

Mary Lund Davis: A Portrait in Three Histories

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**Abstract**

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Pioneering architect, Mary Lund Davis, is renowned for her contributions to Pacific Northwest modernism. She was the first licensed female architect after World War II in Washington State. She founded a successful cabinetry business and eponymous architecture practice during an era when few women accomplished such feats. However, she was also a grandmother to the author. This thesis investigates the relationship between archival objectivity and familial subjectivity. It utilizes Friedrich Nietzsche's, "On the Use and Abuse of History for Life" as a theoretical framework to investigate archival and familial history through three distinct historical lenses. Each lens is introduced by an artwork that interprets the quintessence of the historical lens and followed by the application of a specific but unique methodology that exemplifies the type of investigation. This process seeks clarity in the narrative history of Mary Lund Davis: the architect, the woman, and the grandmother. Not teased into isolated facets but rather structured interpretations to form a holistic understanding of her person.

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## Acknowledgments

To my committee,

Rob: Thank you for generously agreeing to chair this thesis. I am grateful for your faith, encouragement, knowledge, and kindness. May you always find fair winds and following seas.

Jen: Thank you for guiding me to that “damned soggy oat patch” in Vicenza and for urging me to embrace our motto: “When the going gets weird, the weird turn pro.” You inspire new ways of seeing.

To my family,

Thank you giving me life and the privilege of our history. Your endless support and love make it possible.

To my friends and peers,

Thank you for your camaraderie, commiseration, and hilarity. You bring unending joy to my life.

Finally, To Amor,

This is for you.

## A Note

This thesis may be understood as the precursor to a book and so it is formatted as such.

Each chapter, and thus each kind of historical theory investigated, reflects said theory in its prose style and image aesthetic.

For instance: Antiquarian History reads as a family narrative and shows only images from scrapbooks and photo albums whereas Monumental History is a historical and structural analysis with supporting diagrams and archival photographs.

It is the intent of the author to embody each historical lens in both subject matter and medium.



Figure 1

## A Horse of Another Color

# Ch.1

If you were to visit my grandmother's house - which is now my mother's house and which one day might be my house - you'd see a steadfast horse with her head stretched inquisitively over the entry gate. She appears like any other horse save for the unusual truth that she is alarmingly purple, let alone fiberglass.

The horse was an anniversary gift from my grandfather, George, to my grandmother, Mary. Together they spotted the life-sized statue atop a signage pole fronting a feed store in Haley, Idaho. Sometime later, George surprised Mary by craning that very horse into their apple orchard, and Mary then

surprised George by rattling a can of purple spray paint.

*"What shall we call it?" asked George.*

*"A horse of another color," Mary said.*



The initial plan for this thesis seemed straightforward: I would write a coffee table book about my grandmother, the architect, Mary Lund Davis. Her story as a pioneering female designer needed to be told and I felt her contributions to Pacific Northwest modernism were as profound and worthy of study as anything built by her celebrated peers. However, as I found myself within cabinets she designed plumed with orthographic drawings faded not by sun but by age I became overwhelmed by the question: "what history does one choose to tell, and how does one choose to tell it?"

It is one thing for a historian to interrogate the tattered ledgers of the past and entirely another for a grandson to write a loving letter to his grandmother.



Figure 2

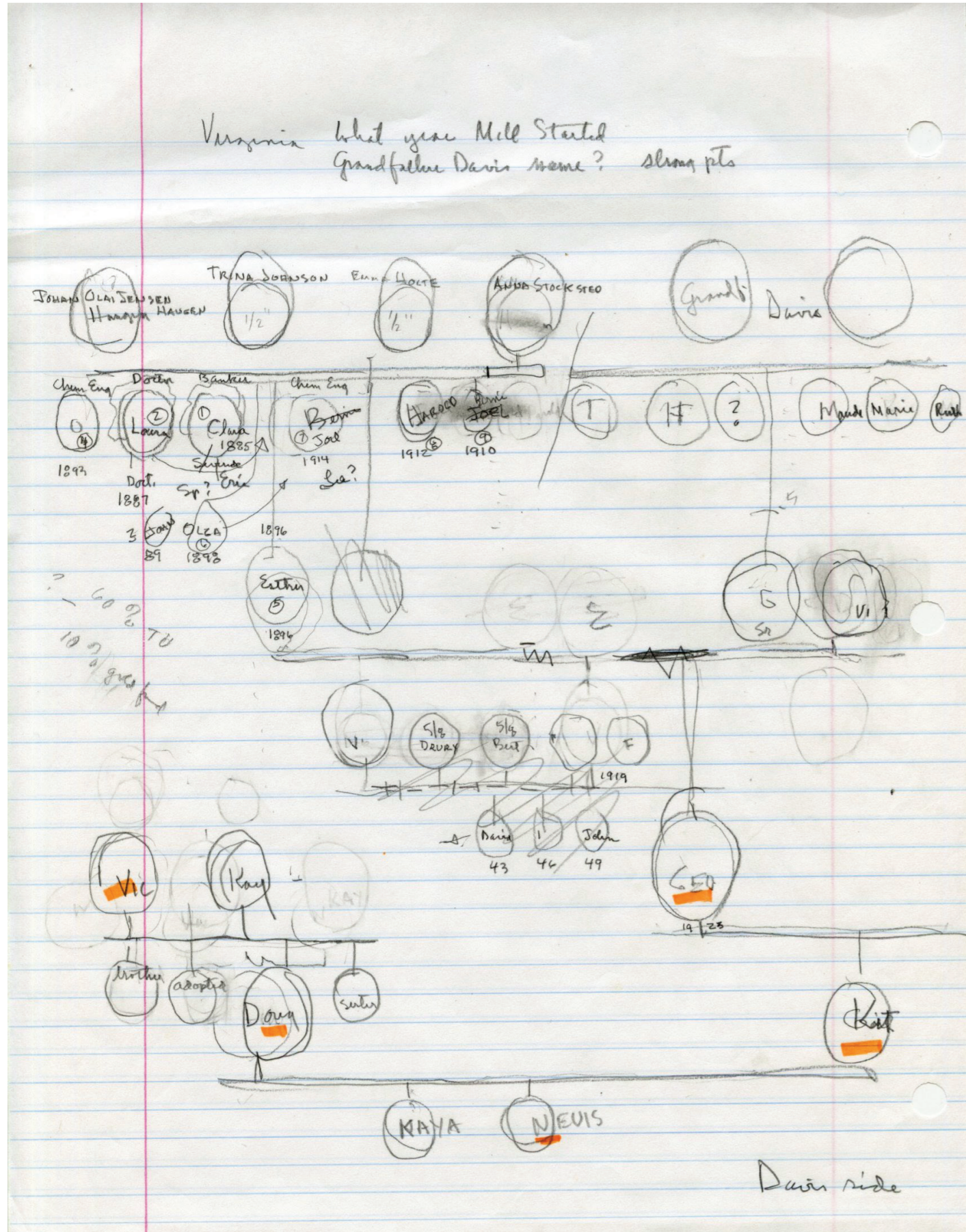


Figure 3

What says the story when the two - let alone the narrative spectrum in-between - feels like one in the same? What is the distance between veracity in history and familial remembrance, if there be any distance at all? And how do I use this history, stories that in part constructed a family identity of which I am a product, to transmute memory into meaning so that I may live with the past presently, embodied and intransigibly connected, but of another rattle-can color yet?



The philosopher, Friedrich Nietzsche, has ideas on my quandary. He frames the question's core tenants in a distinctively German way: how might one interpret history to better serve present, ongoing life? In his essay, "On the Use and Abuse of History for Life," Nietzsche interrogates modernity's notion that life should be in service of history-based knowledge, suggesting instead that history should be in service of life. If not, one risks being stuck in the past, existing in "an imperfect tense that never becomes perfect." (1) A preoccupation with historical knowledge opposes Nietzsche's true aim: action, fresh growth, progression. He does not desire amnesia but rather intentionality in how one interprets history, thus making it useful for life. Of this he writes:

*"History is necessary to the living man in three ways: in relation to his action and struggle, his conservatism and reverence,*



Figure 4

*his suffering and his desire for deliverance. These three relations answer to the three kinds of history so far as they can be distinguished - the monumental, the antiquarian, and the critical." (2)*

Each respective kind of history is a lens through which to investigate the past. They serve to organize and clarify one's relationship to what came before. As such, Nietzsche's three kinds of history form a useful framework for researching and re-finding Mary Lund Davis.

This essay will progress in three chapters. Each chapter corresponds to a historical lens and selfsame interpretation of Davis' life. A common organization and structure are shared by all. Each chapter is introduced by a visual epigraph: an artwork that interprets the quintessence of the historical lens and is followed by the application of a specific but unique methodology that exemplifies the type of investigation. It is my hope that this process will bring clarity to my knowing Mary Lund Davis: the architect, the woman, the grandmother. Not teased into isolated facets but rather interpretations to from understandings of a whole. A portrait animated by the very life that propelled her steps and which now propel mine. A history alive coursing with shared blood.

## Antiquarian History

# Ch.2

Antiquarian History remembers the past with piety and reverence. It seeks to preserve what is useful from antiquity and perpetuate the conditions that fostered it. *“The contentment of the tree in its roots,”* Nietzsche writes, *“the happiness of knowing that one is not wholly accidental and arbitrary but grown out of a past as its heir, flower and fruit, and that one’s existence is thus excused and, indeed justified - it is this which is today usually designated as the real sense of history.”* (3)

Composed forgotten family slides make tangle the experience of remembering moments with careful reverence. This presents my action as antiquary and archivist: to collect, organize and preserve the archive of Mary Lund Davis and to share her record with



Figure 5

others as to inspire the present. Beyond, it is an investigation of my family tree: to better know my grandmother is to better know the connected but hidden roots that feed myself.



*[canvas tent - a sailboat - rice grain - .22 caliber rifle - picking up a hammer - the Pythagorean Theorem - quarter horse - tasting garden oranges and aebleskiver]*

Our family legend is that she was born in a canvas tent on a Sacramento rice field staked to cut the winter wind. That might be true, and it might not, but most say it is. Still, her birth certificate reads Mary Lund: Born February 13, 1922. And it is unequivocal fact from that day on her lucky number was 13.

Mary was born to Anders and Freida Lund, first generation immigrants from the Danish hamlet of Bredebro. Anders and Frieda were one of 10 children each from neighboring farms. Anders came from a family of builders and sailors. Frieda of farmers. In the midst WWI, when fifty-thousand ethnic Danes crossed their southern border to fight for Germany and the German navy had laid hidden marine mines

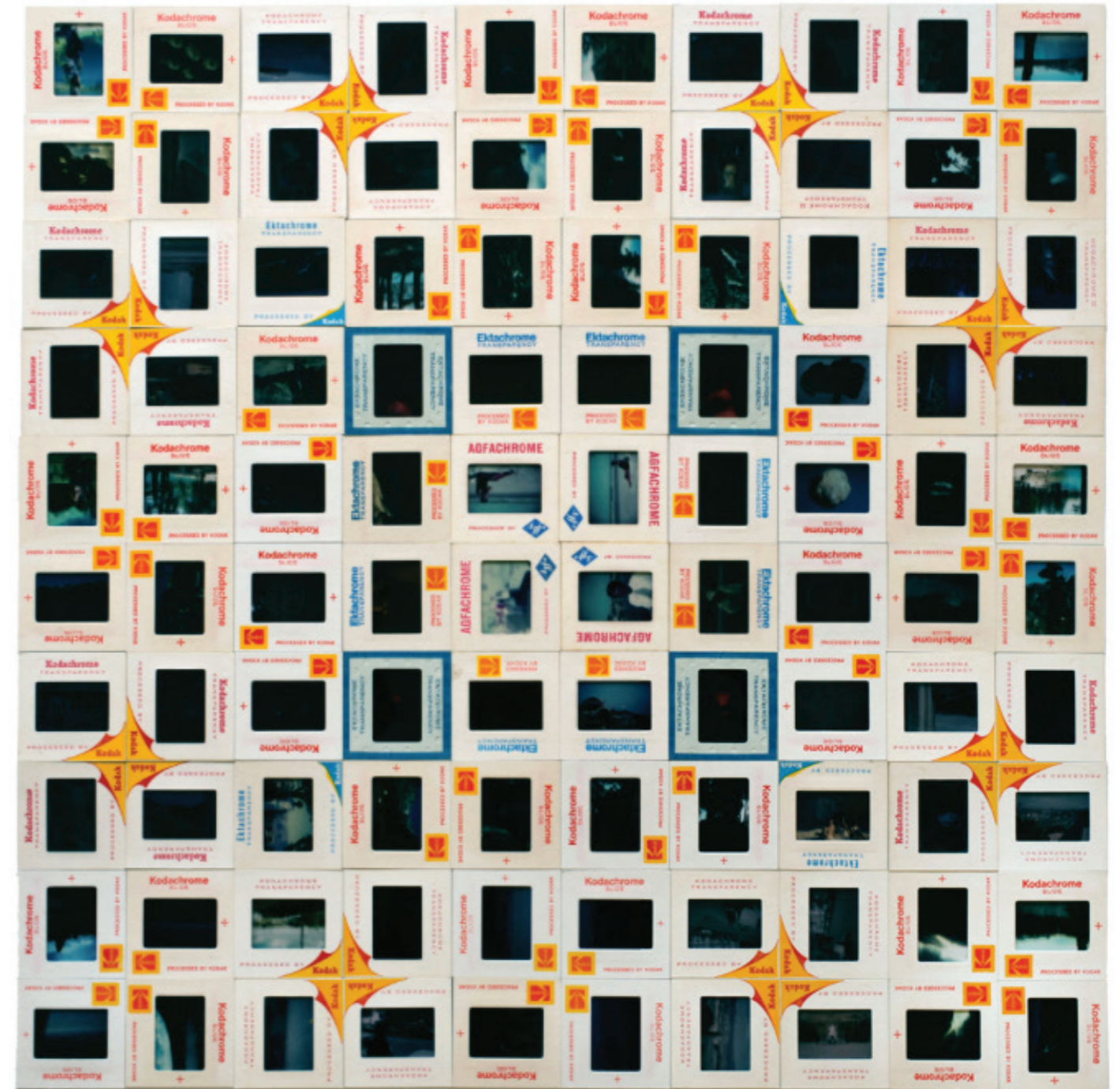


Figure 6

offshore throughout the waters Anders once sailed, he and Freida fled to Sacramento.

Freida first bore Mary, then her brother Andrew in 1925, and another brother, Niels, in 1926. At the time of Mary's birth Anders had earned a little money farming rice. It was enough to take root on land still foreign. Mary grew up speaking Danish and didn't recognize a word of English until kindergarten required it of her. Frieda never did learn, nor adjusted to life in the West. She'd hide indoors away from the unfamiliar soil that so tenuously held her crop and fortune. Mary resented her for it.

Any disappointment Mary held for her mother was outweighed by love and reverence for her father. She saw him as a Viking. A man full of adventure who possessed the jaunty vigor pioneer life required. Anders taught Mary how to sail on the Sacramento River, to blow the head off a rattlesnake with a .22 caliber rifle, and to build houses. *"My father always told me I could do anything a man could do"* she'd tell me. It was her touchstone.

When the Great Depression arrived in California, Anders saw the need for small, affordable housing, and began to develop homes to provide for his family.

He had learned architecture by constructing barns on the pastel grasslands that gently roll into the North Sea. At 8 years old Mary joined her father with a hammer.



Figure 7



Figure 8



Figure 9



Anders atop his horse in the rice fields where Mary was raised.



Figure 11

Anders and Mary designed and built affordable homes throughout Sacramento. Mary worked alongside her father while remaining an active student in school. She attended C.K. McClatchy High School in Sacramento where she was a member of the “Bridlespurs” horseback riding club, the “Pythagorean Sigma” math club, and the “Palette and Brush” art club. She graduated in 1940. That same year, alongside Anders, Mary designed and built their family home in south Sacramento. It’s a Spanish Colonial but gabled proportionally like a Danish barn. It’s clad in Scandinavian storm shutters.

Mary’s second daughter, Gail, remembers visiting the house as a child: “Grandmother would make us aebleskiver and oranges from the trees.”



How does one recount a life like Mary’s? How does one write not a eulogy but necromancy in the mind and heart? Can one intertwine familial remembrance with the archival timeline’s weft?

The novelist Ursula le Guin believes in the power of weaving and the vessel woven. She says our stories ought not be so linear - like the hunter’s time



Figure 12

killing arrow - but rather like the gatherer’s woven basket into which one collects experiences that nestle and jumble in relation to one another.

In her essay, “The Carrier Bag of Fiction,” Le Guin writes, “...*the natural, proper, fitting shape of the novel might be that of a sack, a bag. A book holds words. Words hold things. They bear meanings. A novel is a medicine bundle, holding things in a particular, powerful relation to one another and to us.*” (4)

Memory works like this too. It is phantasmagoric and harder to grasp than gathered roots. It is comprised of intangible skins of experiences that burble up from who knows where into gray matter containing what one thought happened and the potential for everything and stardust too. Writing Mary’s life is to try to interpret this jumble. The grandmother I knew projects onto the photograph of a woman I never did. She’s there fixed in time but mercurial in memory holding a thread the other end of which disappears somewhere in the mind where forgotten histories settle like untroubled dust.

Still, there is a thread, and with it one may weave. There is enough here to fashion a

basket to hold my grandmother's history, Nietzsche's gathered "flowers ad fruits," memories never known and my own memories too:

*[a starched white school uniform - the smell of a just-shot summer buck - sculling a rudder - calling for Amor]*



I do not know whether I misheard my mother or in my infancy could not pronounce the Danish "Mormor" but I called my grandmother, "Amor," and it was appropriate: "amor" means love in other languages too.

I had known my grandmother though I know her most clearly in my memory of her. She was alive in my youth before I understood the consequence of forgetting nor had acknowledged the blessing of presence because I did not know absence. I was of the age when innocence projects itself infinitely forward until one day tragedy or heartbreak curtails that false plane with the abruptly finite. I was there and she was there and I didn't concern myself with remembering. Still, I have memories of her.

*I knew her as an architect first and a grandmother second. Always in white. Oversized eyeglasses the correct shade to match her coat. Josh, her white West Highland terrier at her feet but far enough away to assert his own independence. A learned if not taught behavior. She spoke few words and when she did her voice was hoarse and each*



Figure 13

*word carried with it foundational weight. She drank Grey Goose vodka with one "rock" from Marimekko teacups though it never sat long enough for the ice cube to melt.*

She was a myth that I was born into. An archetype and matriarch. The creative force around which we all orbited. And sometimes she'd read me "Goodnight Moon."



*[ a Bikini Chair - Lionel Pries - a childhood bedroom - friends - an AIA gold medal - a husband - an architecture license - a misremembered history ]*

Amor said her architecture education at the University of Washington was one of the great thrills of her life. She was the inspiration for my attending the same institution and the reason I am writing this now.



Figure 14

Recently I found my admissions letter to the University. It begins: "I write to you today while seated in my prized Wendell Lovett "Bikini Chair." A wonderful full-circle moment that I feel compelled to mention. Mr. Lovett was a classmate and contemporary of my grandmother, Mary Lund Davis, who graduated from the UW School of Architecture in 1945, and went on to become the second licensed female architect in Washington State history. Mr. Lovett had given the chair to my grandmother as a gift. Today this chair serves as a representation of my grandmother's love (who passed the chair down to me), the incredible design that was (and is) being done at the University of Washington, my deep-rooted interest in Pacific Northwest architecture, and, most pertinently, my resolute desire to be a contributing part of it"

This thesis project: another full-circle moment.



Mary entered the University of Washington in 1941 after driving up solo from Sacramento. She studied under Lionel Pries who encouraged her burgeoning interests in the Beaux Arts, Spanish and Mexican architecture, the International School, and Pacific Rim influences. She had more one on one time with him than most: in a sketch she sent to her classmate, Alan Liddle - the architect who would one day design my childhood bedroom - Mary illustrated how wartime yet again influenced her life. Each scholastic year more of her male classmates left for WWII. By her senior year only she and Pries were left. A fellow central-Californian who showed Mary new possibilities for a diversely creative life.



Figure 15

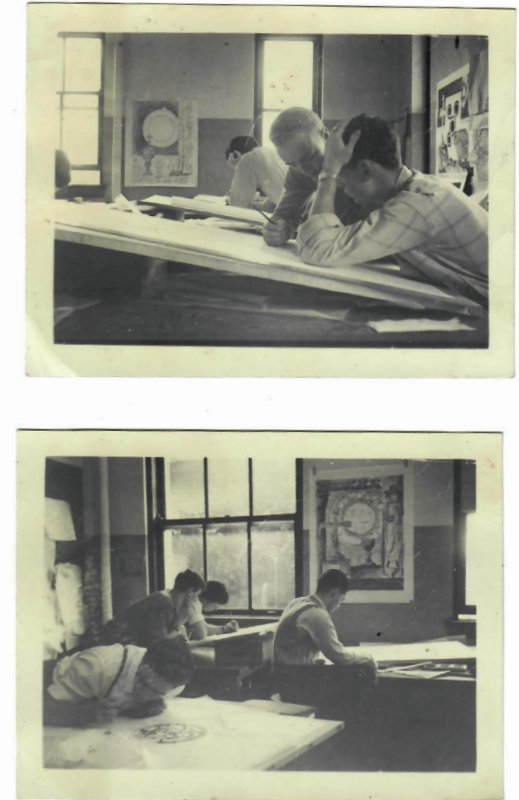


Figure 16

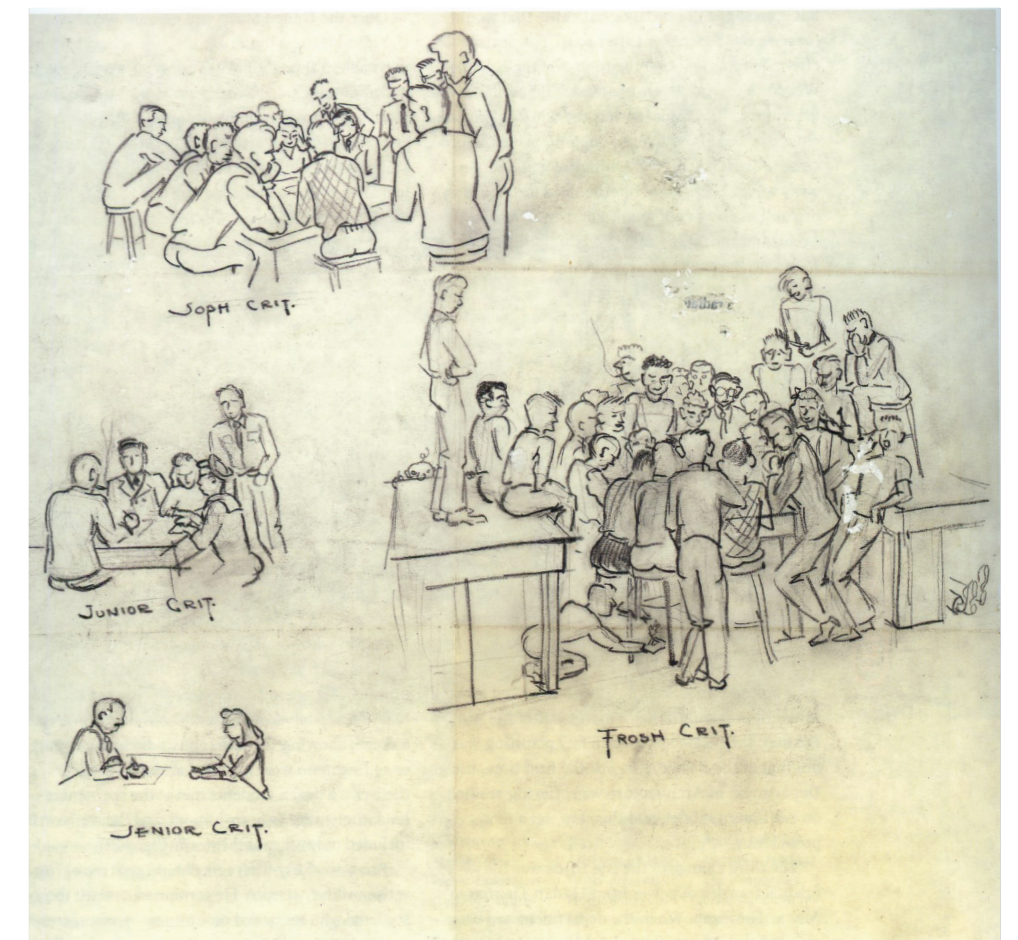


Figure 17



Figure 18

Mary was within a cohort of now familiar names like Wendell Lovett, Ben McAdoo, Alan Liddle, Dan Streisguth, and Robert Price. She was a dedicated and impassioned student who received Phi Beta Kappa and interned with well-respected firms like Moore and Massar, Chiarelli and Kirk, and Thomas, Grainger, Thomas. Mary's senior year she received the student AIA gold medal alongside my grandfather, George Davis. She graduated in 1945.

The family story was that she was the first licensed female architect in Washington state. My admissions essay got it wrong too. The truth of it is that she was the first licensed female architect in Washington state after WWII - though it has changed no one's idea of how impressive that really is.



[ a dining table - cheap whiskey - hospital cabinets - a wedding -- a first home - piano lessons - my mother - a second home - my aunt ]

*The underside of our family dining table was covered in stickers. I don't remember from where. Maybe cereal box campaigns and Cracker Jack prizes. Constellations of cartoon animals and 1990s sports stars adorned the flip side of the white laminate table top. But my sister and I never covered the metallic sticker in the corner. It was familiar and somehow comforting. It adorned many of our desks, book cases, closets and file drawers. It read: Monitor Cabinets.*



Figure 19

In 1948, George Davis purchased Tacoma Mill Work Supply from his Uncle Tunis for \$1 and a bottle of Jack Daniels whiskey. He and Mary were fresh out of college and used their architecture education and inherent gumption to reshape the business. Within the milling business they founded Monitor Cabinets.

Mary was an early adopter of post-war pre-manufactured materials. She and George were influenced by their contemporaries like Charles and Ray Eames, Pierre Koenig, Craig Ellwood, Eero Saarinen and other "Case Study" designers who embraced wartime industrialized manufacturing processes and resultant materials in their architecture. Locally, Puget Sound fostered an industrialized boom of its own. Companies like Boeing and industries like shipbuilding and milling experienced technological advancements catalyzed by the war.

Tacoma Mill Work Supply was one such company. During the early 1950s, George and Mary transformed the antiquated business into one modern and progressive. Gone were lacquered banisters and balustrades. Now they produced streamlined sheet goods.

The duo discovered that laminate surfaces applied to medium-density overlay (MDO) plywood made for sturdy, easy to clean cabinets with equally clean lines. The laminate finish afforded them a rainbow-spectrum of colorways. More, the laminate protected the plywood cabinet bodies from daily wear making them long lasting.

Monitor Cabinets sold Mary's designs in large quantities to schools, hospitals, businesses and other industries requiring durable, cleanable, and stylish furniture.

Mary's early years at Tacoma Mill Work Supply and Monitor Cabinets indelibly shaped her relationship to pre-manufactured materials and industrialized design processes, and would have a profound impact on her architecture practice: "*it influenced everything I did afterwards*" Mary later recalled. (5)



After being classmates, founding a business together, and Mary making George wait 7 years, my grandparents wed on May 26th, 1950, at Mary's family home in Sacramento. The same house she and her father had designed and constructed 10 years prior. They took photos underneath the orange trees in the garden and drove away in their new 1950 Ford convertible. They would never separate.

"We were going to set the world on fire in architecture" Davis remembered. (6)



Figure 20

The success of Tacoma Mill Work Supply and Monitor Cabinets earned Mary the financial freedom to start her own architecture practice in 1952: Mary Lund Davis Architects. She was the sole practitioner. A staggering accomplishment considering the patriarchal bent of the profession in the 1950s, let alone today. Her early work specialized in kitchen and closet renovations where she created a clear and profitable link between her cabinetry business and her architecture.

The connection between her cabinetry designs and architecture is evident in her first home and architecture office. The archive labels the home, "The Davis Residence, 1954," but our family knew it as "Del Monte." Mary designed the structural system for the home to readily accept the sheet goods Tacoma Mill Work Supply produced. The result is an exceedingly light "skin and bones" tree house. Del Monte is further investigated in Chapter 3 of this thesis.



Figure 21



Figure 22

*As a child I took jazz piano lessons from the man who rented Del Monte. He had a upright Yamaha piano where my grandmother's drafting table once was. David Reese Johnson or "Redman," as he called himself, is a frenetic but kind force of music whose lifestyle tested the durability of Mary's laminate cabinets. They held up fine.*

Mary asked that Del Monte never be sold. She considered it her finest building. But the family sold it in 2011 before I was concerned with keeping family history together nor knew how difficult it is to get back once its gone.



Mary and George gave birth to their first daughter, and my mother, Kit, June 7, 1956.

Photo albums show a family who swaddled and loved their daughter. They also show a world that Mary and George built: each backdrop is a house Mary designed with materials they manufactured.

After Kit's birth the Davis' needed a larger home. Del Monte was designed for a couple without children. That same year Mary designed her second family home down the road from Del Monte on Alameda street. We called this house, "Alameda."

Like Del Monte, Alameda was built with a light timber structure wrapped in a plywood skin. The house exhibited



Figure 23

all the qualities of the burgeoning Pacific Northwest Modernism Mary was contributing to: timber construction, natural finishes, indoor/outdoor living, pacific rim influences, and open interconnected spaces.

The larger home was a good idea. Two years after Alameda's completion my aunt, Gail, was born.



*[ plywood - a cut up AIA merit award - first skipper trophy - a cigarette - the place we call home ]*

The early 1960s was a prodigious period for the architect, Mary Lund Davis . Her architecture business was successful and growing.

Mary maintained the interest in affordable housing she had developed in her youth working alongside her father. She was skilled in designing affordable housing utilizing the sheet goods she manufactured at Tacoma Mill Work Supply.

In 1961, Davis and local developer, Ron Mitchell, developed over 200 affordable homes of her design. She called them Fantastic Homes. They could be built for less than half of the \$14,700 median home price. These homes



*My mother playing with her toys in  
the southern light flooding Alameda.*

comprise a graphic analysis in Chapter 3.

During the same year, Mary received her first AIA award for employing this sheet good design strategy for the new Tacoma Mill Work Supply office building. The award was signed by Paul Hayden Kirk, the renowned architect she had interned for 20 years prior. She cut it up so that it would fit better on her presentation board. Grandmother always served the present moment.



Mary's personal life was equally generative. She was now mother to two young girls, and did so while running Mary Lund Davis Architects and operating as chief designer for Monitor Cabinets. In addition, she was a decorated sailboat skipper who in her scant free time raced throughout the West Coast. She won numerous "Adam's Cup" races and received "First Skipper," an award to honor captains who demonstrating the highest level of skill while racing.

*I remember my grandmother standing with binoculars on the deck of her home on Wollochet bay, watching me sail below during summer sailing camp. I had no idea of her history then. She never removed her trophies from their plastic wrapping. I was just her grandson learning to sail. That was enough.*

(... wow!)

Seattle Post-Intelligencer  
Fri., June 20, 1958

## Mrs. Davis Finishes First In Adams Cup Elimination

### Mrs. McVittie In Running

Crews headed by Mrs. George Davis and Mrs. Donald McVittie will represent Seattle in the next elimination series of the Adams Cup series, but of which will come a North American woman sailing champion.

Mrs. Davis' crew—Mrs. Howard Zeck and Mrs. C. P. Blanchard — took first place with four firsts and a third Wednesday and Thursday on Lake Washington.

Mrs. McVittie, who had Mrs. William Barnard and Mrs. Carl Doherty as her crew, nosed out Alice Barrows and her crew.

**IN THE FINAL** two races the finishers were: Mrs. Davis, Miss Barrows, Mrs. McVittie, Mrs. William Taylor and Mrs. Bruce Whittemore in the morning race; Mrs. Taylor, Mrs. McVittie, Mrs. Davis, Mrs. Whittemore and Miss Barrow in the afternoon race.

That fifth place cost Miss Barrows' and her crew the place in the PIYA eliminations next week. Points earned by Mrs. McVittie with her second moved her just past the Barrows boat.

**OFFICIAL** point standings had Mrs. Davis on top with 29 points followed by Mrs. McVittie with 22, Miss Barrows with 21, Mrs. Taylor 18½ and Mrs. Whittemore, 9.

Following the PIYA, the top boat goes to San Francisco for the PCYA and from that final elimination the top boat goes to Chicago for the championship series in August.

**Seattle Adams Cup Victors**

MRS. GEORGE DAVIS (top left) and her crew of Mrs. C. B. Blanchard Jr. (right) and Mrs. Howard Zeck (seated) Thursday emerged as Seattle Adams Cup sailing champions in a five-race series on Lake Washington. On June 23-24 Mrs. Davis and her crew will make their bid in the Northwest Adams Cup eliminations here, along with another crew skippered by Mrs. Donald McVittie.  
—(P-I Photo by Stuart Hertz).

Figure 25



Figure 26



Figure 27

Mary Lund Davis constructed 8 confirmed single-family residences during the 1960s, but there were probably more. She neglected to date her drawings.

Our family likes to remember the beach house she designed and built in 1965 for Mr. and Mrs. Garfield Olson, the parents to now-celebrated architect, Jim Olson. It is a good story.

The waterfront lot was located in Longbranch, Washington, next to Paul Hayden Kirk's well-known "Dafoe House." For the Olsons, Davis designed a striking reverse double A-frame timber home. She was the architect on site when Jim was finishing his own thesis project for the University of Washington: his now-famous, ever-evolving cabin in the woods. Mary remembered giving Jim design tips as they constructed their respective projects together.

*I recently met Jim Olson, and introduced myself as the grandson of the architect, Mary Lund Davis. Jim responded, "Of course you are! You look just like her!"*

*He remembered Mary and told me how she'd smoke cigarettes from long cigarette holders and how she'd ask Jim's father, Garfield, to light them for her.*

Jim remained dear to Mary throughout her life and his ongoing career. She kept an "Olson/Sundberg Architects" box into which she placed press clippings of each project Jim completed. She was an archivist too.



Figure 28

These are the types of stories Antiquarian History can tell. Those that are animated by a familial love and pride. A history textbook understanding of the subject overlooks the quiet moments that shape lives. It doesn't tell of scrap-booked photo albums nor the personal archiving of keepsakes.

It is said that sanity exists in the small ritual. Equally so does history exist in the archipelago of every day moments, the familiar memories from our lives that we hold fast for meaning.



The dynamic structure of the Olson Residence inspired Davis to design a new home for her family. In 1969, my grandparents sold Tacoma Mill Work Supply and Monitor Cabinets. Big-ger business wanted in and they wanted



Figure 29



Figure 30

something new. Mary used the proceeds from the sale to design and construct her final family home called “Pampas Point,” named for the pampas grass that grows like a bowsprit over the bay. One thinks of a sailboat bow spraying surf as it crosses the finish line.

Davis was heavily inspired by Frank Lloyd Wright. She’d often paraphrase him: *“the human spirit is best when not boxed in.”* As such she planned the hexagonal house on a grid of 8’ equilateral triangles. The result was a home without a square corner. To our family that detail felt distinctly Amor.

*I knew it simply as “Amor’s House.” My grandfather had already passed by the time I could recall my memories.*

*It’s funny what one remembers. Her large, white Eero Arrnio “ball chair” that she kept in the living room as a dog bed for her mastiffs. Searching for treasure through long hallways comprised of white laminate Monitor Cabinets: an oversized cocktail ring, a packet of neon post-it notes, a how-to guide for Ikebana.*

*I remember the strong smell of bloodmeal in the garage which she used to feed her moss and how the beauty bark laid precisely in the garden gave my bare feet splinters.*

Mary designed the house for indoor/outdoor living. Deep, 8’ covered overhangs project into the surrounding space to provide shelter and reflect



Figure 31

subdued light back into the interior. Our family will eat outdoors underneath the overhangs during a summer rain.

Every operable window on both floors is a 7’ sliding glass door so that the entire house may open to the elements and breathe.

Monitor Cabinets and Japanese Shoji screens are used throughout the house to delineate space. It is the place our family calls home.



[ a flood - my father - craning a maple - lime green paint - a camera - an intention - an archive ]

Mary closed her architecture practice in 1970. Not for lack of work but because she wanted to. Her focus had shifted to landscape design. “Designing a garden isn’t all that different from designing a house, really,” she’d say. (7)

Her first project was her own backyard. The two acres behind Pampas Point were overgrown with blackberry thickets.



*After the flood. My grandmother's garden.*

“It was just an old apple orchard and some grass with an asphalt driveway,” Mary remembered. (8)

An Autumn flood washed all of that away. She found inspiration in the resultant flowing patterns of rocks and debris. “Nature stuck her foot in, so I said, ‘Let’s just join her.’” (9)

One of my favorite stories: Mary was infamous for driving throughout neighborhoods in search of neglected Japanese maples. She’d pay the homeowners before craning the gnarled masses onto a flatbed truck to move into her own garden. She collected 180 such maples. One has since been dated and cataloged by the Smithsonian institute. It was discovered by Mary’s son-in-law, my father, in a front yard in Manchester, Washington. The man said the large maple blocked his view. He thought maybe the seeds had traveled over in a sailor’s breast pocket. My father told Mary and she fired up her truck. “Mary made me aware to the possibility of such things,” my father told me.



It was in her later years that I really knew my grandmother. Not through photo albums, books, nor Internet articles, but as Amor.

