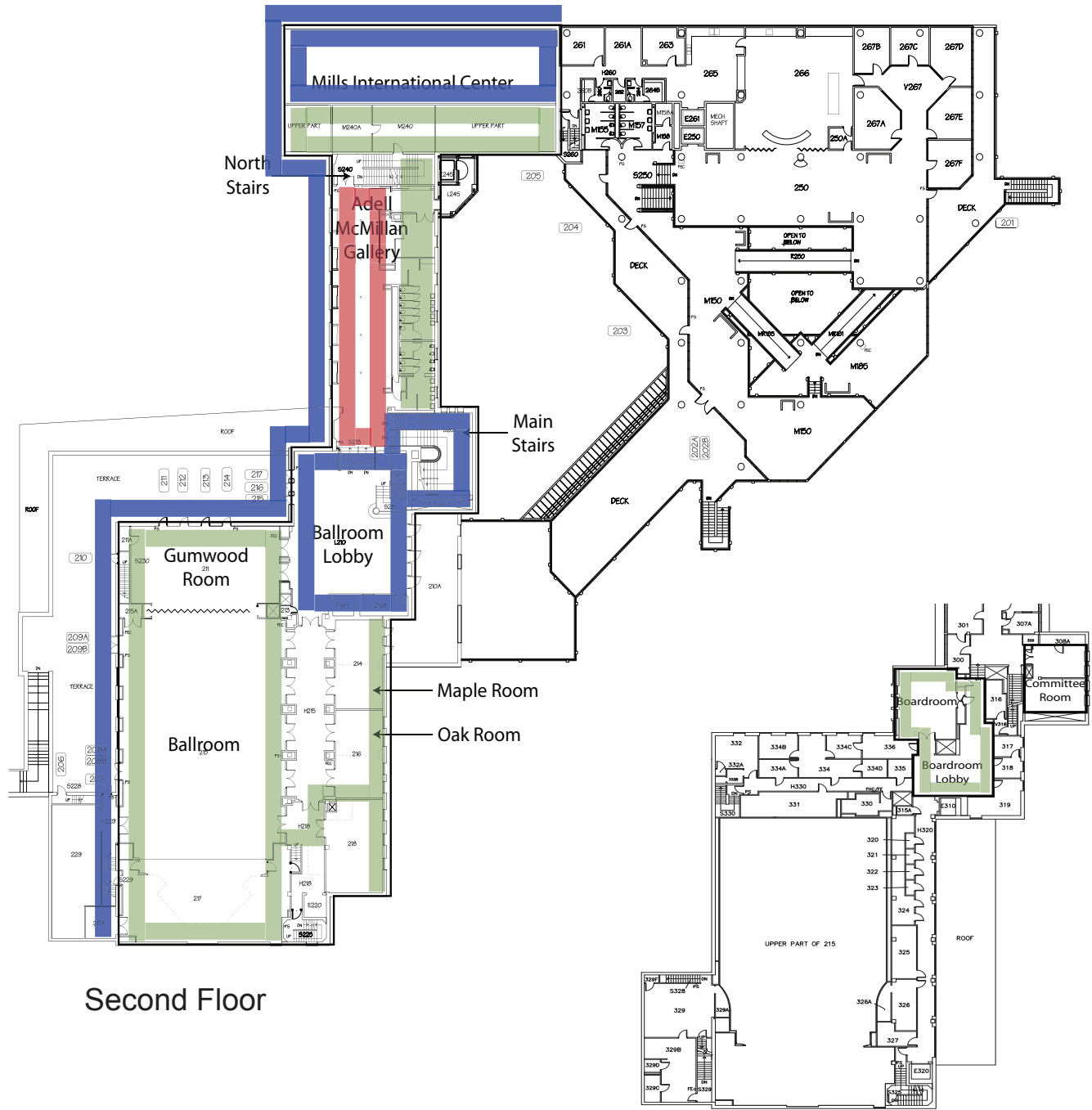
Secondary



Tertiary

# Surveyed Areas & Rankings

## Exterior/Interior



Second Floor

Third Floor

### Ranking Key:



Primary

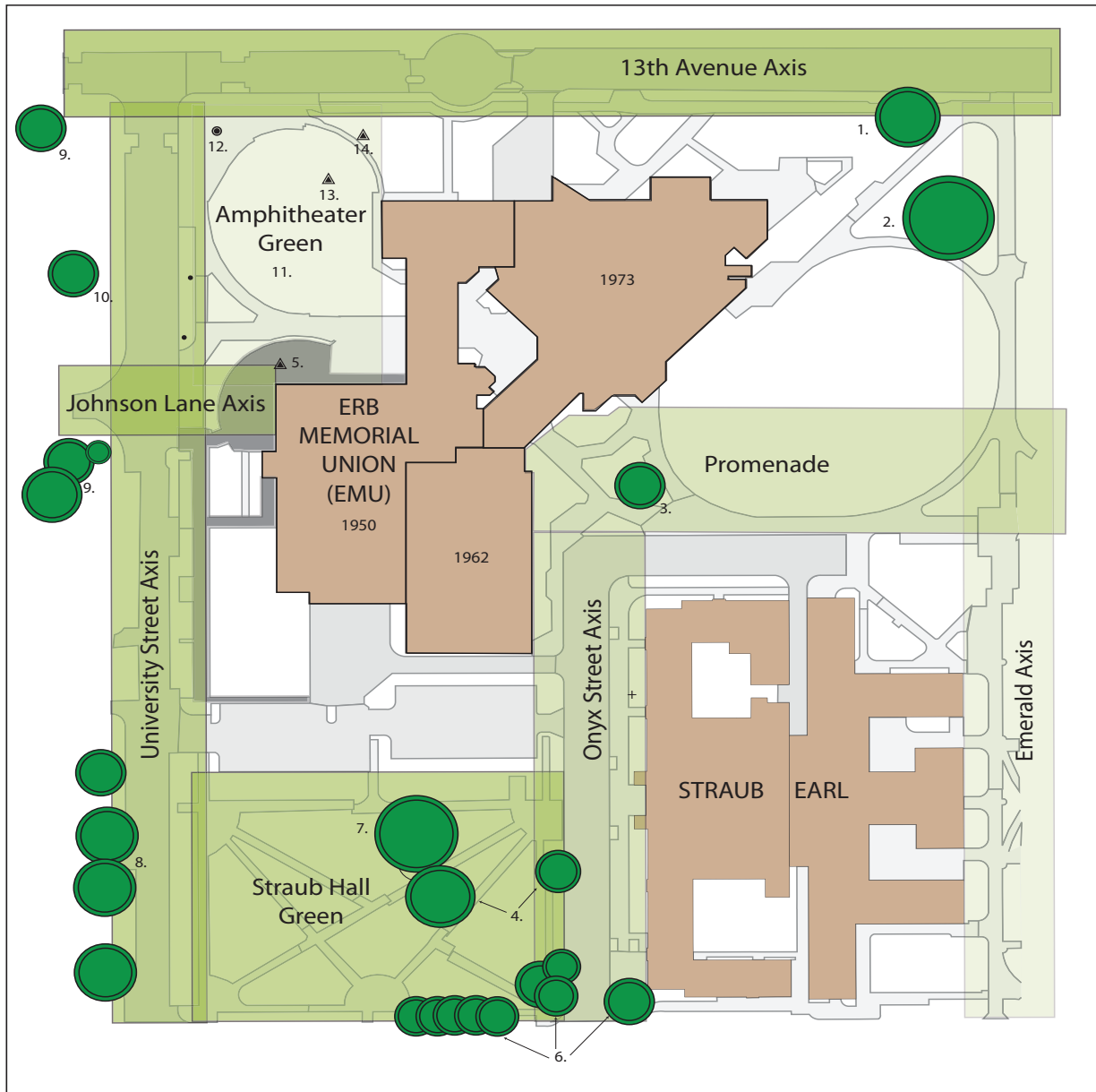


Secondary



Tertiary

# Landscape Summary Map



**Key**

- ⊙ Trees with potential historic significance
- ▲ Objects of historic significance
- University Seal

**Historic Rankings for Designated Open Spaces**

(Refer to the Campus Plan for specific designated open space boundaries.)

- 13th Avenue Axis - Primary
- Amphitheater Green - Non-contributing
- Emerald Axis - Non-contributing
- Johnson Lane Axis - Secondary
- Onyx Street Axis - Tertiary
- Promenade - Non-contributing
- Straub Hall Green - Secondary
- University Street Axis - Secondary

**Historically Significant Trees and Landscape Features**

1. Moon Tree: A Douglas Fir was grown from seeds carried to the moon by astronaut Stuart Roosa on Apollo XIV in 1971.
2. The Sarah Findly memorial tree, (Deodar Cedar) a remnant of her backyard and the residential neighborhood that occupied the area prior to the construction of the EMU.
3. Big-leaf maple is from the Onyx Street neighborhood that existed here during the Lawrence Cuthbert Era (1914-1946).
4. Coast Redwoods from the Stafford residence.
5. Original fishbowl patio, retaining wall, and entry stairs (University St retaining walls and ballroom stairs are original but have less significance).
6. These Douglas firs are the oldest trees in the Green. Some near the intersection date back to the Inception Era (1876-1913); the others were planted during the Lawrence/Cuthbert Era.
7. This Big Leaf Maple and other trees (Japanese Persimmon, California Incense Cedar) remain from before the construction of Straub Hall. Some may be from the Stafford residence (more research required to determine significance).
8. Red maples like these were the predominant street tree in this section of the Axis during the Lawrence/Cuthbert Era.
9. Sitka Spruce planted by Mrs. Collier (1886)
10. Grand Fir planted by Mrs. Collier (1886).
11. Amphitheater Green established by President Flemming as a free speech platform in 1962.
12. 1912 University Seal.
13. Class of 1963 podium.
14. EMU Federal Flagpole c.1950.



# Landscape

**Summary:** The area surrounding the EMU has a number of historically significant landscape features, which are summarized on the map on the following page. The map also identifies trees that are used for educational purposes (teaching trees), one-of-a-kind trees, and century trees. Additional information about the historic landscape features is available in the “[UO Heritage Landscape Plan, Survey of Landscape Areas](http://uplan.uoregon.edu/projects/HLP_website/hlplandscape.htm)” ([http://uplan.uoregon.edu/projects/HLP\\_website/hlplandscape.htm](http://uplan.uoregon.edu/projects/HLP_website/hlplandscape.htm))

In addition, seven open spaces that are wholly or partially within the area surrounding the EMU are identified by the [Campus Plan](#) as Designated Open Spaces. Designated Open Spaces are defined by the [Campus Plan](#) as significant open spaces on campus that are the fundamental and historic open spaces within the university’s open-space framework. A summary of each designated open space’s level of historic significance is provided in this section. Additional significant campus planning issues related to the designated open spaces is provided in the following:

- UO Campus Plan - Policy 2: Open-space Framework & Policy 12: Design Area Special Conditions (<http://uplan.uoregon.edu/plandoc/CampusPlan/CampusPlan.html>)
- UO Campus Tree Plan (<http://uplan.uoregon.edu/plandoc/plandoc.html>)



EMU from University Street c. 1950.



EMU 1979.

*“The site was originally part of a 640-acre donation land claim staked out by pioneers Fielding McMurry and his wife, who came to Oregon from Kentucky in 1851. They built a two-story white frame farmhouse on the spot where the Erb Memorial Union would be built. McMurry operated a brick making business, the source of the bricks for the University of Oregon’s earliest buildings, Villard Hall and Deady Hall. The site was financed by the State Board of Higher Education, and this purchase was the only use of tax dollars in the construction of the union”. (McMillan, p.52)*

The class of 1912 gave the university a replica brass Oregon Seal. It was moved from its original location on the north walk of Villard Hall and rededicated at the Erb Memorial Union upon its construction completion.

# Designated Open Spaces

## 13<sup>th</sup> Avenue Axis

Significance: High Integrity: Good

Ranking: Primary

Era of Greatest Significance: all eras

Historic Status: None

Once a major municipal arterial through campus, the Avenue now carries heavy pedestrian and bicycle traffic. Tangential to important spaces such as Memorial Quad and Old Campus Quad.



## Straub Hall Green

Significance: Medium Integrity: Good

Ranking: Secondary

Era of Greatest Significance: Mid-century

Historic Status: None

A passive open space with a wide assortment of specimen trees used for learning opportunities.



## Johnson Lane Axis

Significance: Medium Integrity: Good

Ranking: Secondary

Era of Greatest Significance: Lawrence/Cuthbert & Mid-century

Historic Status: Partially within two National Register boundaries

A key pedestrian corridor between Kincaid and University Streets. Intersects with Memorial Quad and Pioneer Axis.



## University Street Axis

Significance: Medium Integrity: Good

Ranking: Secondary

Era of Greatest Significance: All eras

Historic Status: None

A major gateway onto campus from the south. Vegetation comprised primarily of street trees, many of which are oaks dating back to the Lawrence/Cuthbert Era.







### **Onyx Axis**

Significance: Low

Integrity: Fair

Ranking: Tertiary

Eras of Greatest Significance: Lawrence/Cuthbert & Mid-century

Historic Status: None

Historically a through-street to Franklin Boulevard but blocked with the 1973 addition to the EMU.



### **Amphitheater Green**

Significance: Low

Integrity: Poor

Ranking: Non-contributing

Eras of Greatest Significance: Mid-century

Historic Status: None

The Amphitheater Green was redesigned in 1998, changing its original character and materials, though its use remains basically the same.



### **Emerald Axis**

Significance: Low

Integrity: Poor

Ranking: Non-contributing

Eras of Greatest Significance: Mid-century

Historic Status: None

An exclusive pedestrian-use pathway connecting 13th and 15<sup>th</sup> Avenues through a residential housing area.



### **Promenade Axis**

Significance: Very low

Integrity: Fair

Ranking: Non-contributing

Eras of Greatest Significance: Mid-century

Historic Status: None

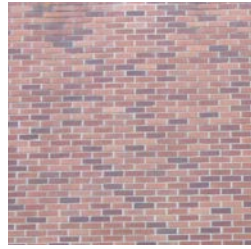
Originally 14<sup>th</sup> Avenue, now an informal and non-linear pathway.

# Exterior

## 1950 Historic Palette of Materials

“The exterior of the building was brick veneer with Indiana limestone trim, with a few items in concrete. The sheet metal flashings, leaders, canopy roofs and gutters were made of copper.

Windows in the soda bar were aluminum, the window on the Memorial stair was bronze and the windows in the finished spaces were hardwood. All other windows were steel.”  
(McMillan, p.58)



Brick veneer



Indiana limestone trim



Concrete



Aluminum storefront windows



Hardwood windows



All north-facing windows in the Walnut Room were replaced in 2009. A wider opening was cut for windows, date unknown.



Original opening for Post Office double-swing door, replaced in 2009 with a single swing door.



Dwg #1: Original Elevation c. 1948 showing original size of first-floor windows (single wide).

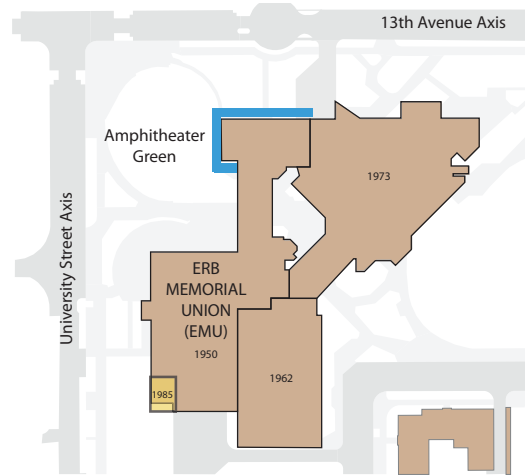
Original openings expanded, date unknown.



Diagram of First-Floor Alterations

## North Wing

### First Floor



**Level of Historic Significance:** medium  
**Integrity:** good/fair  
**Ranking:** secondary

**Original Use:** Post Office, Walnut Room  
**Existing Use:** Post Office, Walnut Room

**Existing Historic Materials:** Brick veneer, Indiana limestone trim, copper canopy roof, metal door on the west facade.

#### Alterations:

**Date Unknown:** The original window openings of the Walnut Room were expanded from individual to a set of three (refer to dwg #1). The replaced windows match the original double-over-single type.

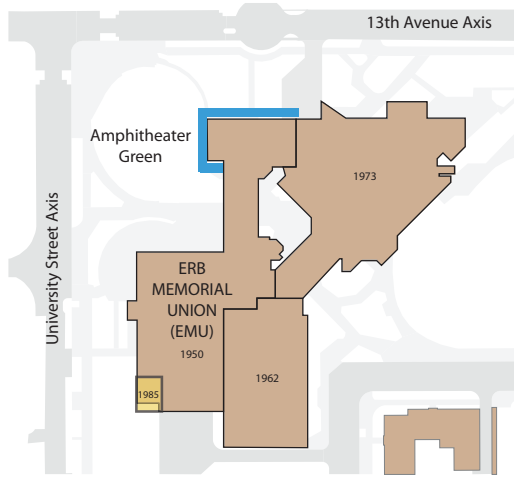
**1973 Addition:** Drawings show that an opening in original brick veneer was cut for a secondary door. The remains of the original materials were used above and around the door frame to maintain the original condition. This door is located on the east corner of the loading zone.

**2009:** All windows of the Walnut Room were again replaced to match the existing window function, rail width, mullion size, and location. The main door was replaced with a single swing.



# North Wing

## Second Floor



Second-floor windows all replaced in 2007.

**Level of Historic Significance:** high  
**Integrity:** excellent  
**Ranking:** primary

**Original Use:** Browsing Library  
**Existing Use:** Mills International Center

**Existing Historic Materials:** Brick veneer, Indiana limestone trim, hardwood window interior trim.

**Alterations:**  
**2007:** During a remodel of the Mills International Center, all seven windows on the north facade and the single window on the west facade were replaced with a wood assembly, profile to match existing wood windows (refer to diagram). On the interior, the existing trim was reinstalled.

On the south-facing facade, a new opening was made for an additional window. New interior trim, specified to match existing trim, was installed.



New opening for a window cut in south-facing wall to match existing during 2007 remodel.

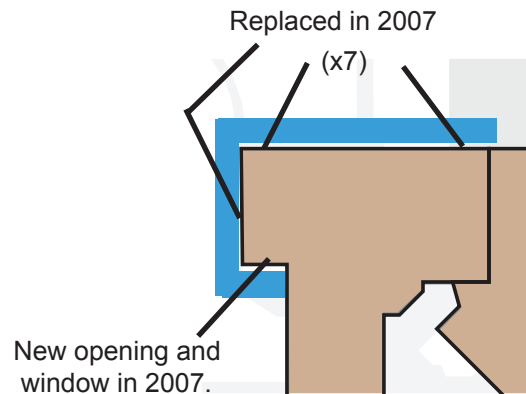


Diagram of Second-Floor Alterations



All existing openings and window frames & mullions are original. Breezeway excavation during 1973 addition.



Second-floor windows had glass replaced in 2009; original wood frame & mullions.



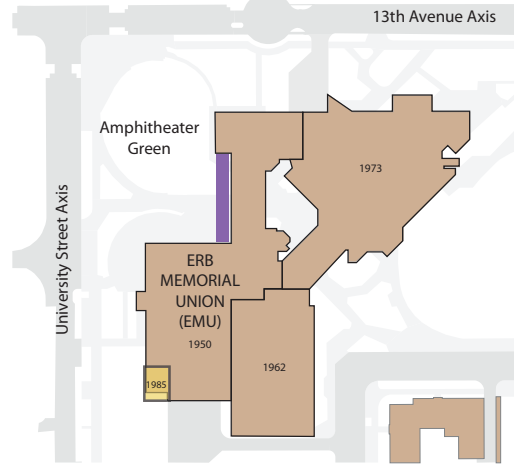
Detail of routing to fit second pane of glass in original hardwood windows.



First-floor windows, glass replaced in 2009.

## West Corridor

### First, Second, & Third Floors



**Level of Historic Significance:** High

**Integrity:** excellent/good

**Ranking:** primary

**Original Use:** First-Floor Lounge, Second-Floor EMU Art Gallery

**Existing Use:** First Floor Taylor Lounge, Second Floor McMillan Gallery

**Existing Historic Materials:** Brick veneer, Indiana limestone trim, concrete, hardwood window mullions, framing, and trim. Third-floor windows.

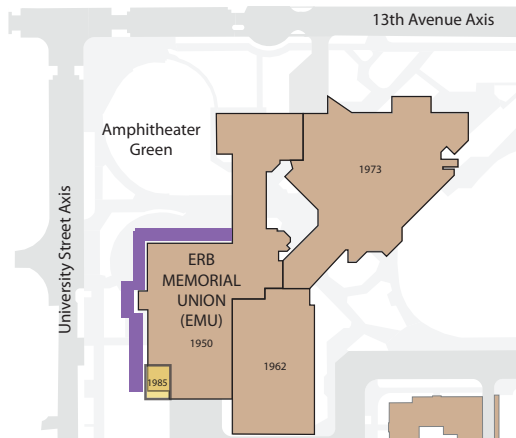
#### **Alterations:**

**1973 Addition:** Excavation as part of the 1973 addition created breezeway at basement level.

**2009:** Double-pane glass was inserted in original double-door hardware on north end of the facade.

Double-pane glass was installed in the original hardwood windows on the first and second floors, ensuring integrity of mullions and framing (refer to third image).

# West Wing First Floor



**Level of Historic Significance:** high  
**Integrity:** good  
**Ranking:** primary

**Original Use:** Fishbowl, Main Entrance  
**Existing Use:** Fishbowl, Main Entrance

**Existing Historic Materials:** Brick veneer, Indiana limestone trim, Fishbowl aluminum storefront windows, stone column, steel column, main entrance door hardware, entry terrace, copper canopy.

**Alterations:**

**1973 Addition:** Alterations to the entry terrace were made due to underpass excavation.

**1981:** A renovation added a new double-door entry on the storefront system to the north. New aluminum framing and glass were installed.

**1998:** Fishbowl southwest entrance storefront system was replaced. A door and frame were removed from brick facade next to this entrance and infilled with similar brick veneer. One sliding window located on curve of Fishbowl storefront system was removed.

**2000:** Construction of the amphitheater removed a set of stairs built in 1973 which mirrored the Main Stair on the east facade.

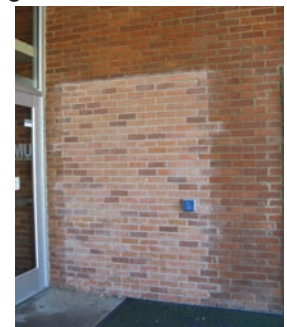
**2009:** Main entrance storefront system doors and windows were replaced, maintaining original hardware.



Original storefront system of Fishbowl.



Main Entrance doors & windows replaced in 2009, maintaining hardware.



Opening infilled in 1998; new doors to the left installed at this time.

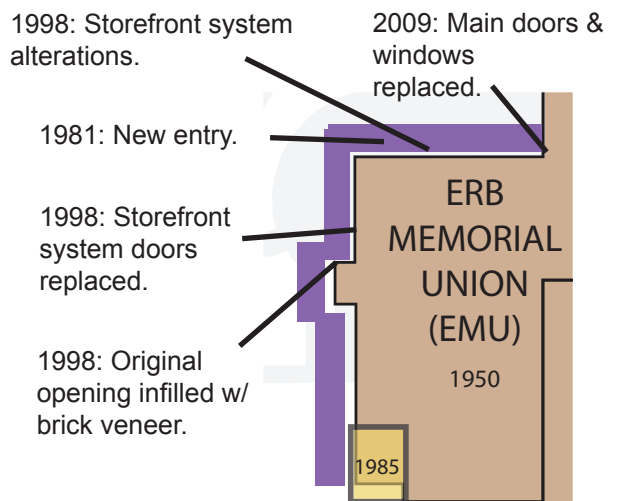


Diagram of First-Floor Alterations



# West Wing

## Second Floor

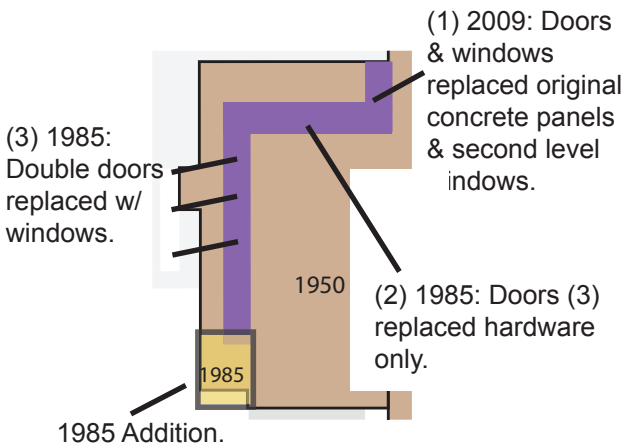
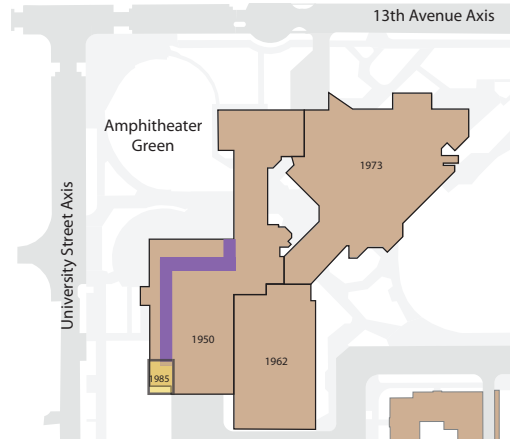


Diagram of Second-Floor Alterations.



(1.) Replacement doors & hardware in 2009. Original cast concrete detailing & upper level windows.



(2.) Three original balcony doors, with far right door retaining original hardware.



(3.) Three sets of double doors replaced by double-over-double windows in 1985.

**Level of Historic Significance:** high

**Integrity:** good

**Ranking:** primary

**Original Use:** Ballroom Balcony & Exterior Stair

**Existing Use:** Ballroom Balcony & Exterior Stair

**Existing Historic Materials:** Brick veneer, Indiana limestone trim, concrete, hardwood doors, door hardware, hardwood windows above main entrance, cast concrete detailing, double-over-single hung windows on third floor, hardwood windows above north corner door, stairs, terrace with exception of area covered by 1985 addition.

**Alterations:**

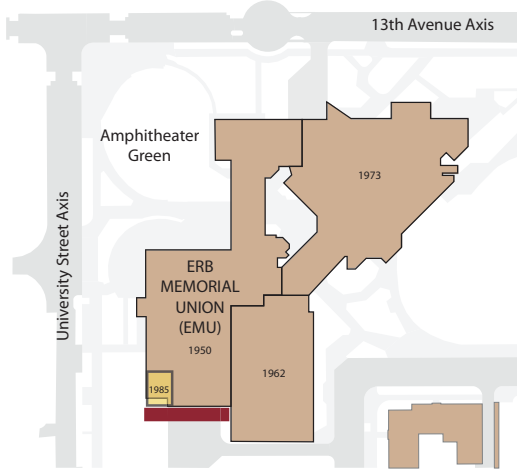
**1985 Addition:** An addition was built, altering the original west facade. Seven double doors on the west wall, opening out onto the terrace. These were labelled E1-E7 from south to north on the 1948 drawings. During the 1985 remodel E3 and E7 were replaced with new double doors. All other double doors were replaced with double-over-double windows. One opening for original double doors was infilled. Doors from the Gumwood Room opening onto north balcony had hardware replaced, with the exception of one door on the far west edge which retains the original hardware (refer to image #2).

**2009:** Single-pane glazing was replaced with double pane on ballroom windows on the west facade. The existing doors and hardware were replaced. Main doors from the balcony to ballroom lobby were replaced.



# South

## First & Second Floors



**Level of Historic Significance:** low  
**Integrity:** fair  
**Ranking:** tertiary

**Original Use:** South Loading Zone  
**Existing Use:** South Loading Zone

**Existing Historic Materials:** Brick veneer, Indiana limestone trim, concrete, stone coping at the parapet, hardwood windows and glass, loading zone doors and windows.

### Alterations:

**1985 Addition:** One window was infilled on the second floor.

Addition of backstage area on second floor minimally altered southwest corner of facade.



South loading zone with original windows & doors.



Infilled window on second floor at the time of 1985 addition of ballroom backstage.



Ramp & rail extended, stairs to basement during 1962 addition. Windows original to this time.



South Dining storefront windows replaced in 2009. Original vent openings below to basement.



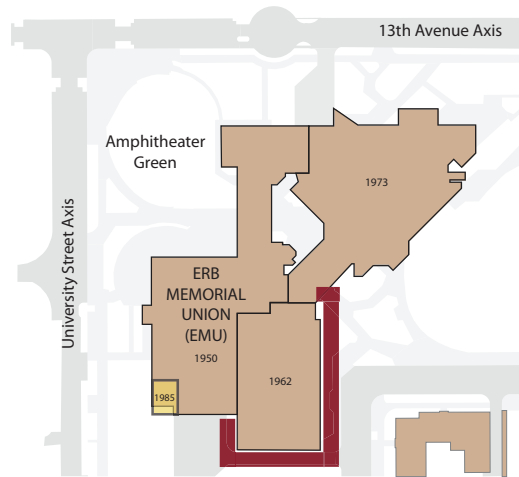
South Entrance aluminum storefront system replaced in kind in 2009. Original 1962 brick & limestone walls.



East-facing office windows replaced in 2009, with original stone panels (top right).

## Southeast Addition 1962

### First Floor



**Level of Historic Significance:** medium/low

**Integrity:** good

**Ranking:** secondary/Tertiary  
(requires further research)

**Original Use:** South Dining, South Entrance

**Existing Use:** South Dining, South Stair, Offices

**Existing Historic Materials:** Brick veneer, Indiana limestone trim, concrete, stone trim at window openings and stone coping at the parapet, limestone cap at steps to South Stair, stone panels on east wall, metal windows on the west-facing facade.

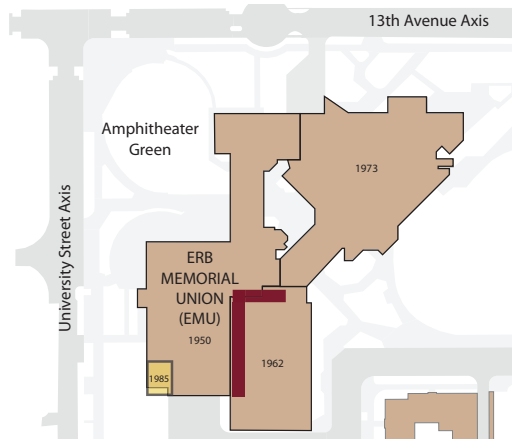
#### **Alterations:**

**1962 Addition:** On the west facade, alterations to the original building include an extended ramp and rail, steps down into basement level.

**2009:** The original 1960 drawings of the South Dining windows were specified with  $\frac{1}{4}$  inch thick grey glass. This was replaced with 1 inch protective glazing and aluminum stop matching original height, width, and finish. The South Entrance doors were replaced, maintaining original aluminum storefront system and glazing surrounds. East-facing windows of the first-floor offices were replaced to match original double-over-single hung windows, but double glazed (refer to third photo).

# East

1950 Fountain Courtyard Facades, First & Second Floors



**Level of Historic Significance:** medium/low  
**Integrity:** fair  
**Ranking:** tertiary

**Original Use:** Exterior wall of South Dining  
**Existing Use:** Wall of covered courtyard

**Existing Historic Materials:** Brick veneer, Indiana limestone trim, concrete, one copper gutter original to 1962, three fixed windows on the mezzanine floor, hardwood window framing on second floor.

### West Wall Alterations:

**1962 Addition:** Widened openings for windows and doors on the first floor replaced original windows when the addition turned the space into a courtyard. Mosaic tile was added on top of existing stone on bottom portion of the west wall. Fixed windows on the west facade, with the exception of two, were replaced by sliders. On the south-facing facade, all but one fixed window were replaced by sliders, and vents were installed. The window on the far south end of the west wall was infilled with brick veneer to match original.

**2009:** All glazing of windows was replaced on the second floor of the west facade.

**1985 Addition:** Wood paneling was placed in the original exterior doors of the Maple Room, due to office addition onto the original balcony.



Original west wall made interior courtyard during 1962 addition.



Infilled window far south edge of west wall, w/vent, date unknown.



Interior view of original doors from Maple Room to second floor balcony, closed off due to office expansion during the 1985 addition.

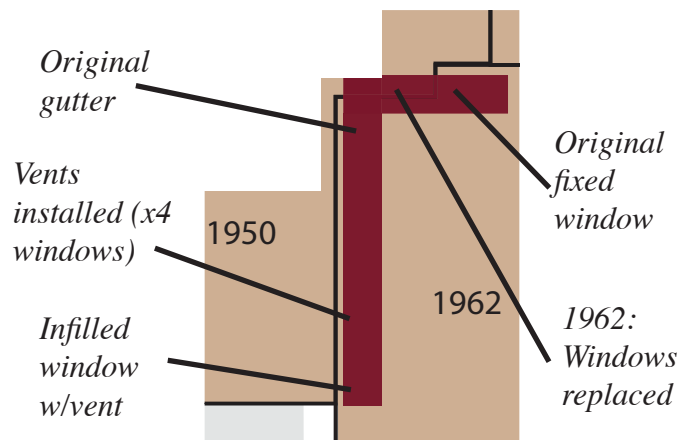


Diagram of Mezzanine-Floor Alterations





Original east windows of Taylor Lounge with original stone trim.



Original opening & engraving of East Entrance w/steel door and window replacements in 2009.



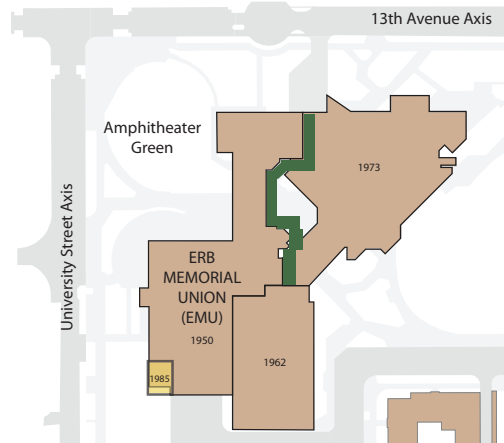
One of three openings in lobby cut in original exterior wall to make way for 1973 skybridge.