*I remember my grandfather passing after fighting late stage brain cancer and how we spread his ashes atop Glassford peak in the Sawtooth Mountains. Amor told*



Figure 33

*me how his ashes would travel with the melted spring snows and how he too would flow through the rivers back to us.*

*I remember how Amor then moved with her West Highland Terrier, Josh, to Palm Desert California. She purchased a William Cody house there and painted all the walls white save for two in the hallway which she painted lime green. We’d watch John Wayne movies, listen to Frank Sinatra, and order the crab cakes at Shame on the Moon.*

*I also remember when her dementia took hold. She began to forget the life that I am now trying to remember.*

A note from my journal. Written in January, 2017: I watched my grandmother forget her world. Dementia crippled her memory; grey matter deliquesced into darkness. The immediacy of her identity was as tenuous and fragile as the chaff winnowed from the grains of her past.



Figure 34



Figure 35

My grandmother watched too, often through the viewfinder of her disposable camera. She photographed with voracity, exposing and consuming images at nearly (it seemed to me as a child) the rate at which the eye captures visuals between blinks. The eventful and uneventful (walks in the arboretum and the categorization of her spoons, for instance) were recorded with equal precedence. Prints were cataloged in binders, accompanied by handwritten notes, often abashed in doubt, describing the subject photographed.

Much later, after her passing, I realized the objective of her photography was to attempt tangible supplementation or replacement for the visual memory she was relentlessly losing hold of.”

I still think that’s true. Her camera, in her own way, did become another memory. But I can see now that it was more than that.

In searching for Mary’s history through an Antiquarian Lens I’ve viewed thousands of photographs she took throughout her life. Her photo albums flutter with glue-loosed photos, most of which are of family.

The truth of it didn’t strike me until I was nearly finished with this thesis. Perhaps that is the way it’s supposed to be. But what my grandmother did throughout her life is what I am doing now: remembering family history with love and reverence.



Figure 36

She was the keeper of our family’s record. She was the photographer and archivist.



In April my aunt flew in from Idaho to visit. She brought with her Mary’s ashes. She’d been holding them since 2008.

I called it an “interview” but really it was family time. My mother, my aunt and I sat around my grandmother’s kitchen table, drank bourbon, and shared stories of her. Some of those details are shared here.

The next morning my aunt spread her mother’s ashes underneath a large maple tree in the upper field.

That was Antiquarian history too.

## Antiquarian History

# Ch.2

This thesis amassed, organized, and is working to preserve the archive of Mary Lund Davis. The collection consists of orthographic drawings, sketches, notes, correspondences, classwork, models, awards, publications, and other miscellany. It includes a compiled project ledger which corresponds to the larger, organized archive and is accompanied by timelines and project maps. Selected works and objects are included within this thesis document in chapter 5.

The archive currently totals over 1000 pieces and will undoubtedly continue to grow. It has been scanned to an archival quality and is entirely digitized. Most importantly, a plan has been put in motion with University of Washington Special Collections and CBE libraries to donate the archive in full to the University of Washington so that students and scholars alike may interface with her life and work for many years to come.

Nietzsche notes that the danger in antiquarian history is that, "*it knows only how to preserve life, not to engender it.*" (10)

It is the archive that does both. It preserves and engenders a living history by inspiring the next generation.

It is my hope that future students - just like Mary once was and myself now - will be able to trace her hand and learn from her remarkable life.



Figure 37



Figure 38

## Monumental History

# Ch.3

This garden shed was designed by Mary Lund Davis in 1956 and built by my good friend Roger and I in May of 2023. The shed was meant to house yard tools and outdoor furniture, but really it's more than that. It is a monument to Davis' design philosophy: exceedingly light fir structure, dramatic overhangs, minimal detailing, and creative use of sheet goods.  $\frac{3}{4}$ " 4x8' plywood sheets are cut down to 3x6' - 4" with fall-off mounted as internal shelving. One may think of her pioneering upbringing hunting game with her father. All parts of the animal are used in her architecture, too. The shed as monument presents our second lens: Monumental History.

"History," Nietzsche writes, "is necessary above all to the man of action... who needs examples, teachers and comforters." (11) Monumental History recognizes the great works of every age and learns from historical exemplars. It knits together a table of worthwhile works, ideas, and figures from history - which is to say our "monuments" - and inspires one to create more great and inescapably present work.

This study recognizes Mary Lund Davis' experimentations in affordable plywood homes as great works and learns

from them through graphic analysis. It encompasses 10 house designs spanning Davis' career. The first house was built in 1954 and the last in 1979. One is a private residence. The other nine are spec homes. All 10 houses utilize light primary wooden structures, large glazing areas, and plywood tertiary skins. Above all, every home design achieves connected indoor/outdoor living and remarkable affordability.

A graphic analysis is just that: drawings and images as a means of investigation. It is a process of discovery, one in which the recognition of the specific may better illustrate the whole. Geoffrey Baker, professor emeritus at Tulane University, and author of "Design Strategies in Architecture: An Approach to the Analysis of Form," writes:

*"As a form of interpretation, analysis must be subjective and, to an extent, speculative. The subjective element is as intuitive as the act of deigning, to which it can be compared. But whereas in designing, the final outcome is in view in the distance as an unformulated concept, taking shape by exploration and experiment, analysis starts with the whole, and, by dissection, gradually reveals relationships within the work."* (12)

Just as the Monumental concatenates monuments throughout history, the graphic analysis solders links between seemingly disparate elements; between part and whole. Each house is dissected through a selfsame system of drawings and diagrams, including: a plan, building isometric, exploded structure axonometric, sold/void diagram, cabinetry diagram, “serving space” diagram, and building details. These drawings were chosen to best present the monumental quality inherent in Davis’ design philosophy.

In total and together this graphic analysis learns how Davis’ plywood homes were constructed, what made their spatial arrangements successful or unsuccessful, how cabinetry was used in consequential ways, and how she was able to achieve affordability; the latter serving today’s same question and undeniable need.



Figure 39



Figure 40



Figure 41

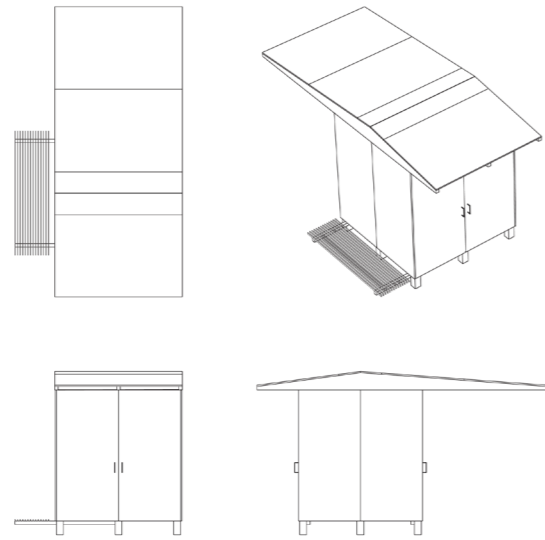


Figure 42

## S H E D

These are digital drawings of the as-built shed. Specific changes were made to address modern affordability. The price of 3/4" plywood was nearly \$80 a sheet at the time of construction. To reduce costs, 1/2" plywood was used for the floor, internal walls, and roof sheathing. 3/4" plywood was used for the doors and external walls as the original structural design necessitated. 1x2" fir posts work in tandem with the 3/4" plywood skin to support the 2"x10"x14' rafters.

**S H E D D R A W I N G S**  
**S C A L E : 1" : 1/4"**

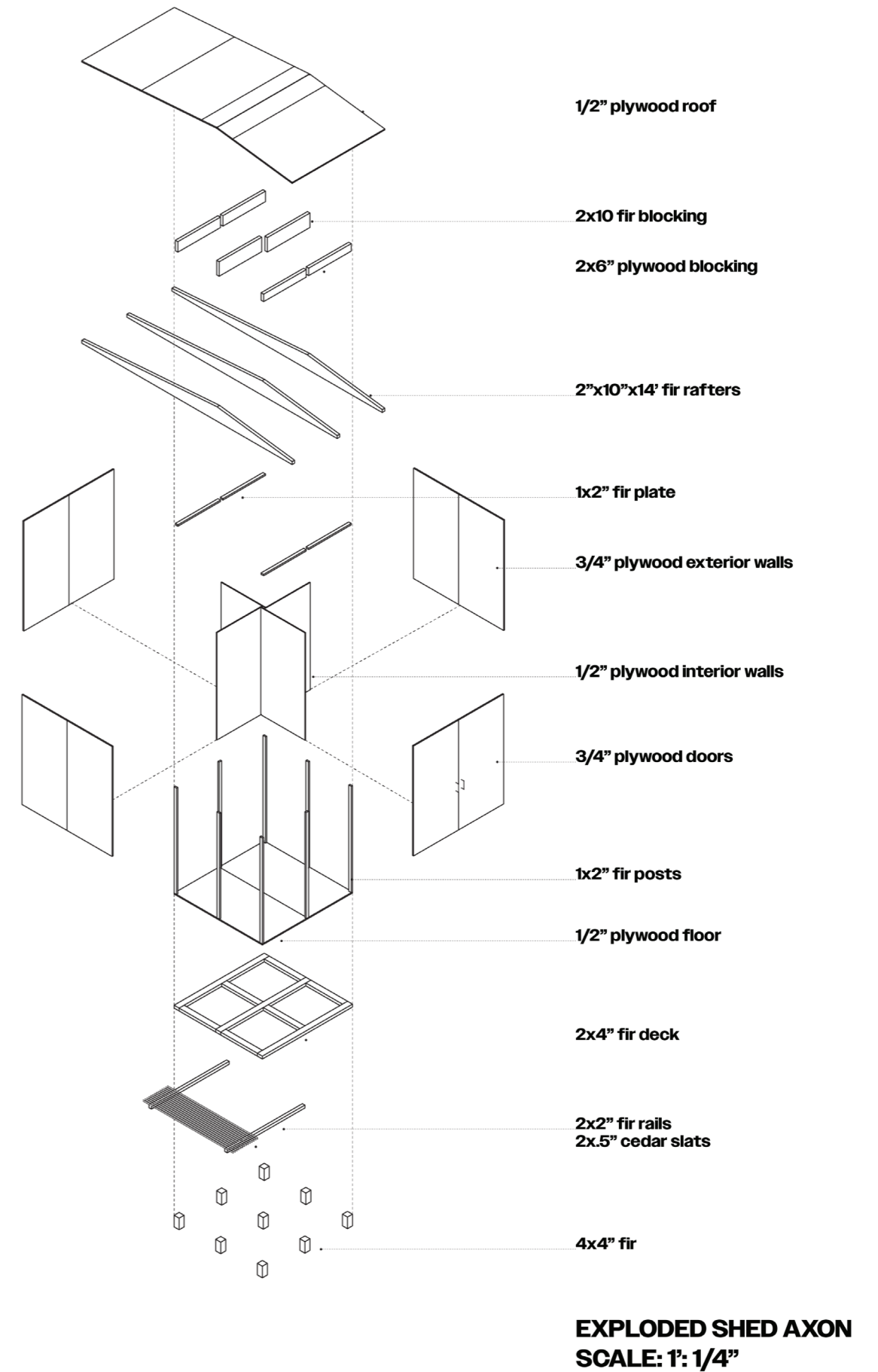


Figure 43



Figure 44



Figure 45

## Del Monte, 1954

In the pictures they look like kids, but then they were the same age as I now. George and Mary Davis called it the “Del Monte” house, named for the street it fronted in Fircrest, Washington, and they thought it one of the finest houses Mary Lund Davis ever designed.

The Davis’ built “Del Monte” in 1954 - 6 years after they had founded their cabinet business, Monitor Cabinets. They were not wealthy but were resourceful and they used their knowledge of cabinets and sheet goods to create an affordable design. All in, the 1000 sqft house, the lot, and the furniture cost them \$6,350.

The Davis’ purchased the neighborhood hillside lot for \$650. The sharp pitch of the land made it inexpensive. Mary Davis used this pitch in her design by elevating the house to provide covered parking underneath. Existing trees and shrubbery were left intact to eliminate landscaping and lawn maintenance. To further ease costs, The Davis’ worked alongside their construction workers as “errand

boys, aborers, apprentice carpenters, and painters” (13) to speed up construction and reduce labor charges. The house was built within 8 weeks.

Del Monte is post and beam construction that sits upon a fir deck bolted to an expressive retaining wall. The primary structural system is dictated by the dimensions of standardized, pre-manufactured sheet goods. 2x4” and 4x4” posts are spaced 4.25’ apart to accept pre-cut Masonite boards and 3/4” plywood sheets that comprise the building’s tertiary skin and are secured in place by sills identical to those which hold the glass. The front door is 4’ wide plywood to adhere to the structural logic. 26’ long 4x12” beams overhead support 2x6” v-joint fir decking that inspires a feeling of lightness like a tree house or a tent in a Sacramento rice field.

The primary structure and tertiary skin are mirrored within the home blurring the distinction between inside and out. Davis utilized

cabinets in place of walls to shape interior space. She did this for the practical reason of adding storage to a small space but also because the cabinets Monitor manufactured were free.

The built-in furniture was Monitor too. The kitchen counter extends and drops to form the dining table, while another sheet of Masonite board floats the living room couch.

On the living level the home's footprint is divided by cabinetry into five distinct spaces: the kitchen, living room, bathroom, bedroom, and closet. Davis concentrated serving fixtures to reduce costs with a shared plumbing tree. The result is a feeling of adequate enclosure in private areas and openness in public areas enhanced by large glazing and clerestory windows all the way around. An expansive deck further the experience of openness and connection to the surrounding environment.

Though the home did not receive an AIA award until 1966, the notoriety of the Del Monte house and its innovative use of dimensional structure and pre-manufactured sheet goods marked Mary Lund Davis' professional venture into post-war affordable architecture.



Figure 46



Figure 47



Figure 48



Figure 49

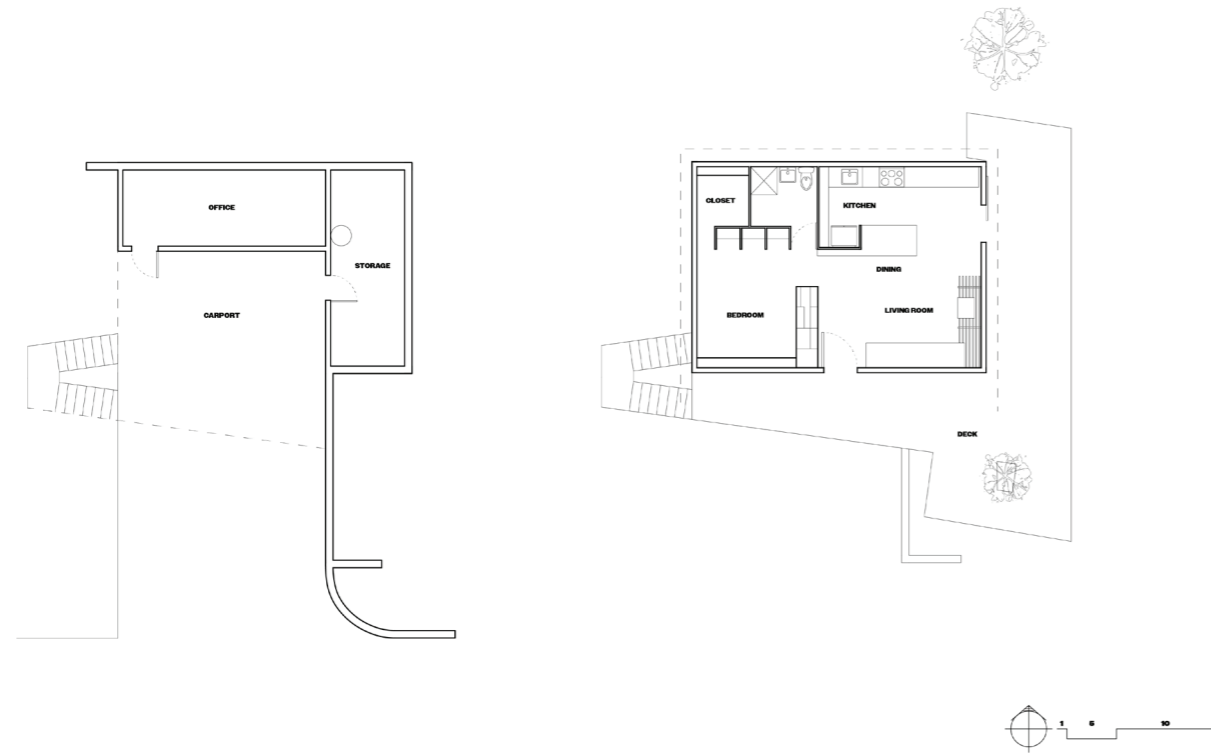


Figure 50

## CONNECTED LIVING

Davis' compact design achieves comfortable living within a small space. The program was built precisely to the young couple's needs. A small kitchen with ample storage opens via a 4' sliding door onto the east-facing deck to gather morning light. The kitchen connects to the open living room across the built-in dining table to make both spaces feel larger.

The bedroom gathers evening light through west-facing clerestory windows that allow for connection to the surrounding canopy while maintaining street-front privacy.



Figure 51

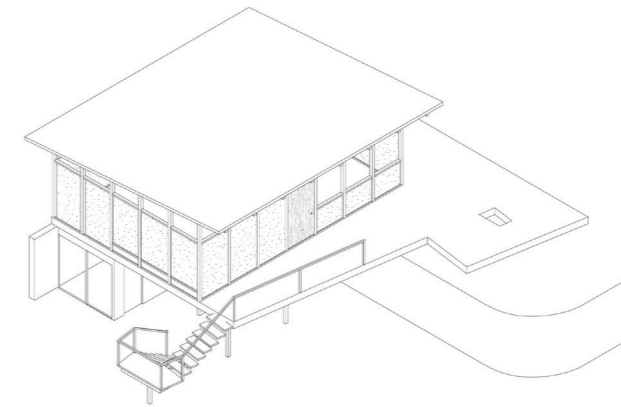


Figure 52

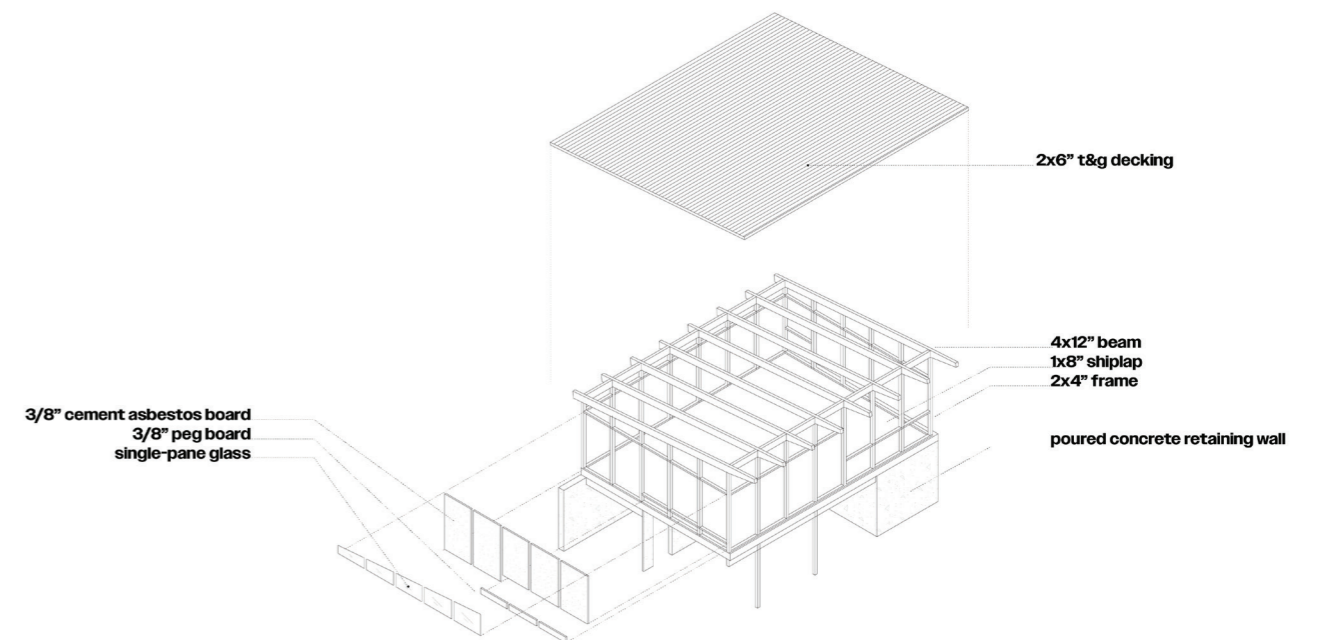


Figure 53

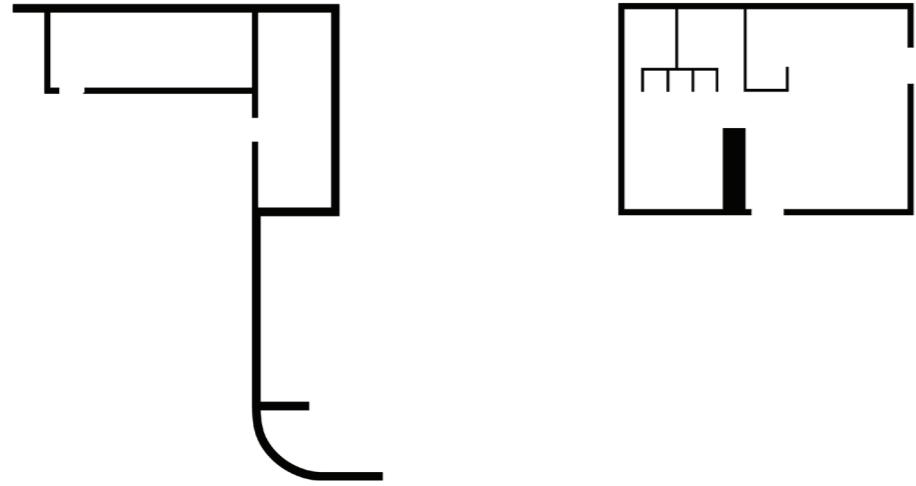


Figure 54

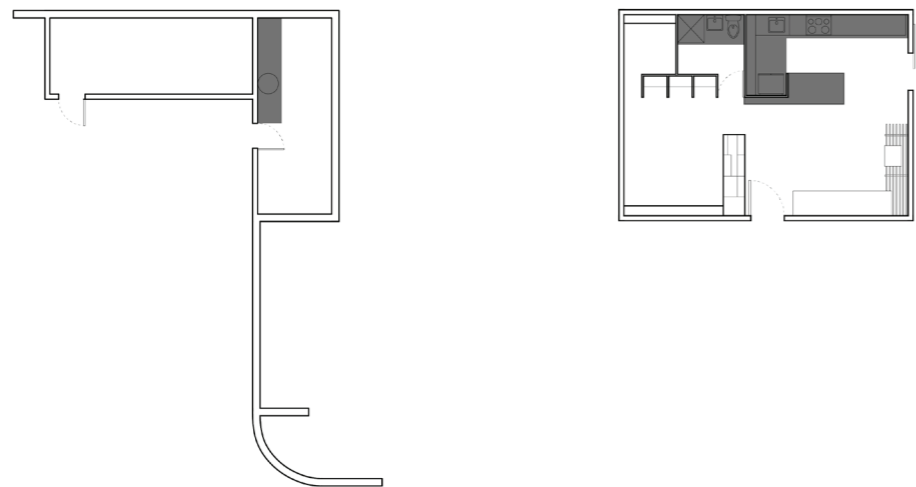


Figure 55

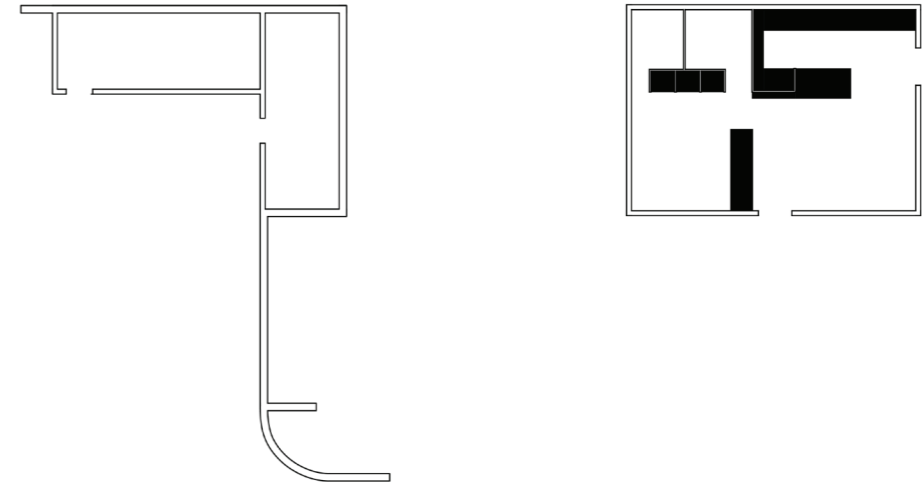


Figure 56

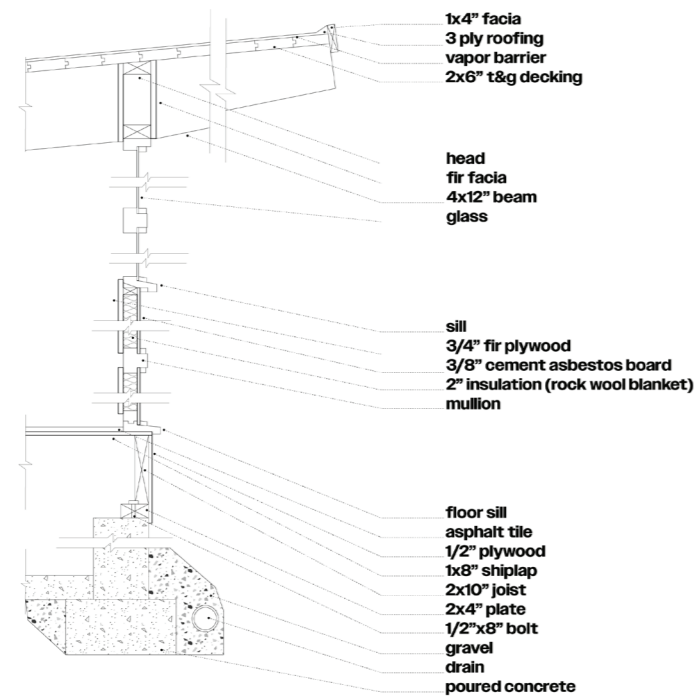
## CABINETS

Davis used Monitor cabinets to divide the rectangular footprint into distinct but connected spaces.

Extensive cabinets in the kitchen create ample storage for the full-sized kitchen. A bookcase/closet wall divides the living room and bedroom while clerestory windows connect bridge the two spaces. In the bedroom, additional closet space separates the sleeping area from the bathroom and walk-in closet to create increasing levels of privacy within the open design.



Figure 57



**DAVIS RESIDENCE WALL/SILL DETAIL**  
SCALE: 1":1"

Figure 58

## BUILDING SKIN

Like most of Davis' designs, Del Monte is a light wooden frame wrapped in a thin, elegant skin. 3/4" plywood, single-pane glass, and cement board are secured by selfsame sills that hold the skin to a single plane. Inside, fir decking and drapery add to the mosaic of materials. Together the skin mediates levels of transparency throughout the open floor plan.

This "skin and bone" architecture is emblematic of the "International-Style" modernism pervasive throughout mid-century architecture and which Pacific Northwest modernists like Davis appropriated with local timber materials to great effect.



Figure 59



Figure 60



Figure 61



Figure 62

## MATERIALS

Woven drapery, fir decking, cork interior walls, asphalt tile flooring, plywood, Masonite and laminate cabinetry make up a harmonious but dynamic interior material palette.

## TREE HOUSE

4x12" beams project the fir ceiling beyond the clerestory windows into the surrounding canopy thereby creating a feeling of lightness as if the structure is suspended amongst the ever-green boughs. Interior plywood panels float within a rhythmic structure that appears to grow out of the hillside amongst tree trunks akin.



Figure 63

**FANTASTIC HOMES**

**FANTASTIC 39er** **\$3995<sup>00</sup>**  
 TWO BEDROOM  
 12' x 14'6" MASTER  
 BEDROOM

**FANTASTIC 49er** **\$4995<sup>00</sup>**  
 THREE BEDROOM  
 25' LIVING ROOM

**FANTASTIC 79er** **\$7995<sup>00</sup>**  
 FOUR BEDROOM  
 FAMILY ROOM  
 SEPARATE DINING ROOM  
 TWO BATHS

**RON MITCHELL CORP. - 2132 Pacific Ave. - Tacoma, Wash. - Market 7-4995**

Figure 64



Figure 65

## Fantastic Homes, 1961

In 1961, Mary Lund Davis, along with Tacoma developer, Ron Mitchell, and in association with the Simpson Timber company, designed the "Fantastic Homes": a suite of 5 affordable single and multi-family houses that were designed with pre-manufactured sheet goods.

Prices for the homes ranged from \$3995 for the appropriately named Fantastic 39er, up to \$7995 for the 79er: a four-bedroom home that could easily be converted into a multifamily duplex. All houses were sold as, "built complete on your lot" including "sewer and septic tank; complete painting inside and out; four-piece bath including rough-in for automatic washer; a choice of either gas or electric; fully insulated walls and roof; complete floor covering...and 16 feet of sliding glass to the patio..." (14)

Davis and Mitchell sold over 200 homes in their first 7 months of operation, Buyers were primarily people who could not otherwise afford a new home. "Many families," Davis and Mitchell said, "can buy our home for less than they can rent housing." (15)

All Fantastic Homes were built with standardized lumber and clad with pre-manufactured sheet goods. Each house emphasized a large, seamless living area that encompassed the kitchen, dining, living room, and dedicated patio spaces. The bathrooms, laundry, and water heaters share a plumbing tree with the kitchen. 4' roof overhangs extend outdoor living while full glass facades with sliding glass doors gather natural light and fresh air. Clerestory glass gables bring in additional indirect lighting. Exposed 2x6" v-joint fir ceilings add warmth and lightness. Davis remarked that, "car decking in one length on each slope was the cheapest roof with the added quality of wood tones inside." (16) All mill work was treated to prevent checking and dry rot.

These design choices work together to create a feeling of spaciousness and connection to the environment wherever the house is sited. "All low-cost housing does not have to be cheap." Davis and Mitchell said, "We have proven that you can give good value, design, and livability in an inexpensive home." (17)

Equally noteworthy is how Davis considered the diverse needs of her home buyers. She designed modular options for the Fantastic Homes' expansion and noted multi-use rooms such as the utility/storeroom/playroom. She kept a binder in which she tracked the appliances her customers purchased and subsequently renovated the kitchen plan to better accept popular models. She gave considered thought to her buyers whether it was one or two hundred.

The Fantastic Homes were as popular with critics as they were home buyers. The publication, "Architectural Record," featured the Fantastic 59er in their, "Record Houses of 1964," publication and labeled it as one "of the finest new architect-designed houses." (18) Critics praised the design for its "remarkably low cost" and "very spacious living." (19)

The magazine lists and pictures the architects honored: Richard Meier, I.M. Pei, Craig Ellwood, and Mary Lund Davis. She was the only solo female practitioner awarded.

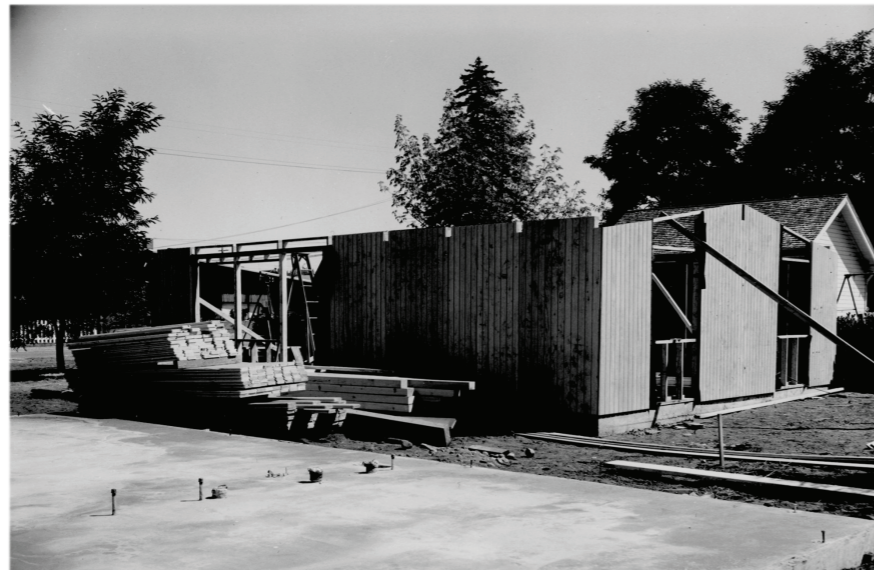


Figure 66

### DESIGNERS OF THE RECORD HOUSES OF 1964

*Houses designed by the following firms and individuals appear on pages noted*

<p style="text-align: center;">BINKLEY ASSOCIATES 120</p> <p style="font-size: small;">18 East Pearson Street Chicago 11, Illinois Roy Binkley, A.I.A.</p>	<p style="text-align: center;">96 FRANK R. GLASS</p> <p style="font-size: small;">1716 Locust Des Moines, Iowa Frank R. Glass, A.I.A.</p>
<p style="text-align: center;">BLISS &amp; CAMPBELL 84</p> <p style="font-size: small;">27 University Street Salt Lake City, Utah Anna Campbell Bliss, A.I.A. Robert Lewis Bliss, A.I.A.</p>	<p style="text-align: center;">72 MARK HAMPTON</p> <p style="font-size: small;">Stovall Professional Building Tampa 2, Florida Mark Hampton, A.I.A.</p>
<p style="text-align: center;">HENRIK BULL 92</p> <p style="font-size: small;">515 Pacific Avenue San Francisco, California Henrik Bull, A.I.A.</p>	<p style="text-align: center;">64 HUGH NEWELL JACOBSEN</p> <p style="font-size: small;">2735 P Street Northwest Washington 7, D.C. Hugh Newell Jacobsen, A.I.A.</p>
<p style="text-align: center;">CAMPBELL &amp; WONG &amp; ASSOCIATES 76</p> <p style="font-size: small;">737 Beach Street by Aquatic Park San Francisco 9, California John Carden Campbell Worley K. Wong, F.A.I.A.</p>	<p style="text-align: center;">80 TASSO KATSELAS</p> <p style="font-size: small;">5471 Coral Street Pittsburgh, Pennsylvania Tasso Katselas</p>
<p style="text-align: center;">CURTIS AND DAVIS 116</p> <p style="font-size: small;">2475 Canal Street New Orleans 50, Louisiana Nathaniel C. Curtis, A.I.A. Arthur Q. Davis, A.I.A.</p>	<p style="text-align: center;">68 RICHARD MEIER</p> <p style="font-size: small;">1141 Park Avenue New York 28, New York Richard Meier</p>
<p style="text-align: center;">MARY LUND DAVIS 62</p> <p style="font-size: small;">3801 Alameda Avenue Tacoma 06, Washington Mary Lund Davis</p>	<p style="text-align: center;">108 CLAUDE OAKLAND</p> <p style="font-size: small;">111 New Montgomery Street San Francisco, California Claude Oakland, A.I.A.</p>
<p style="text-align: center;">DECK HOUSE INC. 124</p> <p style="font-size: small;">P.O. Box 306 Wayland, Massachusetts William J. Berkes</p>	<p style="text-align: center;">54 I. M. PEI &amp; ASSOCIATES</p> <p style="font-size: small;">385 Madison Avenue New York 17, New York I.M. Pei, A.I.A.</p>
<p style="text-align: center;">EDELMAN AND SALZMAN 58</p> <p style="font-size: small;">117 West 12th Street New York 11, New York Stanley Salzman, A.I.A.</p>	<p style="text-align: center;">104 ROBERT SOBEL &amp; NORMAN JAFFE</p> <p style="font-size: small;">Robert Sobel George Nelson and Co. Inc. 25 East 22nd Street, New York, N.Y. Norman Jaffe, A.I.A. 311 East 37th Street, New York 22</p>
<p style="text-align: center;">CRAIG ELLWOOD ASSOCIATES 48</p> <p style="font-size: small;">8222 Beverly Boulevard Los Angeles 48, California Craig Ellwood</p>	<p style="text-align: center;">112 JAMES EDGAR STAGEBERG</p> <p style="font-size: small;">1409 Willow Street Minneapolis, Minnesota James Edgar Stageberg, A.I.A.</p>
<p style="text-align: center;">ULRICH FRANZEN 100</p> <p style="font-size: small;">41 East 57th Street New York, New York, 10022 Ulrich Franzen, A.I.A.</p>	<p style="text-align: center;">88 FRITZ WOEHLE</p> <p style="font-size: small;">924 South 18th Street Birmingham 5, Alabama Fritz Woehle, A.I.A.</p>

ARCHITECTURAL RECORD HOUSES OF 1964 127

Figure 67



Figure 68

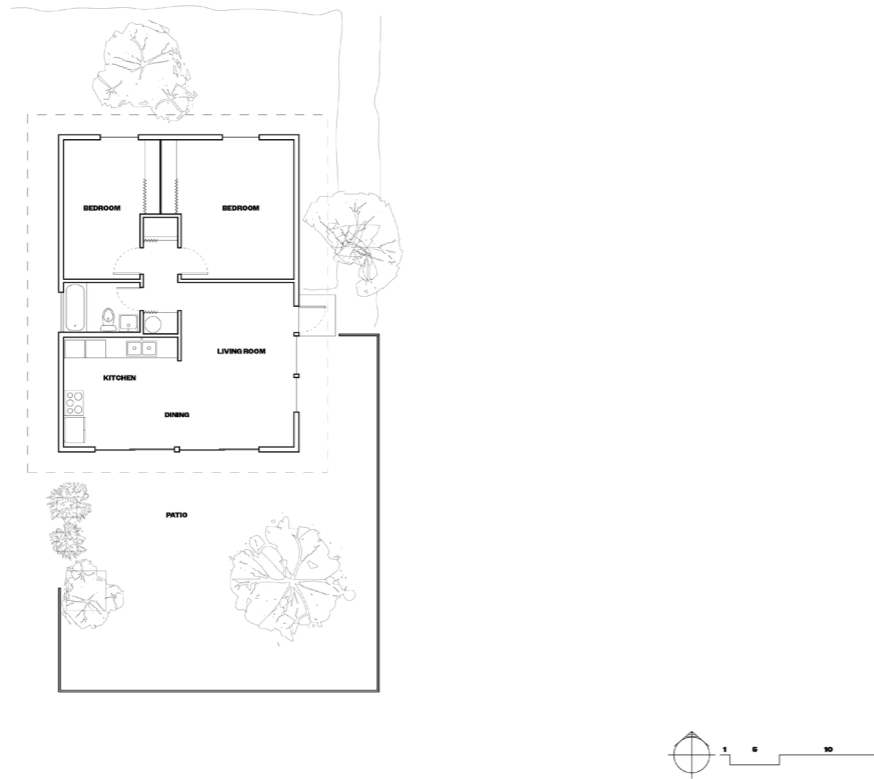


Figure 69

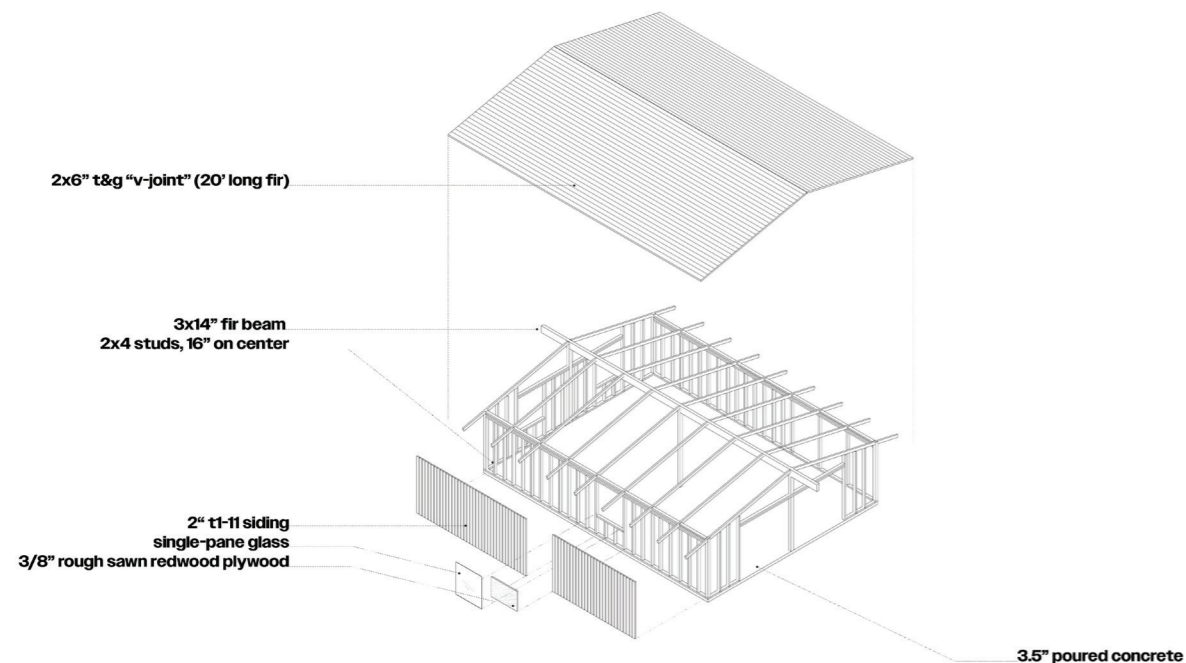
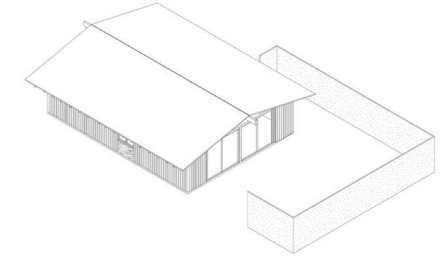


Figure 70

## Fantastic Homes

# 39'er



The Fantastic 39'er was the smallest of the Fantastic Homes at 700 sqft, and could be purchased in 1961 for \$3995. It offered two bedrooms with closets, a shared full bathroom, an open kitchen, and a large living and dining space that opened onto a private patio through 14' of sliding glass doors. As seen in many of Davis' designs, the outdoor living space equals the interior footprint.

One may think of the Fantastic 39'er as the core structural system that was stretched and duplicated to form the bodies of the larger designs. A 3.5" poured concrete floor provides the foundation for 2x4" stick framing with each member spaced 16" on-center. On the framing dimensions Davis notes, "[The] house is basically a component house of pre-cut members and 4'x8' and 8'x8' component sections. It does not fall into the prefabricated category, however Simpson Ruf-sawn all-redwood plywood facilitates this system." (20) On the Fantastic 39'er the all-redwood plywood was used as a design accent placed underneath glazing areas and secured with bats to visually break the predominant 2" t1-11 siding.

Overhead, 2x6" rafters secure to a 3x14" ridge beam. V-joint fir decking rests atop the rafters to create surface for 3-ply roofing.

The house wasn't designed with a specific site in mind and could be placed in any orientation. However, as-drawn, Davis envisioned the two bedrooms on the north side of the house and the kitchen and living areas facing south to maximize solar gain. The entry and bathroom hallway may serve as the delineation between public and private wings.

Like all fantastic houses, the Fantastic 39'er provided ample access to fresh air and natural light through operable windows, sliding glass doors, and glass gables. It achieved cost-efficiency by utilizing a simple material palette, employing an economic arrangement of space, and through careful consideration of the construction process and associated costs.

Figure 71

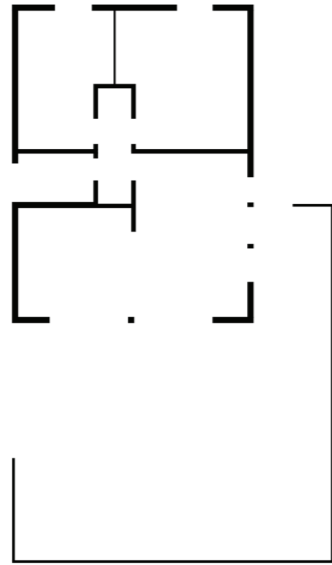


Figure 72

## OPEN SPACE

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Like Del Monte, the Fantastic 39'er achieves large spaces within a relatively small footprint. The 39'er was advertised touting its "12'x16'6" Master Bedroom." A noteworthy size given its overall square-footage and price. The open kitchen/dining/living room extends into an outdoor area twice its combined size and continues the 39'er's theme of surprising spaciousness.

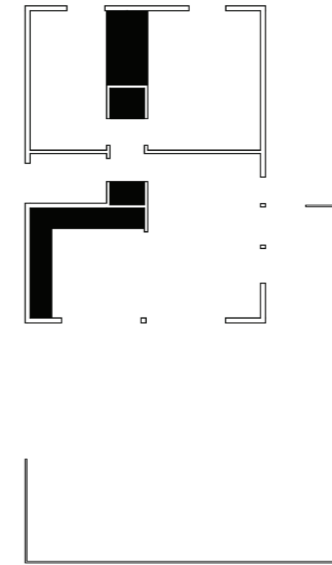


Figure 73

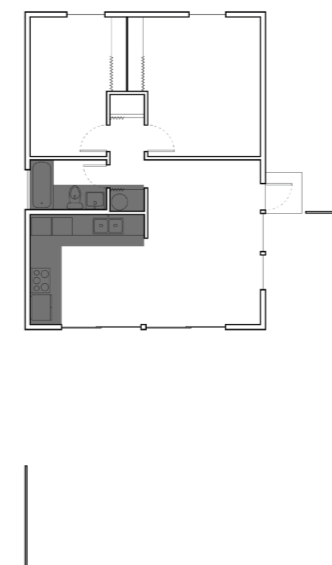
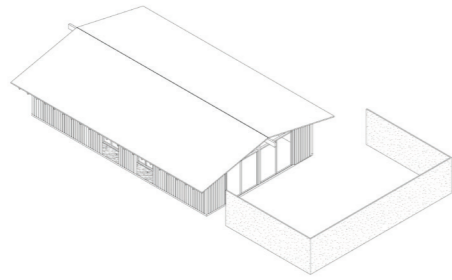


Figure 74

# Fantastic Homes

## 49'er



The Fantastic 49'er is the second Fantastic House in the lineup. It is the Fantastic 39'er but elongated to accommodate a third bedroom. It shares the same 24' width with the 39'er, but is 8' longer totaling 40'. In addition to the third bedroom, the Fantastic 49'er offered the same full bath and open kitchen/dining/living area. However, the larger footprint offers more storage including an entry closet and larger linen closet. This storage was added to accommodate families who would likely purchase the 49'er over the 39'er in need of the extra bedroom.

Like the Fantastic 39'er, the 49'er is a stick frame structure built upon a 3.5" poured concrete floor. It uses a light skin of 2" t1-11 siding with Simpson all-redwood plywood accent boards. 2x6" rafters attach to the 3x14" fir ridge beam which work in tandem to support the fir decking and 3-ply roof.

The notable difference is in the spatial implications of elongating the structure. As a result the living area increases and creates a more distinct

separation from the kitchen/dining area. Advertisements for the 49'er highlight the "25'" of living room space.

The third bedroom forms a clear hierarchy between the master as drawn on the east side of the house and the two bedrooms on the west side.

It may be considered the "middle option" within the Fantastic Home suite.

Figure 75

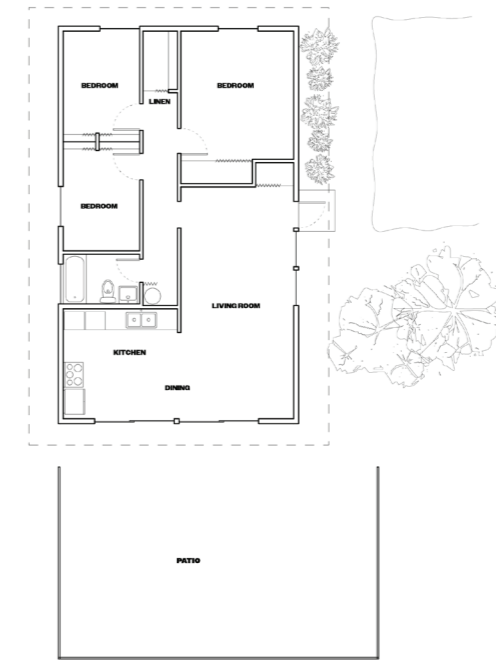


Figure 76

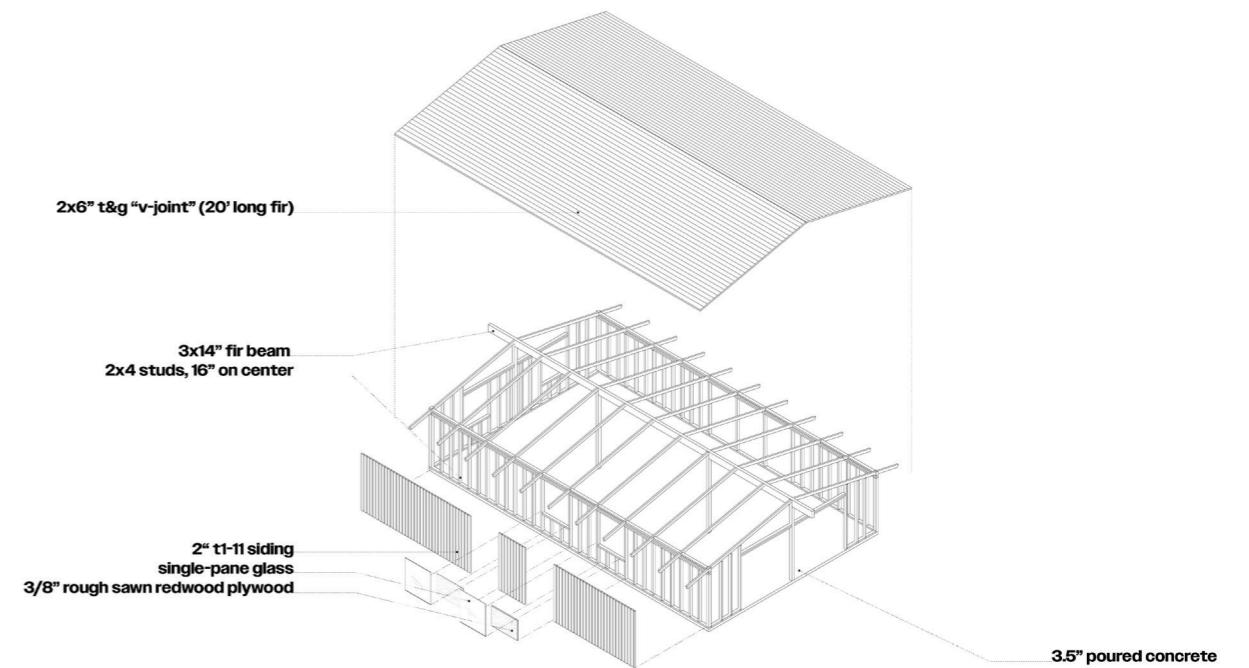


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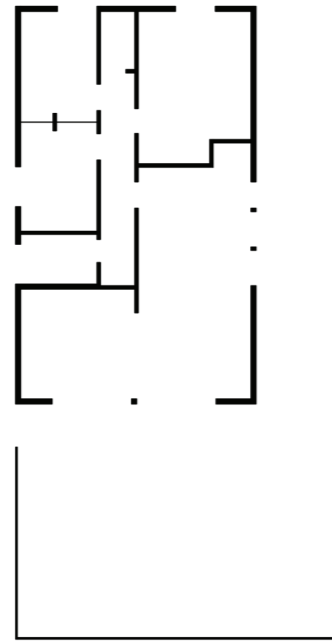


Figure 78

## STORAGE

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Cabinetry is used within the Fantastic 49'er to divide the rectangular footprint into quadrants. As observable in the Del Monte house, Davis uses closets and cabinets in place of blank walls to maximize storage and efficiency. This forms clearly delineated and more usable spaces.

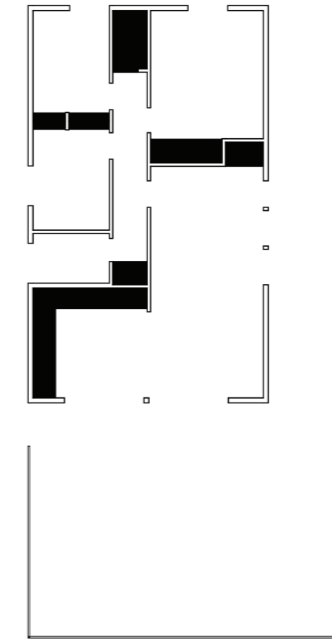


Figure 79

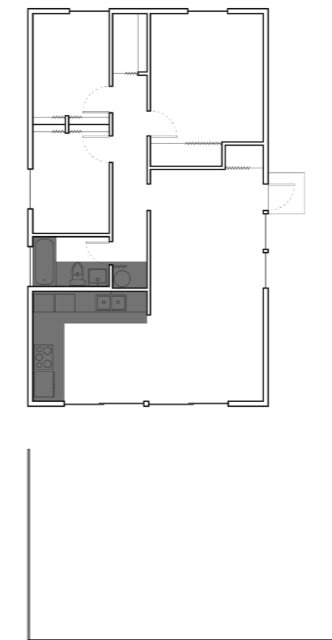


Figure 80

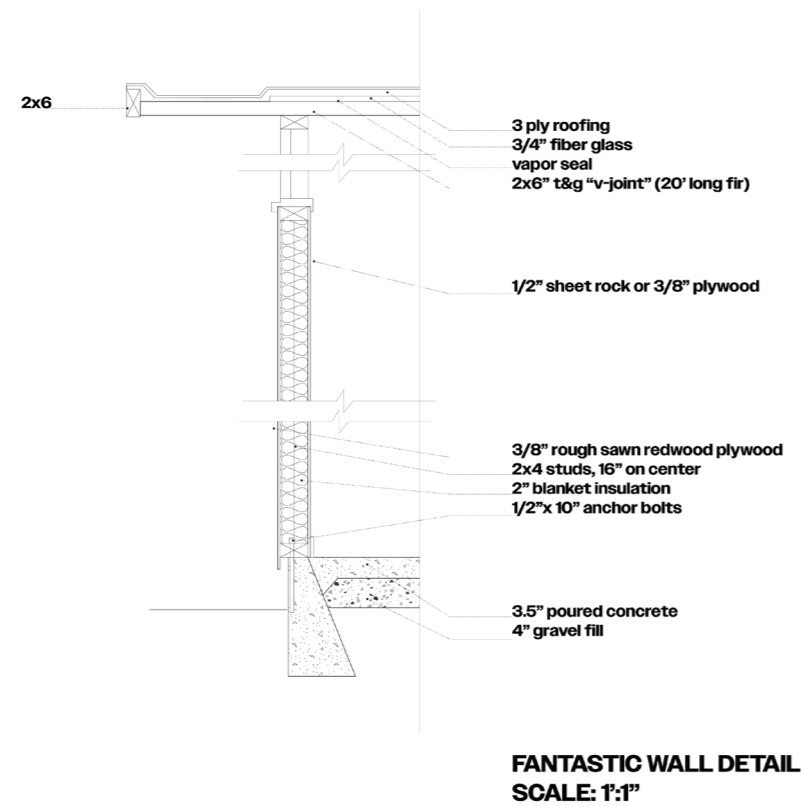


Figure 81

## DETAIL 01

The Fantastic Home suite shares one structural system and common wall detail. The structure is exceedingly light. 2x4" stick frame construction accommodates 2" blanket insulation and thin all-redwood plywood or t1-11 siding. The interiors were either skinned in sheet rock or 3/8" all-redwood plywood.



Figure 82

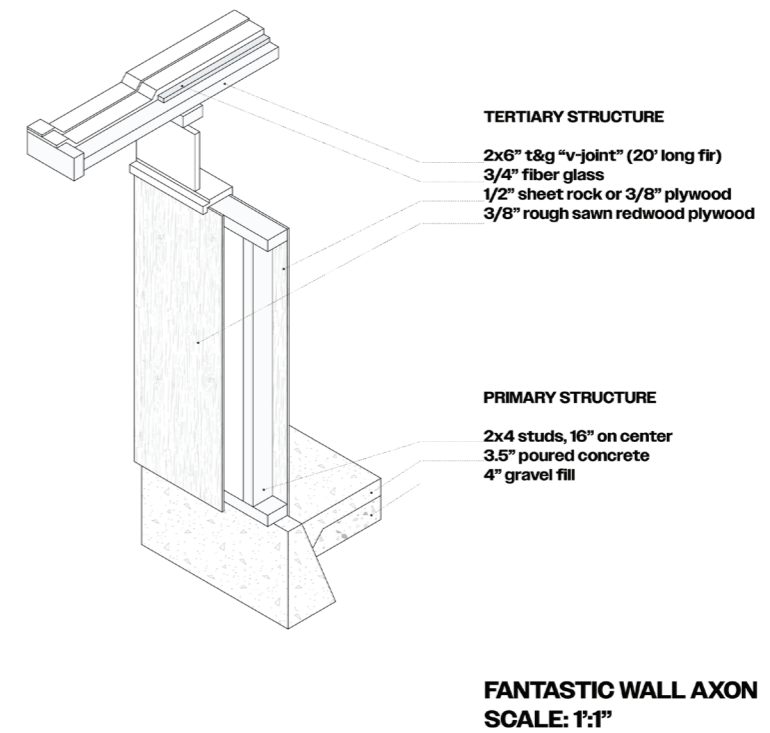


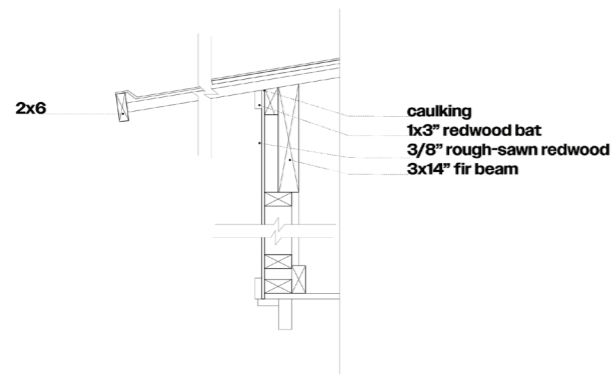
Figure 83

## DETAIL 02

Davis notes that, "The homes are constructed on either a poured concrete floor (NOT slab) or crawl space. The standard concrete floor installed by Mitchell has 24' perimeter foundation and continuous poured footings under all load bearing walls. In between these areas 3" pea gravel serves as a base for 4" of concrete." (21)



Figure 84



**FANTASTIC BEAM DETAIL**  
SCALE: 1":1"

Figure 85

## DETAIL 03

Though much of the wall structure is concealed behind plywood and sheet rock, Davis featured the overhead 3x14" fir ridge beam and 2x6" v-joint decking. Davis said this gave the houses "warmth" and "lightness". It also imbued the affordable structures with an architectural and distinctly modern quality.



Figure 86



Figure 87



Figure 88



Figure 89

## CABINETRY

Davis, alongside her husband, George, designed and manufactured the cabinetry for all Fantastic Homes through Monitor Cabinets.



Figure 90

## FINISHINGS

Fantastic Home interior furnishings were minimal but comfortable. Floors could be polished concrete or covered with carpet. A "wall finishings option" allowed buyers to designate sheet rock or plywood (or combination, as seen above). The homes were not luxurious, but offered the intended: modern comfort and affordability..

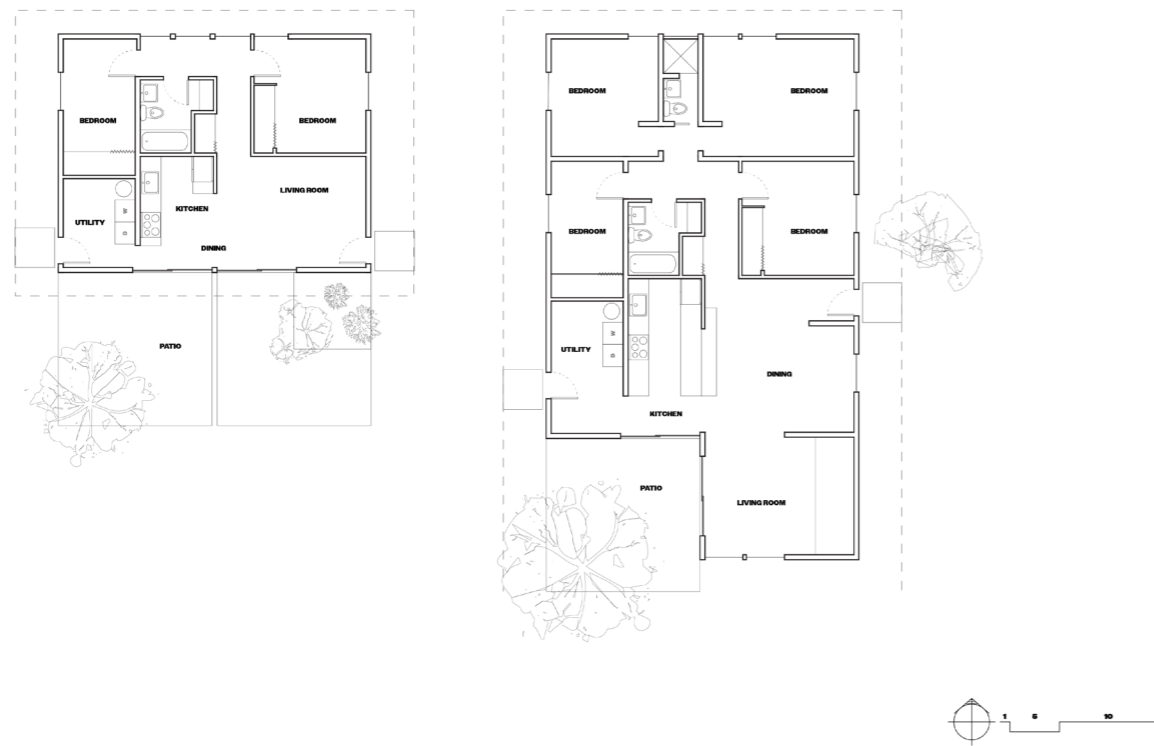
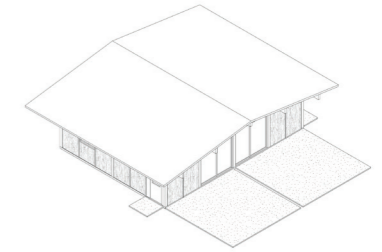


Figure 91

## Fantastic Homes

# 59'er



The fantastic 59'er was the best selling Fantastic Home. It was 768 sqft, and could be purchased in 1961 for \$5995.

The 59'er offered two bedrooms separated by a light-filled hallway and a full bath. However, unique to the 59'er was an included design for a planned bedroom expansion. Davis notes, "An inside bath allows an outside hall to readily accept adding 2 bedrooms. By adding a four foot panel on each side of the house the living kitchen and utility room could be enlarged at low cost." Davis also considered expansion to suit multi-family or office space investment. She says, "...the hall outside wall kept void of ventilating windows so two units could back to back as a duplex. Further income use was kept in mind as office use by omission of a kitchen counter and a tub." (22)

In both the 2 bedroom and 4 bedroom variations the home's kitchen flowed into an open dining and living area. Davis designed the kitchen space for optionality. She explains, "A basic kitchen with the refrigerator screened by a wall between kitchen and living room allowed the functionality of either a table, built in table or additional

counter and bar. After the 1st model was built and the variety of ranges used by customers was determined - the range space was moved behind the screening wall." (23) Like all Fantastic Homes the kitchen/dining/living area extended through 14' of sliding glass doors onto a spacious patio.

The inclusion of a utility/mud room was unique to the 59'er. Davis felt that "a separate utility room - a mud room - would be a selling feature, particularly located where it could be a playroom and/or storeroom." (24)

The 59'er used a post and beam structural system instead of the stick framing system used by all other Fantastic homes. 4x4" fir posts support 3x14" fir beams overhead. 2x4"s spaced 16" on-center frame the walls. Unlike the other Fantastic Homes' use of t1-11 siding, the 59'er used only 3/4" 4x8' sheets of Simpson all-redwood plywood for exterior siding. Davis notes that, "Plywood panels for exterior material was necessary for economy of single construction of prepared walls. Redwood was selected for its color and saving of a painter's finish because it was available pre-sealed." (25)

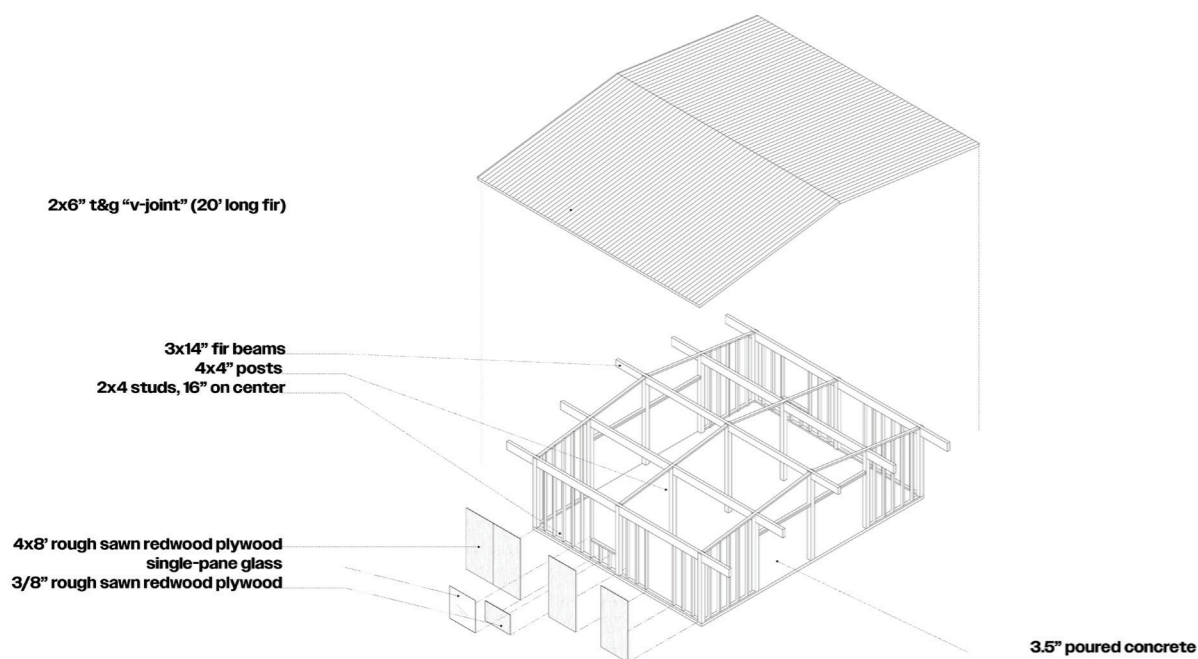


Figure 92

Figure 93

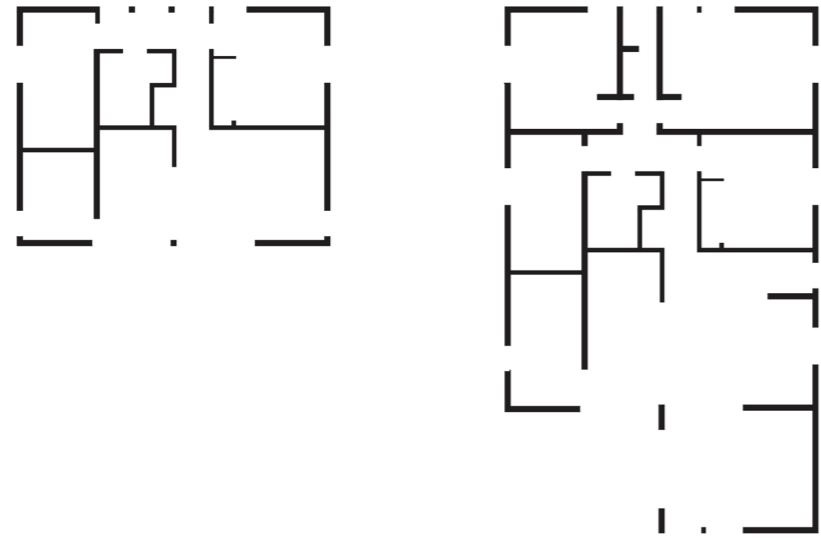


Figure 94

## DESIGN

The November, 1962 issue of, "American Home," remarked, "Now at last - A well-designed low-cost home." (26) The publication praised the 59'er for its "high styling", inviting use of warm redwood and glass, and "tight but workable plan." The latter was achievable thanks in part to Davis' insistence on a shared, straight plumbing tree. This consolidated "serving" areas and lowered plumbing costs.

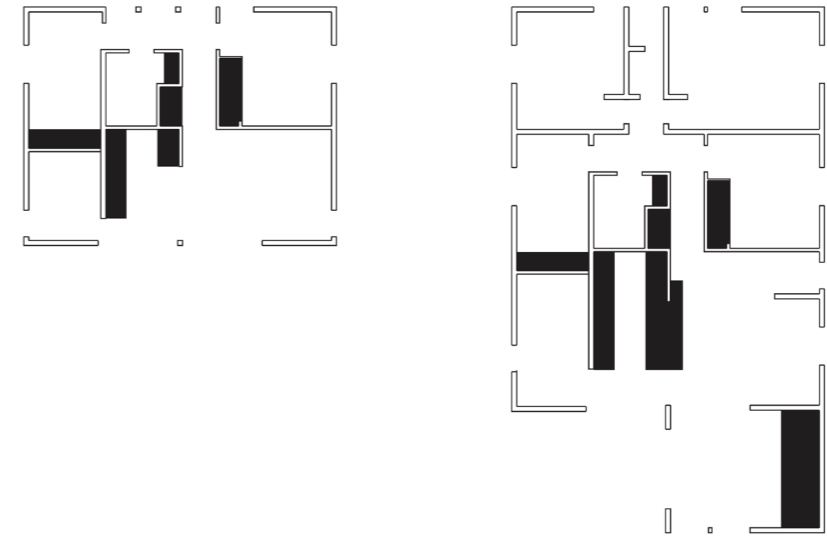


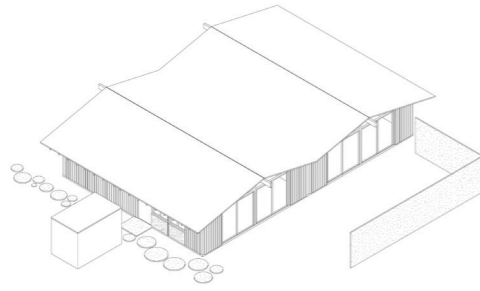
Figure 95



Figure 96

## Fantastic Homes

# 79'er



The fantastic 79'er may be thought of as two 49'ers connected together at their east/west wall. It was the largest Fantastic Home at 1,500 sqft, and could be purchased in 1961 for \$7995.

The 79'er offered 4 bedrooms all situated along the building's north side. Two full bathrooms are centered at the home's core. One bathroom features a shower while the other contains a tub/shower unit. The east bathroom shares a straight plumbing tree with the galley-style kitchen which extends into the family room. Emblematic of her design philosophy, Davis uses the "serving" spaces and requisite cabinetry to delineate surrounding spaces. To the west, the kitchen connects to a dedicated dining area and living room. 28' of sliding glass doors open the south-facing spaces onto a private patio and backyard. Like all Fantastic Homes the 79'er design emphasizes ready access to sunlight and fresh air.

A detached carport and storage "garage" was a unique addition to the Fantastic 79'er and the nearly-identical Fantastic Duplex.

Structurally, the Fantastic 79'er is similar to the 39'er and 49'er. It uses the same 3.5" poured concrete foundation that supports 2x4" stick framing. t1-11 siding clads the exterior save for all-redwood plywood accents underneath windows. Two 3x14" ridge beams accept 2x6" rafters and 6" v-joint fir decking to form a striking double-gabled roof line.

With its larger footprint, four bedrooms, two bathrooms, dedicated parking area, and noted "family room," the Fantastic 79'er was meant to appeal to families. Whereas the 59'er offered the option for building expansion for growing families, the 79'er provided a ready made home for the mid-century nuclear family or those just requiring more space.