View from basement-level breezeway excavated in 1973.

## East

### First, Second & Third Floors



**Level of Historic Significance:** medium

**Integrity:** good/fair

**Ranking:** secondary

**Original Use:** Lounge, East Entrance, Gallery, Bathrooms

**Existing Use:** Taylor Lounge, East Entrance, Skybridge connection to 1973 Addition, Bathrooms

**Existing Historic Materials:** Brick veneer, Indiana limestone trim, concrete, engraved concrete slab above entrance, concrete canopy, hardwood windows and glass of first, second, and third floors.

#### Alterations:

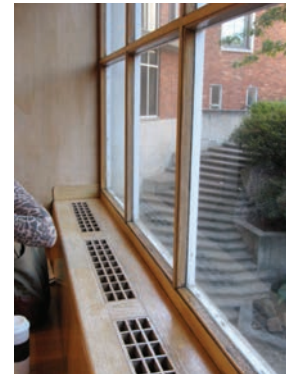
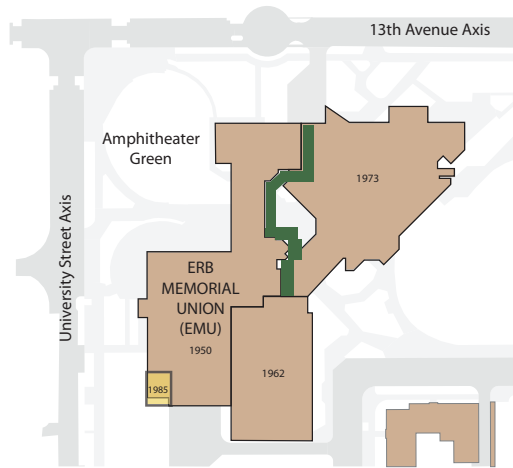
**1973 Addition:** Substantial excavation created a breezeway and basement level with storefront system facades. Addition covered north edge of the east facade (refer to diagram). Original openings for the single and double-door are employed as entrances to storage and mechanical spaces of the post office/loading zone. The skybridge portion of the 1973 addition covered the south edge of the east facade. Three openings were cut for circulation in original building at the first-floor (refer to image).

**1985 Addition:** Offices added onto the original balcony on the second floor.

*(Alterations continued on following page.)*

# East

## First, Second & Floors



Original east windows of Taylor Lounge with built in wood bench, hardwood frame, single pane glass.

### Alterations Continued:

**2000 Elevator Addition:** Enclosed original door and window on north edge of original facade, taking down the original wall to become elevator lobby space. Second-floor alterations were similar; a wall was removed for circulation space. One window on the third floor was infilled.

**2009:** The East Entrance door frames and glass were replaced with a steel storefront system. Original concrete canopy and sculptured panel remain.

On the mezzanine floor, windows of the 1985 office addition overlooking the 1973 skybridge were replaced.

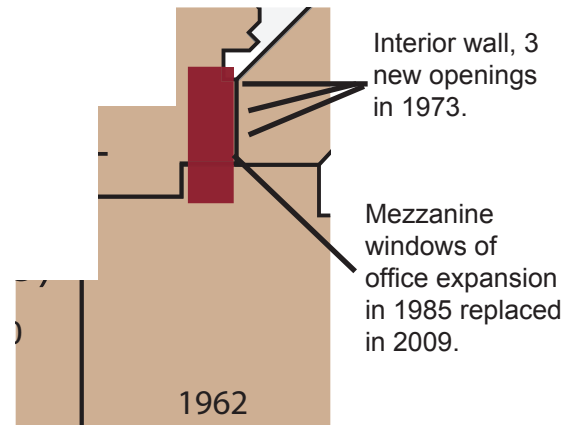


Diagram of Alterations Due to 1973 Southeast Attachment

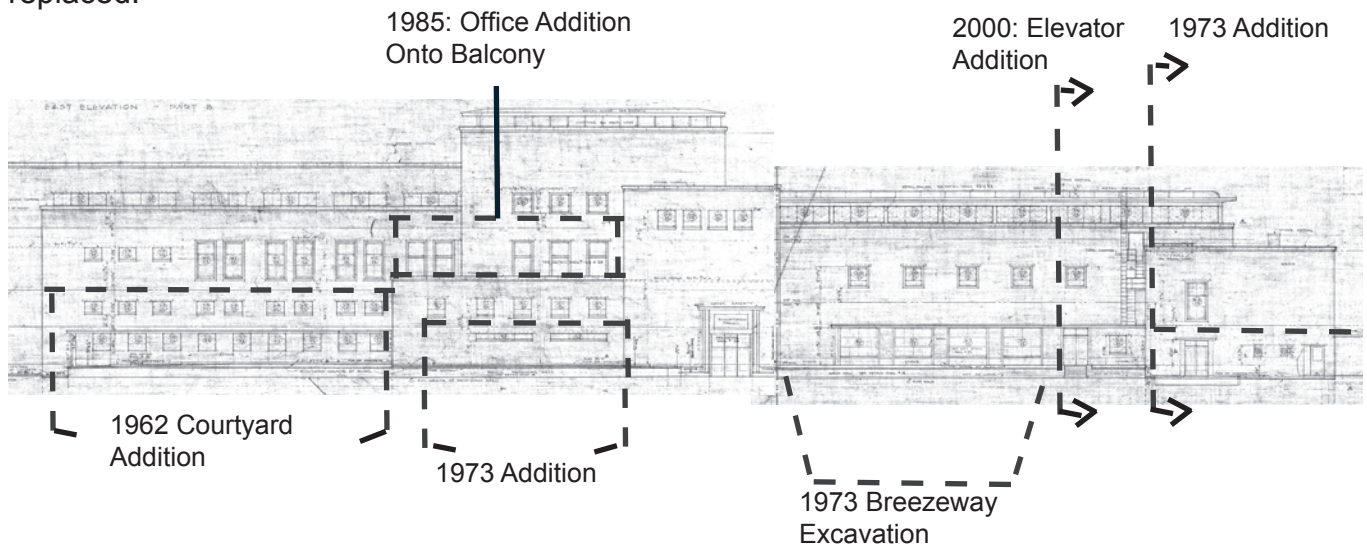


Diagram of Alterations:  
Original 1948 east elevation drawing

# Interior

## Historic Palette of Materials

The interior features a selection of high-quality materials including terrazzo, travertine, tile, brick, marble, hardwoods, bronze, and aluminum.

“Terrazzo floors were used for the lobbies and large public rooms, quarry tile was used in the food preparation spaces and in the soda bar, rubber tile was used in the gallery, table tennis and a few other spaces, asphalt tile was used in the more general spaces and carpet was used in the Board Room, Library and a few other special areas.

Windows in the soda bar were aluminum, the window on the Memorial stair was bronze and the windows in the finished spaces were hardwood. All other windows were steel.

Interior walls and partitions were constructed primarily of concrete block or brick, and in a few cases, metal lath and plaster.

Ceilings were suspended metal lath with plaster in finished rooms and plaster with acoustical tile in most of the public spaces.” (McMillan p.58)

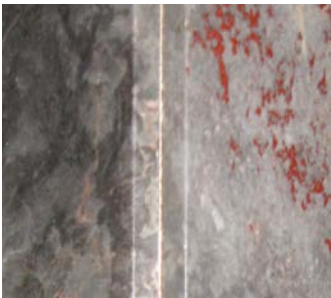
The main stair and lobby feature terrazzo stairs and flooring, brick walls with dog tooth brick course detailing, a marble wall base, polished Bois Jourdain marble features, and a brass handrail changing to aluminum at ballroom level.



Brick and ceramic tile



Terazzo and travertine



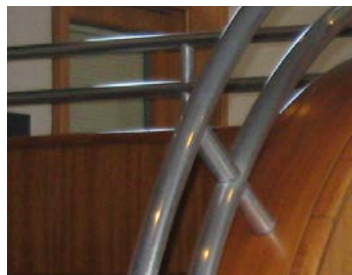
Marble



Wood casework



Hardwood windows and trim



Aluminum

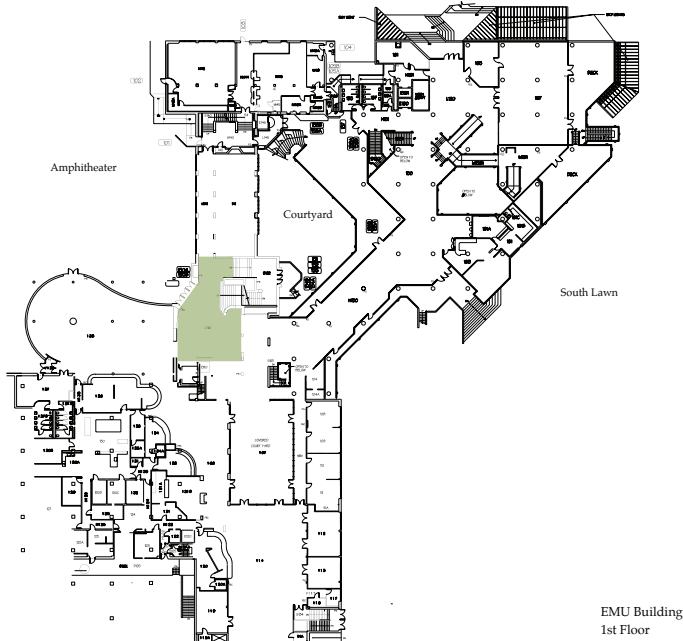


Bronze



# Main Entrance Lobby

Room #L110



Main lobby (looking south).



Main lobby (looking north).

**Level of Historic Significance:** High  
**Integrity:** Good  
**Ranking:** Primary

**Original Use:** Main entrance lobby  
**Existing Use:** Main entrance lobby

**Existing Historic Materials:** Hardware on entrance doors, terrazzo floor, honed Roman travertine wall base and column, polished Bois Jourdain marble feature wall, ceiling tiles (perforated acoustic tiles in service space, acoustic tiles in served space), plaque commemorating students who served in the armed forces, and those who were killed during World War II, copper drinking fountain.

### Alterations:

**1960:** The Main Desk and checkroom for coats were removed (refer to Aperture Gallery description).

**1973 Addition:** Openings for storefront windows were cut out of the mezzanine wall.

**2009:** Storefront system was replaced, maintaining original door hardware.



Hallway with original lighting, 1% art stained glass in window, & original quote by William C. Jones. c. 1982. (M<sup>c</sup>Millan, p. 439)





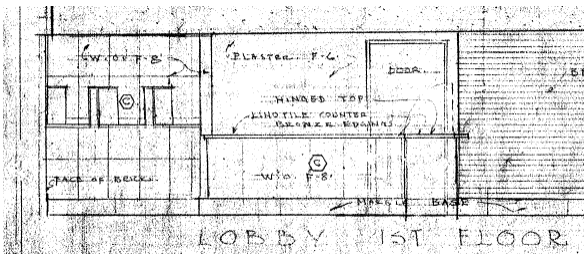
Main Stairs, first landing (looking south).



Landing (looking southwest).



To Aperture Gallery and South Dining.



Main desk removed to make way for the alcove which would become the Aperture Gallery.

## Main Entrance Lobby (continued)

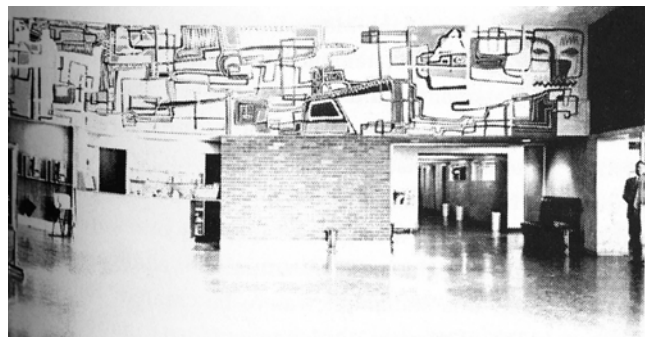
**1987:** The original William C. Jones Statement of Purpose on the north wall was removed in 1987 during a controversy over the language of the quote. It read as follows:

“-established by an enlightened state for service and inspiration  
 -reverent before its heritage of principle and institution  
 -eager in its adventure with idea and deed  
 -guardian of the noble in man’s aspiration for the humane society

-leader in the quest for the good life for all men” (M<sup>c</sup>Millan, p. 439). It was replaced by the Martin Luther King quote, which is currently in place. The portrait of Martin Luther King followed in June 1993 and was hung below his quotation (M<sup>c</sup>Millan, p. 537). The quotation reads:

“I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin, but by the content of their character. I have a dream...”

**c. 1995** Mural over the original Main Desk (south) was painted over. The mural painted by MFA candidate Don Stevenson as a master’s thesis project at the time of the building completion. The subject matter for the mural was “Spirit of the Region” and had a Northwest Coast Indian motif. The region was represented as a panorama of mountains, trees, valleys, and the ocean. Primary colors of red, yellow, and blues, and combinations of these colors were used to give a rich feeling to the largeness of the main lobby. Flat wall



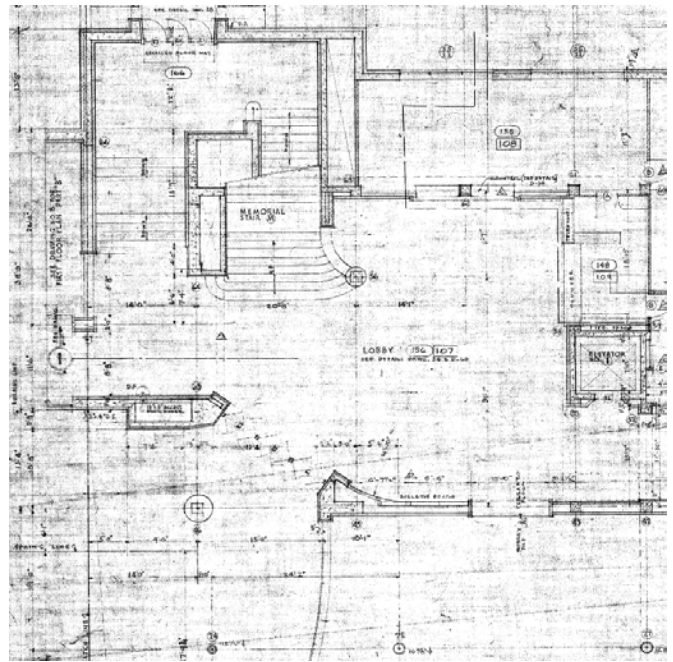
Mural by MFA candidate Don Stevenson, painted over in 1994. (M<sup>c</sup>Millan, p. 61)

## Main Entrance Lobby (continued)

washable oil paint was used to keep the wall easily cleaned (McMillan, p.61).

c .1998-99: Lighting was replaced.

**2009:** The framing on the entrance doors was replaced, but the door hardware is original. Also, the 1% for art stained-glass piece was removed (it was added during the 1982 Fishbowl remodel). The piece was crafted by Garth Edwards and showed a group of people seated at a lunch counter like in an old-fashioned diner. The piece was in several panes that fit against the exterior glazing above the lobby west entrance doors. It is being stored in room #M115E.



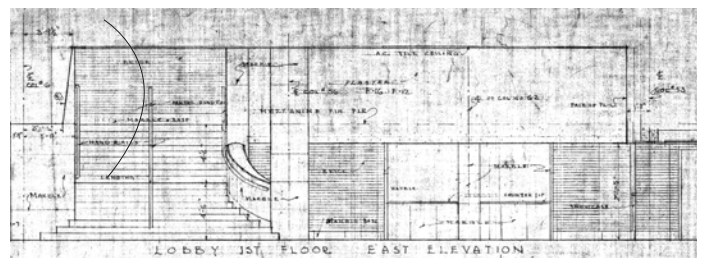
Main lobby floor plan.



Main lobby (looking north).



Looking east to 1970s addition - Mezzanine storefront windows added.



Original 1948 lobby east elevation.

Description of alterations: Marble column, brick, linotile counter tops and showcase removed. Single swing door removed and replaced by larger opening.

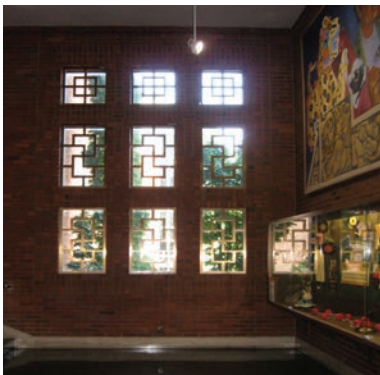




Main Stairs, ground floor (looking east).



Landing with original brass handrail (looking south west).