Figure 97

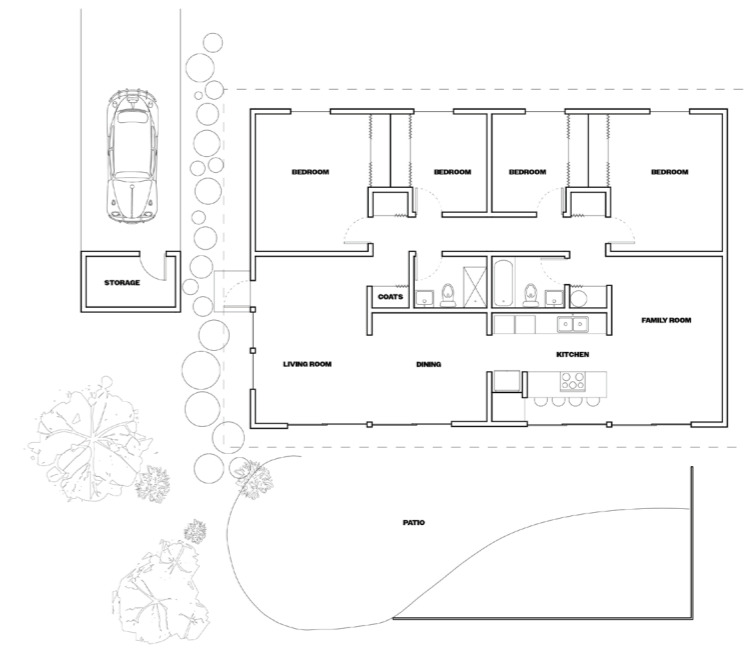


Figure 98

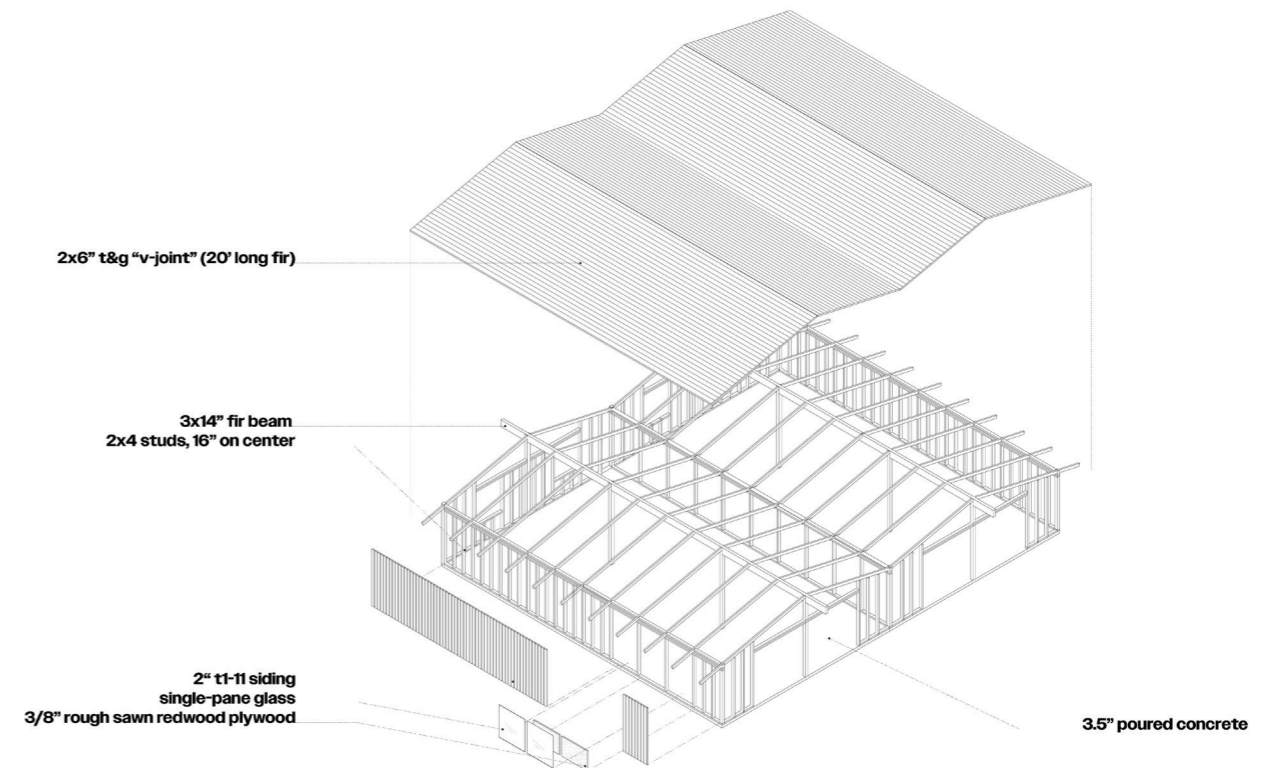


Figure 99

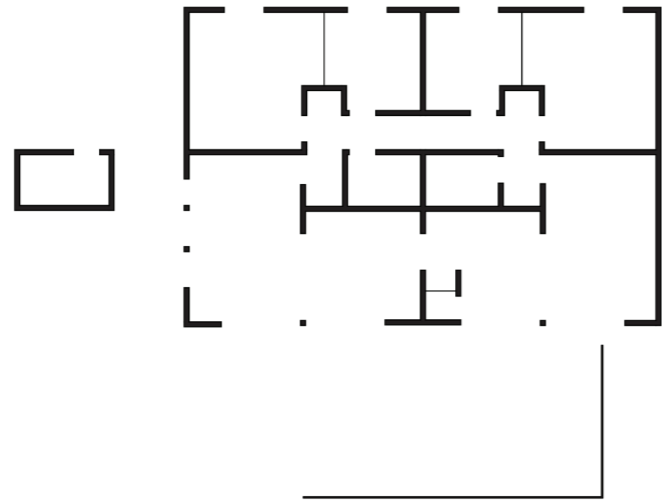


Figure 100

## SYMMETRY

The Fantastic 79'er is symmetrical. The mirrored structure made for easy and quick construction. Target completion time was just 45 days.

The symmetrical design also reduced costs as the home required fewer unique pre-manufactured and/or pre-cut components.

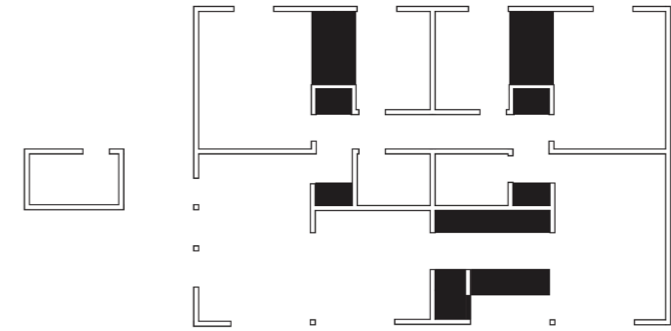


Figure 101

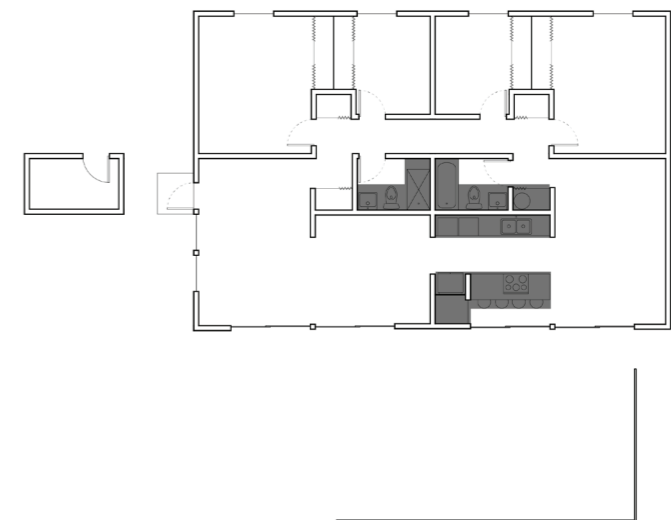


Figure 102

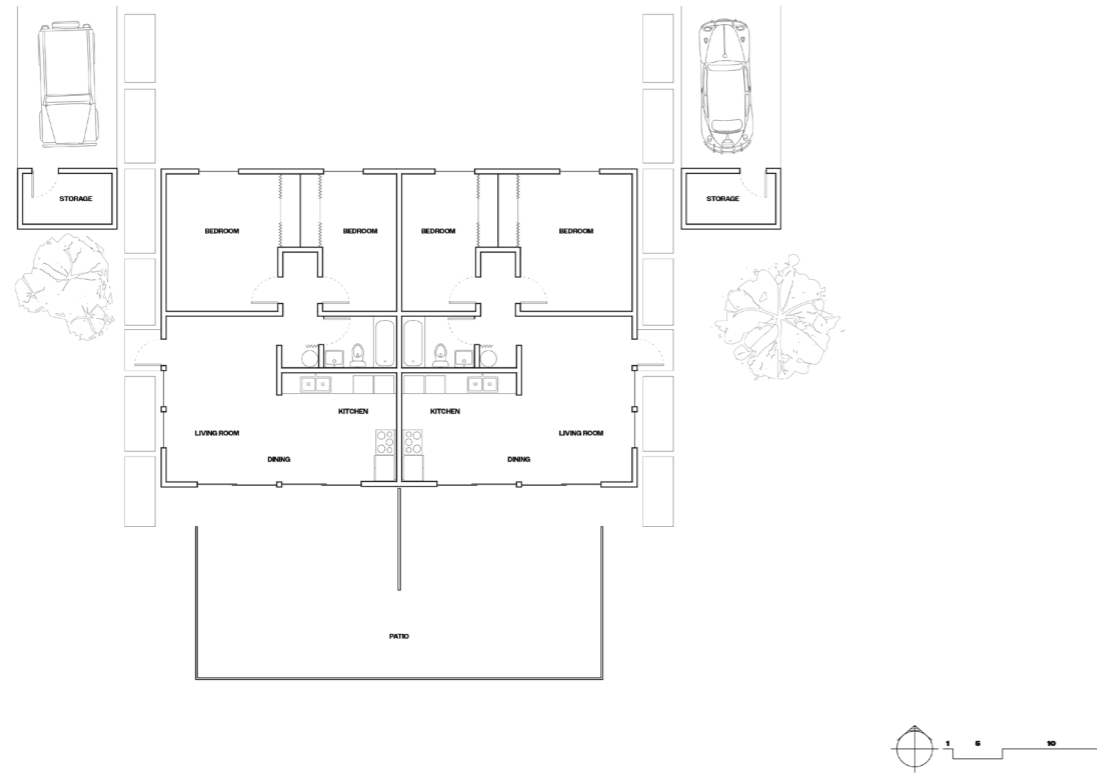


Figure 103

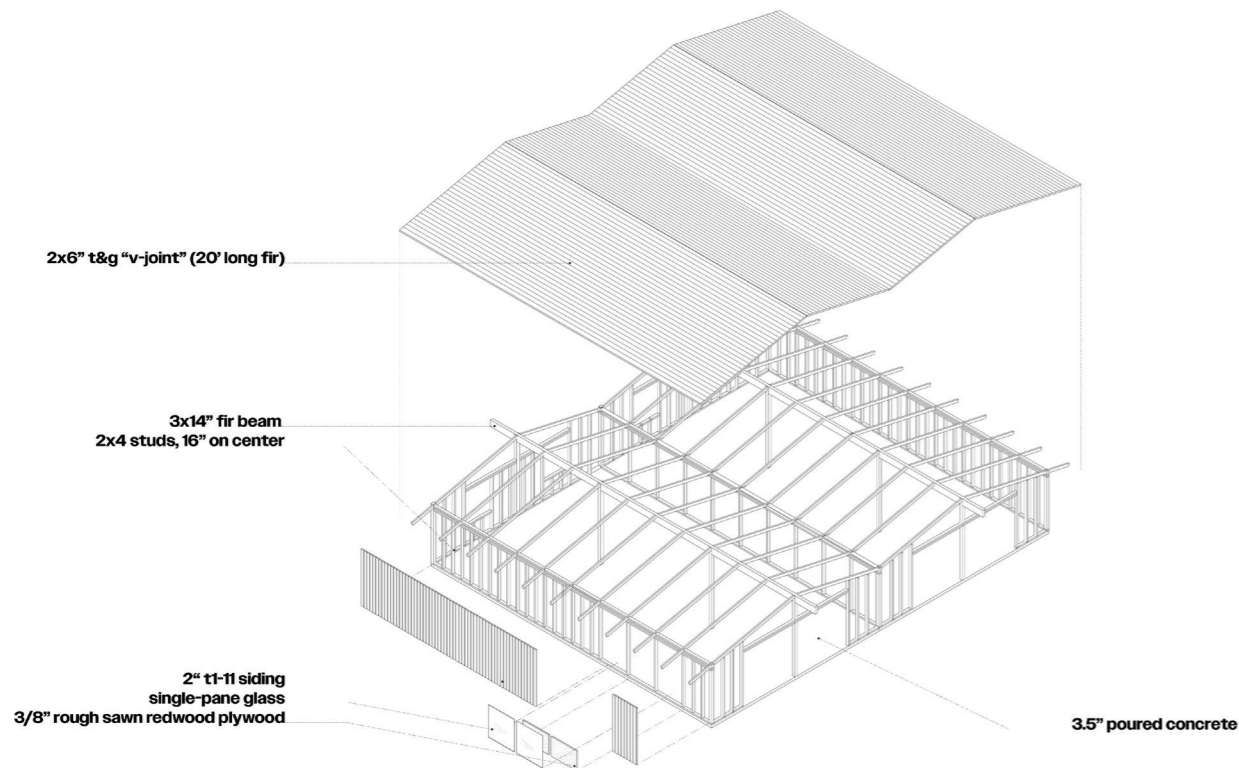
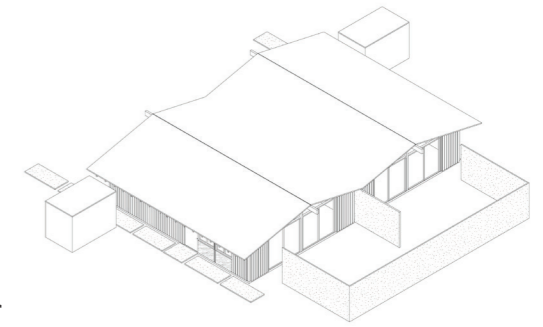


Figure 104

Fantastic Homes

# Duplex



The Fantastic Duplex is nearly identical to the Fantastic 79'er in footprint and structure but with a rearranged interior plan to accommodate two homes. No price for the Duplex is listed. However, it was likely similar to the Fantastic 79'er's price of \$7995.

The Duplex's plan shows two units that mirror one another. Each unit has two bedrooms along the north wall that share a centrally located full bathroom. The bathroom shares a straight plumbing tree with the kitchen that opens onto the dining and living area. Sliding glass doors open from the kitchen/dining/living area onto a semi-private patio. Like the Fantastic 79'er, each unit has a covered carport and storage "garage".

Structurally, the Fantastic Duplex is nearly identical to the Fantastic 79'er. The only difference is the shared partition wall that designates the two units. The primary structure is unchanged.

Davis and Mitchell embraced the investment opportunities their flexible, affordable designs provided. They

recognized that their homes could be combined into multi-family "duplex" and "cottage cluster" developments to provide more housing. As of 1964, Davis and Mitchell were negotiating with national home builders to "handle the Fantastic Home on a franchise basis." Any Fantastic Home's "basic shell" could be shipped "anywhere in the U.S. for \$1,950 from the Tacoma factory. This is the basic exterior of the house and all interior partitions" (27)

Many of these Fantastic multi-family developments still exist in the Tacoma area today. One such Fantastic Duplex located in Parkland, Washington, built in 1962, sold in 2019 for \$466,500 but shows a current market value of \$619,400. A far cry from the affordable intent and original low build cost.

Figure 105

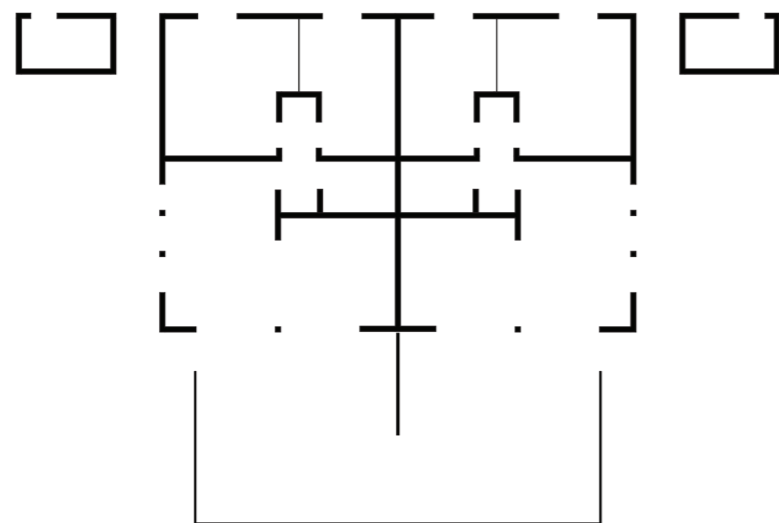


Figure 106

## EFFICIENCY

All Fantastic Homes demonstrate an efficient use of space within a tight plan. There are never long hallways. Instead one room intersects with the next to maximize livable area. Enclosed volumes flow freely into one another thus creating open and spacious-feeling rooms within the compact building footprints.

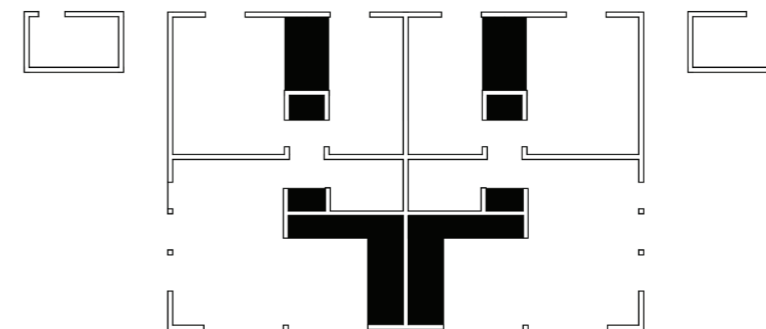


Figure 107

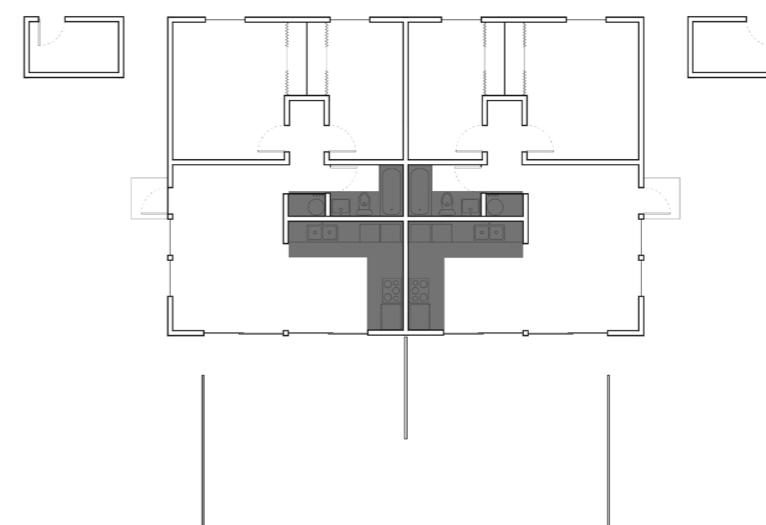
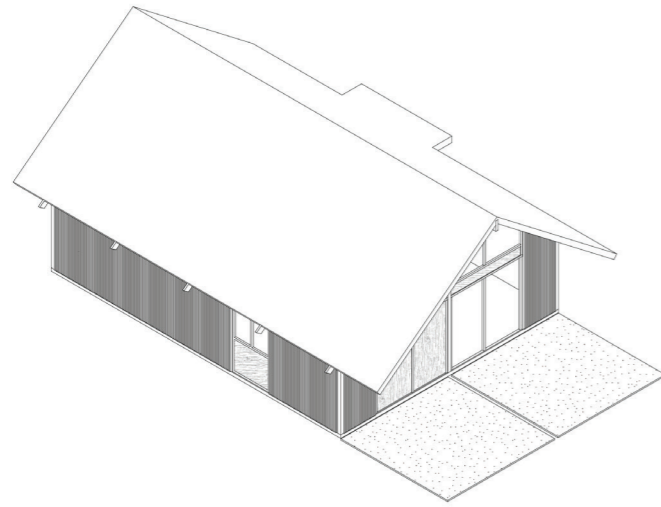


Figure 108



# 768 Loft, n.d.

The 768 Loft House has no associated date but it is assumed to have been drawn by Davis during her explorations of affordable plywood homes between 1961 and 1964. There is no build cost estimate nor is there any record the house was built. Still, it provides valuable insight into Davis' iterative studies of light timber, sheet good clad, affordable buildings.

The 768 Loft House gets its name from the square footage: 768 sqft. The single-family home shows two bedrooms. However, Davis notes the loft space may be used as a third bedroom. A "serving" core that includes a full bath, designated washer/dryer, and utility closet, separates the bedrooms from the galley-style kitchen and living room. Like the Fantastic Homes, sliding glass doors open to the outdoors and glass gables above flood the living room and kitchen with southern light. The 18' tall gabled roof creates an expansive volume in the living room and kitchen, and accommodates the loft over top the bedrooms and "serving" spaces.

Structurally, the 768 Loft House is similar to the Fantastic Houses albeit with a much taller roof. It too rests on a 3.5" poured concrete foundation that supports a 2x4" stick frame spaced 16" on-center which is clad in 1" t1-11 siding and 3/8" "ruf sawn" redwood plywood. The east/west exterior walls support 4x10" fir beams that rest upon a 2x4" top plate. These beams work in tandem with the 4x16" ridge beam to support 2x6" rafters that accept fir v-joint decking and a composite shingled roof.

Similar to Del Monte, Davis uses plywood and glass interchangeably within a selfsame sill system on the north and south walls to create a single plane, mosaic skin.

The 768 Loft House is emblematic of Davis' design philosophy showing light structure, compact but efficient space, timber sheet goods, and dramatic overhangs that provide ample outdoor living.

Figure 109

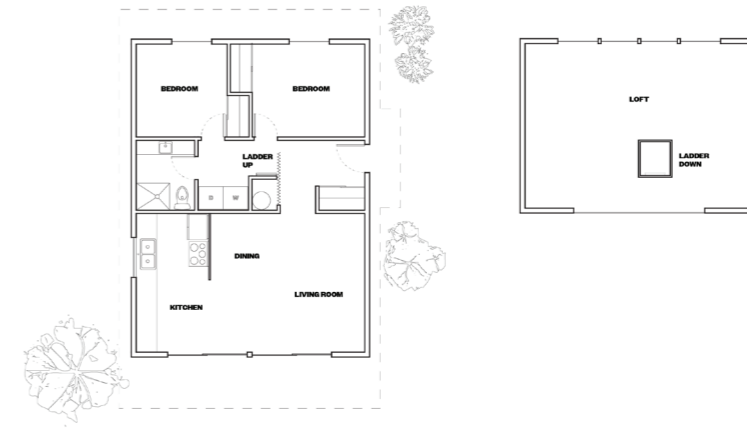


Figure 110

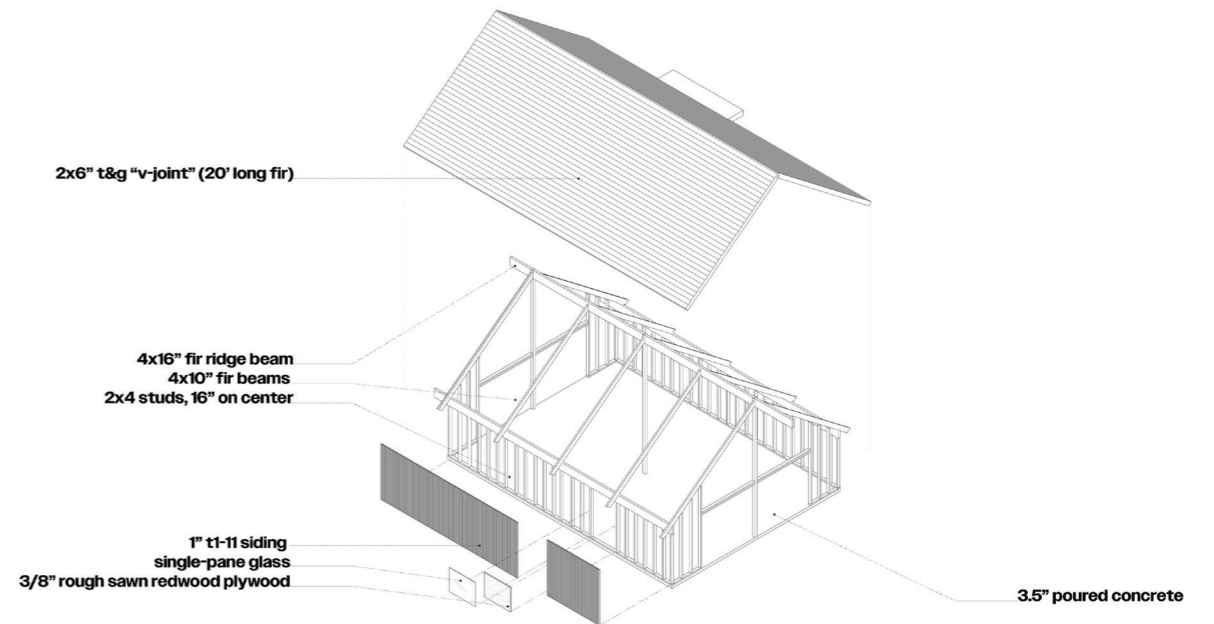


Figure 111

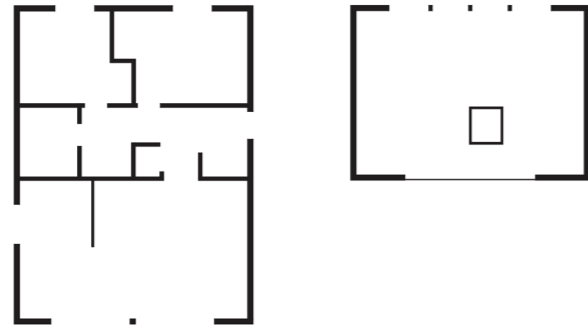


Figure 112

## LOFT

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The loft space for which the house is named is noted by Davis as a flex space. It could accommodate a third sleeping area, an office, a playroom, or the like. The second story provided extended views through the glass gables on the north and south sides of the home, as well as down into the open kitchen and living room.

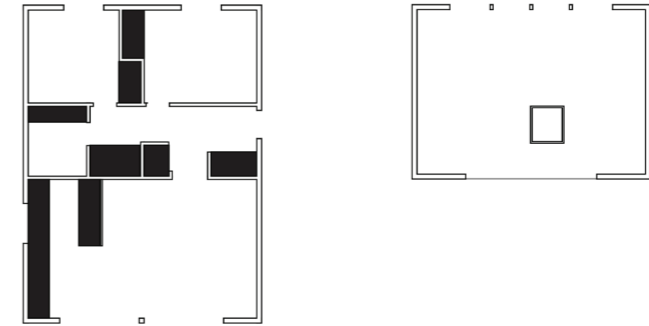


Figure 113

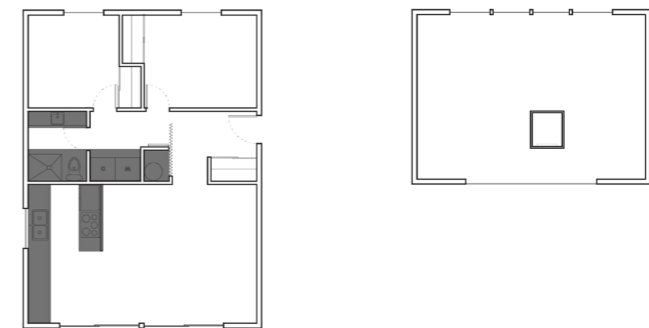


Figure 114

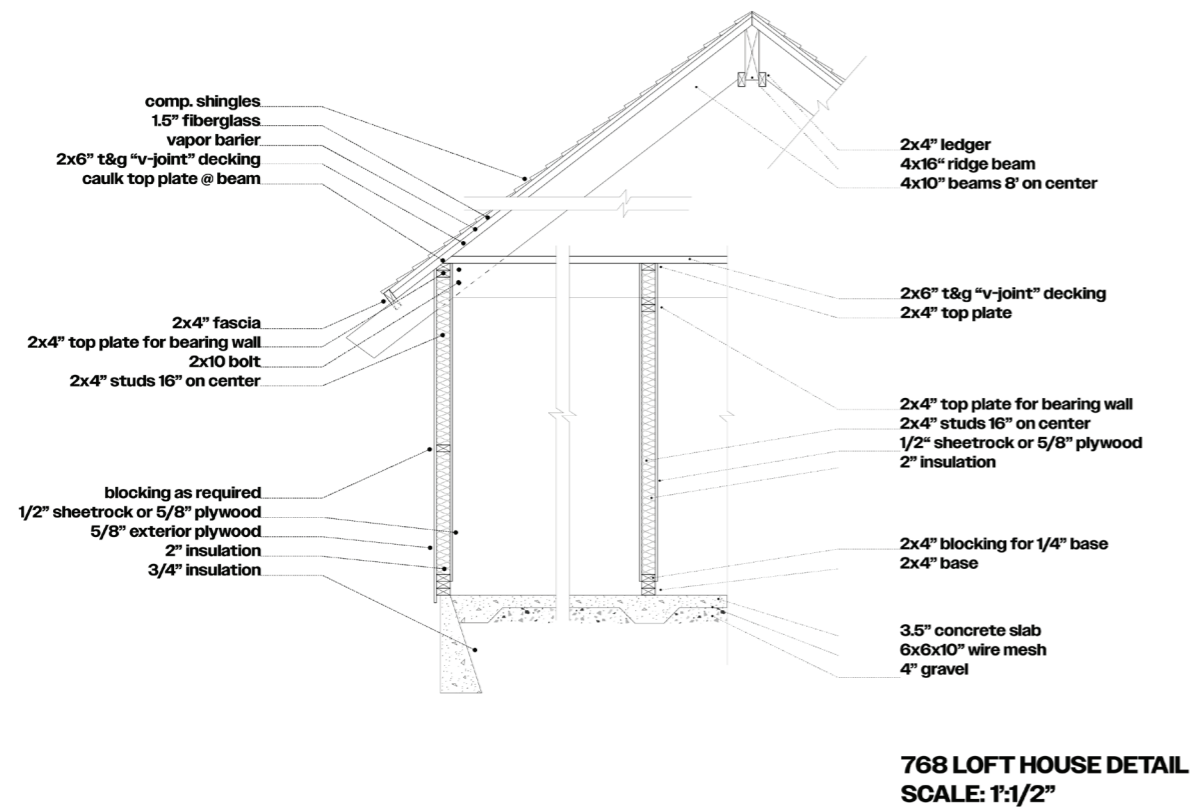


Figure 115

## DETAIL 01

Like Davis' other plywood homes, the wall section shows a 2x4" stick frame that holds 2" blanket insulation. 1/2" sheet rock or 5/8" finished plywood is used for interior finishing and secured with blocking as necessary.

The loft floor is built with 2x6" t&g decking which rests upon wall top plates and meets the 2x6" rafters at the eave. This creates a tapering loft space reminiscent of cabins or chalets.

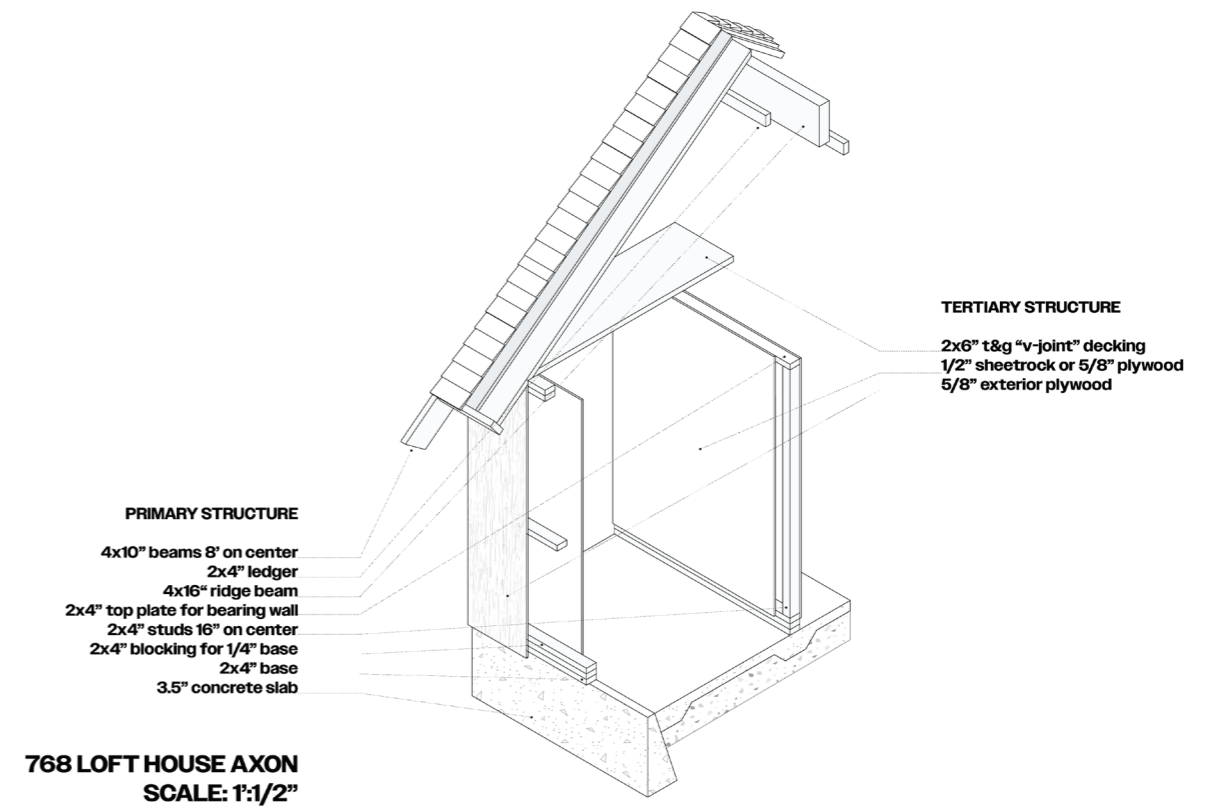


Figure 116

## DETAIL 02

The primary structure for the 768 Loft House is slightly unique amongst Davis' other affordable designs as it shows larger timber beams. Instead of the 3x dimensional lumbers seen throughout the fantastic suite, Davis introduces 4x beams to support the significant roof structure.

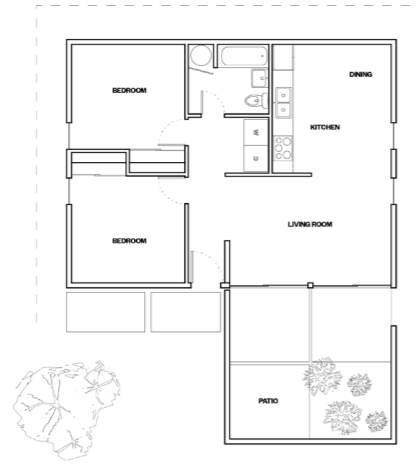


Figure 117

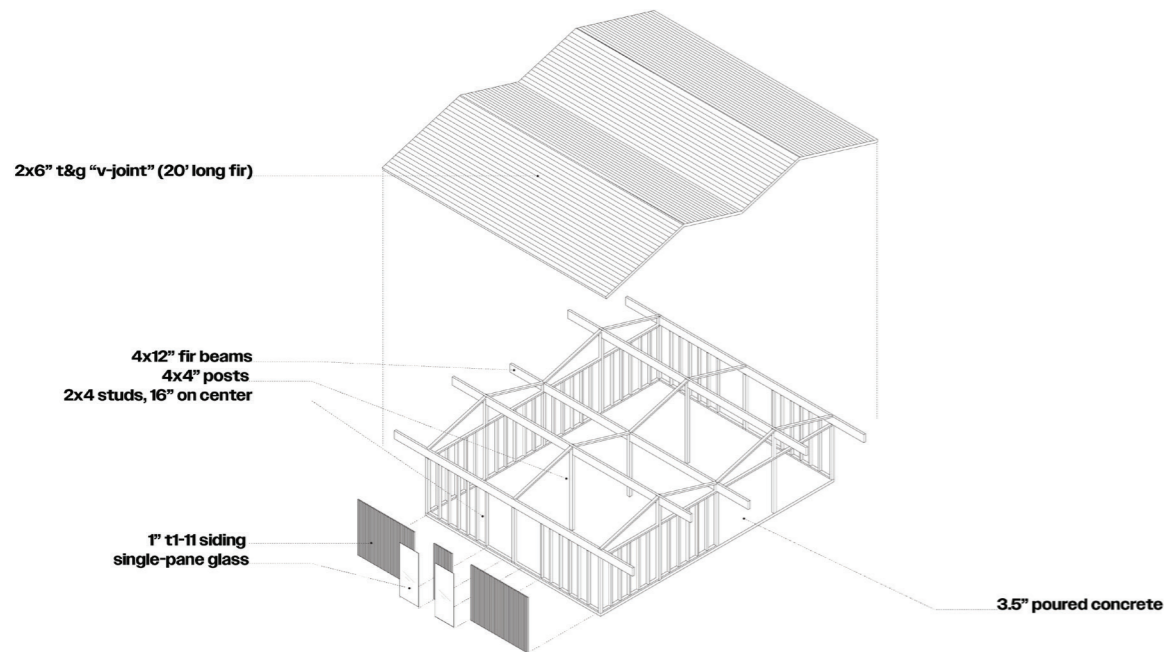
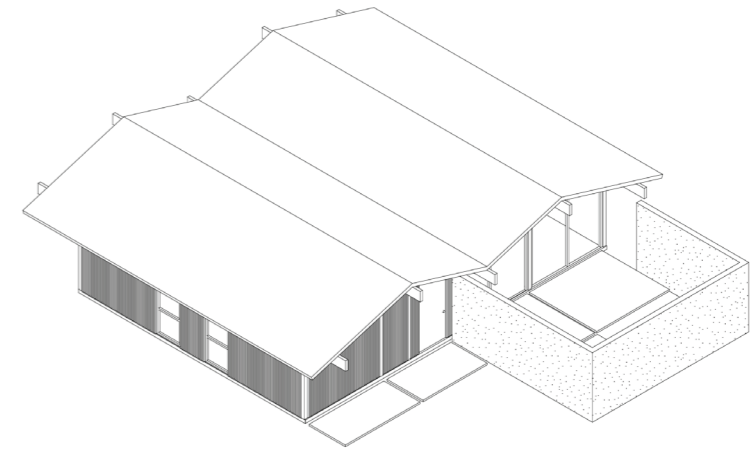


Figure 118



# M-House, n.d.

The M-House was presumably named for its “M” shaped roof but it’s just as likely it was named as tongue-in-cheek reference to Davis’ first name. Regardless, like the 768 Loft House, it was undated, but equally so it is a clear iteration in Davis’ line of affordable plywood homes.

The plan shows two bedrooms situated along the west all. A full bath and dedicated laundry space share a straight plumbing tree with the kitchen which opens into the living room. The kitchen and living room receive significant light from 14’ of south-facing glass sliding doors, windows along the east wall, and glass gables along the north and south walls. The living room opens up onto patio comprised of concrete pavers with a dedicated garden area. A concrete block wall encloses the patio and returns into the interior to define the entry as well as support the central ridge beam.

Like Davis’ other affordable homes the M-House uses a 3.5” poured concrete foundation that supports 4x4” posts that span 4x12”

beams overhead. The 5 beams form a double gable roof reminiscent of the Fantastic 79’er and Fantastic Duplex. Fir t&g decking provide an exposed ceiling filling the interior with warm wood tones. The exterior is clad in 1” t1-11 siding.

The M-House shares many attributes with the Fantastic 59’er. The two houses are a similar dimension, post and beam construction, and hold the same program. In this regard the M-House appears to be an iteration on the 59’er’s early success.