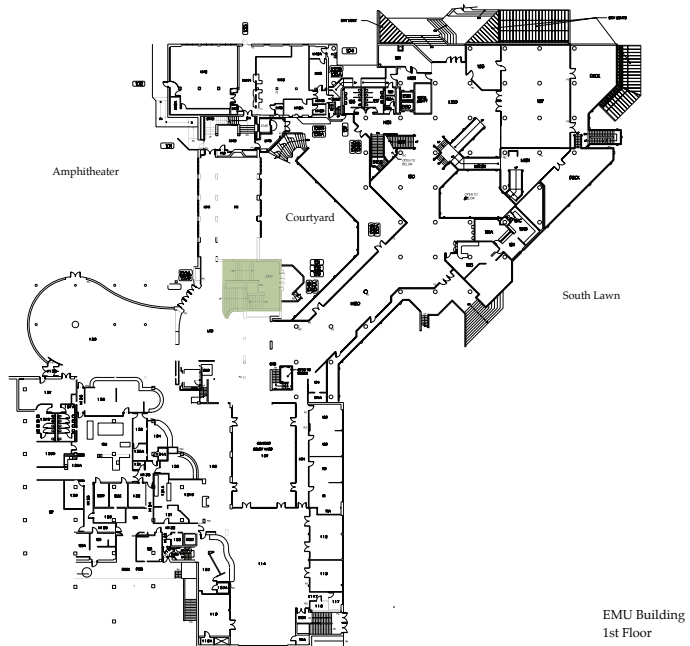


Original bronze windows (looking north).



MECHA Mural.

## Main Stairs S102



**Level of Historic Significance:** High  
**Integrity:** Excellent  
**Ranking:** Primary

**Original Use:** Main stairs (Memorial Stairs)  
**Existing Use:** Main stairs

### Existing Historic Materials:

Terrazzo stairs and landings, brass handrail changing to aluminum at ballroom level, brick wall with dog tooth brick course where the wall meets the ceiling, marble wall base, bronze window grates, polished Bois Jourdain marble for the central core of the main stair from the first floor up (McMillan p.57).

### Alterations:

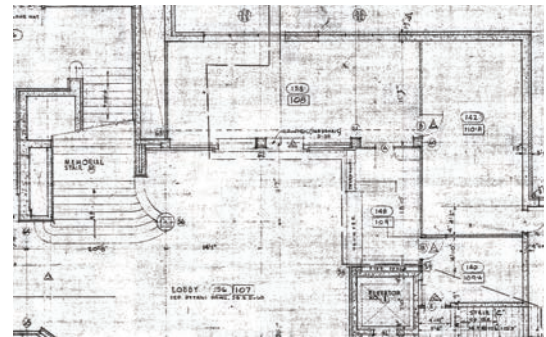
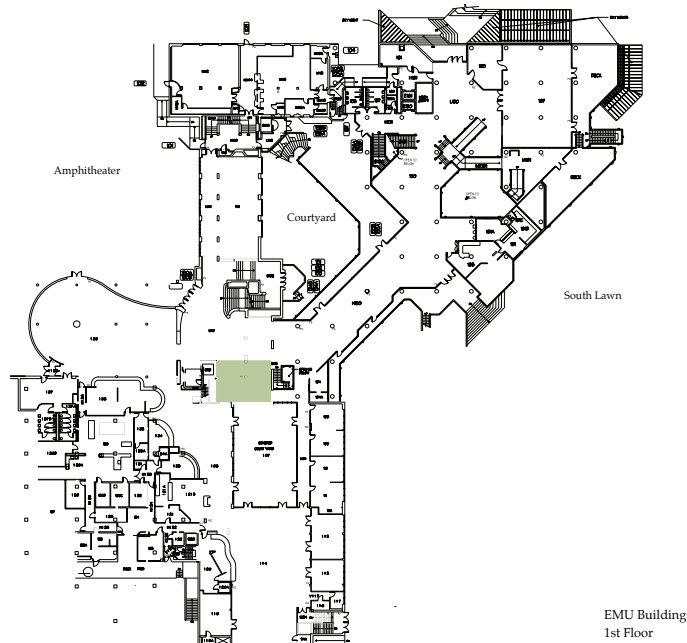
**1973 Addition:** The exterior entrance at the landing a half level below the main floor originally was at grade. It served as a primary building entrance from the east until the area was excavated as part of the addition. At that time, an exterior stair was added leading down to the below-grade courtyard.

**1985 Remodel:** The ceiling tiles and light fixtures were replaced.

**1989:** Mural installed. MECHA, the Hispanic student organization, requested that the EMU Board accept the mural they commissioned as a part of the EMU permanent art collection and that it be hung on the brick wall above the display case on the Mezzanine Landing.

# Aperture Gallery

Room #



1948 plan drawing



Aperture Gallery signage (north wall).

**Level of Historic Significance:** Low

**Integrity:** Low

**Ranking:** Tertiary

**Original Use:** Control Room & General Storage (1950), Lobby Addition (1960) see photograph McMillan p.61.

**Existing Use:** Dining/Gallery

**Existing Historic Materials:** None

## Alterations:

**1960:** The wall between general storage and the control room was removed to create a larger continuous space with the main lobby and food services beyond. This included removal of the hinged, linotile countertop and telephone booths. The south back wall to the newly opened space was refinished with brick and a travertine base to match the rest of the lobby space (a new partition wall was added to separate the lobby addition from the main desk storage space - later removed). New vinyl asbestos flooring was added to match the existing terrazzo floors in the original part of the lobby. The acoustic tiles on the ceiling were also replaced.



Aperture Gallery space (facing south).

**1980:** *The Program Office received permission from the EMU Board to create a photo gallery in this alcove (McMillan, p. 53).*



Aperture Gallery facing Main Lobby (north).



# Taylor Lounge & Adjacent Hallway Room #141 & H141



Taylor Lounge (looking north).



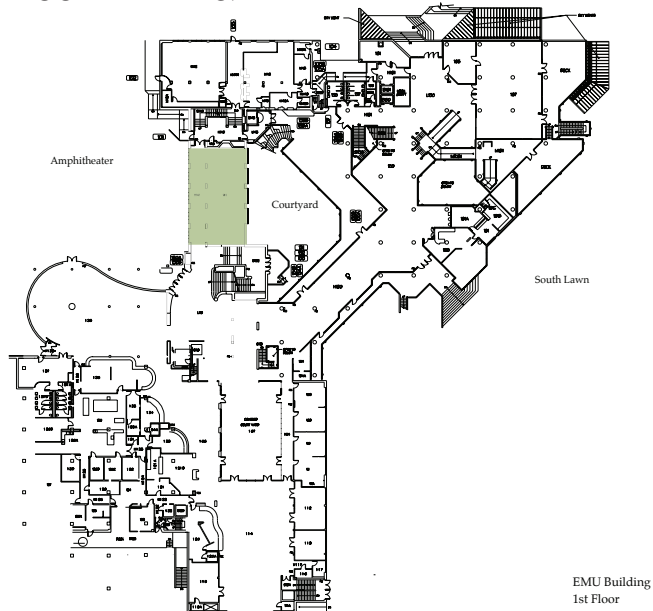
Hallway (looking north).



Fireplace.



Built-in window seats.



**Level of Historic Significance:** High

**Integrity:** High

**Ranking:** Primary

**Original Use:** Lounge (Leather Lounge) & circulation

**Existing Use:** Lounge & circulation

### Existing Historic Materials:

Taylor Lounge: East windows, fireplace (brick, honed Roman Travertine marble lintel with carvings for Class of 1925 and Class of 1945 on either end), terrazzo flooring, built-in window seating, walls (brick and gypsum plaster), ceiling (acoustical tile), columns (marble, brick), mill work trim (oak walnut trim), portrait of Tom Taylor.

Hallway: West window framing, terrazzo flooring, wall (brick and gypsum plaster, finish stippled wall, canvas application), marble wall base.

### Alterations:

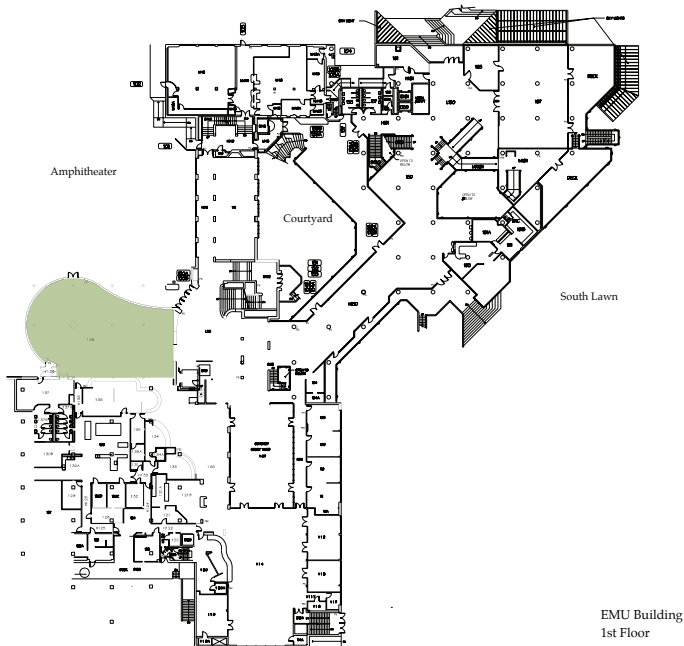
**c. 2004:** There was no original fireplace screen, simply open end irons. Facilities Director Dana Winitzky designed and built a screen c. 1992, which he replaced c. 2004 (existing).

**2009:** The doors (glass and framing) leading to north stairs (S140) were replaced and the single pane glass in the west windows was replaced with double pane inserts.

Lighting was replaced (*date unknown*).

# Fishbowl

Room #



**Level of Historic Significance:** High

**Integrity:** Good

**Ranking:** Primary

**Original Use:** Soda bar

**Existing Use:** Cafeteria

**Existing Historic Materials:** Room configuration and storefront windows. Note: Food service space contains original hardwood freezer doors.

## Alterations:

**1981 renovation by SERA:** Food service area expanded, new entry and raised floor on the periphery of the room added, dropped ceiling installed, seating changed to banquet style (replacing the red Naugahyde booths that formed a half circle around the outer edge of the space), and pendant lighting installed (M<sup>c</sup>Millan, p. 419).

Original quarry tile floor and wall base removed and replaced with linoleum.

“Architecturally, perhaps one of the more significant features of the union building was the curved window and brick wall in the soda bar area, located under the 2nd floor terrace, giving the appearance of a bowl from the exterior of the building” (M<sup>c</sup>Millan, p. 59).



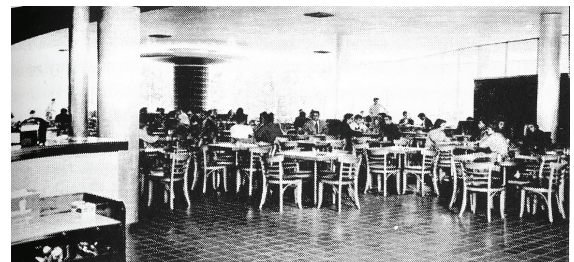
Soda bar (c. 1950).



Fishbowl seating area (facing east).



Fishbowl seating area (facing west), location of Animal House food fight.



Fishbowl seating area (c. 1950) (M<sup>c</sup>Millan, p. 93).



## West Entry Vestibule Room #138



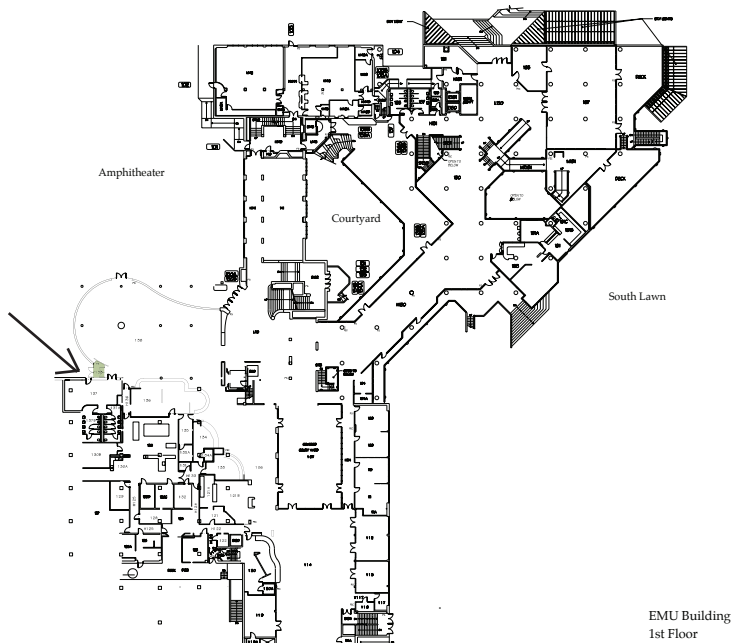
Entry Vestibule (looking east).



Glass art window.



Looking south towards ATM Center.



**Level of Historic Significance:** High  
**Integrity:** Low  
**Ranking:** Secondary

**Original Use:** Fishbowl Entrance  
**Existing Use:** Fishbowl Entrance

### Existing Historic Materials:

#### Alterations:

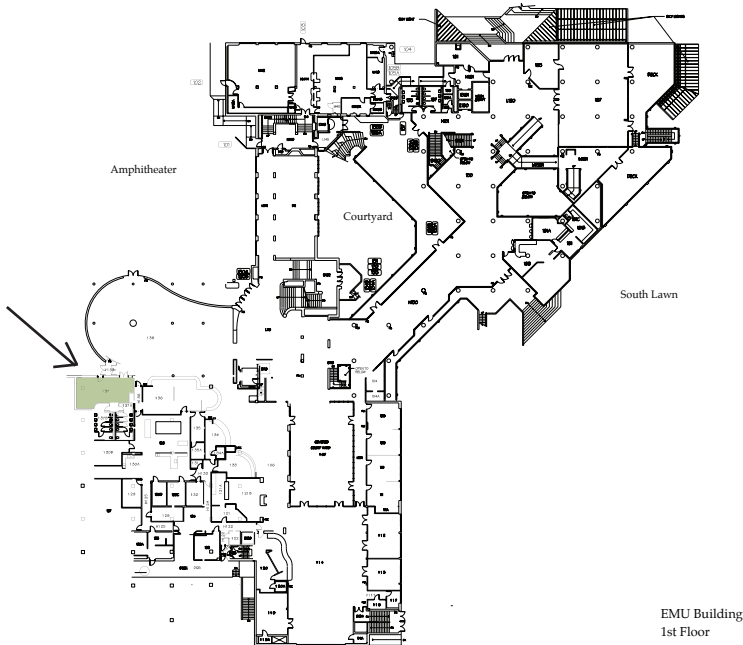
**1997:** Vestibule was created. The ATM Center (originally the bag-lunch pickup area) originally opened directly into the Fishbowl.

The glass art panel was designed and fabricated by Lonnie Feather, a glass artist from Portland Oregon. (McMillan, p. 625)

The restrooms were added as part of the remodel (as noted in ATM Center description).



# ATM Center Room #137



**Level of Historic Significance:** Medium  
**Integrity:** Low  
**Ranking:** Tertiary

**Original Use:** Bag-lunch pickup until the 1960s  
(later used as a TV Room)  
**Existing Use:** ATM/vending machine center,  
restrooms

**Existing Historic Materials:** Brick wainscot on south and west walls, brick on north wall, brick and plaster on east wall, quarry tile floor that matched the Fishbowl.

**Alterations:**  
**1955:** An opening for a window was cut in the north wall adjacent to the single swing door.

**1997:** The entry vestibule was added and prevented direct access from the Fishbowl into the Bag Lunch room. The space originally opened directly onto the Fishbowl, and a single swing door led directly into the room from the exterior. The single swing door was removed, and a wall panel was added in the interior on top of the existing brick wall to hide the opening. Also, the window was infilled with brick. Restrooms were added at this time.



West wall - original brickwork.



Vestibule entry on left (looking east).



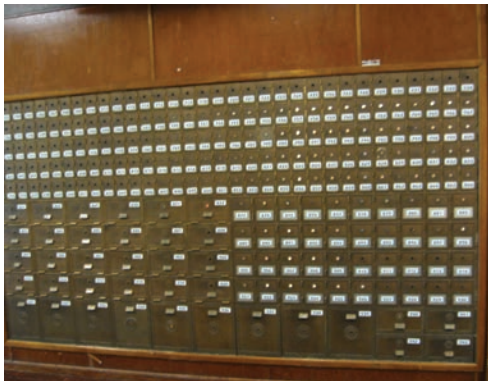
Original brick and quarry tile floor.

# Post Office Lobby

## HM44



Looking south - post office fascia on the left.



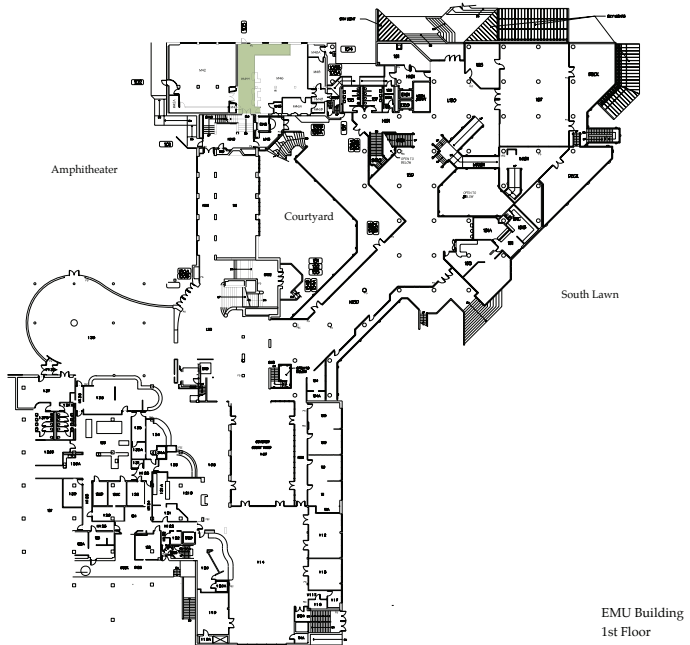
Post Office boxes



Looking north



Curved ceiling above wood fascia



**Level of Historic Significance:** Low  
**Integrity:** Good  
**Ranking:** Tertiary

**Original Use:** Post Office lobby  
**Existing Use:** UPS lobby

**Existing Historic Materials:**

Rubber asbestos flooring, rubber tile at wall base, perforated acoustic tile ceiling (9'10"), wood fascia from NY 1950 (stamp visible on frame by south exit), all work/sorting rooms in the post office.

*Curved ceiling, unknown if original, not shown on 1948 drawings.*

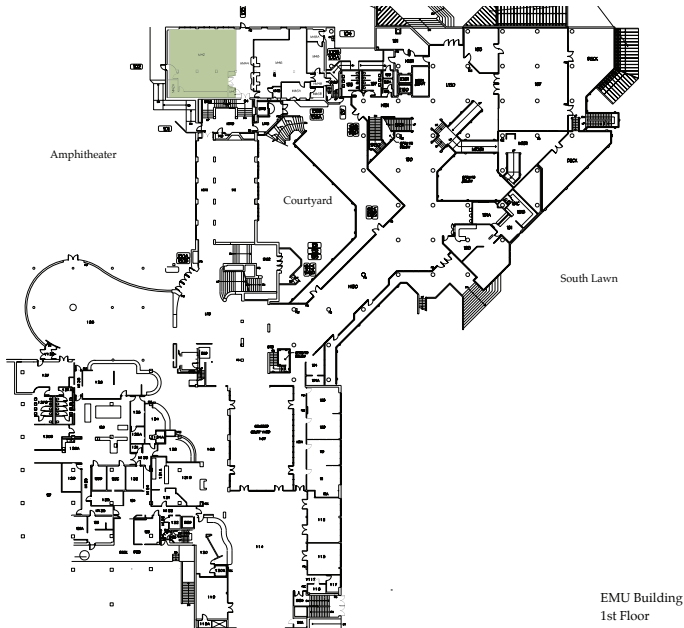
**Alterations:**

**1972 Addition:** An opening was cut in original brick veneer for a secondary door on the northeast corner. The remains of original materials were used above and around the door frame to maintain the general condition. (Refer to Appendix F, p. 60, for historic photograph of plan drawings.)



# Walnut Room

## Room #M42



**Level of Historic Significance:** Low  
**Integrity:** Good  
**Ranking:** Tertiary

**Original Use:** Complex of meeting rooms (one, two, or three meeting spaces based on room dividers). Original drawings show unfinished gravel floor (M<sup>c</sup>Millan p.54). The space was finished in 1955.

**Existing Use:** Meeting room.

**Existing Historic Materials:** Walnut paneling, wood dividers, curved plaster wall, columns, 9 inch asbestos tile flooring, entrances (interior and exterior), cabinetry, small built-in kitchenette.

### Alterations:

Windows were removed and reconfigured at an early date. Later, in 2009, these windows were replaced (refer to Exterior: North Wing, First Floor description, p. 14).

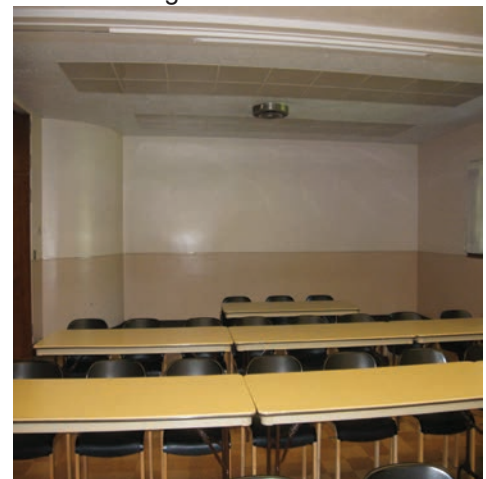
Lighting was replaced, *date unknown*.



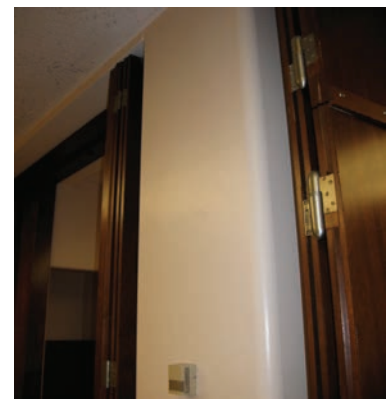
Original kitchenette on south wall.



View of east wall and entrance with original kitchenette.



Facing west with view of partial curved wall.



Original bi-fold doors.



South dining room (looking south).



South windows.

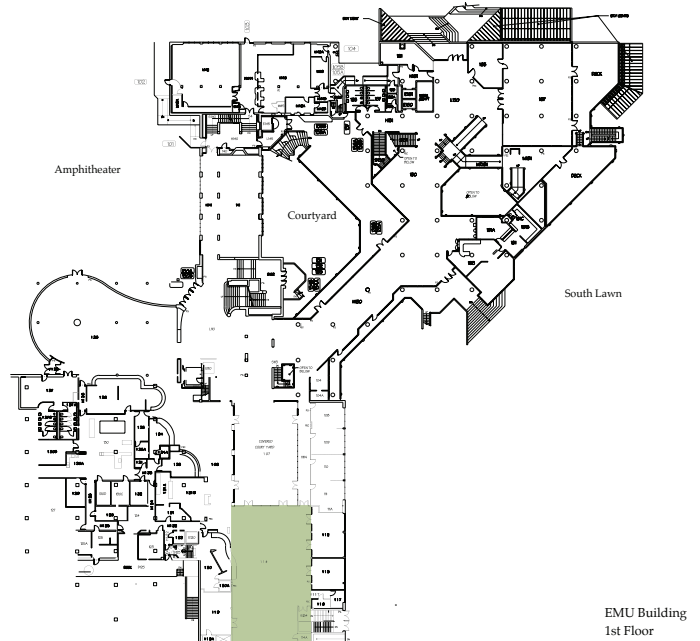


South dining room (looking north).



Si Ellingson with dining room in background (c. 1965) (McMillan, p. 165).

## South Dining Room #114



**Level of Historic Significance:** Low  
**Integrity:** Excellent  
**Ranking:** Tertiary (further research)

**Original Use:** 1962 Cafeteria and Dining Room  
**Existing Use:** Dining

### Existing Historic Materials:

1962: Vinyl asbestos tile flooring, brick veneer walls, plastic covered plaster. Travertine base moulding at the brick wall, rubber base moulding at the interior plaster walls.

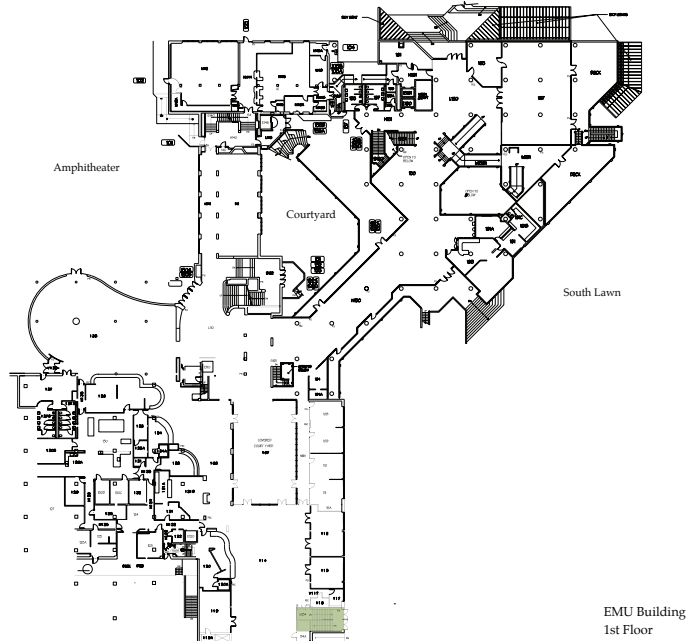
### Alterations:

**c. 1997:** New windows on south wall, new lighting both occurring (for original lighting refer to bottom image, McMillan p. 165).



# South Exit and Stairs

Room #



South Entrance Stair, original windows & aluminum storefront.

**Level of Historic Significance:** Medium/Low

**Integrity:** Excellent

**Ranking:** Secondary/Tertiary (further research)

**Original Use:** 1962 Stairs and circulation

**Existing Use:** Stairs and circulation

**Existing Historic Materials:**

1962: Terrazzo stair treads and base, walnut handrail, marble cap on stair half-wall, acoustic tile ceiling, brick and gypsum plaster walls, storefront window frames and glazing.

**Alterations:**

**2009:** All doors were replaced, maintaining original surrounds.

Pedestal for sculpture was originally a planter.



Sculpture installed prior to 1990.

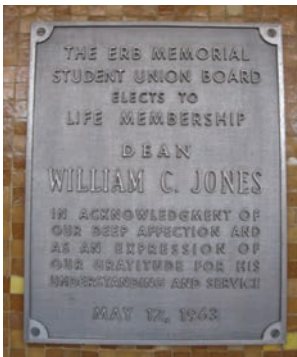


Hallway (looking north).





Original fountain, c. 1962, now used as a planter.



Memorial plaque for courtyard dedicated to William C. Jones.

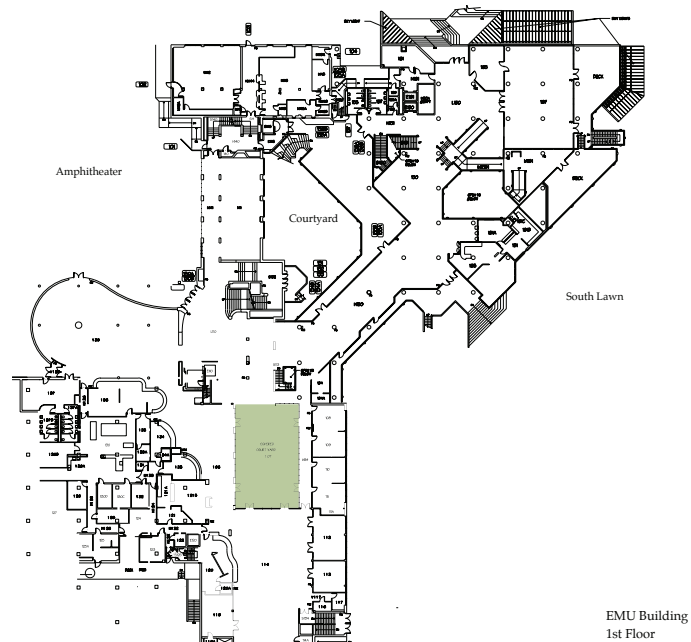


Original 1950 exterior wall converted to courtyard space (facing west).



Courtyard facing east corridor.

## Fountain Courtyard 1962 Room #107



**Level of Historic Significance:** Low  
**Integrity:** Good  
**Ranking:** Tertiary

**Original Use:** Outdoor lawn at grade until it was enclosed in the 1962 addition

**Existing Use:** Enclosed courtyard (dining area)

### Existing Historic Materials:

Quarry tile floor to match existing flooring of the Fishbowl and bag-lunch area, brick walls (north and south) with stone trim and coping.

1962: Mosaic tile on the west wall over the existing stone, planter against the north wall. Tom Hardy fountain and sculpture (noted Portland sculptor and UO graduate who designed "Flying Ducks" on Lawrence Hall).

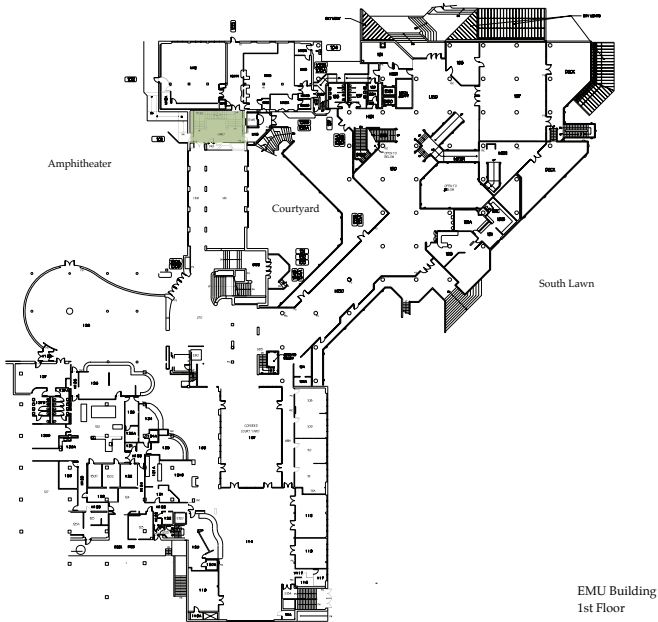
### Alterations:

**1962 Addition:** The original exterior west wall of the courtyard was significantly altered by the addition of all current windows and doors.

**1973 Addition:** The roof covering was added to mitigate leaks from the courtyard into the bowling alley area in the basement below. The fountain was abandoned due to leakage, but c. 1990 an attempt to use it as a fountain once more lasted several years. Finally, in 2009 it was converted into a planter due to leakage.

# North Stair & Entry Hallway

S140 & H140



Glass panes in doors replaced in 2009 (looking west).



New handrails installed in 2000 Mills International Center remodel (looking north).

**Level of Historic Significance:** Low

**Integrity:** Good

**Ranking:** Primary

**Original Use:** Entry & circulation (to ground level)

**Existing Use:** Entry & circulation

### Existing Historic Materials:

First floor: Copper drinking fountain, marble base and terrazzo landing and stair leading up to the east entrance, brick and gypsum plaster walls with canvas application. West double door hardware and framing.

### Alterations:

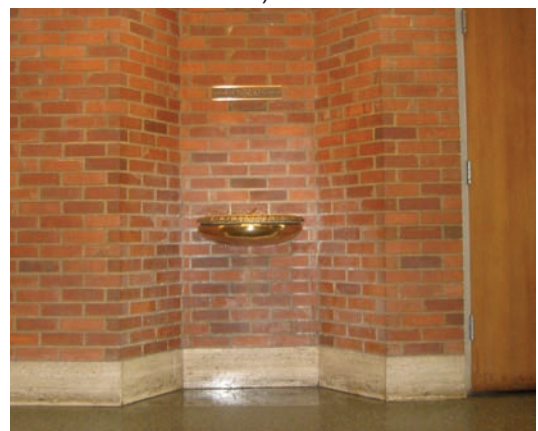
**2000:** The stair handrail was replaced as part of the Mills International Center Remodel. Elevator addition at this time installed a new door on the east wall.

*The east and west doors to exterior were changed from double to single swing (need to verify).*

**2009:** Glass panes in the west doors to the exterior were replaced with similar style.



Doorway to elevator addition of 2000 (looking east).



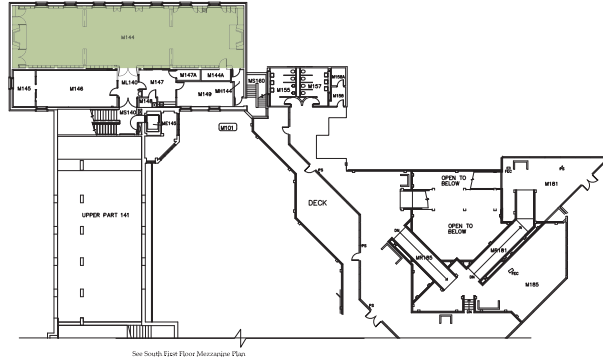
Original copper drinking fountain on south wall.





Mills International Center (looking north).

## Mills International Center Room #M144



NORTH FIRST FLOOR MEZZANINE PLAN



Library card drawers.

**Level of Historic Significance:** High  
**Integrity:** Excellent  
**Ranking:** Primary

**Original Use:** Browsing Room (intended to be an exact replica of the browsing room in the Knight Library)

**Existing Use:** International Student Center

**Existing Historic Elements:** Built-in wooden shelves, library card drawers and paneling, identical fireplaces (Honed Roman Travertine marble hearth, Pink Kasota marble on the fireplace wall, and polished Vermont Verde Antique marble for the fireplace border) (McMillan p.57) with bronze strips, stone facing on fireplace wall, table and free-standing wooden book shelves, linoleum under new carpet.

### Alterations:

**1981:** A new door was added to the south wall on the east side leading to the new exit stair and elevator. In order to accommodate this new opening, existing cabinets and shelves were removed.

**1989:** Wall paneling was refurbished to match original color.

**2007:** Windows were replaced, but original interior trim was retained and one new window was added (refer to North Wing exterior assessment). Carpet was installed over existing flooring, storage cabinets that flank the west fireplace were added, and ceiling tiles were replaced.



West windows, desk by Annah James of 2Form.