Figure 119

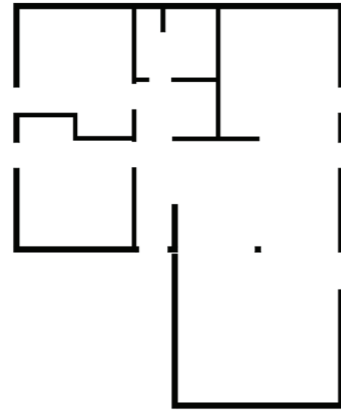


Figure 120

## INTERIOR/EXTERIOR

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The M-House explores the relationship between interior and exterior space in a compelling way. The concrete wall that envelops the patio creates an “outdoor room” that feels like a extruded extension of the living space. More, the concrete wall enters through the t1-11 skin into the interior of the home as if to blur the boundary between inside and outside, and to heighten the evident push/pull tension.

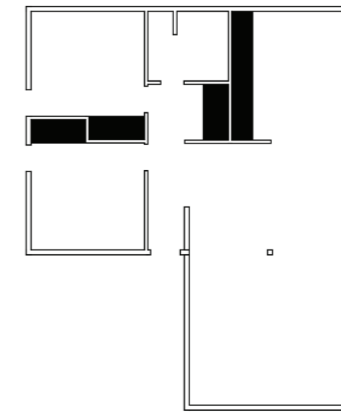


Figure 121

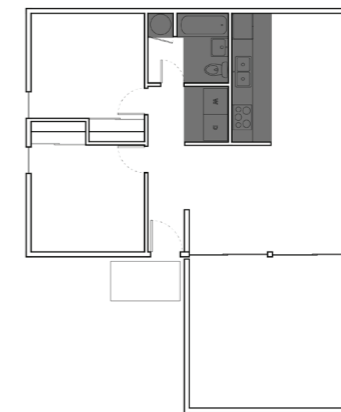
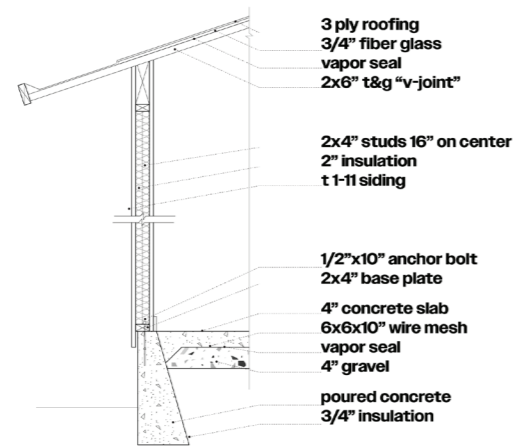


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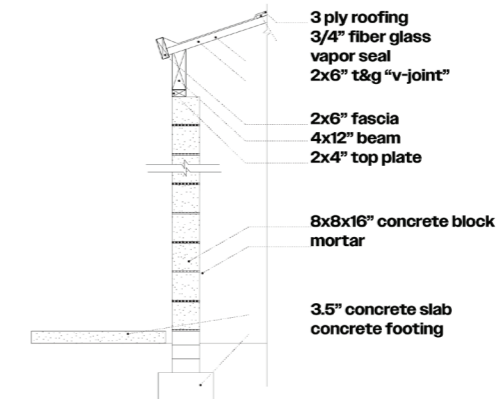


**M-HOUSE WALL DETAIL**  
**SCALE: 1:1/2"**

Figure 123

## DETAIL 01

The M-House wall detail is similar to Davis' other affordable designs. The post and beam primary structure is infilled with light stick frame walls. The roof composition is shared with the Fantastic Home suite.



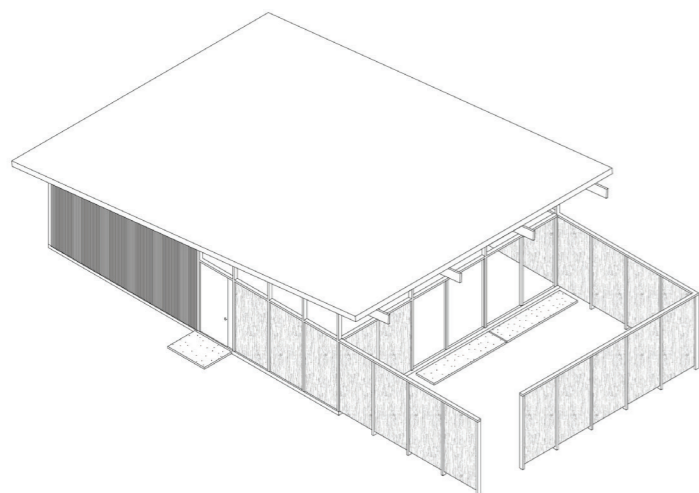
**M-HOUSE WALL DETAIL**  
**SCALE: 1:1/2"**

Figure 124

## DETAIL 02

The exterior concrete wall that enters the home is made from 8x8x16" concrete blocks. It supports a 2x4" top plate that welcomes the central 4x12" ridge beam.

This use of concrete block is unique amongst Davis' affordable homes.



# Shed Roof, 1964

The Shed Roof House was designed in 1964, but there is no record of it being built. It is noteworthy as one of Davis' last affordable plywood home designs.

The house provides two bedrooms along the north wall. A "serving" core centers and delineates the house. It contains a full bathroom and dedicated laundry space. The core can be accessed on either side to provide quick access to either bedroom. A straight plumbing tree connects the bathroom to the kitchen which opens unencumbered into the living and dining area. A large enclosed patio extends beyond 16' of sliding glass doors. Curiously, the Shed Roof House has exterior doors on west and east walls of the building. One door may be understood as the "front door" and the other the "back door." Alternatively, both doors may be understood as the "front door" to accommodate shared or non-traditional living arrangements.

Tectonically, the Shed Roof House is an iteration on Del Monte's structural system. The

post and beam construction establishes a clear and strong rhythm. Like Del Monte, 2x4" and 4x4" posts are spaced 4.25' on-center apart to accept 4x8' sheets of plywood. Selfsame sills hold the plywood and glass to a single plane. However, like the Fantastic Houses, the Shed Roof House also utilizes 1" t1-11 siding along the northern most side of the building.

The combined skin of t-1-11, natural plywood, and glass creates dynamic aesthetic, and one that beautifully presents Davis' career in sheet good experimentation. Overhead, 4x12" beams jut into an outdoor room created by the continuation of the house's structural bay system further blurring the distinction between indoors and outdoors.

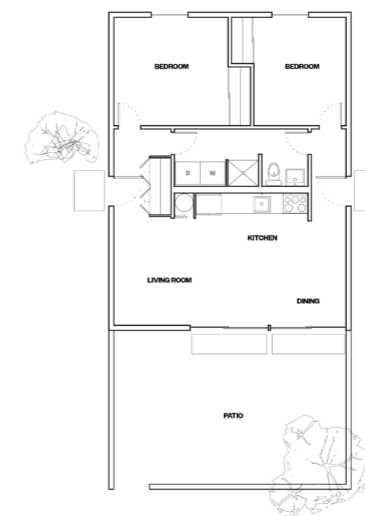


Figure 126

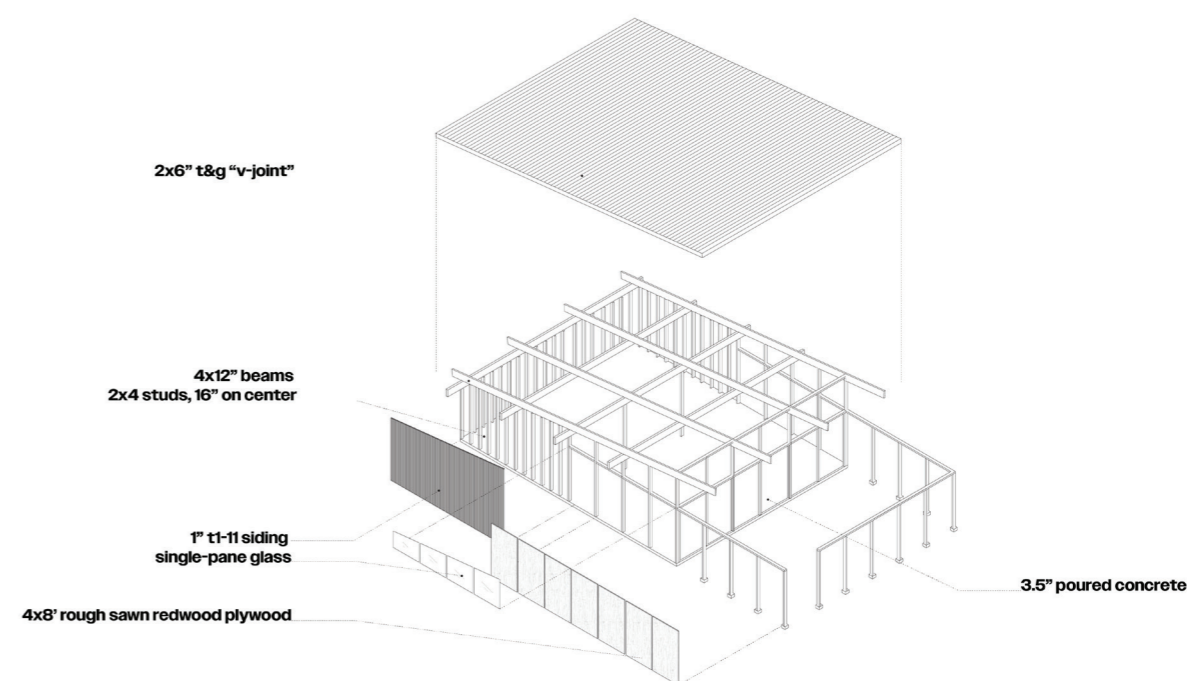


Figure 127

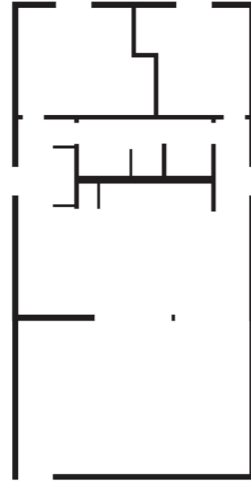


Figure 128

## CORE

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The Shed Roof House is a distillation of Davis' design philosophy. The central "serving core" exemplifies her penchant for defining and delineating space with cabinetry and her noted desire for straight plumbing trees to reduce costs. The two philosophies overlap to form a clear and simple design in the Shed Roof House.

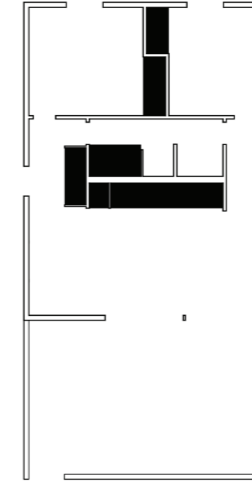


Figure 129

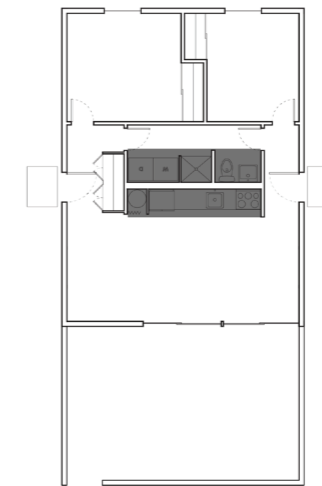
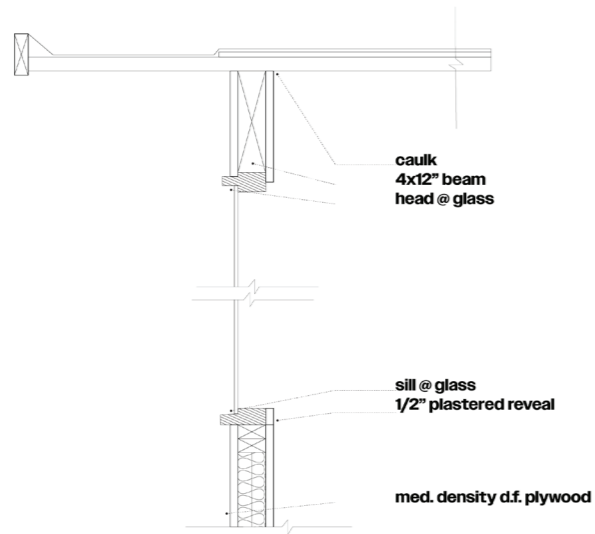
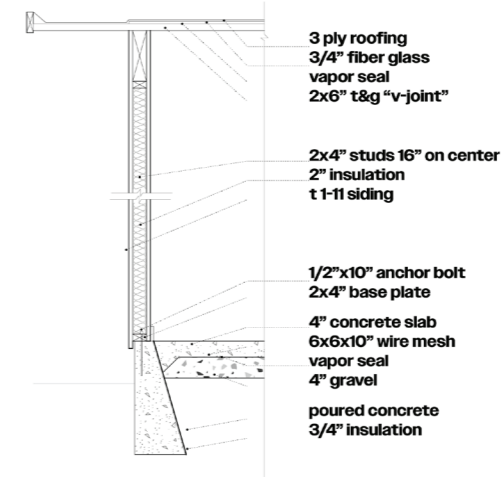


Figure 130



**SHED ROOF HOUSE DETAIL  
SCALE: 1:1"**

Figure 131

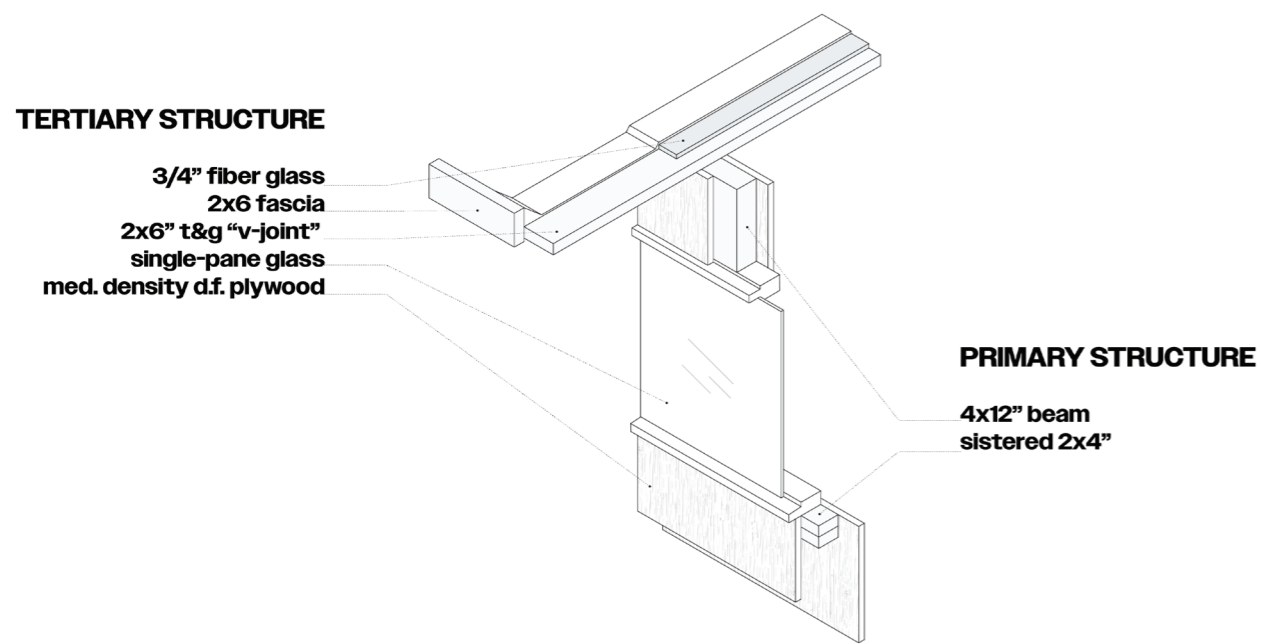


**SHED ROOF HOUSE DETAIL  
SCALE: 1:1/2"**

Figure 133

### DETAILS 01, 02, 03

The structure for the Shed Roof House draws inspiration from Davis' previous projects. It reads as if Del Monte and the Fantastic Houses were combined into one structure. The exposed structural system and thin, multi-material but single plane skin is a direct iteration on Del Monte, while the concrete foundation, framed walls, and use of t1-11 recalls the Fantastic Homes.



**SHED ROOF HOUSE WINDOW AXON  
SCALE: 1:1"**

Figure 132



Figure 134



## East Bay, 1979

In 1979, at the age of 57, Mary Lund Davis had all but retired from built architecture. She had closed her practice and hadn't designed nor built a building since finishing her own home, "Pampas Point," in 1970. Instead, Davis had taken to designing her garden, to learning the art of Bonsai, and to community involvement, particularly in the arts.

However, when Davis' eldest daughter, Kit, returned home from college in 1978 with an interest in construction management, Mary proposed the two of them form a company. Kit recalls, "It was my mother's idea. She was trying to help me to find a way to make money after college...and she wanted to design small houses again!" (28) Their company, KT Construction, was formed soon after, with Kit Teri Davis (for whom "KT" is named) serving as construction manager and Mary Lund Davis as architect.

Kit remembers, "I had just earned my 'paper contractor's license' and but found subs and scheduled the construction." (29)

Together they purchased a nearby undeveloped wooded plot on East Bay road. Kit Davis proposed a "cottage cluster" style development of high quality, low cost housing.

As a single woman in her early 20s, Kit Davis recognized the, "single, separated, widowed, and divorced market as unique, large and growing," and realized the need for "different from the typical housing" offered. (30)

In response, Kit and Mary Davis developed a program within a "structure that encompassed a simple cooking area, one bathroom with oversize [sic] shower, ample storage for sports and hobby equipment and concealed sound components. In addition the building had to be as maintenance free inside as possible with minimal landscape demands." (31)

KT Construction developed 3 houses on the wooded lot. The houses were sited to maximize privacy and southern exposure. Each house varied slightly, however this study focuses specifically on house "B".

Figure 135

Of house “B” Mary Davis notes, “The entire plan opens onto a deck which faces south with filtered sun, leaving the north wall as a solid buffer against the weather. The solid wall also becomes additionally insulated as a continuous storage wall. The dining area views into the woods to the west as well as integrating with the sitting space.” (32)

A large living/dining area opens to the western exposure, while the open sleeping area gathers morning light to the east. There are no doors between rooms because the house was designed for single occupants. One is reminded of Del Monte and its door-less plan.

A loft accessible via ladder in the bedroom rises atop the bathroom walls. Mary Davis explains, “The sleeping space contains an accessible loft situated over the bathroom which can be used as the sleep area or for storage. Guest sleeping is provided in the sitting area by using foam furniture which folds out as a bed.” Mary Davis maintained optionality in her designs throughout her career.

The interior of the space is voluminous yet warm due to the combination of an open floor plan, tall ceilings, and natural cedar board wall finishing. The natural wood continues outside with 5/8” t1-11 siding.

Today, all three houses still stand. They are occupied by owners that love them.

Mary Davis began her architecture career building affordable houses with her father, and finished it building affordable houses with her daughter. The East Bay development marks Mary Lund Davis’ final residential project.



Figure 136



Figure 137



Figure 138



Figure 139

## CORE

Like the M-House before it, East Bay House “B” utilizes a “serving core”. A galley-style kitchen and full bathroom are consolidated at the center of the home and share a straight plumbing tree. Other “serving space” such as the washer/dryer were placed within the insulating cabinet wall to the north.

East Bay House “B” uses 2x4” stick frame construction that supports 2x6” rafters and a 6x14” ridge beam that spans the length of the home.



Figure 140

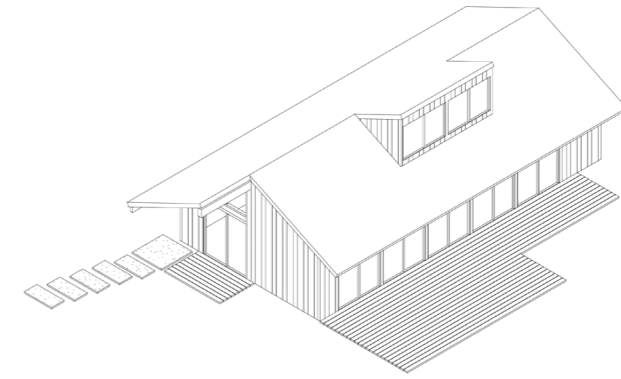


Figure 141

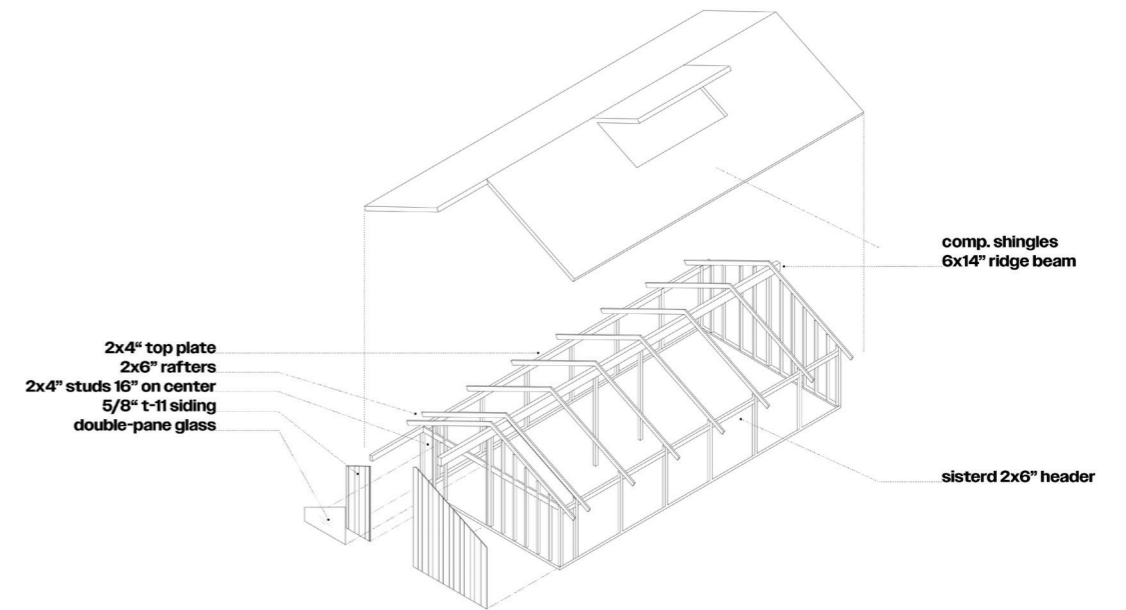


Figure 142

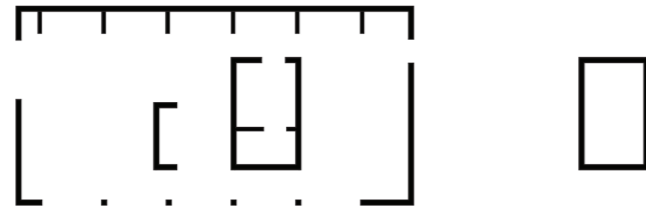


Figure 143

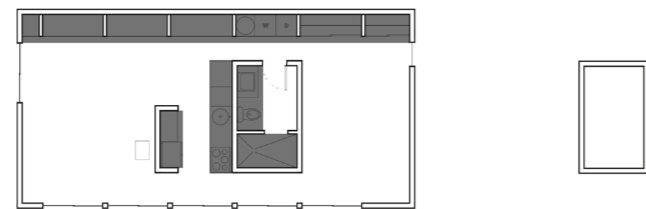


Figure 144

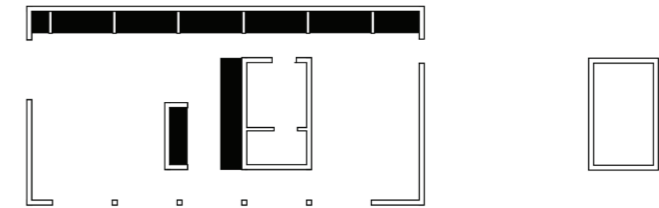


Figure 145

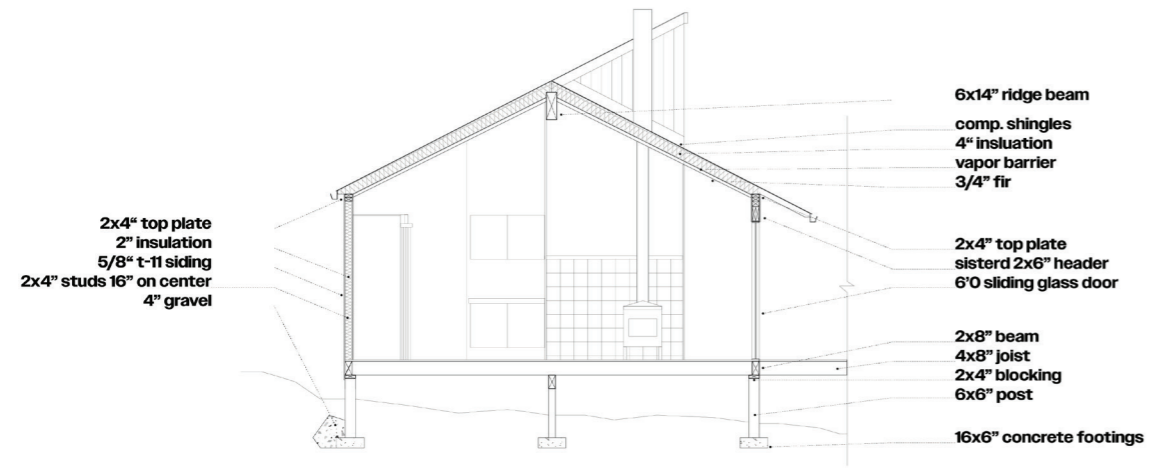
## KITCHEN

Cabinetry is elegantly used to define and delineate space. The plan shows a clear logic in the arrangement of storage space.

Mary Davis describes the kitchen: “Wall hung plastic laminated cabinets in the cooking space provide a furniture appearance with minimum maintenance. The cook top range with barbecue insert was located adjacent to the deck for easy access to outdoor eating.” (33)



Figure 146



**EAST BAY SECTION DETAIL**  
SCALE: 1/4"

Figure 147

### DETAIL 01

East Bay House "B" is elevated from the hillside on 6x6" posts secured to 16x6" concrete footings. The house is built upon a deck supported by 4x8" joists.

Davis notes that, "A cast iron fire-box was included as a secondary heat source [radiant ceiling heat was the primary heating source] which doubles as an open fire place." (34)

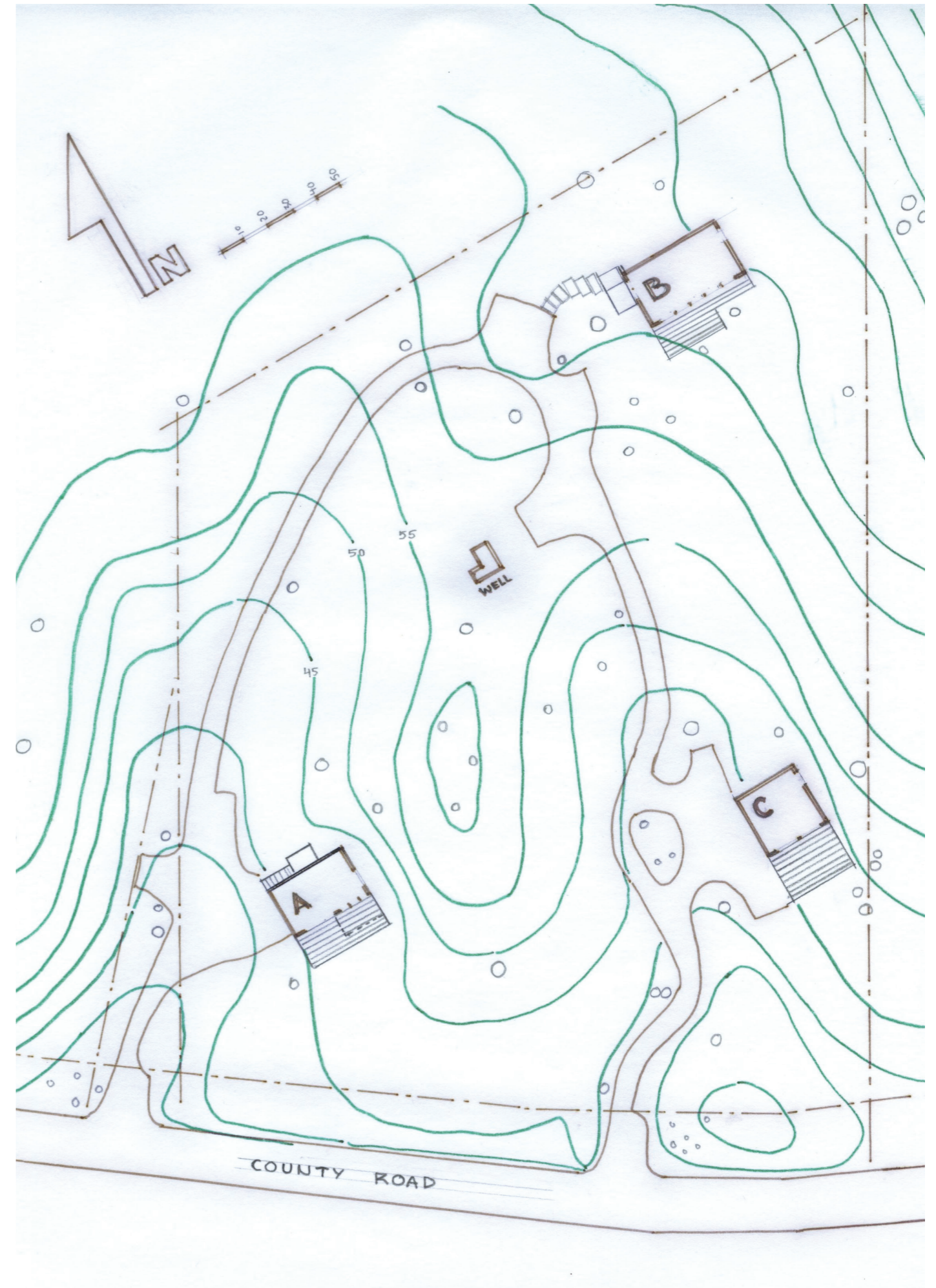


Figure 148

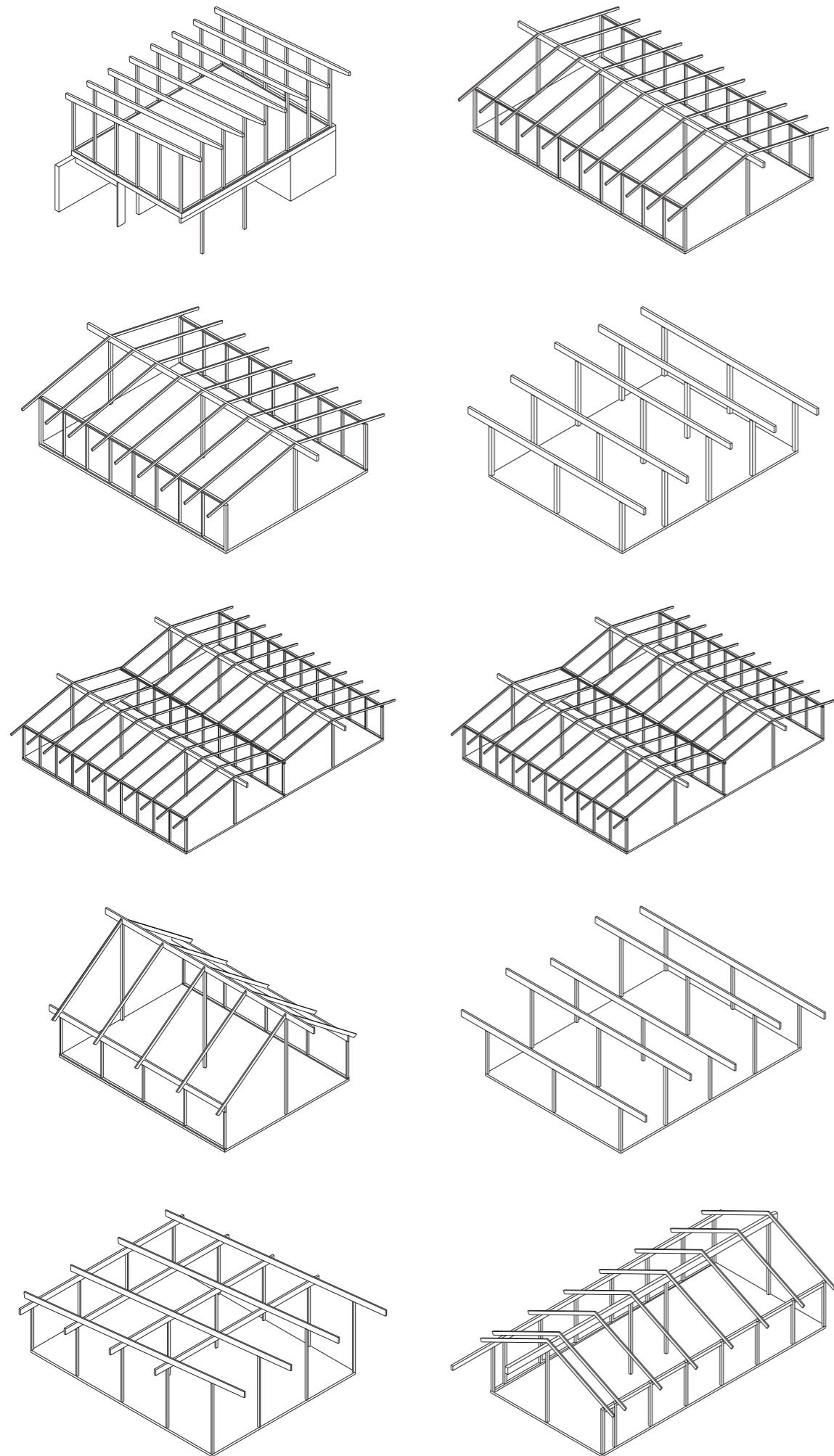


Figure 149

## Monumental History

# Ch.3

Frederich Nietzsche explains that the danger with a monumental history is that one risks reducing great works from the varied causes and conditions of the past. Monumental History may deceive in its vacuum. He writes:

“As long as the soul of historiography lies in the great stimuli that a man of power derives from it, as long as the past has to be described as worthy of imitation, as imitable and possible for a second time, it of course incurs the danger of becoming somewhat distorted, beautified and coming close to free poetic invention; there have been ages, indeed, which were quite incapable of distinguishing between a monumentalized past and a mythical fiction, because precisely the same stimuli can be derived from the one world as from the other ...” (35)

Mary Lund Davis’ plywood homes were built in a different time. Material, construction, and general life costs were less. Energy was seemingly limitless, and by today’s comparison the building code was too. However, Davis’ designs still edify in their spatial organization, creative use of structure, connected living, and client consideration. They are not typical monuments of architectural greatness. They are not palaces nor sky scrapers nor cold machines for living.

Instead, Davis’ affordable homes are monuments to every day life. They are exemplary in how they serve the basic living needs of those who live in them. They support and enhance the primary necessities of life and shelter and thus make good historical exemplars for today’s affordable housing need.

Equally, Davis’ homes are monuments to creativity and what greatness may be achieved on a shoestring budget. Her novel and considered use of everyday materials offers a wellspring of inspiration. Her designs emanate honestly from her interest and experience with materials. Her designs reflect this back through their shimmering mosaic skins and material palettes.

Finally, Davis’ homes are a monument to action itself. They are a result of trying something new and then continually iterating on that once novel idea. These 10 studied houses are the result of a lifelong interest and pursuit of well designed affordability. An idea that Mary Lund Davis championed with her pen, hammer, and soul.

## Ch.4

This series of works presents the third lens: Critical History. They are cyanotypes, the process from which “blueprint” derives its name. Sunlight catalyzes a reaction between iron and ferric cyanide to form an insoluble blue pigment called “Prussian Blue”. Whatever isn’t exposed is washed away in the subsequent water bath leaving behind bare-papered traces of the shadow. This series picture Mary Lund Davis’ orthographic drawings of the affordable homes studied in the graphic analysis. Through a critical lens they are fragmented, rearranged, overlapped, and omitted. It is the experience of retracing her hand. The works present how visual memory fragments and rearranges what we try to remember and how our memories which is to say our history must somehow change



Figure 150

in today’s sunlight to create something new.

Critical History breaks away from a preoccupation with the past through judgment by ongoing life itself. Nietzsche writes, “It is not justice which here sits in judgment; it is even less mercy which pronounces the verdict: it is life alone, that dark, driving power that insatiably thirsts for itself.” (36) A past is not to be held in a court of justice nor preserved by the grace of mercy but valued instead by present requirements. Only history that drives the green fuse of the present should be saved. Nietzsche continues, “The best we can do is to confront our inherited and hereditary nature with our knowledge...and through a new, stern discipline combat our inborn heritage and implant in ourselves a new habit, a new instinct, a second nature...” (37)

I am the product of my past. Familiar faces in family photo albums share genetic memory: the interrupted slope of a nose, the curvature of the right eyelid. The choices made by ancestors begot the chance of my birth. One generation is a result of one before. Still, I am not comprised wholly of their choice. Insatiable life demands individuation.

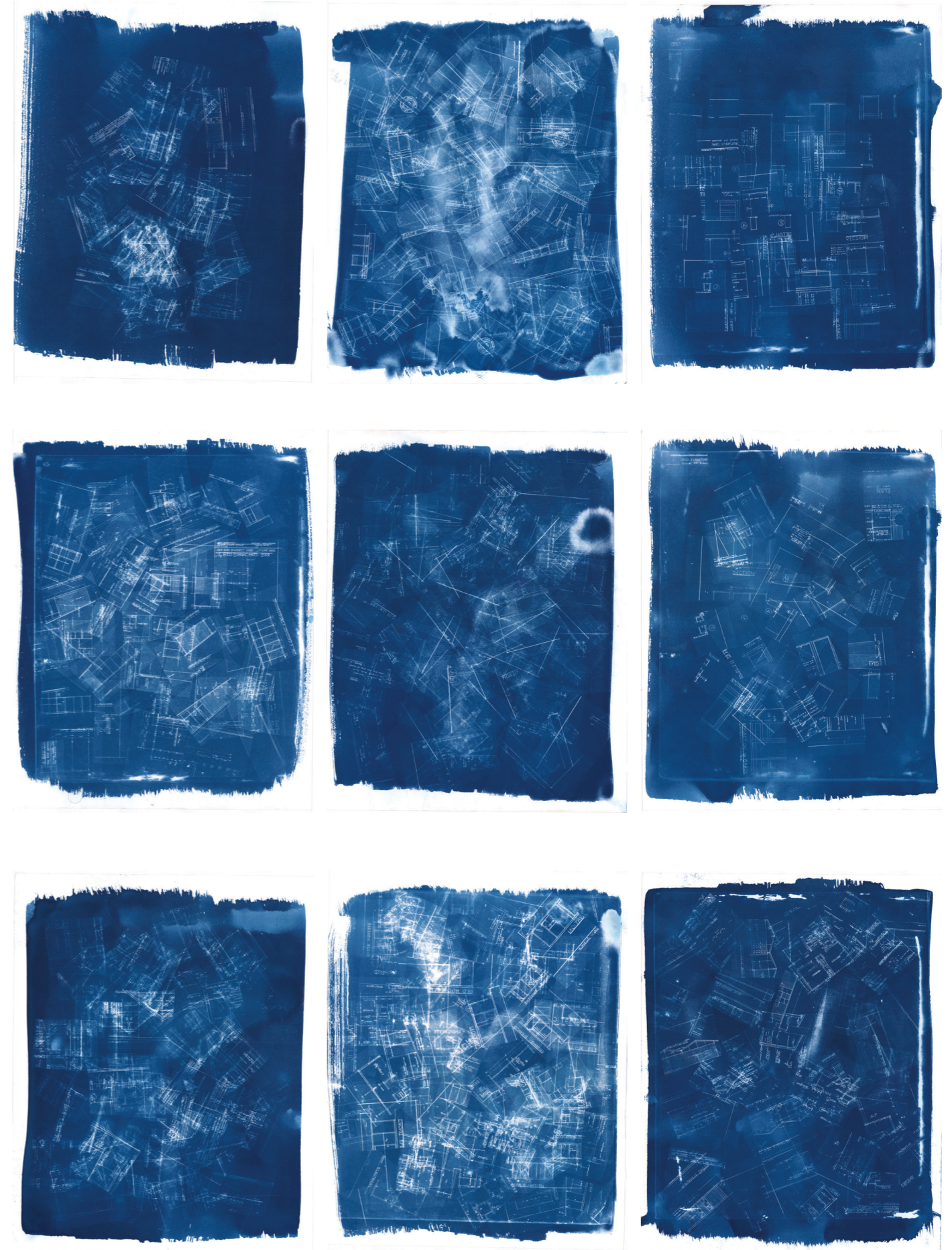


Figure 151

Soul instinctively desires acknowledgment of the self and we give that soul body by the stories we keep. Stories that make being tangible out of a formlessness. Stories we choose to hold, and those are just the ones we remember.

The Haida carver Bill Reid wrote “Out of the Silence” in what critics called his “late period” but what Reid likely called 1972. It is a poem about Northwest Coast totem poles and their new life after death.

Reid remembers yellow cedars wedge-planked and carved in “bright pride to be admired” reclaimed by time and voracious rainforests and how their inherent and imbued spirit was subsumed by woodpeckers and huckleberry saplings. The recycling of carbon and its animating energy. “It’s easy to become entranced by the soft curtain of age, seeing this instead of what it obscures,” wrote Reid. (38)

Rot disfigures remembrance. It softens the edges and allows light and all light feeds in. The present makes a makeshift home in the best intentions of the past. A foothold in the cavity of something missing.

A house is not a totem pole but decay does not care what we name things. Maybe it just takes a little longer. Maybe either way it changes how family is remembered.

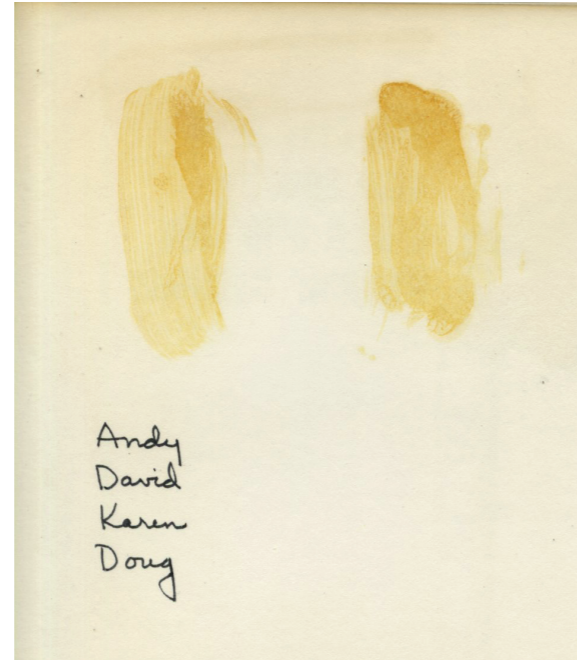


Figure 152

“An ugly building can make a beautiful ruin,” Reid says, “and a beautiful mask in the dark of many years, softened by wear, becomes a symbol which tells us that the cycle of life, death, decay and re-birth is a natural and beautiful one.” (39)

Decay is not the intent of creators. It seems antithetical and counterproductive. Mary Lund Davis did not design the Pond House to become a ruin. She designed it to serve her present life.

Nevertheless, the house is rotting.



Figure 153

## 01



Figure 154

## 02



Figure 155

*The "Pond House" as we call it now, used to be Mr. and Mrs. Tuner's house, and before it was the Turners', it was where my grandparents lived - though they never called it home - while they oversaw construction of the place they did. And before all of that and before I took to the wood paneling with a hammer it was a little barn where a Swedish homesteader corralled his flock. Though for most of my life I've known it simply as Terry's.*

*Terry was a coach driver for Queen Elizabeth. On Royal Scottish hunting trips he was responsible for backing the picnic trailer into place.*



Figure 156

## 03



Figure 157

*One day he backed into the Buckingham garages and Joyce was standing there. They were married soon after.*

*That's the history I like to remember, anyway.*



Figure 158

*There is a longer story of how they came to work from my grandmother. It is filled with details that don't serve this essay and so I must critically prune it.*

## 04



Figure 159

05



Figure 160

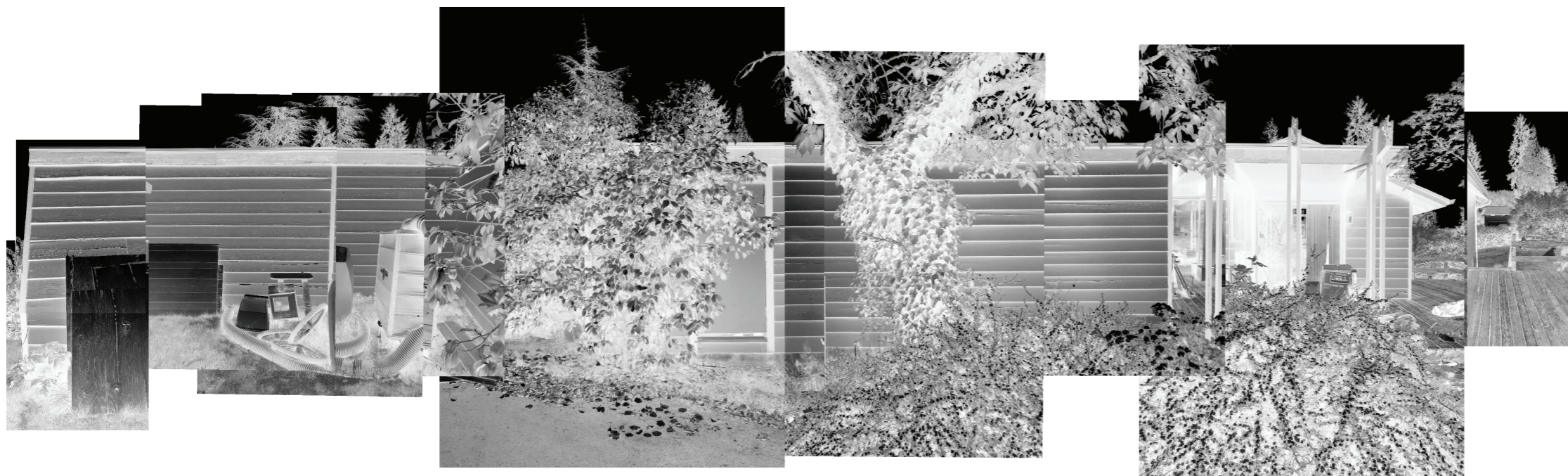
06



Figure 161

*What is important is this: the Pond House was a second home on my grandmother's property and so she renovated it for the Turners to live in while they cared for her.*

## 07



*The renovation was imposed. Davis attached a flat-roofed modern wing onto the 19th century barn. Little, if anything, about the addition was appropriate for the historical and environmental context. But I don't think it mattered to her.*

## 08



Figure 163

*Mary knew how to build connected buildings. This was a project of a different sort built solely to serve the Turner's present need.*

*2 bedrooms, a full bath with laundry, a garage for Terry's TR3. A place to call home.*

*Perhaps that's all that mattered then.*



Figure 164

## 09



Figure 165

## 10



Figure 166

## 11



Figure 167

*Now, my grandparents and Joyce have passed and with them their intention. Nobody has lived in the Pond House for 10 years*

*It has become the family storage unit for things we should throw away but can't seem to.*

*It wears the soft curtain of age that precedes dereliction.*



Figure 168

## 12



Figure 169

*Without interior life to maintain  
the exterior the siding has begun  
to split a little. Things live where  
they're not supposed to.*

## 13



Figure 170

14



Figure 171

15



Figure 172

*My mother now lives in my  
grandmother's house with my  
stepfather, Gary. He is now in  
need of a caretaker of his own; a  
caretaker for whom my mother  
asked me to renovate the pond  
house again*

*History repeats in service of pres-  
ent life.*



Memories of previous house designs are exposed onto a broken piece of gypsum board once forgotten and found within the Pond House junk heap.

## Critical Renovations

A renovation is a critical history. It is not Antiquarian preservation, nor is it the championing of a monument, but rather changing some of what *was* to best serve what *is*. The Critical architect does not protect the building's history with mercy, nor a sense of justice for its past, but executes the necessary changes - be it destruction or addition - that are useful to today's life.

Absolute thought is one thing and the realities of a real-life renovation another. The present need is the need of the client and not always the interpretation of the architect. Still, Nietzsche's Critical History proves a helpful framework

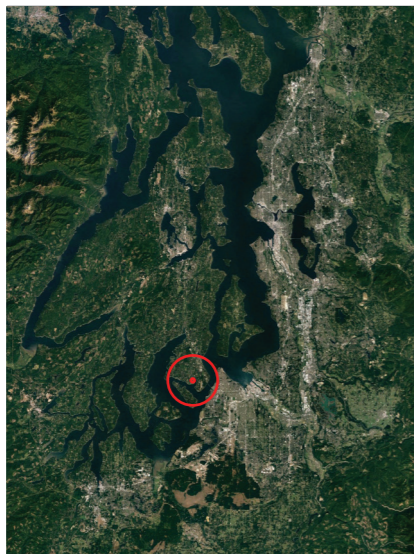


Figure 174

for understanding the renovation of one's own family history. The renovation of grandmother's ghost. The Pond House renovation necessitates that I destroy a little of my grandmother's work - a history which I at once revere and desire to preserve but must change to best serve present life.

Still, how does one choose what to preserve or destroy, other than the requirements of law and life? Visiting the preserved Eames House and Neutra's VDL house influenced my decision to study architecture, but I also understand why just down the block Thom Mayne leveled the Ray Bradbury House to make room for something new. Each project is different. Nevertheless, it is the responsibility of present life to decide.

Using Nietzsche's framework, this chapter investigates the idea of a Critical renovation by subjecting the Pond House to a series of design interventions.

This process begins with a site and building form study.

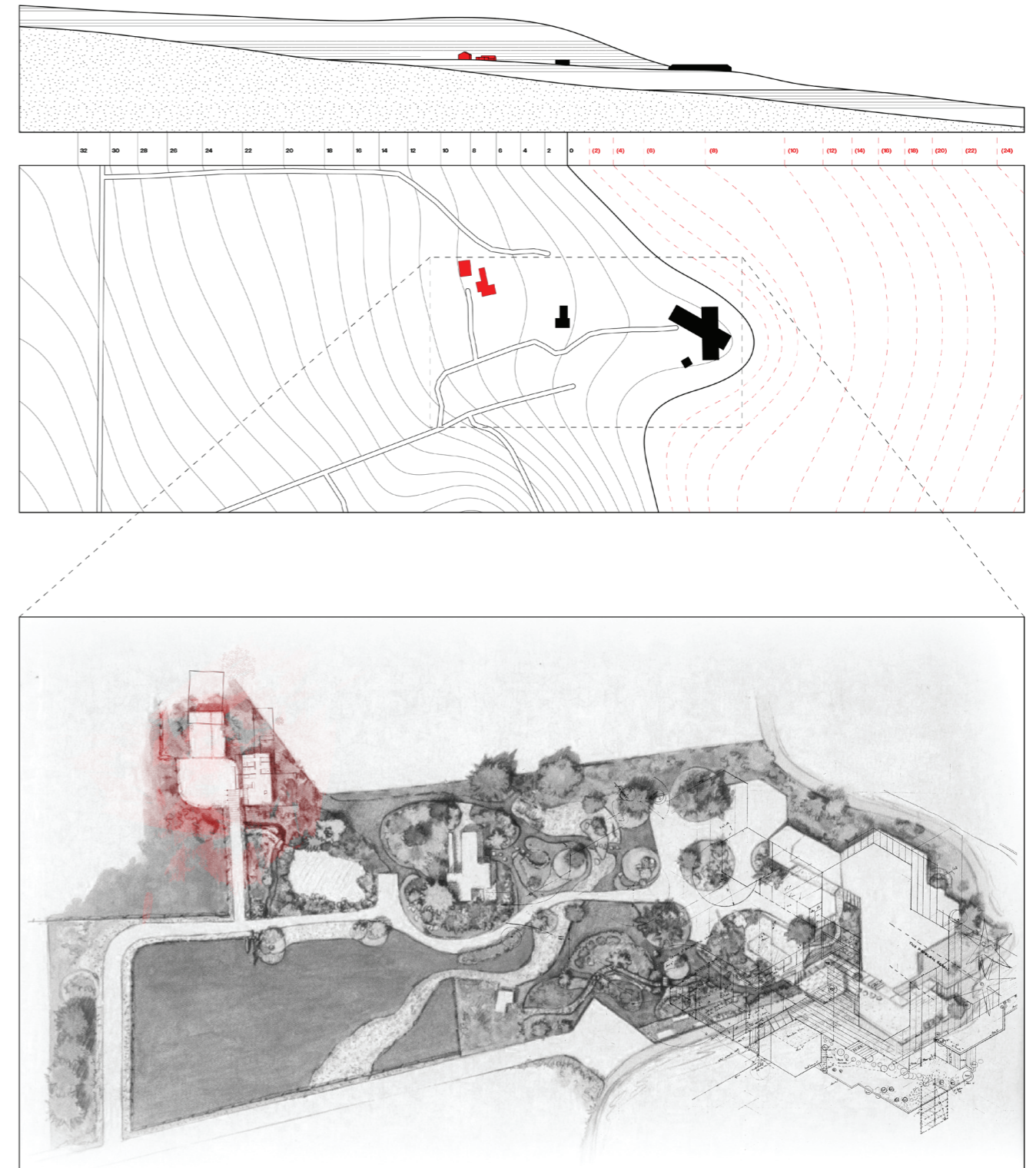


Figure 175



Figure 176

## MASSING

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This massing model is composed with bricks found on site. The land once held a brickyard. It was already gone when my grandmother built her house there.

Now the bricks are deep within the soil supporting in their way trees since grown.

These particular bricks were once cast onto the beach as rejects. Their composition could not handle the fire and they deformed.

The beach has changed them a little. Chips, abrasion, traces of barnacles. Together they form something familiar yet new.



Figure 177



Figure 178



Figure 179

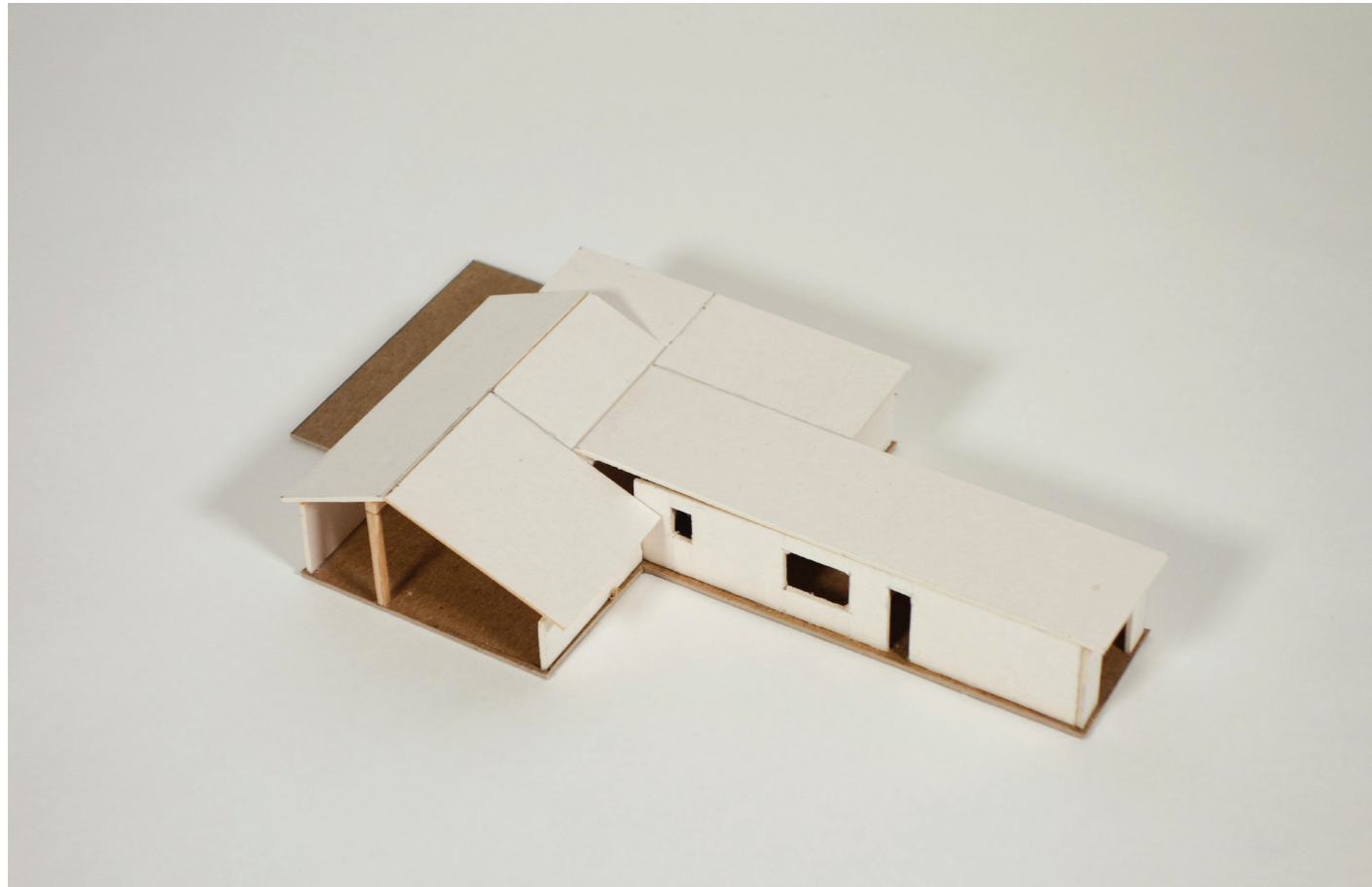


Figure 180



Figure 181

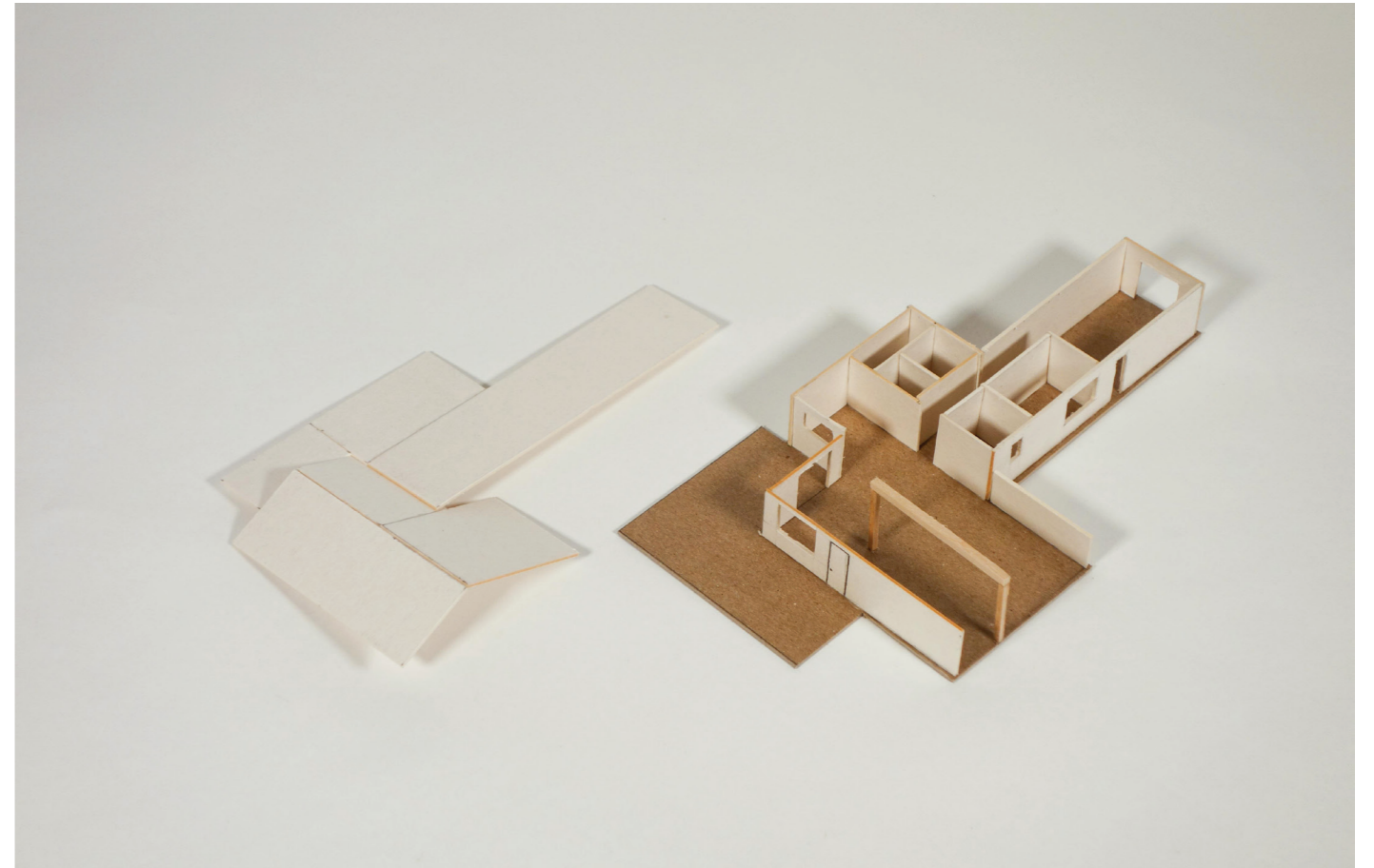


Figure 182

## MODEL

This 1/8" model was built to better understand the overall form and spacial composition of the existing house. It illustrates the differences in spacial qualities between the gabled barn structure and the modern, compartmentalized addition.

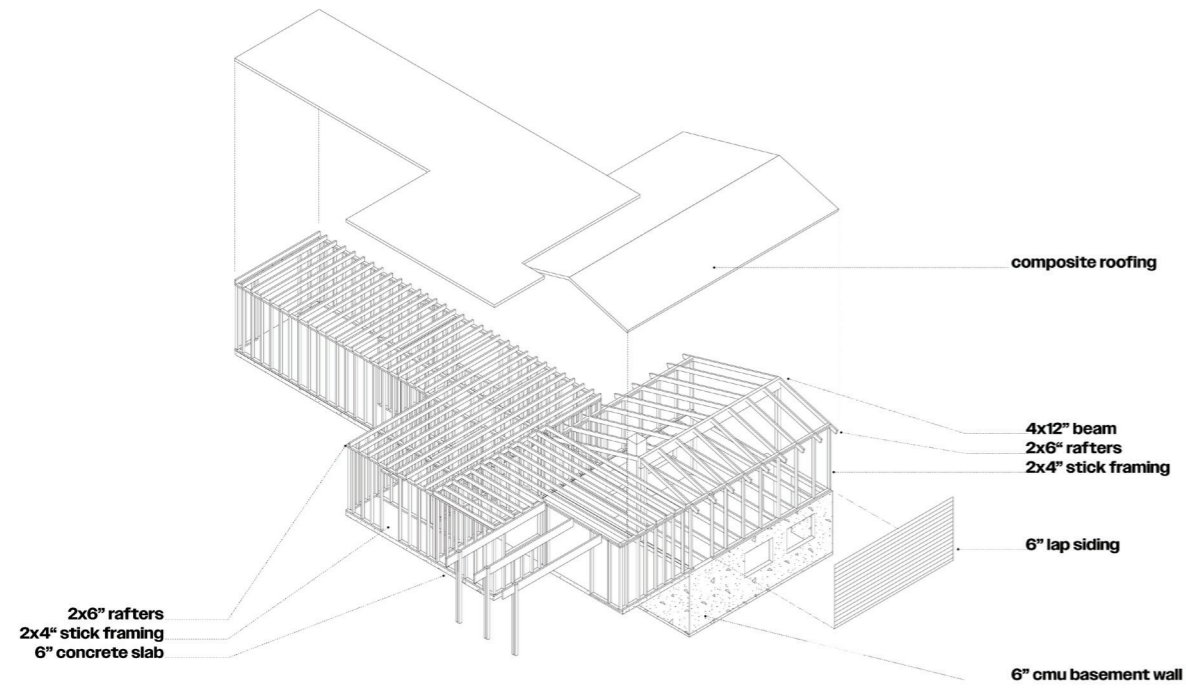


Figure 183

## DIGITAL MODEL

This critical renovation draws upon the knowledge and processes learned from the Antiquarian and Monumental histories.

A graphic analysis of the Pond House was employed to better understand the form and structure.

The older barn was built upon a 6" CMU basement wall while the addition was built upon a thick concrete slab. Both are built with a stick frame structure. The old 2x4"s in the barn show old milling marks. 2x6" rafters are used throughout. In the old structure they are fastened with flathead nails.

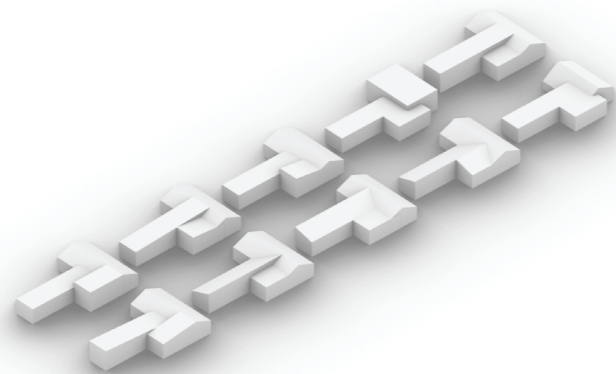


Figure 184

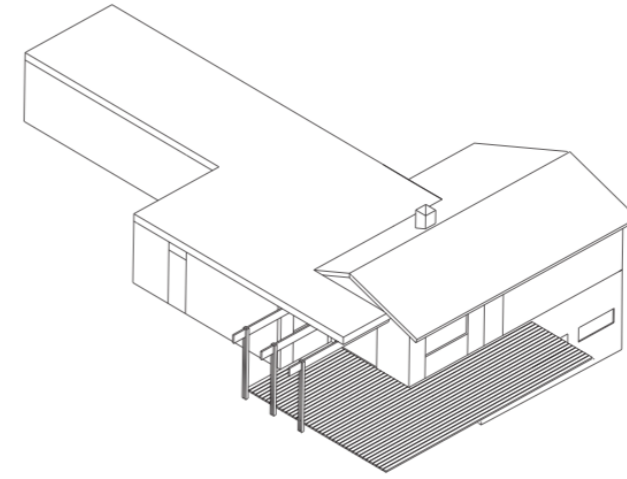


Figure 185

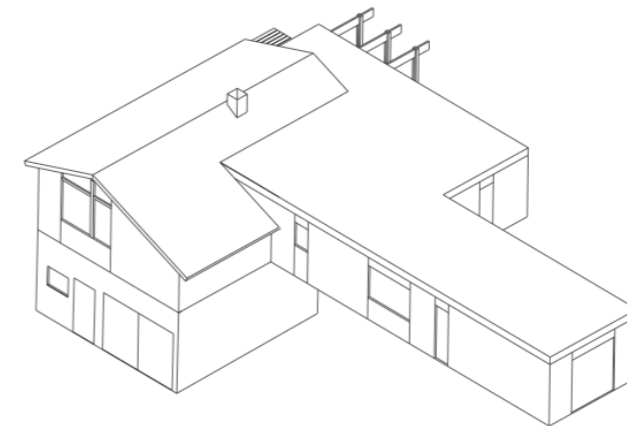


Figure 186

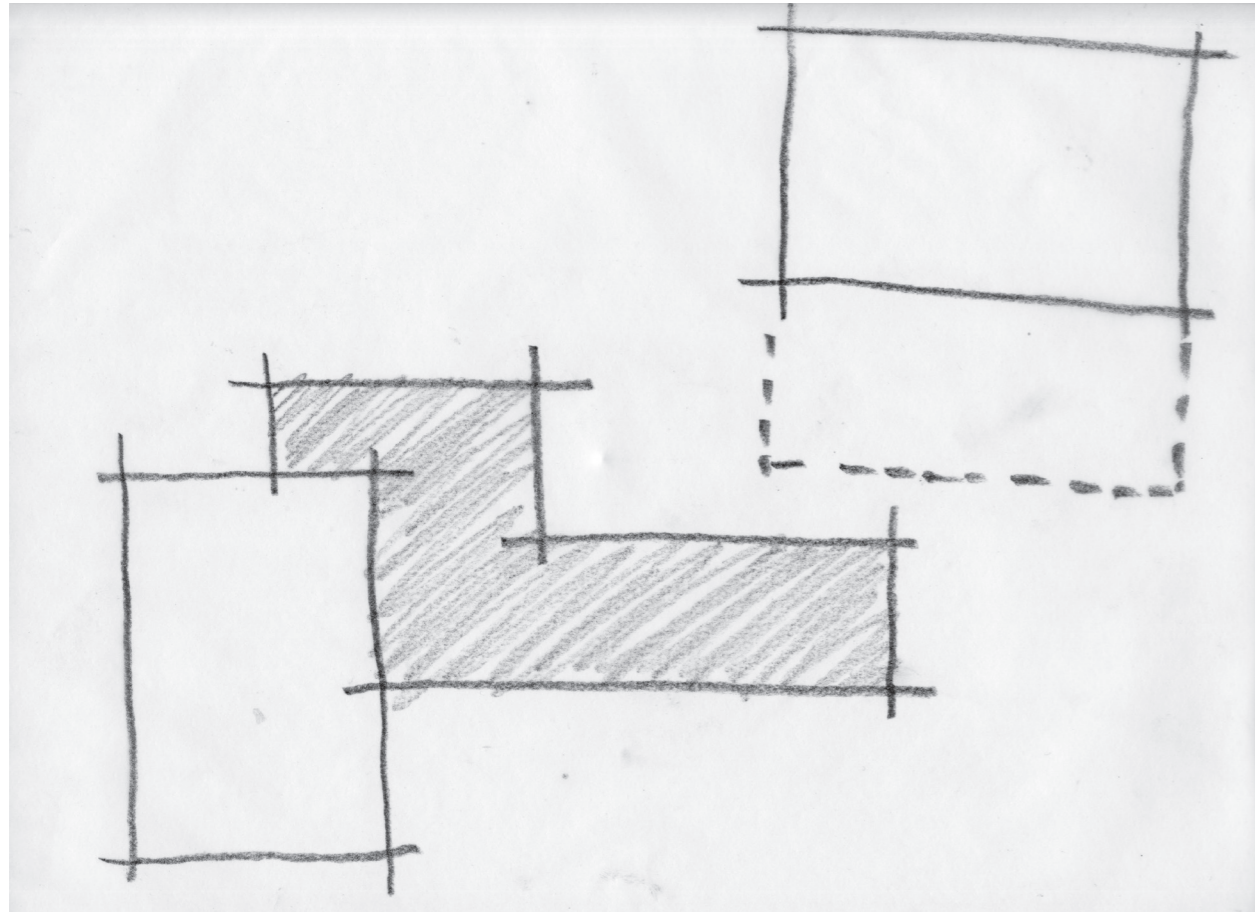


Figure 187

## SKETCH

A series of sketches investigate form relationships, program and spacial sequences, and connection to context.

The sketches are done in quick succession to examine an instinctual response to the existing house. To not overthink but to be present and respond accordingly.