## Mills International Center (continued)

***Date Unknown:*** Light fixtures were replaced (original lighting fixtures used 1000W bulbs).

**2007:** Fire screens that were made in the EMU craft center were installed (there were none originally).

President Harry K. Newburn decided “to move the Browsing Room from the Library to the student union, recreating it in its exact form and furnishings. He wanted to create more space in the Library for the checking out and returning of books and other library uses. As a result, the architects wrote specifications that would create a space on the 2nd floor of the north wing of the union, duplicating exactly the wall paneling, lighting, ceiling height, marble fireplaces and flooring of the original Library Browsing Room. When completed, the Library would move all of the original furnishings, draperies, and rugs to the new Browsing Room in the union.” (McMillan, p. 53)

“In keeping with the transfer of the Browsing Room in the Library to the union building, the specifications called for reproduction of the paneling, book cases and other fixtures, including the painting of the wood paneling ‘bleached, stained, varnished to match Browsing Room in Main Library; walls and ceiling to match existing work.’” (McMillan, p. 58)

“May 1974, the Student Administrative Board approved a motion made by Lisa Yetter ‘that the Browsing Room become an International Lounge supervised by a board set up by the Foreign Student Organization.’ Reynolds accepted the recommendation of the SAB and the Browsing Room was re-named the International Lounge.” (McMillan, p. 402)

*[Named for Thomas J. Mills, International Student Services Director.]*



Original shelving.



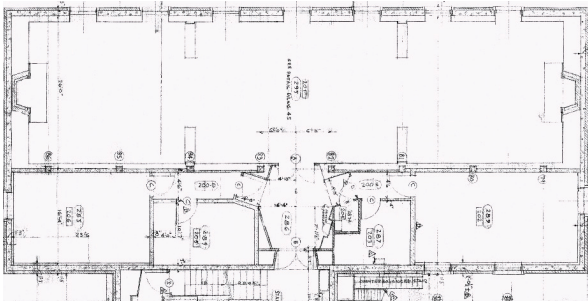
South fireplace with new fireplace screen, original space had none.



Image of the space in its original function as a “browsing room”. There is debate over whether this photograph is of the browsing room in the Knight Library or the browsing room of the EMU, as the EMU was a replica.



Lobby space after remodel c. 2001.



1948 Plan showing original configuration of walls.

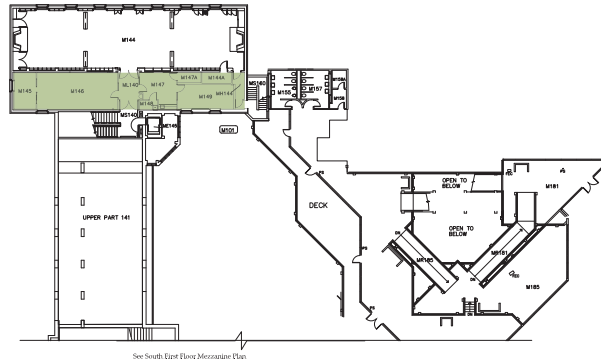


Room #M146.



Drinking fountain moved to a niche during remodel c. 2001.

## Music Rooms & Mills Lobby Room # ML140, M144A - M149



NORTH FIRST FLOOR MEZZANINE PLAN

**Level of Historic Significance:** Low  
**Integrity:** Poor  
**Ranking:** Tertiary

**Original Use:** Music rooms  
**Existing Use:** Offices and support spaces

**Existing Historic Materials:** Copper drinking fountain, three original grand pianos currently housed at the School of Music.

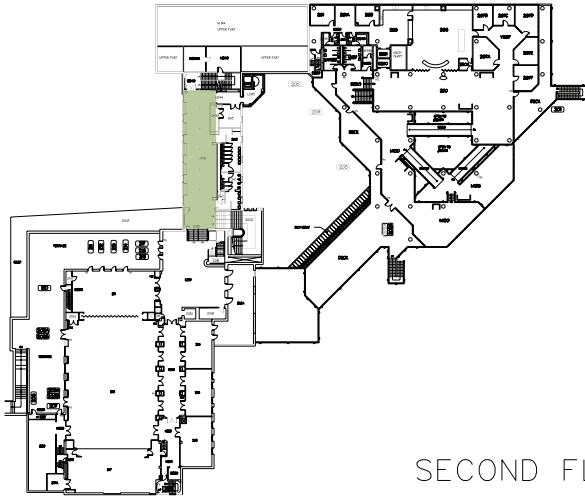
### Alterations:

**c. 2001:** The partition wall configuration was altered, particularly in the lobby of the music rooms and Mills International Center, where the walls were originally arranged to create a hexagonal space. When the walls were rearranged, the copper drinking fountain was moved slightly and recessed into a wall niche. The entrances to the music rooms were relocated.



# Adell McMillan Gallery & Hallway

## Room #L240 & H244



SECOND FLOOR

**Level of Historic Significance:** Medium  
**Integrity:** Fair  
**Ranking:** Secondary

**Original Use:** Gallery (EMU Art Gallery)  
**Existing Use:** Gallery (Adell McMillan Gallery)

**Existing Historic Materials:** Wood window framing and recessed window paneling and seats. Some original lighting fixtures remain, the original rubber tile floors are still in place under the new carpet.

### Alterations:

**1985:** The original rubber tile wall base was replaced with a gumwood trim, and the gumwood wainscote and cap were removed and replaced with glass display cases. Carpeting was added over the original flooring. The acoustic tile ceiling was removed, but the original lighting fixtures remain. Additional lighting fixtures (date) were installed to supplement original spotlights. The walls were originally covered in burlap for easy display of artwork.

**2009:** Window glazing was upgraded (refer to West Corridor exterior assessment). The door from hallway to outside was also replaced, likely at this time.



Adell McMillan Gallery (looking south).



Built-in window seats.



Adell McMillan Gallery (looking south).

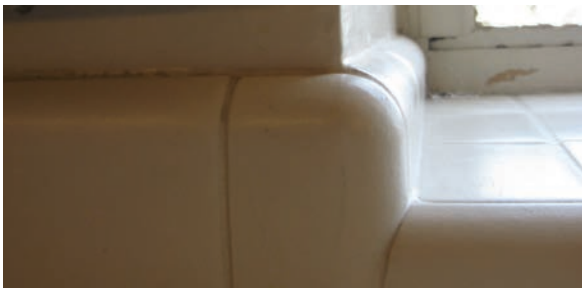




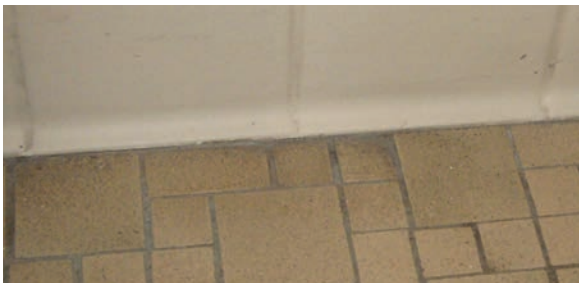
Women's Restroom (looking south).



Women's Restroom (looking north).

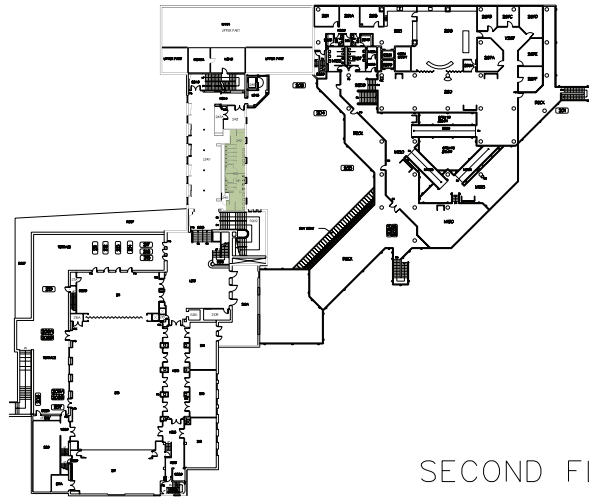


Backsplash tiling.



Original floor tiling.

## Restrooms Room #241 & 242



SECOND FLOOR

**Level of Historic Significance:** Low

**Integrity:** Good

**Ranking:** Tertiary

**Original Use:** Restrooms

**Existing Use:** Restrooms

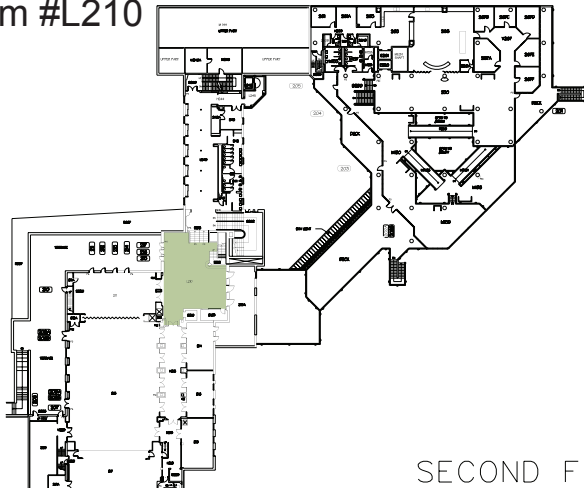
**Existing Historic Materials:** Ceramic mosaic floor tile and wall base (recently refinished), ceramic wall tile wainscote, perforated acoustic tile ceiling.

**Alterations:**

**1985:** The waiting areas were added to the space after some partition walls were removed.

# Ballroom Lobby

Room #L210



**Level of Historic Significance:** High

**Integrity:** Excellent

**Ranking:** Primary

**Original Use:** Ballroom Lobby

**Existing Use:** Ballroom Lobby

**Existing Historic Materials:** Wood bench seat, wood trim, all gumwood paneling, metal hand rails, wood door frames on east wall. The set of three single-swing doors on the east wall.

## Alterations:

**1985:** The original acoustic ceiling tiles and light fixtures were replaced. The gumwood paneling on the seat and half-walls were refinished. New gumwood wainscote panels were added to the south wall. New carpeting was installed. The elevator doors were refinished with a gumwood veneer. The wall sconces were also added. The single-swing door, ticket office partition, and double doors were added to south wall. Offices were added that block access to the east terrace.

**Date Unknown:** The set of three single-swing doors on the east wall of the 1985 office addition are original; however, new kick panels were installed.

**Date Unknown:** The storage/coat check room on the east side of the lobby was removed.

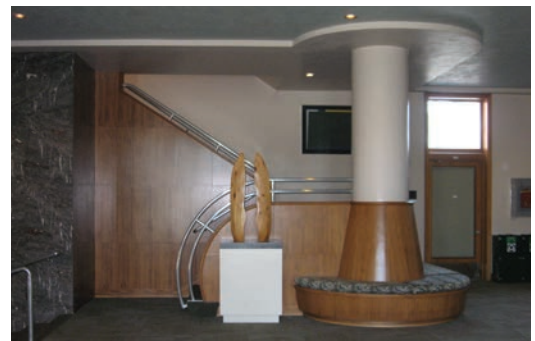
**2009:** On the west facade, three single-swing doors leading to the ballroom balcony and the windows directly above were replaced to match original.



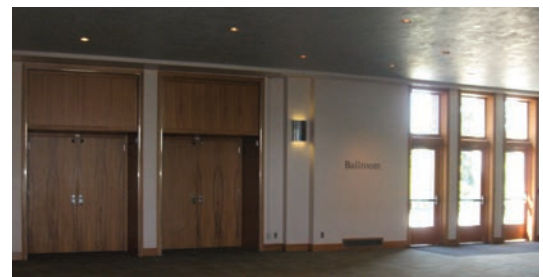
Ballroom Lobby (looking north)



Ballroom Lobby (looking south)



Built-in seating



Ballroom Lobby (looking west)



Sketch showing ballroom level improvements (date unknown).



Looking south - main stage.

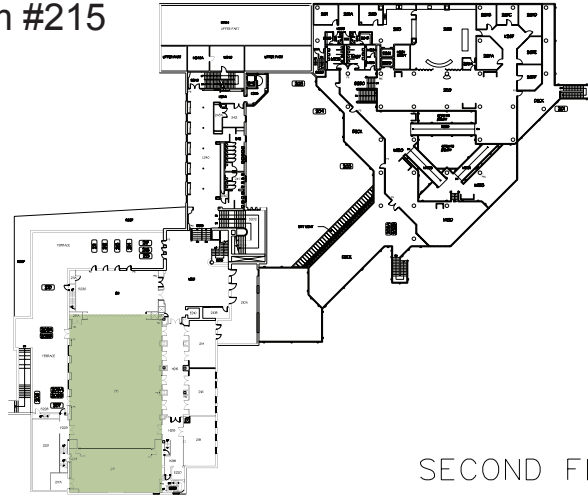


Looking west.



Looking east - new interior wall and doors.

## Ballroom Room #215



SECOND FLOOR

**Level of Historic Significance:** Medium

**Integrity:** Fair

**Ranking:** Tertiary

**Original Use:** Ballroom

**Existing Use:** Ball room

**Existing Historic Materials:** Original maple flooring in ballroom exists but has been covered with existing wood flooring, original folding partition between the Gumwood Room and the Ballroom.

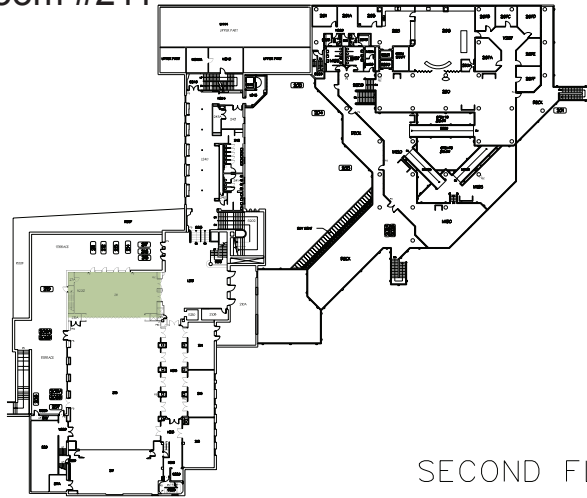
### Alterations:

**1985:** The automatic folding partitions that formed the east wall of the ballroom were replaced with a permanent gypsum plaster wall and four double doors. Therefore, almost the entire east wall is not original. In the 1950s there were seven doors on the west wall, opening out onto the terrace. These were labelled E1-E7 from south to north on the 1948 drawings (oak, pattern Y, plate glass, channel frames - Dwg 24). E3 and E7 were replaced with new double doors. All the other doors were replaced with 2-over-2 windows. New gumwood panels were installed above all the windows and doors on the west wall. The burlap that was originally used to cover the walls (for ease of decoration during student dances) was removed. New, enlarged stage and backstage areas were built. The ceiling and walls were redesigned for improved acoustics including a new dropped ceiling and fabric panels. "The walls and ceiling near the stage [were] curved, and walls around the room [were] angled" (M<sup>c</sup>Millan, p. 495).



# Gumwood Room

Room #211



SECOND FLOOR

**Level of Historic Significance:** Low

**Integrity:** Fair

**Ranking:** Tertiary

**Original Use:** Event room (the salon, Dad's Room)

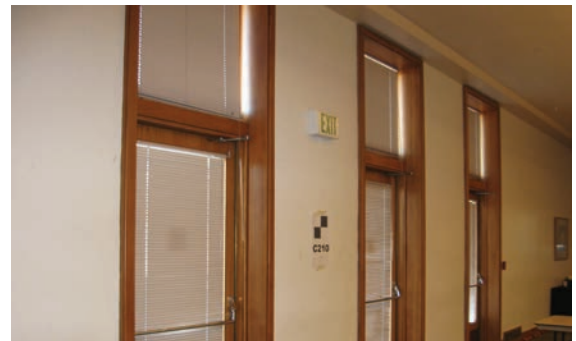
**Existing Use:** Event room

**Existing Historic Materials:** Gumwood base, doors (and inset glass panels) to the west terrace, folding partition between the Gumwood Room and the Ballroom.

## Alterations:

**1985:** Originally separated from the Ballroom by folding partition walls, the east folding partition wall and frame was removed, and a permanent wall was built with two double doors. Gumwood panels were added above these doors. The acoustic tile ceiling, and the original light fixtures were also removed at this time. The original gumwood base was refinished. New kick panels were added to the western doors. The original folding partition between the Gumwood Room and the Ballroom was refinished. *Need to verify that existing marble flooring was refinished.* (McMillan, p. 487)

**c. 1997-98:** New maple flooring was installed over original flooring. Lighting was replaced at approximately the same time, and the original doors remain, but all hardware was replaced. A single door, far west entrance to the terrace, has original hardware.



Looking north.



Transition from Ballroom to Gumwood Room.

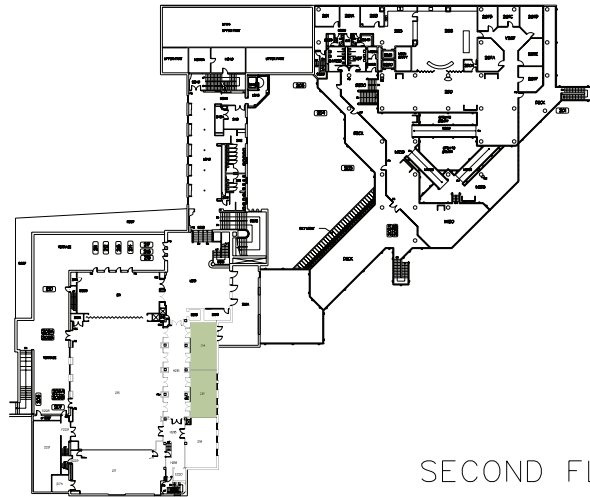


Remaining original hardware and door.