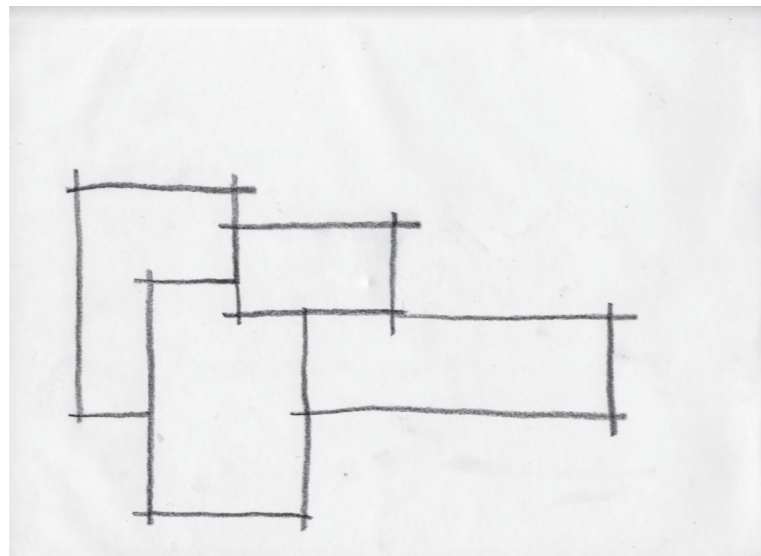


Figure 188

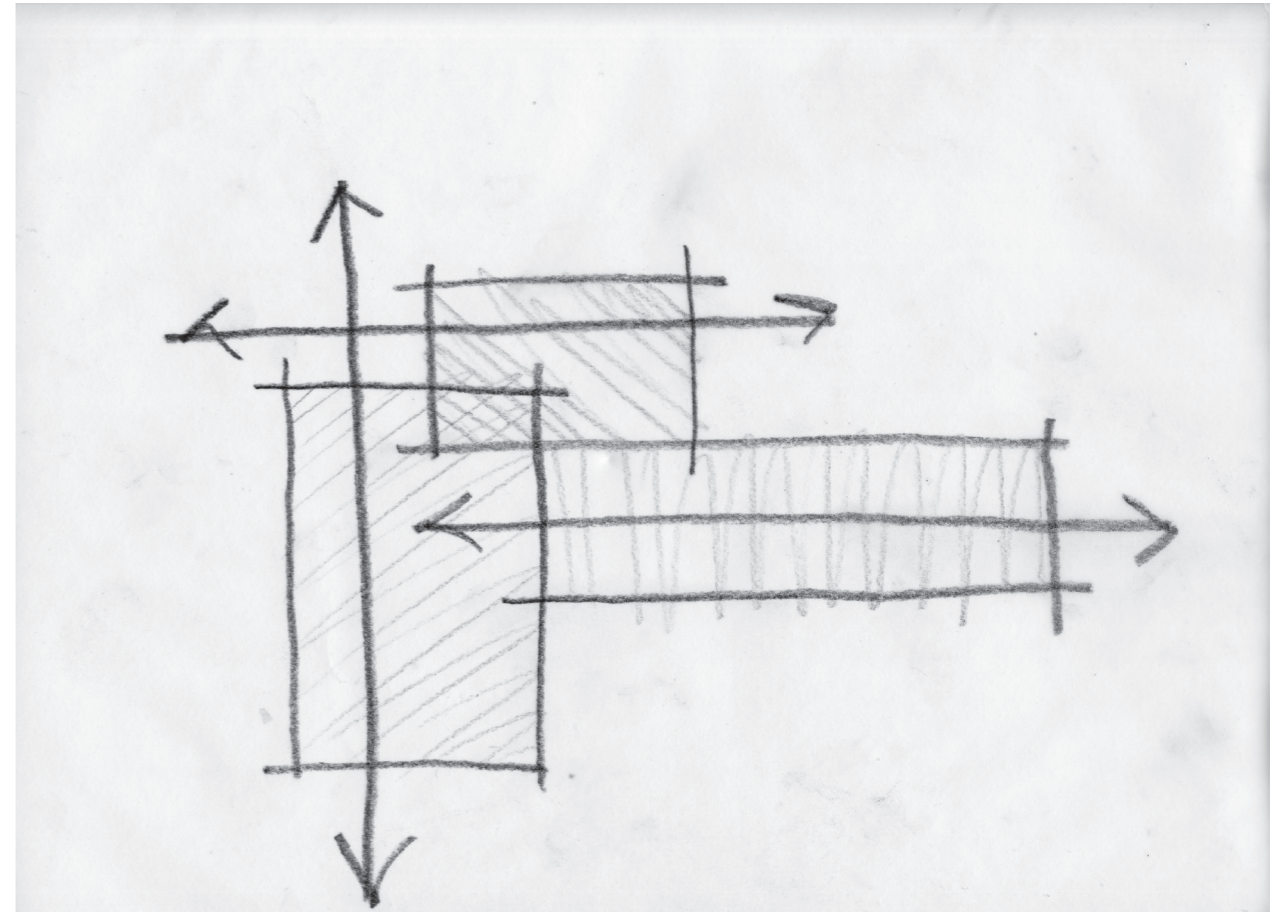


Figure 189

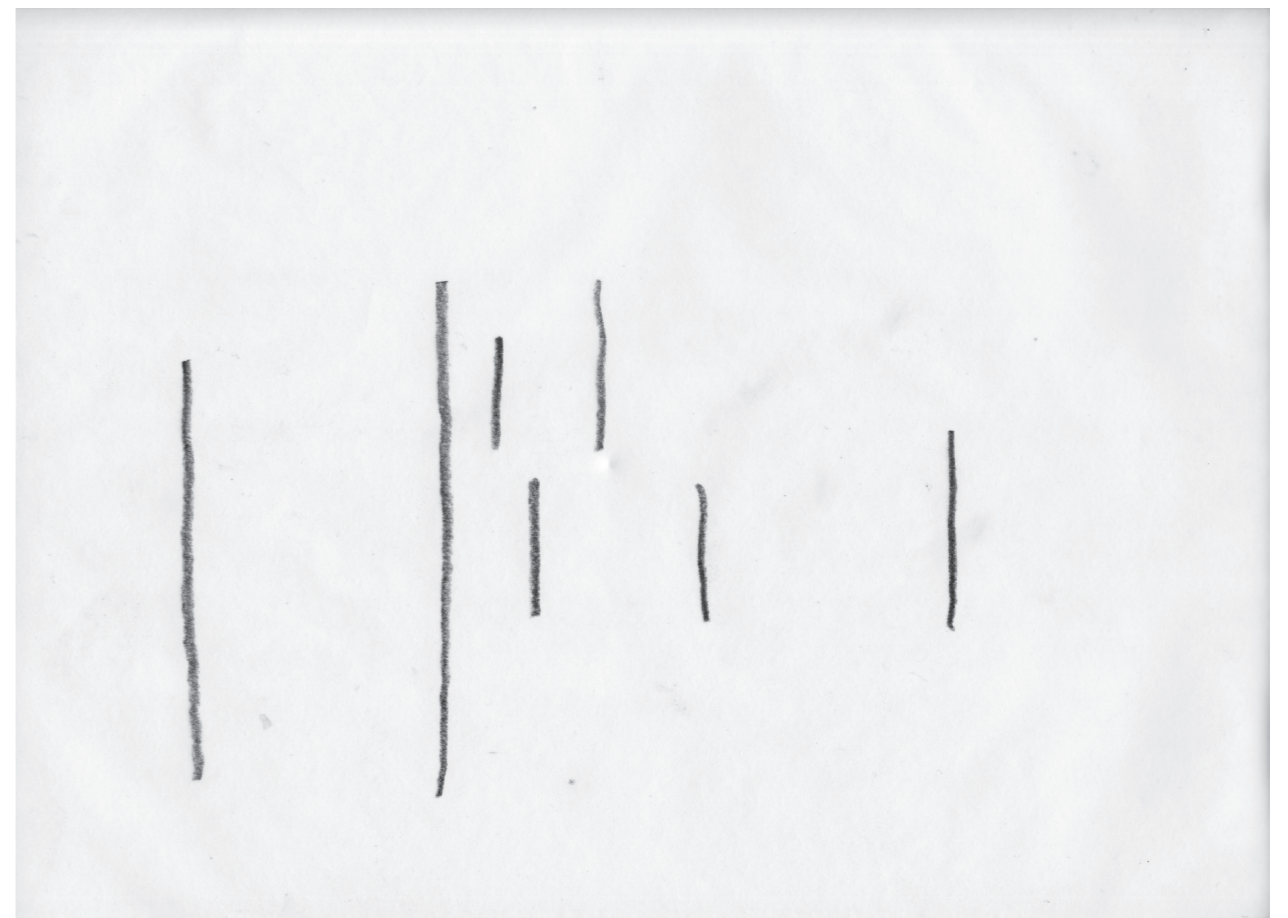


Figure 190

## As-Built Drawings

In addition to the initial site and form studies are a series of as-built drawings. There is no known existing plan of the original barn nor the addition.

The current house was carefully measured and recorded with the same intention and aesthetic as the Monumental graphic analysis. However, here it is considered critically.

The “front door” is located on the south side of the building but everyone uses the 6’ sliding glass door on the west well.

The former barn houses the living space which is centered by a cmu

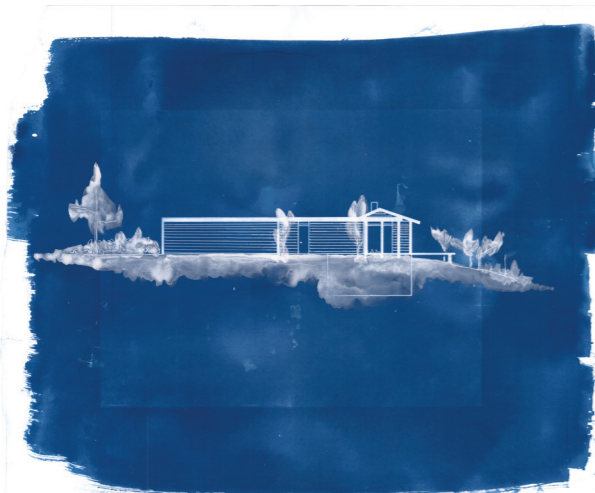


Figure 191

chimney and antique wood burning stove. Anachronistic mid-century style windows gather eastern light and offer views of Wollochet Bay over neighboring rooftops. The north wall of the living room is only 4.5’ tall making it unsuitable for habitation.

Davis’ addition houses the kitchen though it opens to living space. It is the nexus where the two roof lines meet: the 7.5’ tall kitchen ceiling butts into living room’s 12’ gable. The cabinets are pristine laminate Monitors but the layout is odd. Davis built a too-small island to enclose the electric stove.

A narrow 4’ hallway leads to a half bathroom on the west side that shares a straight plumbing tree with another full bathroom to the north. On the east side of the hallway is a small laundry space. A fogged obscure-glass window occludes views of the water.

The dark hallway continues towards two bedrooms. A guest bedroom receives eastern morning light while the master has a cold north facing 6’ sliding glass door that looks onto blackberry brambles and tangled ivy.

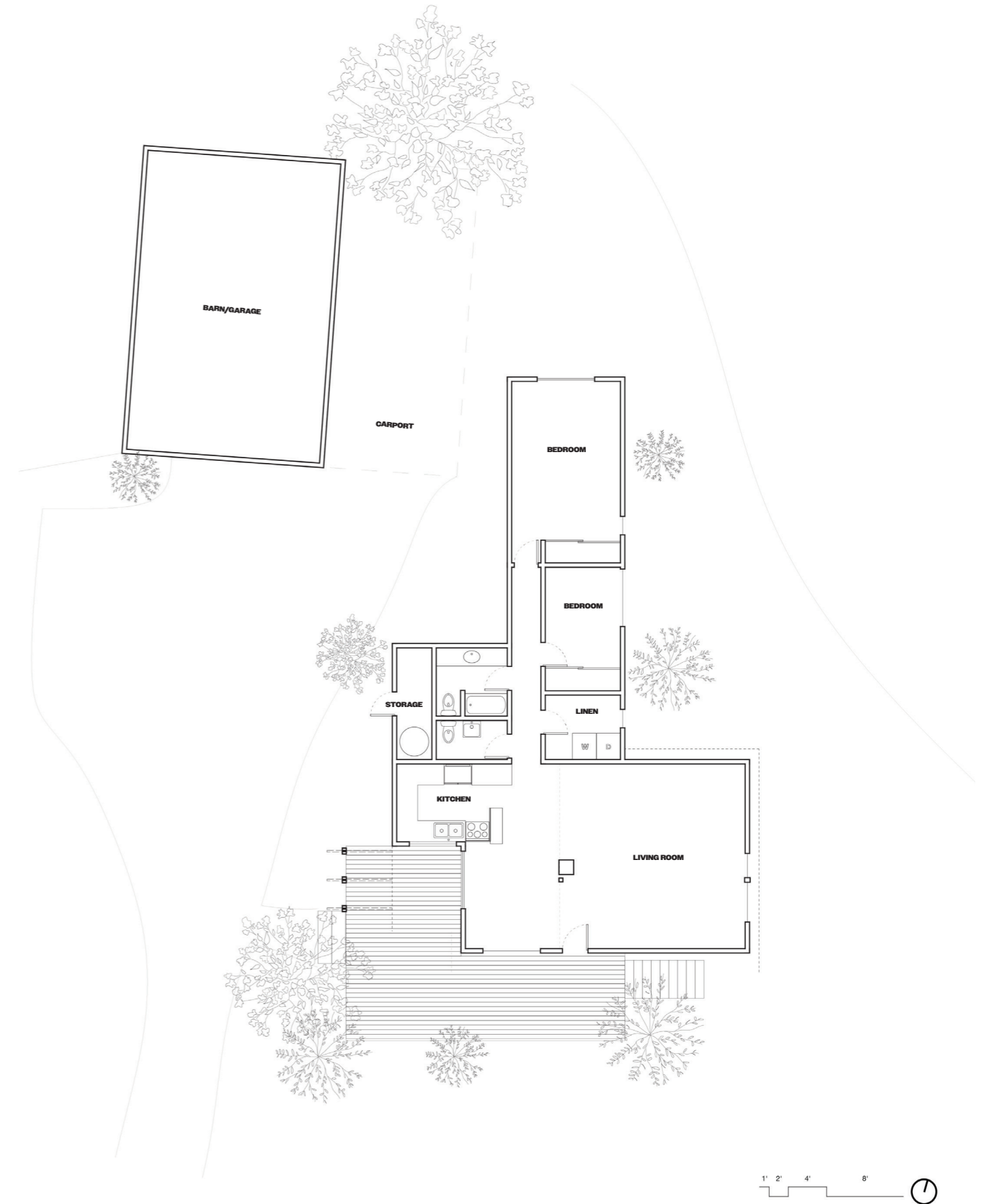


Figure 192

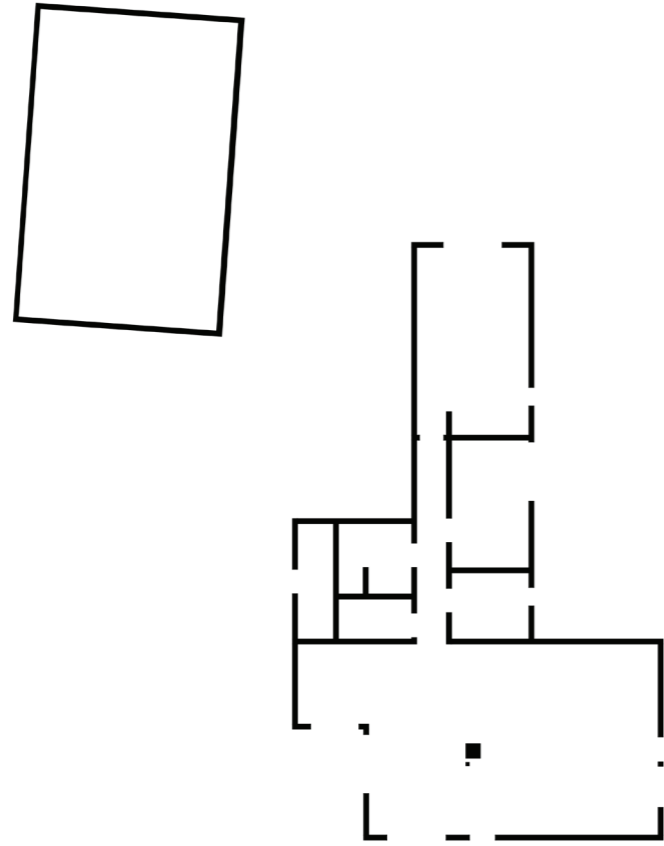


Figure 193

## DIAGRAMS

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The plan is studied using the same diagrams utilized in the Monumental History graphic analysis. These diagrams investigate the relationships between solid and void, “serving” and “living” spaces, and how Davis used cabinetry and built-in furniture to define and delineate space.

A dense cluster of “serving” spaces at the center of the home create open living “wings” to the north and south.

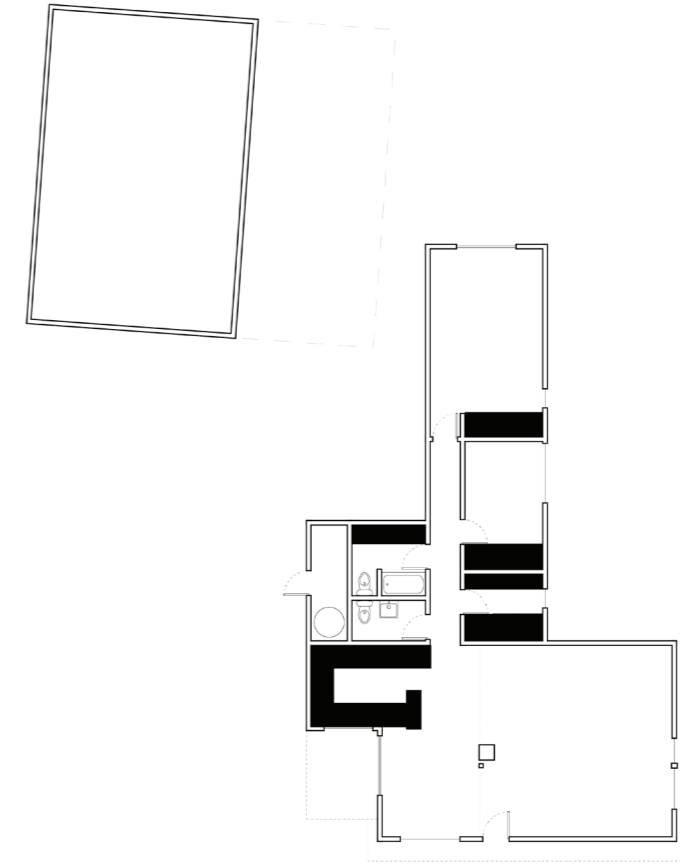


Figure 194

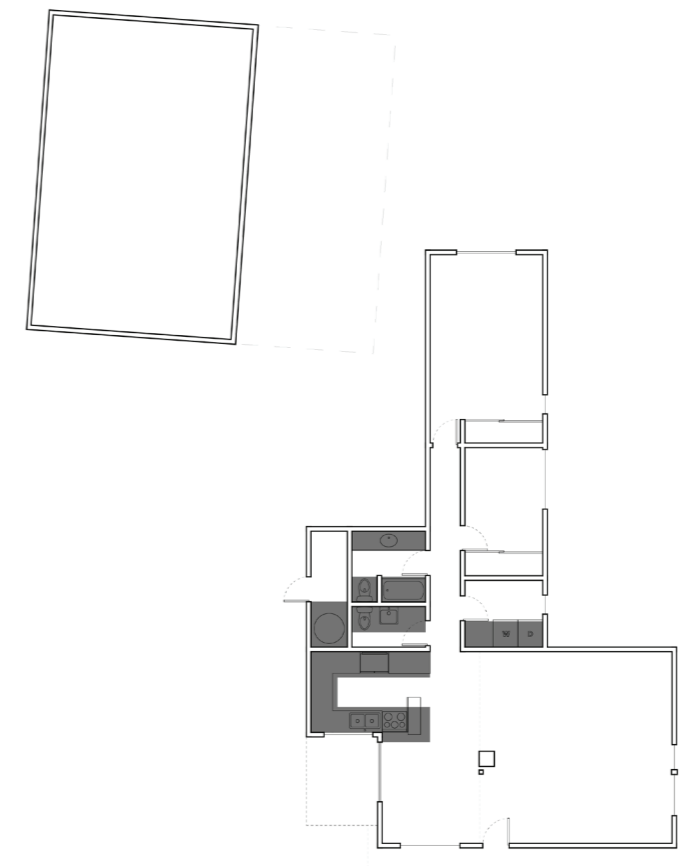


Figure 195

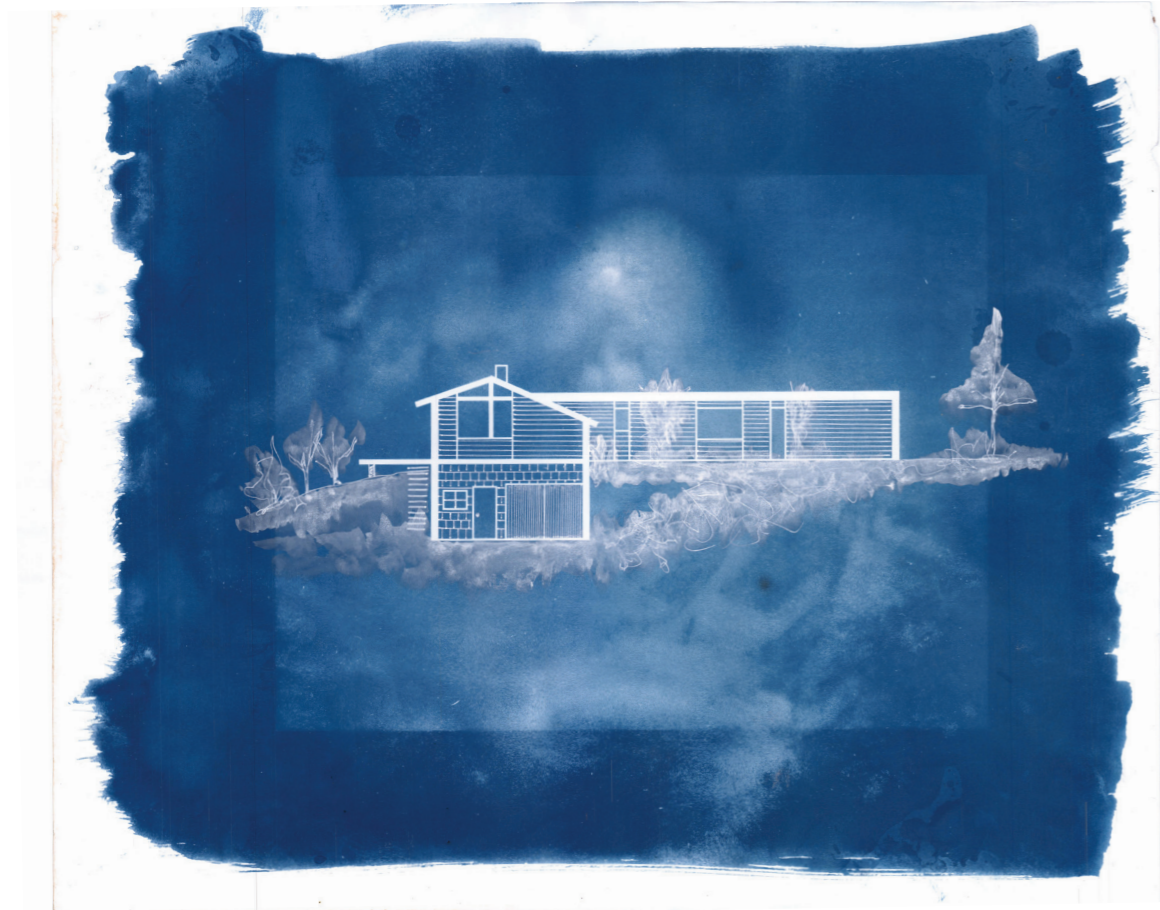


Figure 196

## EAST ELEVATION

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Like the visual epigraphs that begin this chapter these as-built elevations are cyanotypes. They are inseparable from the present light of day as their creation depends on it. To create these prints is to acknowledge the Pond House in the critical moment: now.

Here the blueprints are further developed with white ink and watercolor to better represent the materiality and physical context of the Pond House.

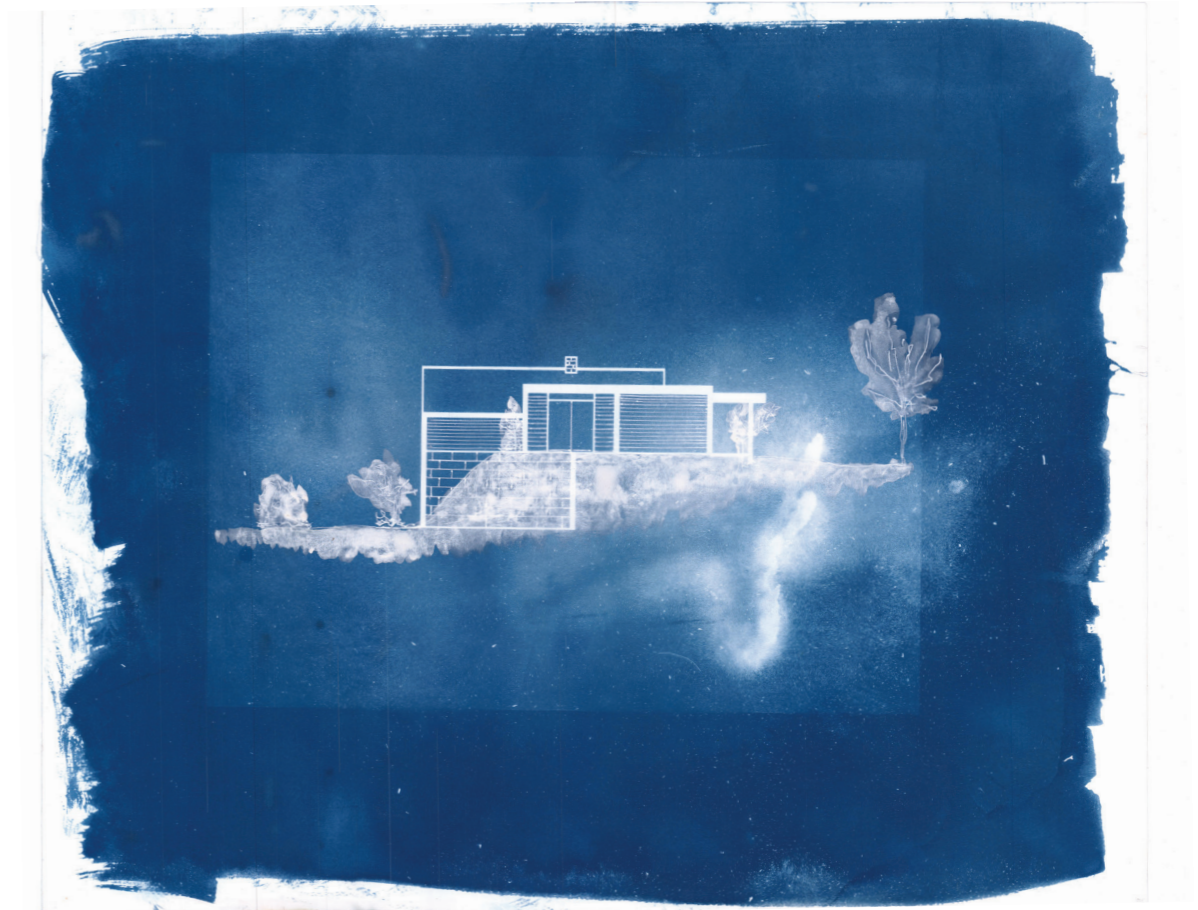


Figure 197

## NORTH ELEVATION

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This east-facing elevation shows the relationship between the older barn building and Davis' flat-roofed addition. It gives a better sense of how the barn's basement cuts into the hillside and how Davis' addition rests atop the natural knoll.

## Critical Renovation 1

The first critical renovation is the “Pragmatic Renovation.” It is the design that will probably be built.

The clients (the new caretaker and my mother) and I designed a renovation of minimal but Critical intervention. It uses most of what’s already there but designs impactful changes. These changes are highlighted on plan in red.

This renovation begins by rearranging the kitchen. The caretaker enjoys cooking and does so often. It removes Davis’ impractical island and places the stove against the wall in line with the existing sink for ease of use. The existing

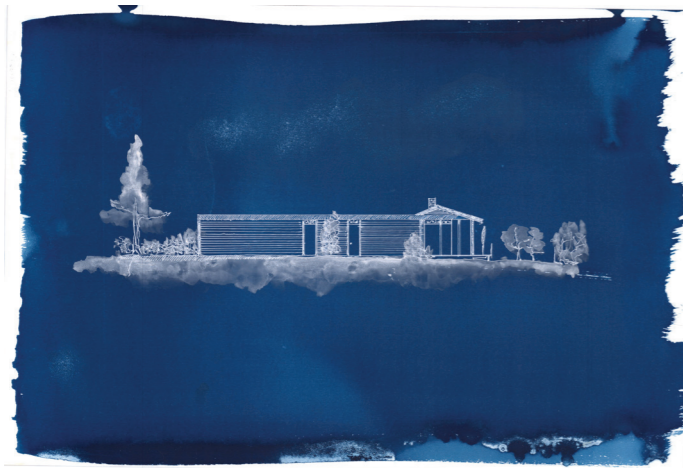


Figure 198

pantry cabinet is moved to the laundry room. It may continue to provide pantry storage or be converted to linen/laundry storage.

In the living room a built-in bookcase and media cabinet is added to the low 4.5’ tall north wall to make better use of the cramped, uninhabitable space.

A larger walk-in shower replaces the existing tub/shower to accommodate the caretaker’s large frame. An operable window is added on the bathroom’s north wall to gather fresh air and natural light.

The window in the guest bedroom is easily replaced with a 6’ sliding glass door that opens onto a east facing deck which provides direct morning light and views of Wollochet Bay. The master bedroom also receives an east facing 6’ sliding glass door. There is room for two sets of east-facing sliding glass doors if requested.

This renovation judges only that which does not serve present life. It makes the house more usable and comfortable in service of the caretaker’s needs.

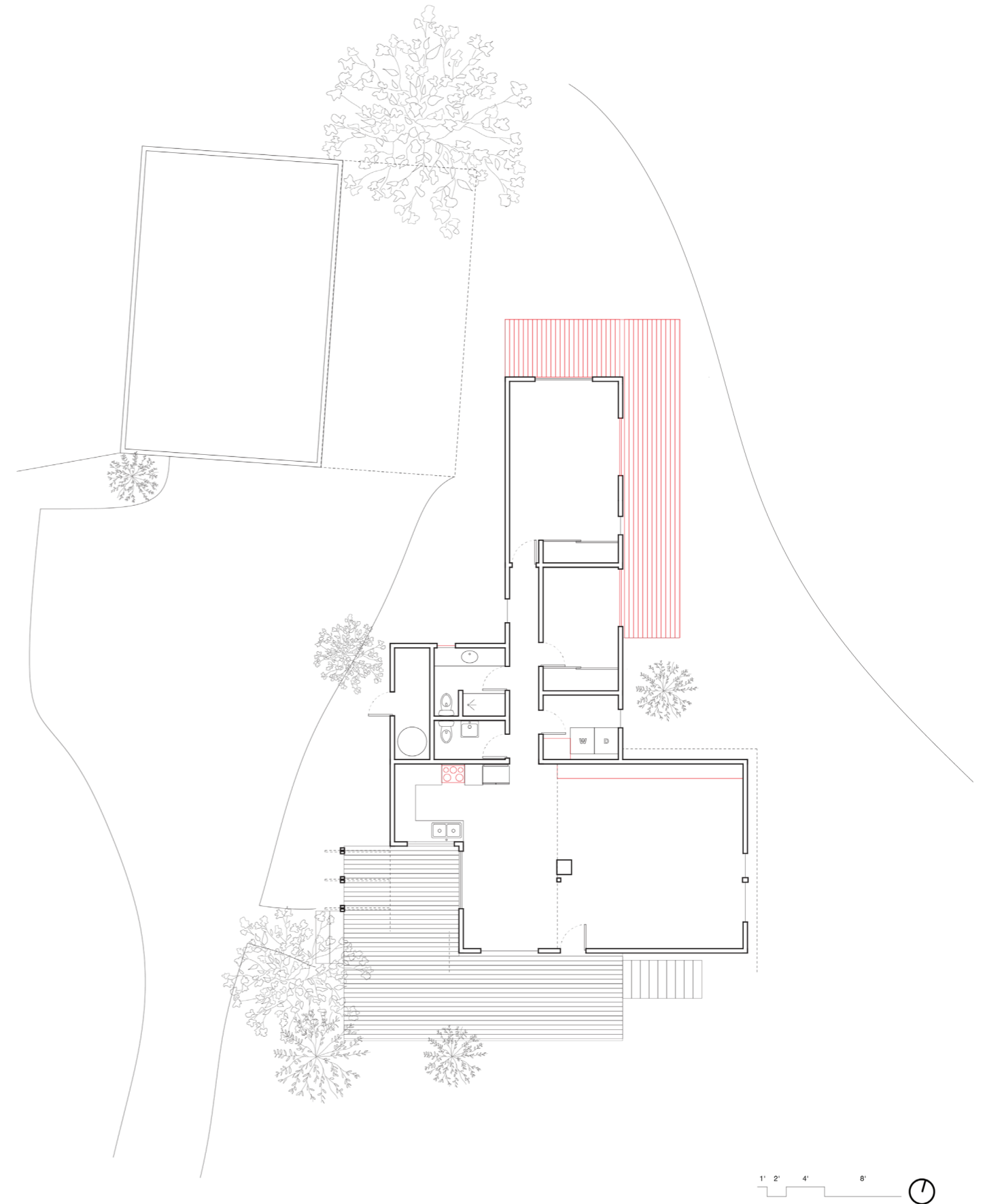


Figure 199

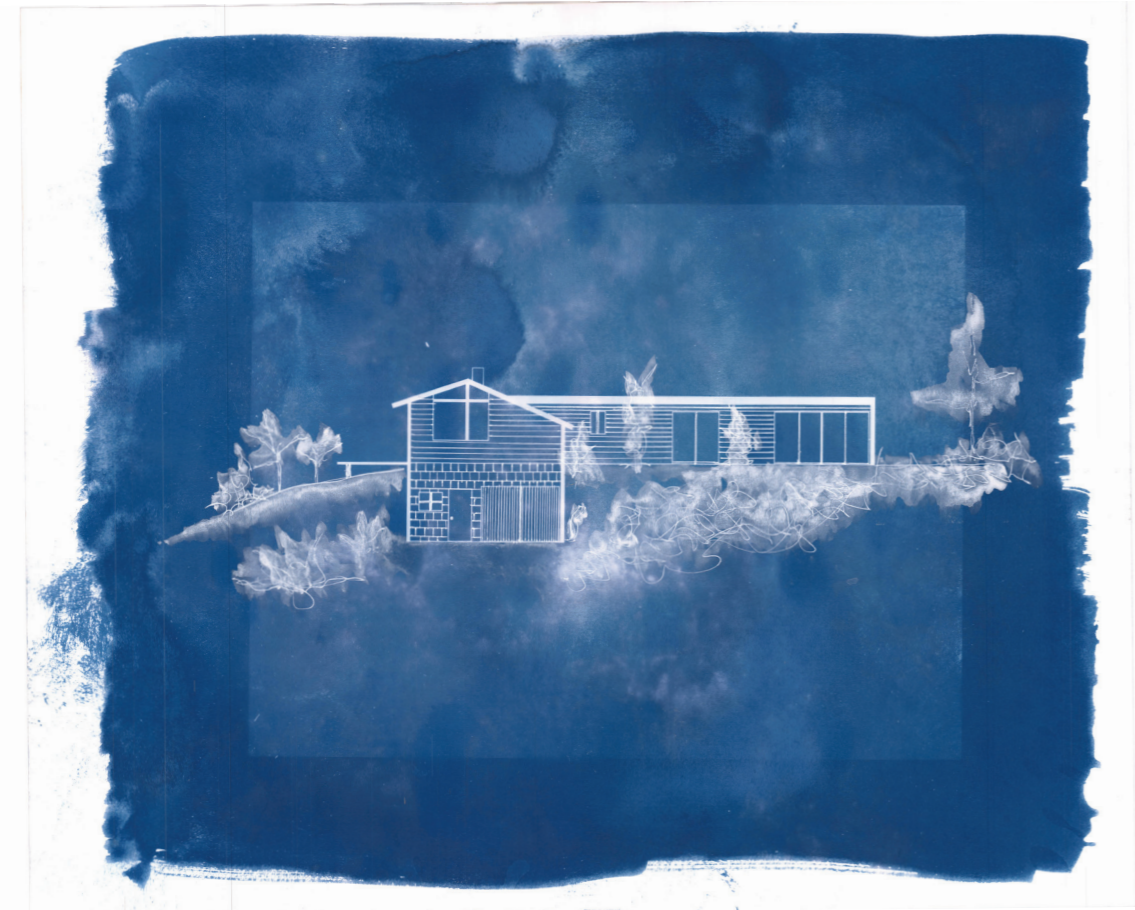


Figure 200

## EAST ELEVATION

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This east-facing elevation shows the installed 6' sliding glass doors in both the guest and master bedrooms. This rendering shows 12' of glass in the master bedroom but 6' is more likely.

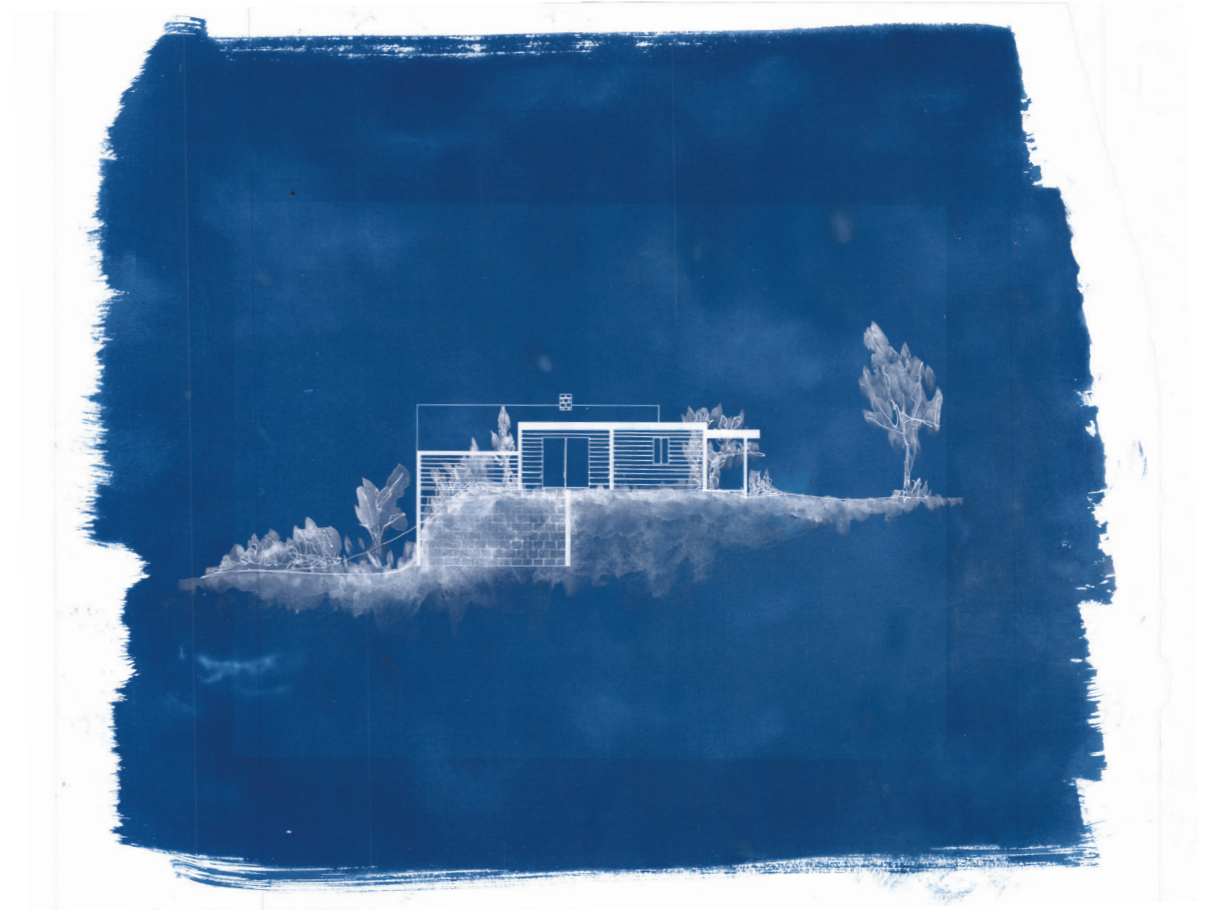


Figure 201

## NORTH ELEVATION

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The simple addition of an operable window to the full bathroom is impactful. It brings in fresh air and natural light. The window's north-facing orientation provides a greater level of privacy as it looks away from main circulation pathways.