## Maple Room & Oak Room Room #214 & #216



Two doors leading to original balcony boarded off at the time of office addition onto balcony in 1985.



SECOND FLOOR



View of office addition from inside the Maple Room.

**Level of Historic Significance:** Low  
**Integrity:** Fair  
**Ranking:** Tertiary

**Original Use:** Meeting rooms  
**Existing Use:** Meeting rooms

**Existing Historic Materials:** Doors and wood framing, hardwood windows.

### Alterations:

**1985:** Folding partitions and frames (both internal and between the rooms and the hallway) were removed and a new flexible system for internal division of space was installed. The west walls and doors of the Maple and Oak Rooms replaced the folding partition walls. Glass art panels in the west doors are pieces by Ashland glass artist Jackie Miller. The panels were fabricated by Portland glass artist Tim O'Neill from Miller's designs.

**Date Unknown:** Doors and wood framing were refinished in some places and new kickplates were added to the doors to match the original.

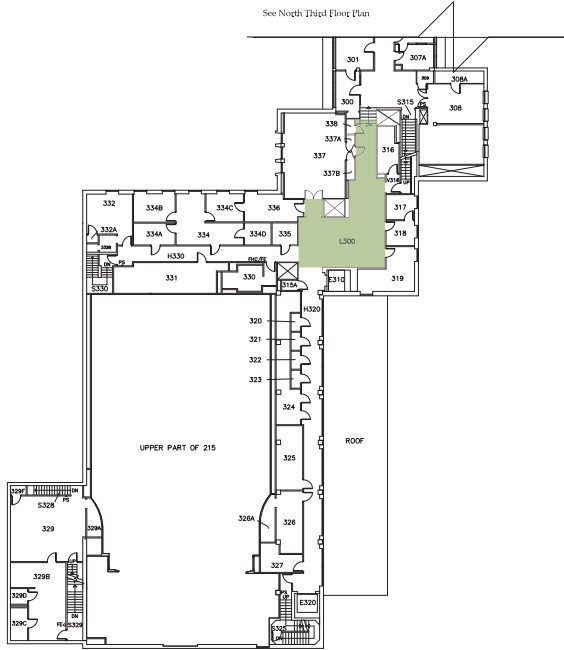
**2009:** Single-pane glass in the windows were replaced, hardwood frames preserved.



Single pane glass replaced with double pane in 2009.

# Boardroom Lobby

## Room #L300



Boardroom Lobby from the north.



Original spotlights.

**Level of Historic Significance:** Low  
**Integrity:** High  
**Ranking:** Tertiary

**Original Use:** Boardroom Lobby  
**Existing Use:** Boardroom Lobby

**Existing Historic Materials:** Spotlights, loud speaker system that is on the south wall. The gypsum plaster walls and the perforated acoustic ceiling tile. Asphalt tile flooring with a rubber tile wall base.

**Alterations:**  
**1995:** Additional lighting fixtures were added.



Original speaker system.





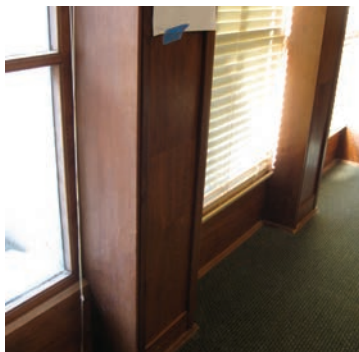
Boardroom (Student Union meeting c.1950).



Original doorknobs.

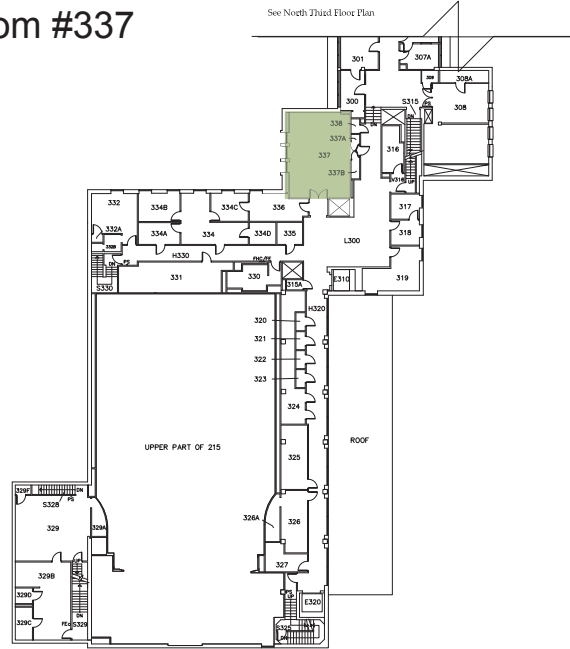


Original entry to the Boardroom on east wall. Original walnut veneer panels & door hardware.



Original windows & framing, with walnut detail & trim.

## Boardroom Room #337



**Level of Historic Significance:** Low  
**Integrity:** Excellent  
**Ranking:** Tertiary

**Original Use:** Union Board Room, Chambers Memorial Board Room  
**Existing Use:** Boardroom

**Existing Historic Materials:** Windows, walnut veneer wall panels, walnut veneer trim around double doors, walnut wall base, gypsum plaster surround for single door and cornice, table made from walnut wall panels, wood double doors and decorative brass knobs and door hardware.

**Alterations:**

**c. 2003:** The original acoustic ceiling tiles and lighting were replaced.



Original Plaque commemorating space as a memorial to Frank L. Chambers (refer to pp. 51-52 for a list of memorial spaces)

# Appendix A: Memorials - Named Rooms and Artwork

## Named Rooms (McMillan, pages as noted)

### **Taylor Lounge (McMillan, p. 43):**

*..in memory of Tom H. Taylor by Mr. and Mrs. George Guistina. The \$10,000 gift was used to furnish the main lounge on the first floor of the building. Originally referred to on the building plans as the Leather Lounge, the name was changed to the Taylor Lounge. Taylor was the son of Dr. and Mrs. Howard R. Taylor. He was a champion marksman in ROTC rifle competition and was eventually killed while flying a raid over Lille, France, piloting a Flying Fortress in January 1943.*

### **Chambers Memorial Board Room (McMillan p. 44):**

*Gifts amounting to \$4,000 from Edith Kerns Chambers, Mary Chambers Brockelbank, and Leslie Brockelbank Gray were made in memory of Frank Leslie Chambers to furnish the Memorial Union Board Room, to be called the Chambers Memorial Board Room. Frank Chambers' family owned and operated Chambers Hardware store in Eugene for 35 years. Chambers was involved in numerous business enterprises in Eugene over the years and had a special relationship with the University of Oregon as a liberal supporter of its endowments and enterprises.*

### **Peter Benson Howard Memorial Music Listening Room (McMillan, p. 44):**

*Professor and Mrs. Charles G. Howard of the University of Oregon Law School contributed a gift in the amount of \$3,000 to be used as a memorial of their son, Peter Benson Howard. Their gift was to provide for furnishing a music listening room in the union, which would include a record player, carpets, drapes, and hangings and would thereby create an atmosphere for the enjoyment of fine music.*

### **Colver Kemp Waller Memorial Committee Room/ Oregon Daily Emerald Office (McMillan, p45):**

*An \$1,800 gift from Dr. A. Orville Waller and Sara A. Waller memorialized their son Colver Kemp Waller. The funds were to be used to furnish a committee meeting room in the student union on the third floor of the building. Waller's parents said, "This room is a place where we hope other young people will gather, as he used to do with his friends, to discuss this wide beautiful world and the people in it - all the opportunities and responsibilities of democratic citizenship in a university and in the world at large." (Room 366 on original drawings, currently room 308, is used by the "Oregon Daily Emerald." Lino tile floor, rubber tile base, gyp plaster walls, acoustical tile ceilings, gyp plaster beams with interior flat wall finish)*

### **Maurice Harold Hunter Memorial Room (McMillan, p.47):**

*Oregon state System of Higher Education Chancellor and Mrs. Frederick M. Hunter pledged \$1,000 to furnish the office of the president of the Associated Students of the University of Oregon in memory of their son, Maurice Harold Hunter.*

### **Sigma Phi Epsilon Memorial Room (McMillan, p.47):**

*A donation of \$1,000 was contributed by the Oregon Beta Chapter of Sigma Phi Epsilon to be used to furnish the office of the chairman of the Student Union Board. This would honor six members of the local chapter who were killed in action in World War II.*

### **Dad's Room/Gumwood Room (McMillan, pp. 58-9):**

*"Most of the named rooms in the union building had been decided during the Erb Memorial Union Appeal fund raising drive. However, during the construction period one additional named room was decided. The University of Oregon Dad's Club decided to contribute \$4,500 for the furnishings of the 'so called Dad's Room in the Student Union Building'." The room so named was the area adjacent to the second floor Ballroom and known originally as the salon. The room was paneled in gumwood as was some of the area in the second floor lobby outside the Ballroom.*

*Each of the memorial rooms in the Union Building were to be identified by a bronze wall plaque bearing the name of the room, accompanied by a small framed statement about the memorialized individual or organization.*

## Appendix A: Named Rooms and Memorials (continued).

### Art Works and Memorials (M<sup>c</sup>Millan, p. 59)

*Frederic Littman, renowned Pacific Northwest sculptor, was commissioned to sculpt a piece of Indiana limestone to be placed over the east entrance of the union building, working from an approved architect's conception. Littman was contracted for \$1,500 for the sculpture to be delivered by February 1, 1950. The relief carving was completed in August 1950 and delivered to the union to be installed over the 1st floor east exterior door, under the supervision of the artist.*

*Large free-standing sculpture was commissioned to be installed on the marble pedestal on the Mezzanine landing of the Memorial Stair. Mark Sponenburgh, professor of art, School of Architecture and Allied Art at the University, received this commission. The sculpture was originally to have been done in redwood... [but] due to unknown circumstances, the piece was done in plaster of paris, painted with silver pain and installed on the pedestal where it stayed for many years.*

*1997 1% for Art: Brian Swanson of Kirkland, Washington, was selected for the design and fabrication of a seating sculpture. Lonnie Feather, glass artist from Portland Oregon, was selected for several glass pieces, including a window near the west exit in the Fishbowl and glass wall blocks on the east wall of the Coffeehouse (M<sup>c</sup>Millan, p. 625).*

*A plaque was located next to the 1st floor east entrance in memory of those 49 who gave their lives in WW I, and a third plaque was located on the stairs to the basement as a memorial to Arthur L. Gilleland, a student killed during the Spanish-American War (M<sup>c</sup>Millan, p. 62).*

*The Free Speech Platform plaque is currently held in storage in the office of Facilities Director Dana Winitzky.*

### Interesting Facts:

*“In 1959, Room M114 on the Mezzanine of the SU was remodeled to be used as a dormitory space for student managers in the building. It included using part of the men's restroom as toilet facilities. The furnishings were two sets of bunk beds, drawers, shelves with rods for hanging clothes and built-in study desks.” (M<sup>c</sup>Millan, p. 101)*

*“Two meeting rooms on the third floor of the Student Union were referred to as the ‘clam chowder’ or ‘Cape Cod’ rooms because their wallpaper depicted scenes of a ‘fisherman's wharf’” (M<sup>c</sup>Millan, p. 81).*

### Carillon Bells

*“The bells were finally ordered, and a brass plaque to be placed in the main lobby of the SU would read ‘Carillon Chimes, Donated by Classes of 1943 and 1953 and Alumni Leaders.’ The system installed in the SU by Schulmerich, was an electronic system called carillon bells, Model 180 series, equipped with a Westminster-Hour Automatic Strike, and a small manual keyboard. The sound of the bells came from electronic speakers located in a small tower on the SU.” (M<sup>c</sup>Millan p.100)*

*November 1994, Carillon bells had become “inoperative” and were replaced.*



## Appendix B: 1962 Addition Description

*“It had become apparent as early as the late 50s that, with the increasing enrollment and use of the student union, more space would be needed. These needs were partially filled by the construction of the first addition to the student union, which opened in 1963.” (M<sup>c</sup>Millan, p. 153)*

*“[T]he architectural firm of Lawrence, Tucker and Wallmann [were commissioned] to study the need for additional facilities in the student union building. Areas to be studied were: remodeling the present Alumni Offices on the Mezzanine for possible use as a faculty club or additional offices and meeting rooms; possible expansion to the east of the 110 series of meeting rooms on the first floor for a cafeteria and dining room; relocation of the current dishwashing operation in the kitchen; remodel of room 11 in the basement for a coffee shop/cabaret style dance area, and remodel of Room 110A as an additional meeting room on the 1st floor near the cafeteria. . . .*

*In a letter to Lawrence, Tucker and Wallmann in January 1959, Ellingson sent the specifications for the addition’s facilities. He indicated the desire to have a dining room that could seat 250 in open space dining and six meeting rooms that could seat a minimum of 25 each. These would be on the first floor. He suggested that the cafeteria line duplicate the present line with the addition of a tiered dessert and salad bar, reverse coffee urns for self service and a two floor space for the cashier. Ellingson also stated that they wanted a 2nd floor banquet and meeting room that could accommodate 250 for dining or 400 for lectures. He also requested that the architects take a look at basement excavation for a new Post Office including a 400 square foot locker room, restroom and 3,000 square feet of work space, which was considerably more space than the Post Office currently occupied. Additionally, he asked them to explore the possibility of a restroom on the first floor.” (M<sup>c</sup>Millan pp. 154-55)*

*“In addition to their former designs it was [the architect’s] understanding that the Post Office was to be converted to Alumni Offices, a barbershop was to be provided in the new addition, that though no new recreation facilities were anticipated, at least six additional bowling lanes would be needed in the future, probably in the area currently used for billiards and the barbershop, and that the space combined with the former table tennis area would be used for a coffee bar area. . . .*

*Discussions about the addition to the Student Union did not begin again until the 1960-61 school year. In the meantime the architectural firm of Lawrence, Tucker and Wallmann had gone out of existence, and H. Abbott Lawrence had affiliated with the firm of Church, Newberry, Roehr and Schuette Architects, in Portland. That firm re-studied the issue of whether the addition to the SU should take place on the east or the west side of the building.” (M<sup>c</sup>Millan, pp. 156-57)*

*“The final plans for the addition called for new construction of 21,670 square feet and 5,600 square feet of alterations to the original building. The plans included: more than double the dining space and meeting rooms available for cafeteria luncheon meetings; increasing the soda bar/grill seating by one-half; doubling the number of bowling alleys; providing a barbershop located more conveniently and economically for the operator; and providing a greatly expanded sales space for the Main Desk. The construction of the addition meant the elimination of small Main Desk in the lobby, and the conversion of the first floor lobby Checkroom into a new Main Desk.” (M<sup>c</sup>Millan, pp.158-59)*

*“One of the features of the first addition to the SU was an interior courtyard. It was decided that Tom Hardy, [former UO art student and artist of ‘Flying Ducks’ on Lawrence Hall] noted Portland sculptor, should be commissioned to design a fountain and sculpture as a main feature in the courtyard.” (M<sup>c</sup>Millan, p. 160)*

## Appendix C: 1973 Addition Description

*Additional space needs (particularly lounge and study spaces) were identified in the early sixties, shortly after the first addition to the EMU (McMillan, p.296). Initially Ellingson looked at the possibilities of satellite student unions. But that was soon abandoned.*

*The firm of Charles H. Colburn, Portland, associated with the firm of Design Collaborative, established a joint venture with Lutes and Amundson in Eugene, and was appointed to conduct the Schematic Design Phase of the second addition of the Erb Memorial Union. (McMillan, pp.302-03).*

*“The final Schematic Design submitted to the State Board included 52,303 square feet of construction in a three-level structure that was linked to the Erb Memorial Union. The north wall of the addition was an extension of the north wall of the existing building on 13th Street. The plans called for the lowering of the front courtyard to provide a new basement entry to that level in the existing building, to provide a tie in with the proposed ground level entry to the new addition and to provide a pedestrian route, exterior to the building, for those who wished to walk between the residence hall area and the academic buildings on campus without going through the EMU. . . . The lower level of the addition was to contain student activity offices, a married student center (for political purposes this term was used rather than day care center), an arts and crafts area and related service spaces. The second level of the addition would contain dining areas, lounges, deck areas, meeting rooms, a service dock for use by the existing mail room and a relocated store. This level was to be physically attached to the existing building through an enclosed passageway ‘arranged on a northeasterly-southwesterly diagonal above the lower level pedestrian mall.’*

*The third level of the addition would contain meeting rooms, exterior deck spaces for outdoor dining, lounging and studying, and additional food service areas. The dining spaces would be arranged around a central sky-lighted area at staggered levels with ramps from the second to third level. Remodeling in the existing building would consist of removal of the Main Desk store to provide space for the connector between the two buildings, an enlarged lobby in the existing building, modifications to the Cafeteria and surrounding spaces and a remodel of the 3<sup>rd</sup> floor to accommodate the office spaces for the staff of the Oregon Daily Emerald.” (McMillan, pp. 309-10)*

*The Design Development Phase refined the spaces within the addition: Arts and Crafts Center, Student Offices, Married Student Center, Meeting Rooms, Dining Facilities (new serving kitchen and additional dining areas - additional eating areas would be adjacent to a series of ramps leading down from the upper floor serving area), Lounges (to be provided at all levels of the building adjacent to and part of the circulation system; living room space for non-structured inter-personal contact among students, faculty, and staff), and outdoor terraces and lounges. (McMillan, pp. 311-12)*

*“One of the distinctive aspects of the addition to the EMU was the wood block flooring [old growth douglas fir] selected as the floor covering for all of the common areas of the addition. . . . (This flooring was problematic from the beginning due to concerns for the adhesive used and to water leakage from the decks which caused the floor to buckle periodically.)” (McMillan, pp. 316-17)*

*“Also included in the alteration and remodeling of the existing building was the addition of a skylight to cover the interior courtyard of the 1st addition to the EMU. This courtyard had periodically leaked into the bowling alley area in the basement below, probably due to a cement membrane that had not been properly sealed.” (McMillan, p. 317)*

# Appendix D: Significance and Integrity Ranking Methodology

Excerpt from University of Oregon Campus Heritage Landscape Plan (2008) - pp. 44-46

- Ranking Methodology

## OVERVIEW

Established historic preservation guidelines suggest that historic resources be evaluated based on their “significance” and “integrity,” within an identified “period of significance.” Landscapes that are considered to have both significance and integrity—that is, they accurately portray their original, essential qualities, thus helping to tell the landscape’s story during the period of significance—are typically prioritized for preservation treatment. Landscapes in particular evolve over time and may possess historic elements from more than a single period of significance. The targeted campus open spaces in this study have been evaluated using these parameters of significance and integrity, assessed within three distinct eras of significance. Those eras are the Inception Era (1876–1913), the Lawrence/Cuthbert Era (1914–1946), and the Mid-century Era (1947–1974).

Since preservation of the overall character of a resource is often the goal, landscapes are usually evaluated according to their character-defining elements, or “landscape characteristics.” For this study, eleven characteristics were assessed for each of the twenty-one university landscape areas (see sidebar at right). These characteristics became the primary source for evaluations of significance and integrity.

A landscape survey form developed specifically for this study was designed to evaluate the character-defining features, level of integrity, associated era or eras, and condition.

The survey forms used for the forty-nine buildings is similar to the forms in common use by the City of Eugene.

## PRIOR WORK

The university has been active in gaining formal recognition of its historic properties and landscape areas.

The two oldest university buildings and portions of the surrounding open spaces are listed as National Landmarks, the highest standing given to historic resources (there are fifteen for the entire state). An additional six buildings are listed in the National Register of Historic Places and one is listed as a City Historic Landmark.

Five landscape areas, portions of three additional open spaces, and one structure (Dads’ Gates) have gained National Register status.

This survey incorporates data from prior surveys and research, in particular the 1989 Ellis Lawrence Building Survey.

## HISTORIC SIGNIFICANCE

For this study, historic significance was determined through an evaluation of a resource’s contribution to the history of the University of Oregon from 1876–1974 and the shaping of its campus character. When appropriate,

Landscape Characteristics evaluated for each of the twenty-one areas surveyed.

Land Use: describing both the historic and current use of the area.

Design Intent: describing the overall design intent of the area.

Spatial Organization: describing the arrangement of physical elements that create a three-dimensional sense of space.

Topography and Site Orientation: describing gradient, slope orientation, and solar access.

Vegetation: describing tree, plant, shrub, ground layer groupings, and arrangements.

Natural Systems and Features: describing natural processes, water flow, and habitat, if applicable.

Buildings/Structures: describing built physical elements in and around perimeter of the area, and their relationship to the landscape.

Small-Scale Elements: describing elements such as monuments, markers, seating, fences, etc.

Edge Conditions and Adjacencies: describing the perimeter of the site and important adjacent connections to spaces beyond.

Circulation: describing movement paths and associated materials for pedestrian, automobile, bicycle, other (e.g. system, alignment, materials, character).

Views/Vistas: describing focal points and views to and from the area.



Significance:

“the meaning or value ascribed to a structure, landscape, object, or site based on the National Register criteria for evaluation...”

Integrity:

“the authenticity of a property’s historic identity, evinced by the survival of physical characteristics that existed during the property’s historic or prehistoric period...”

Source: National Park Service, Guidelines for the Treatment of Cultural Landscapes, p. 5

The actual evaluation of significance was based upon the process developed for listing in the National Register of Historic Places, in which a resource must demonstrate significance based upon one or more of the following criteria:

- A. Association with significant events that have made a significant contribution to the broad patterns of campus or community history.
- B. Association with significant persons.
- C. Distinctive architecturally because it
  - embodies distinctive characteristics of a type, period, or method of construction;
  - represents the work of a master;
  - possesses high artistic value; or
  - represents a significant and distinguishable entity whose components may lack individual distinction.

(Note: Criterion D, which addresses archeological significance, was not applicable to any campus resources.)

Four levels of significance were designated and used to rank each historic resource. The levels and their criteria were:

- high significance – considerable contribution to the history of the campus and its growth.
- medium significance – noteworthy contribution the history of the campus and its growth.
- low significance – discernable contribution to the history of the campus and its growth.
- very low significance/no significance – no discernable importance to the history of the campus and its growth.

Integrity criteria evaluated for each of the twenty-one landscape areas surveyed:

Location/Setting – Are important elements still in their original location and configuration?

Design – How has the general structure of the landscape changed since its period of significance?

Materials – Are original materials/vegetation that were used to structure and shape the landscape still present?

Workmanship – Does the landscape retain characteristic workmanship from the period of significance?

Feeling – Does the landscape evoke the period of significance?

Association – Is it possible to associate elements of the landscape with significant people or events?

There is always room for debate about a resource’s level of significance, as this determination is not a strictly objective exercise. Though the rationale for determining a specific level might never be entirely irrefutable, it should be defensible. It also needs to be recognized that a resource’s significance might change as important connections to the campus character are eventually realized or discovered.

INTEGRITY

Integrity is the degree to which the key elements that comprise a resource’s significance are still evident today.

Evaluation of integrity is based upon the National Register process-- defining the essential physical features that represent it’s significance and determining whether they are still present and intact enough to convey their significance. For example, if a building is deemed significant because of its exterior detailing and materials (criterion C), one would evaluate whether those items have remained relatively unaltered. If this is the case, the resource has excellent integrity.

Criteria were developed and used in the survey process to help determine each landscape area’s level of integrity (described at left).

Integrity is ascertained based on the specific era (or eras) of significance for that particular landscape area. Four levels of integrity were established and applied to each landscape area:

- excellent integrity – retains a very high percentage of original fabric, and the original design intent is apparent.
- good integrity – retains a significant percentage of original fabric, with a discernable design intent.
- fair integrity – original fabric is present, but diminished.
- poor integrity – contains little historic fabric, and the original design intent is difficult to discern.

### RANKING LEVELS

Historic rankings were determined by evaluating two factors: the resource’s historic significance and its integrity. Using a matrix (below), an historic ranking for each resource was determined based on one of four ranking levels: primary, secondary, tertiary, and non-contributing.

- Primary Ranking**  
Resources that have a high level of historic significance and excellent or good integrity (likely to be eligible for listing in the National Register).
- Secondary Ranking**  
Resources that have a reduced level of significance and good or excellent integrity. Also, resources that have a high level of historic significance but fair integrity (possibly eligible for listing in the National Register).
- Tertiary Ranking**  
Resources that have a reduced (medium) level of historic significance but compromised (fair) integrity. Also, resources that have integrity but lack noteworthy significance at this time as an individual resource. These resources could contribute to the historic significance of a large grouping or district, though they are likely not eligible for listing individually in the National Register.
- Non-Contributing Ranking**  
Resources that lack noteworthy significance or have severely compromised integrity. They do not contribute to the historic significance of a large grouping or district and are not eligible for listing in the National Register.

	high historic significance	medium historic significance	low historic significance	very low or no historic significance
excellent integrity	primary ranking	secondary ranking	tertiary ranking	non-contributing
good integrity	primary ranking	secondary ranking	tertiary ranking	non-contributing
fair integrity	secondary ranking	tertiary ranking	tertiary ranking	non-contributing
poor integrity	non-contributing	non-contributing	non-contributing	non-contributing

Matrix used to determine the historic ranking levels for the landscape areas and buildings under study.

# Appendix E: Key Resources and List of Significant Alterations

Refer to collection of drawings from Facility Services & office of Dana Winitzky, EMU Facilities Director.

Drawings Referenced: 1948  
1962  
1973  
1985  
2000  
2009

M<sup>c</sup>Millan, Adell. A Common Ground. Self-published, 2003.

UO Heritage Landscape Plan, Survey of Landscape Areas -  
[http://uplan.uoregon.edu/projects/HLP\\_website/hlplandscape.htm](http://uplan.uoregon.edu/projects/HLP_website/hlplandscape.htm)

UO Heritage Landscape Plan, Survey of Buildings (EMU) -  
[http://uplan.uoregon.edu/projects/HLP\\_website/hlpsurveyofbldgs.htm](http://uplan.uoregon.edu/projects/HLP_website/hlpsurveyofbldgs.htm)

UO Campus Plan - Policy 2: Open-space Framework & Policy 12: Design Area Special Conditions -  
<http://uplan.uoregon.edu/plandoc/CampusPlan/CampusPlan.html>

UO Campus Tree Plan -  
<http://uplan.uoregon.edu/plandoc/plandoc.html>

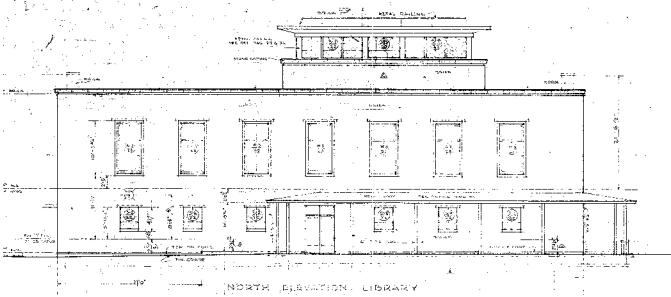
## **Description/dates of major additions/alterations:**

1954 electronic chimes installed (as a gift from classes of 1943, 1953, and alumni leaders); Northwest Addition 1962; East Addition 1972; interior renovation (Fishbowl) 1980; glass replacements 1980; Office Addition 1985; Ballroom alterations 1986; interior remodels between 1951-2005; bowling alley conversion 1986; brick paving 1986; reroofing 1987, 1992, and 1995; tunnel addition 1990; Child Care and Development Center remodel 1996; Amphitheater (1998) by Landscape Architects Cameron McCarthy Gilbert & Scheibe; Craft Center expansion and Women's Center expansion 2004.

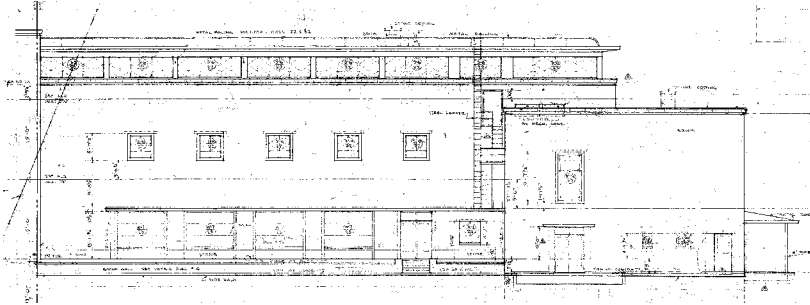


# Appendix F: Original Drawings

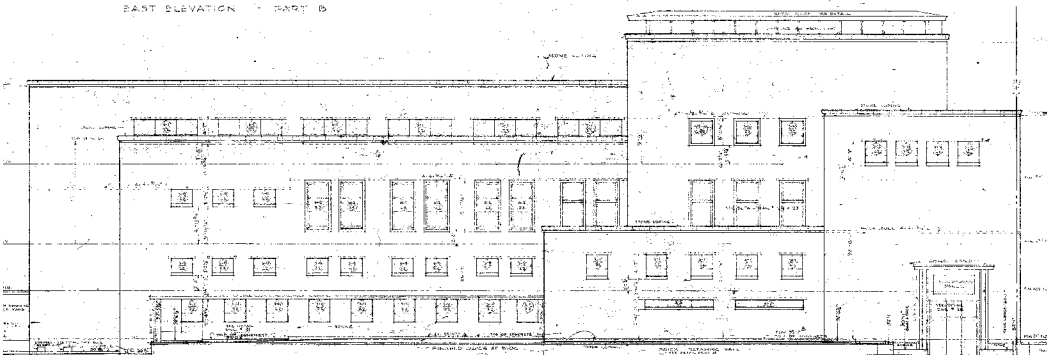
## Original 1948 Drawing Set



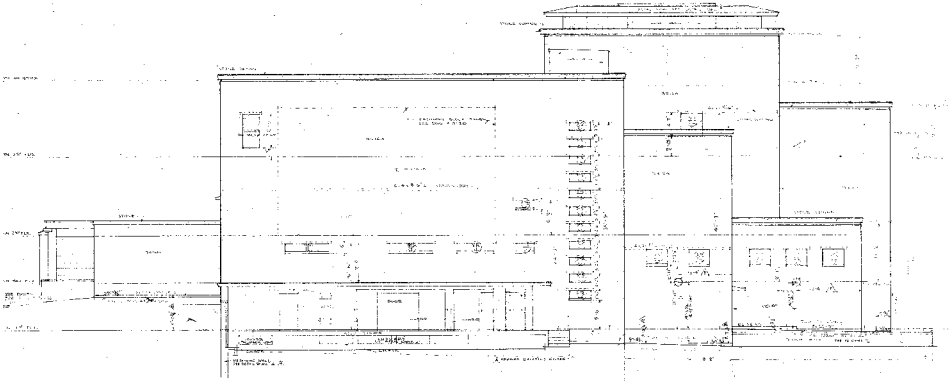
North Elevation



East Elevation (1)



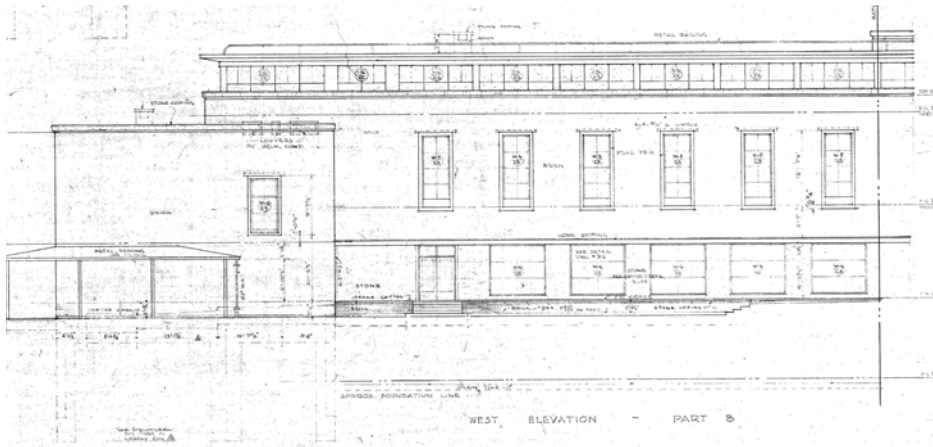
East Elevation (2)



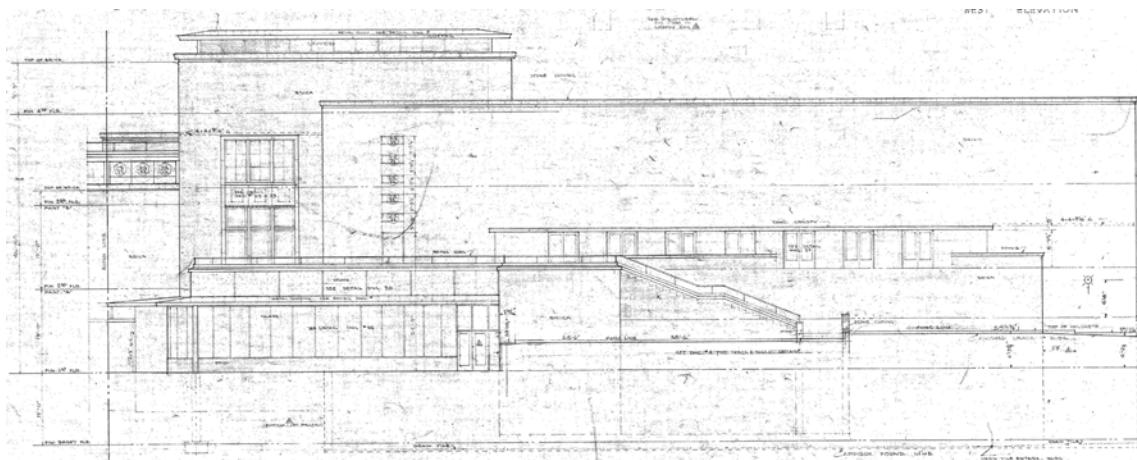
South Elevation

# Appendix F: Original Drawings

## Original 1948 Set



Partial West Elevation (1)



Partial West Elevation (2)