## Critical Renovation 2

The second renovation interprets what was learned from this thesis no matter the historical lens and critically chooses what to discard or keep and apply to this design. It does not renovate as my grandmother would have done but instead through a considered recognition of lessons from her life and work that serve my own individuated design process. For instance, and recognizing the caretaker's preferences, deep overhangs encourage outdoor living, large glazing areas gather abundant natural light, and "serving spaces" are consolidated into a clear core that utilizes cabinetry walls to define space. The latter opens up "living space" for a greater experience of spaciousness in a compact building.

This renovation begins by removing the

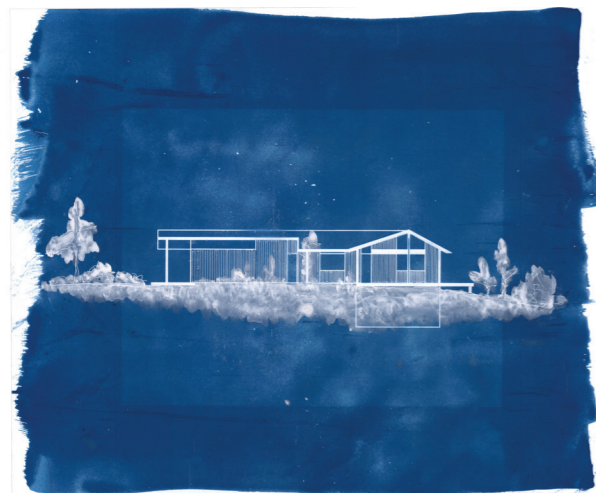


Figure 202

kitchen "pop-out" and filling the remaining void with a covered entry sequence. The new kitchen is shifted east and shares a straight plumbing tree with the guest bath that now occupies the former laundry room. The kitchen extends into an open living/dining room with a central hearth. The east-facing living room wall has been pulled back to create an outdoor covered dining space with clear views of the water. A new pair of sliding glass doors on the south living room wall also encourage outdoor living.

The exterior storage closet and water heater are moved to the basement to make space for the guest room which now faces west to capture evening light. Without a shared wall both bedrooms gain privacy. Laundry has been moved into a closet wall in the hallway.

The master bedroom now has a walk-in closet that separates the sleeping area for the bathroom. A private deck wraps around to the bathroom which receives ample morning light.

Finally, the roof structure is changed from flat to gabled for better performance and a unified appearance.

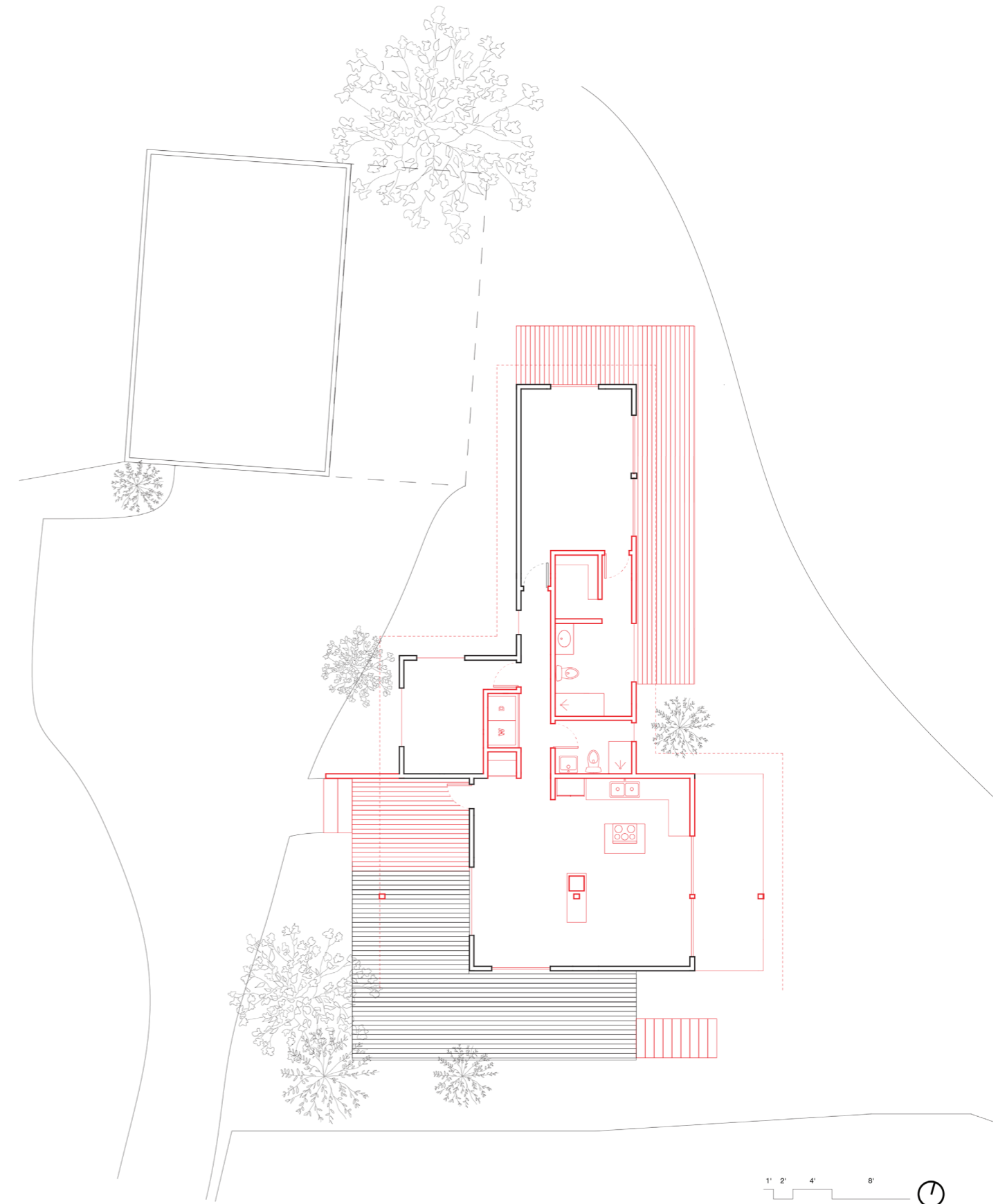


Figure 203

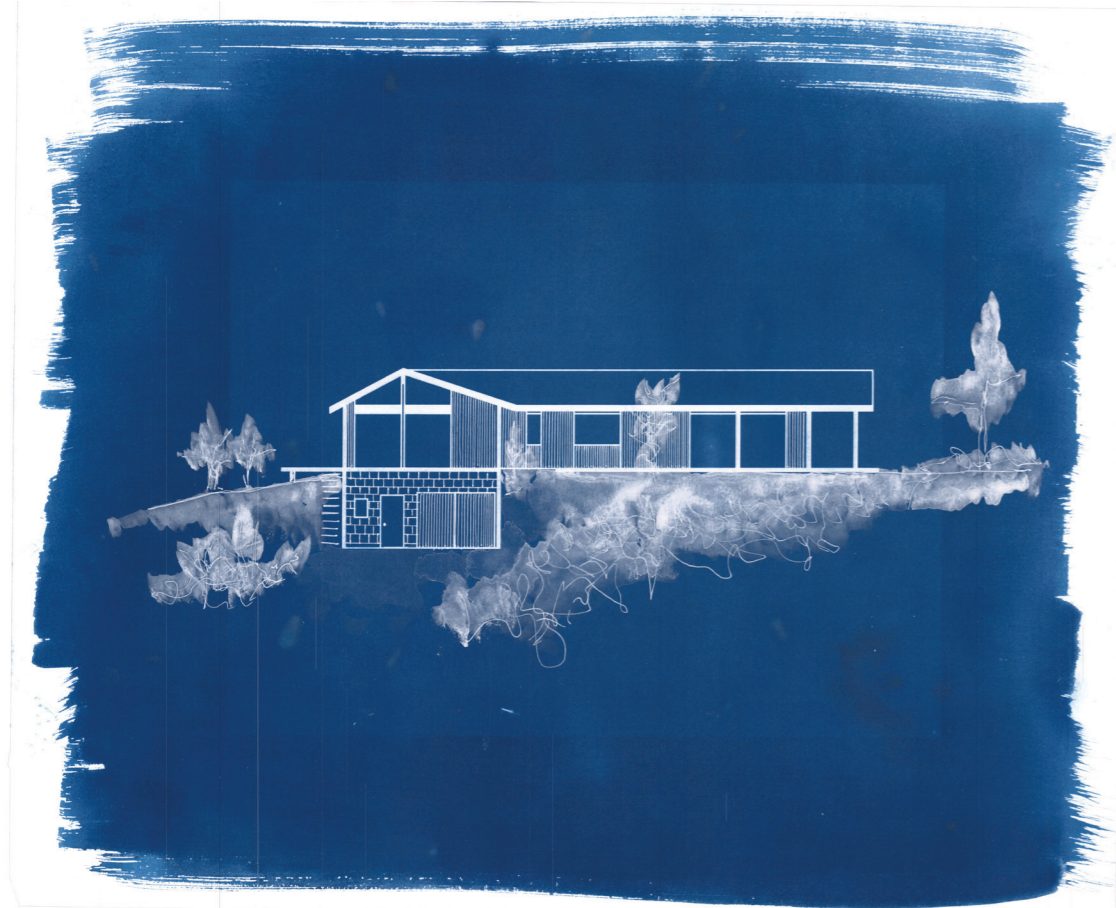


Figure 204

## EAST ELEVATION

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This east-facing elevation shows how the new gabled roof line ties in seamlessly with existing one. 8' overhangs project out over the deck and create usable outdoor space.

Below, the basement door is shifted to align with the overhead post that supports the roof.

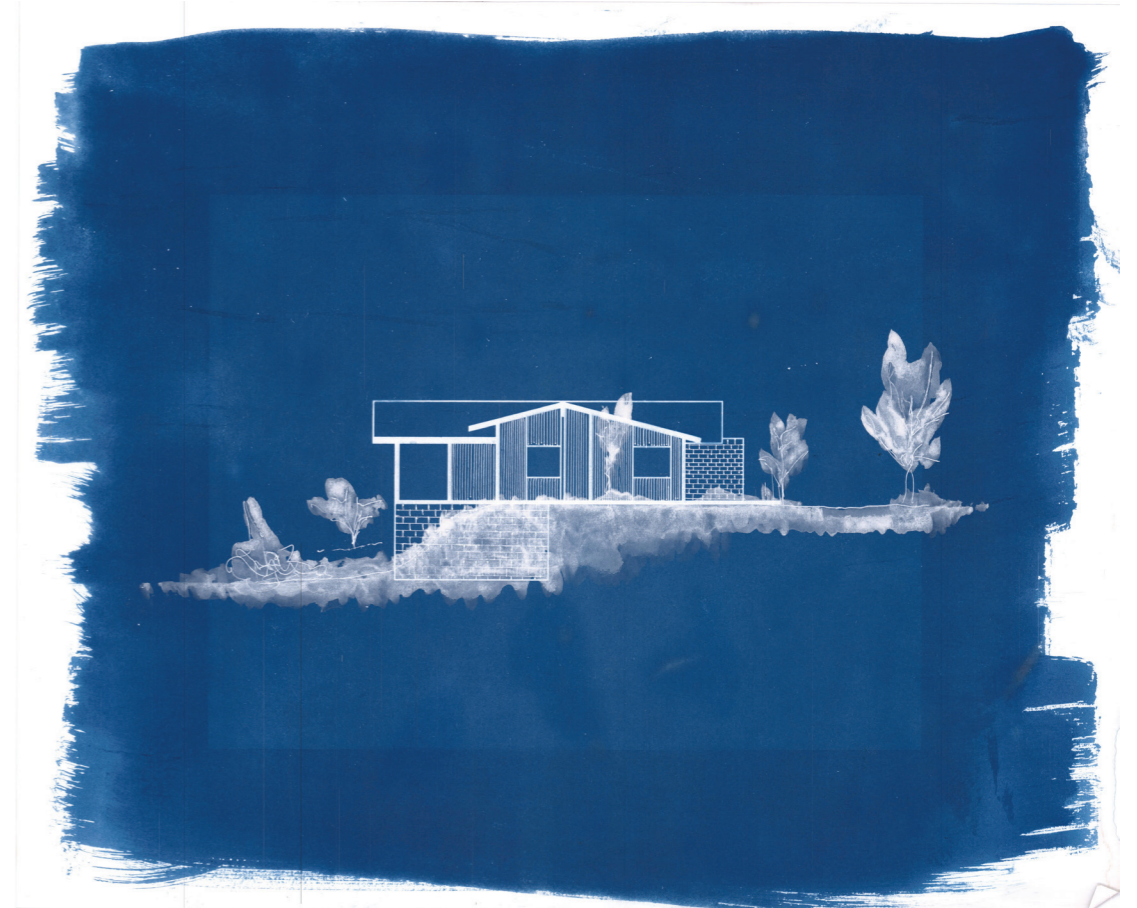


Figure 205

## NORTH ELEVATION

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The asymmetrical gable mirrors the former barn's.

The covered west-facing dining area is seen as well as the in-situ brick factory brick wall that marks the home's entrance.

## Critical Renovation 3

The third renovation is one I haven't designed. I don't know if one can. It is a renovation that already exists on site. It always has. It extends beyond the short histories of my family, the caretaker, the homesteader and the brickyard. It is a renovation that serves the memory and present life of the land itself. It acknowledges what John Steinbeck called, "the warpy reservoir of memory and time" (40) and one which recognizes nature as the archetypal unjust and unmerciful architect in its perennial struggle to survive. It is the wasp nest under the eave, the mouse eaten hole in the asbestos ceiling and the grass seed that sprouts in between cracked siding.

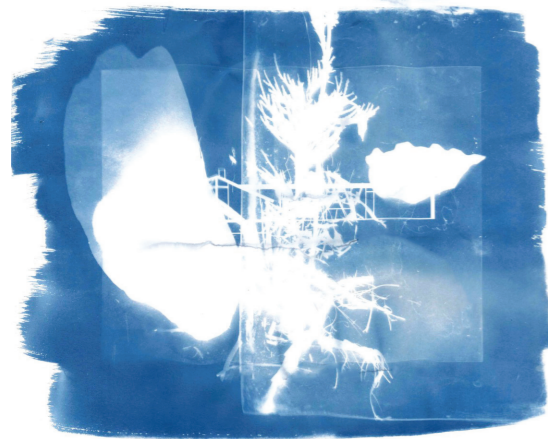


Figure 206

This renovation is achieved through another series of cyanotypes. Each one shows a blueprint from the as-built drawing set overlaid with - sometimes placed, sometimes thrown, sometimes accumulated chance - organic material and found objects from the Pond House itself.

The inspiration for the process came from the 19th century botanist, Anna Atkins, who popularized cyanotypes by using the medium to record her intricate plants.

However, in these works, the plant life (the same plucked from in between the rotting siding) is recorded while simultaneously disfiguring the architectural record.

As cyanotypes, the renovations are inseparable from the present moment as they require today's sun to appear. The same sun and photosynthetic process that gives life to plants and rot alike.

This design process (or perhaps un-design process to borrow from Nietzsche's "unhistorical") attempts to remove the architect from the renovation by encouraging nature to change the as-built

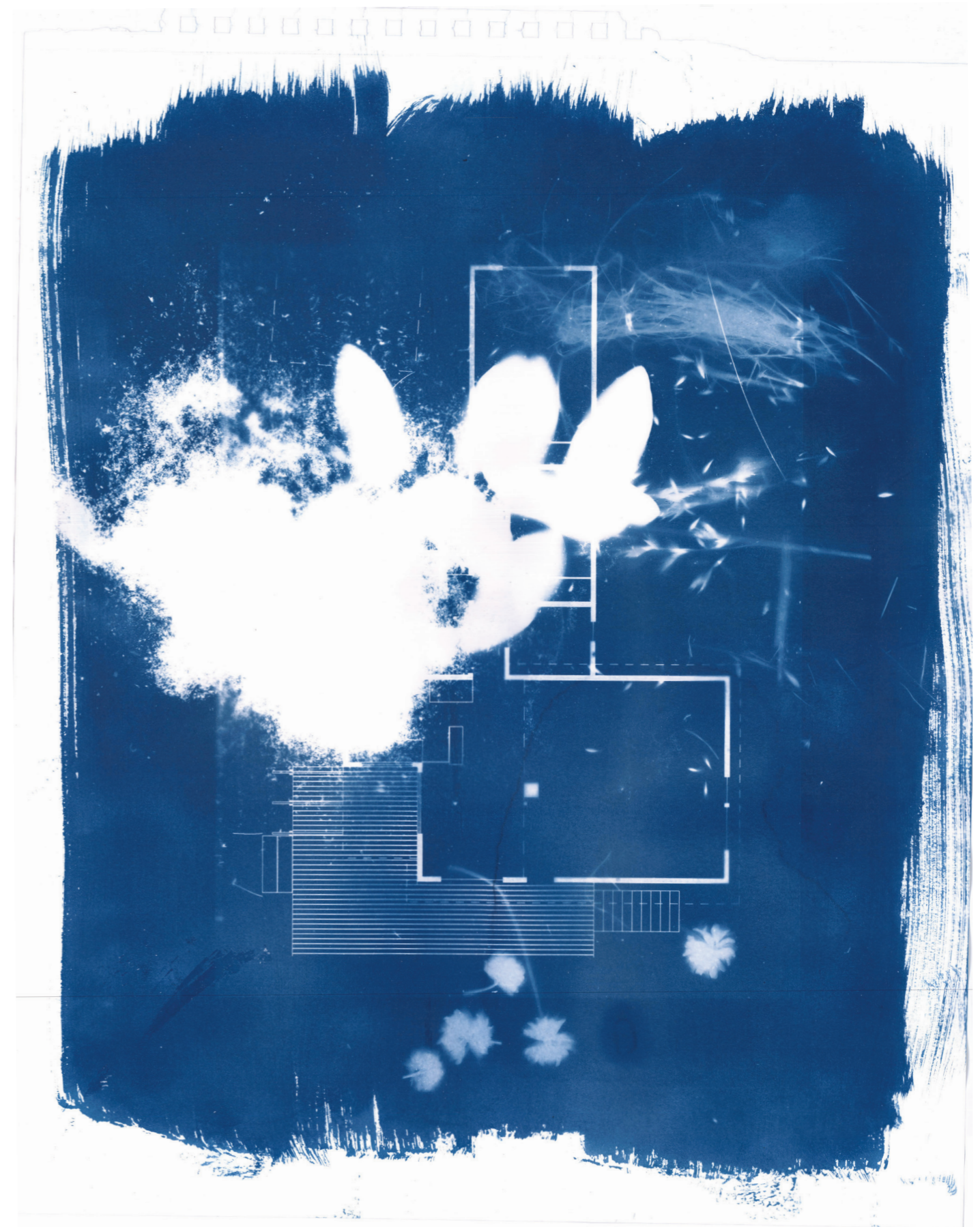


Figure 207

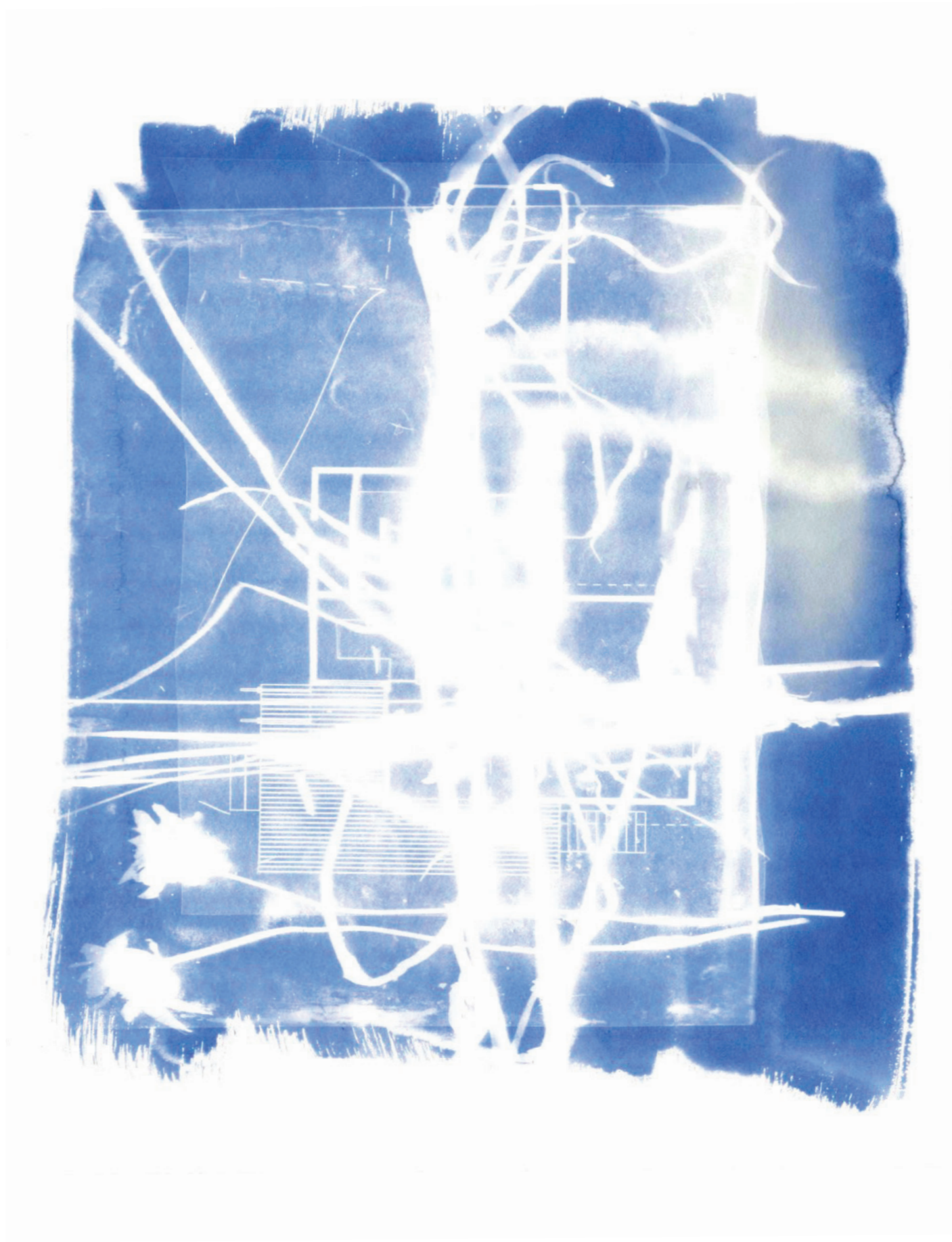


Figure 208

structure without judgment nor mercy but instead by serving where life is in the present moment.

Black Locust leaves, tall grass, clover flowers, prairie daisies, rocks, chunks of concrete, rotten wood, gravel, dirt, plastic bags all renovate. Sometimes placed then shifted like a gold miner panning a river. Sometimes shaken loose from an overhead tree or cast into the air and let fall. Somehow they find a way atop the blueprint.

However, it is more than finding ways to “un-design”. It is about creating new ways of seeing that wouldn’t be possible without this process. The resultant blueprints contain forms and forces I wouldn’t have conceived of otherwise. It is the “un-designed” that might be furtive ground for the designer.

Unfortunately, time has caught up to me. I’ve extended this thesis as far as the university will allow and so I must

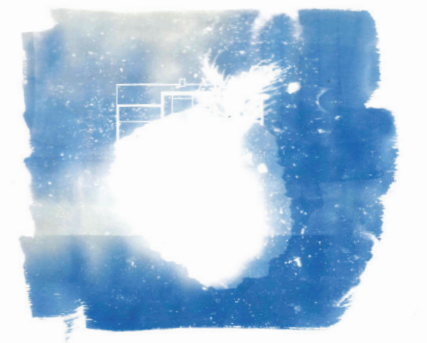


Figure 210

prune the critical renovation here. I will continue this idea beyond this document.

There is more I want to do: fragment the transparency blueprints through rot or wear and find new means of exposure.

The artist, Mario Reis, places his canvases in rivers and let’s the river paint with sediments. How might a house “draw” its own blueprint?

It is a process, a way of seeing, that I will continue to investigate.

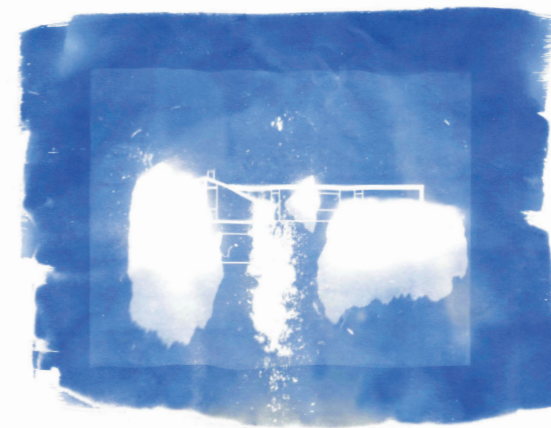


Figure 209

## Ch.4

The danger with Critical History is in the extremities: that we prune too little to break away and too much to find a way forward. Nietzsche reminds us that, “second natures are usually weaker than the first.” (41)

I fear I prune too little. I have difficulty letting go of, let alone destroying, family history, both created and inherited.

But Nietzsche is correct: it does keep me from individuating. It hinders the spirit of independence within me that I admire in my grandmother. Sometimes it does keep me from acting. Some days I do find comfort being in her shadow, and Aall the while maintaining hope



Figure 211

that some of her greatness is inherited and within me too. I know the shadow is empty and that pedestals are lonely. Still, it is difficult thing to break free from a family archetype, especially one I've worked to preserve.

Nietzsche's Critical lens asks me to cut away family history that does not serve my present life. Today, that means to prune the imagined and projected history that raises Mary above her humanity. That which makes her intangible myth and not grandmother, and that makes her buildings sacred.

Sometimes an old cabinet is just an old cabinet.

A Critical renovation is ultimately a humanizing one. It champions the needs of the every day over the outsized shadows of the past.

I see my grandmother's work through a Critical lens and I am closer to her. There is no longer the hierarchal divide that lore and time create, but instead two people standing in an old barn striving to make the present a little better.



Figure 212

## Finishing Thoughts

# Ch.5

I'm writing this conclusion at "Pampas Point". It is appropriate. We've come full circle again. With triangles too.

I'm house sitting for my mother who is away on the Oregon coast. So I'm tending to Paddy a ragamuffin wolfhound with a penchant for scratching the hardwood floors to hell. He gets excited by the prospect of going anywhere.

It used to bother me his gouging the Sapele wood but it doesn't anymore. I've come to realize that's what houses are for. They're meant to be lived in, not merely preserved. And how lucky we are to live in them. My good friend and mentor, Lane Quine, always said that, "perspective is a human



Figure 213

superpower." Patina can be the record of a life well lived.

Lane also showed me that "the spirit of a made object or artwork is imbued with the spirit of the creator who made it." He was a genius contractor. He worked on this very house. I can feel his spirit along with Mary's emanating from every beam and 60° corner. I hope my spirit emanates from this document in kind.

This thesis was always about how to use history in our lives and in our processes as architects. Specifically, it asked how to tease the perceived objectivity of an archive from the subjectivity of familial bond, and how to reconcile or inhabit the space created in-between.

I'm still not sure I know how. A thesis is for asking questions and not always finding answers. But I have found a foothold in that liminal space: it is the every day life that lives within architecture and for which architecture is built.

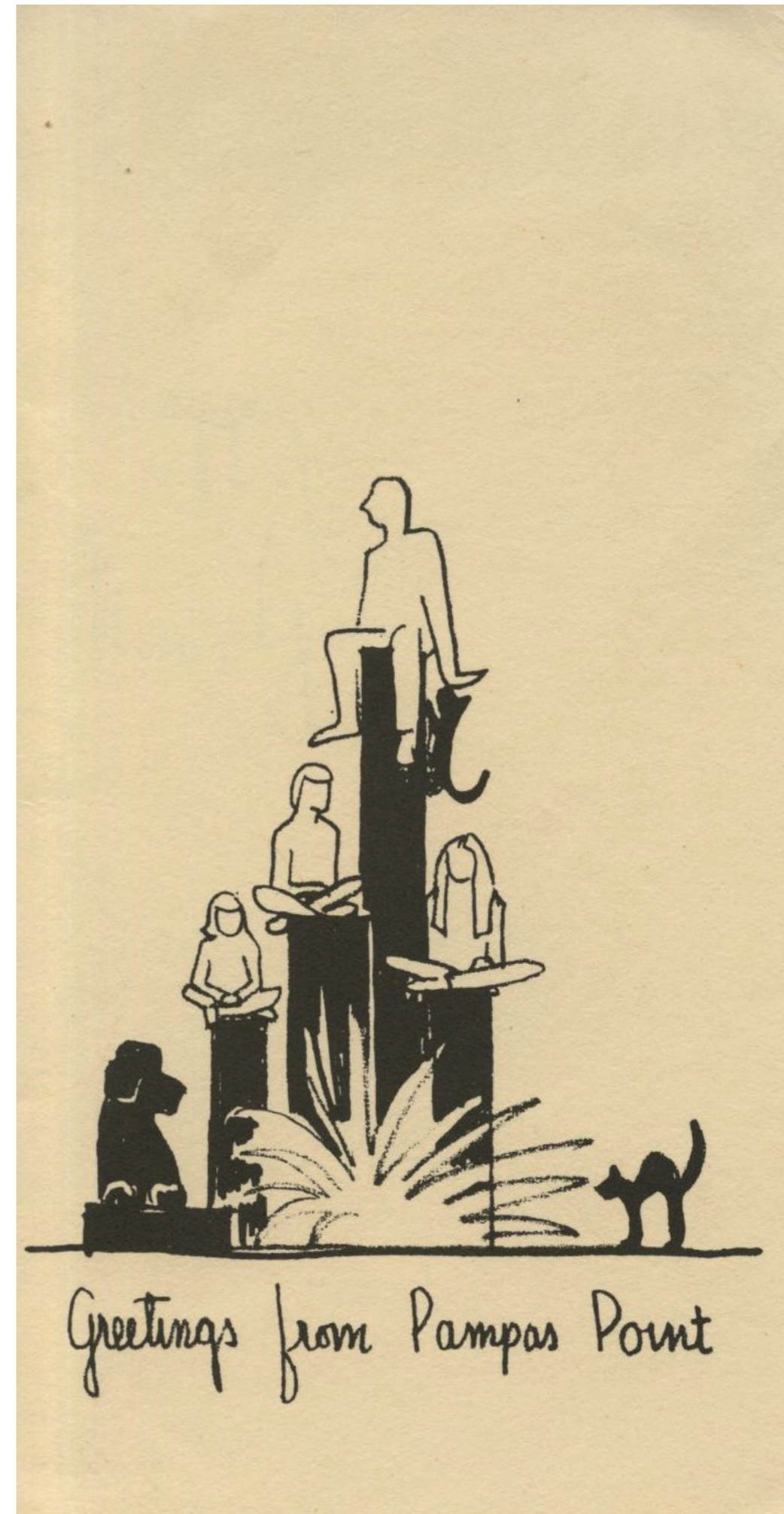


Figure 214



Figure 215

Familial or not it is the quiet sometimes unremarkable moments that gives architecture a purpose and which imbues it with meaning:

*[ aebleskiver in the kitchen - jazz piano lessons in an old office - toys scattered about a living room floor - a cabinet full of neon post-it notes - a broken down Triumph TR3 in the garage - the patina of excited claw marks ]*

“I hope that history can realize that its significance is not in universal ideas, like some sort of blossom or fruit,” Neitzche concludes, “but that its worth is directly one which indicates a known...daily melody, and in an elegant way, elevates it, intensifies it to an inclusive symbol, and thus allows one to make out in the original theme an entire world of profundity, power, and beauty.” (42)

It is that day to day beauty that I have discovered in Mary Lund Davis’ life and work, and in turn, mine too.

It is also there where I have found my grandmother. By tracing her hand throughout her life she now feels more like a grandmother first and an architect second, though they will forever be near.



I don’t know what my grandmother thought of Nietzsche. To venture a guess I’d say she cared little about him and she most certainly would have



Figure 216

thought that applying his philosophy to her life to be superfluous. But Nietzsche would have respected Mary Lund Davis because she was a person of action. She created in her present, and so in turn, in our history.

It’s easy to become consumed by thinking about architecture and for good reason: the responsibilities and implications of shaping the built environment are significant. Davis certainly thought deeply on the larger impact of her design choices as evidenced by her affordable, monumental works.

However, there is something to be said for action itself. To not overthink, but to feel - to trust the inherited and built architecture of the self and its relation to others - and to do. To try. No matter how remarkable or unremarkable it may seem. To recognize the carrier bag - *[ a rice grain - plywood shavings - dog hair - Basilica San Clemente - a discarded brick - crab cakes at Shame on the Moon ]* - and to continue gathering.

And then to pick up a can of purple spray paint for the sheer fun of the present and the possibility for a horse of another color yet.



## Selections from the Archive

# Ch.6

This thesis amassed, organized, and is working to preserve the archive of Mary Lund Davis - a collection that consists of orthographic drawings, sketches, notes, correspondences, classwork, models, awards, publications, and other miscellany. It includes a compiled project ledger which corresponds to the larger, organized archive and is accompanied by timelines and project maps.

The archive currently totals over 1000 pieces and will undoubtedly continue to grow. It has been scanned to an archival quality and is entirely digitized.

This chapter displays a selection of



Figure 217

projects and objects from this archive. The drawings are categorized by project type and organized by date. The objects are shown in no particular order but are shared for their inherent and imbued meaning.

It is the intent of the author and family to donate the archive in full to the University of Washington so that students and scholars alike may interface with her life and work for many years to come.

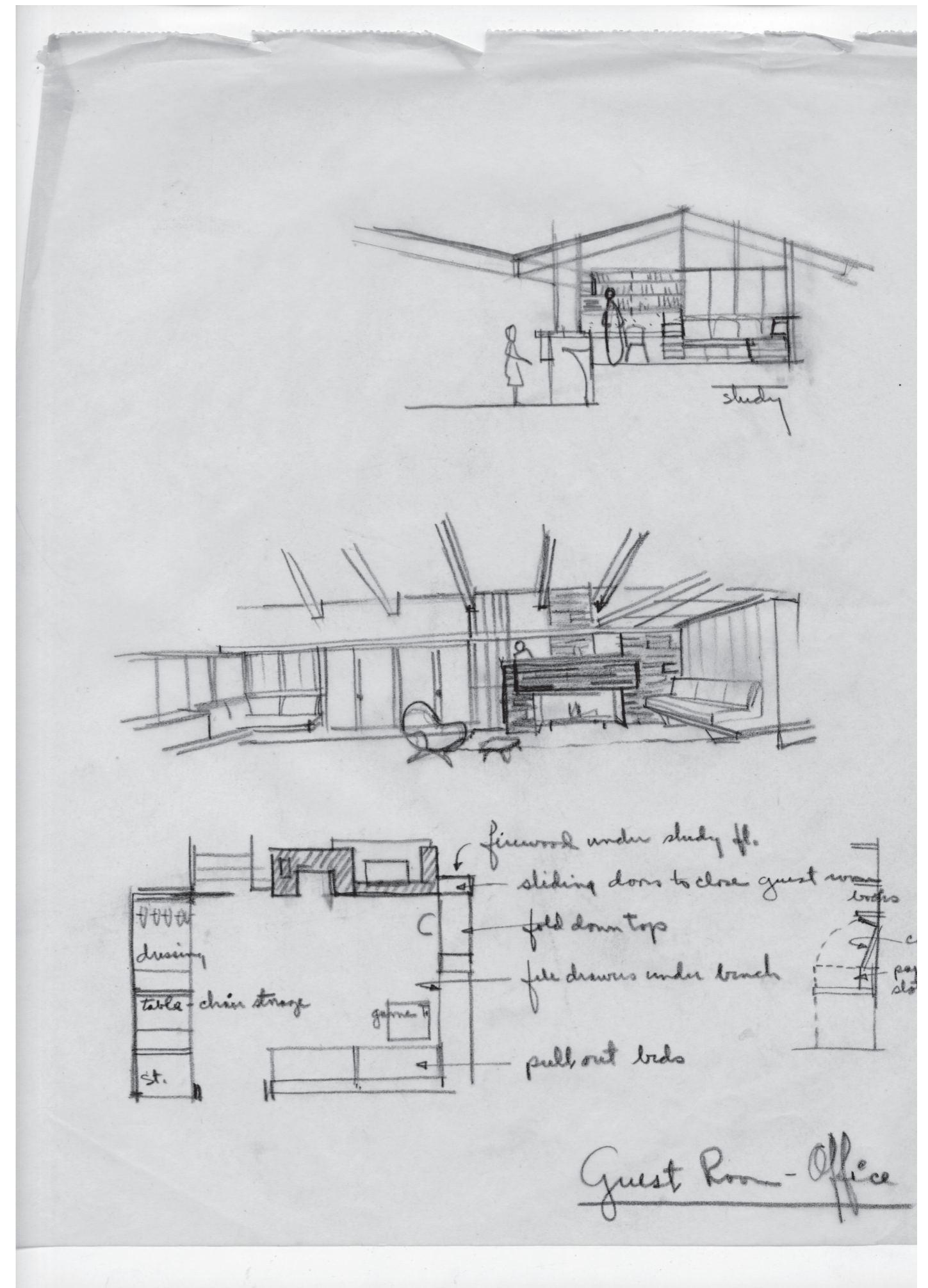


Figure 218

# Project Maps

## PUGET SOUND REIGON, WASHINGTON

- 12 Single Family Residence
- 3 Addition/Alteration
- 9 Spec. Residence
- 1 Multifamily
- 1 Office
- 3 Landscape

## KETCHUM, IDAHO

- 1 Single Family Residence

## LAKE TAHOE, CALIFORNIA

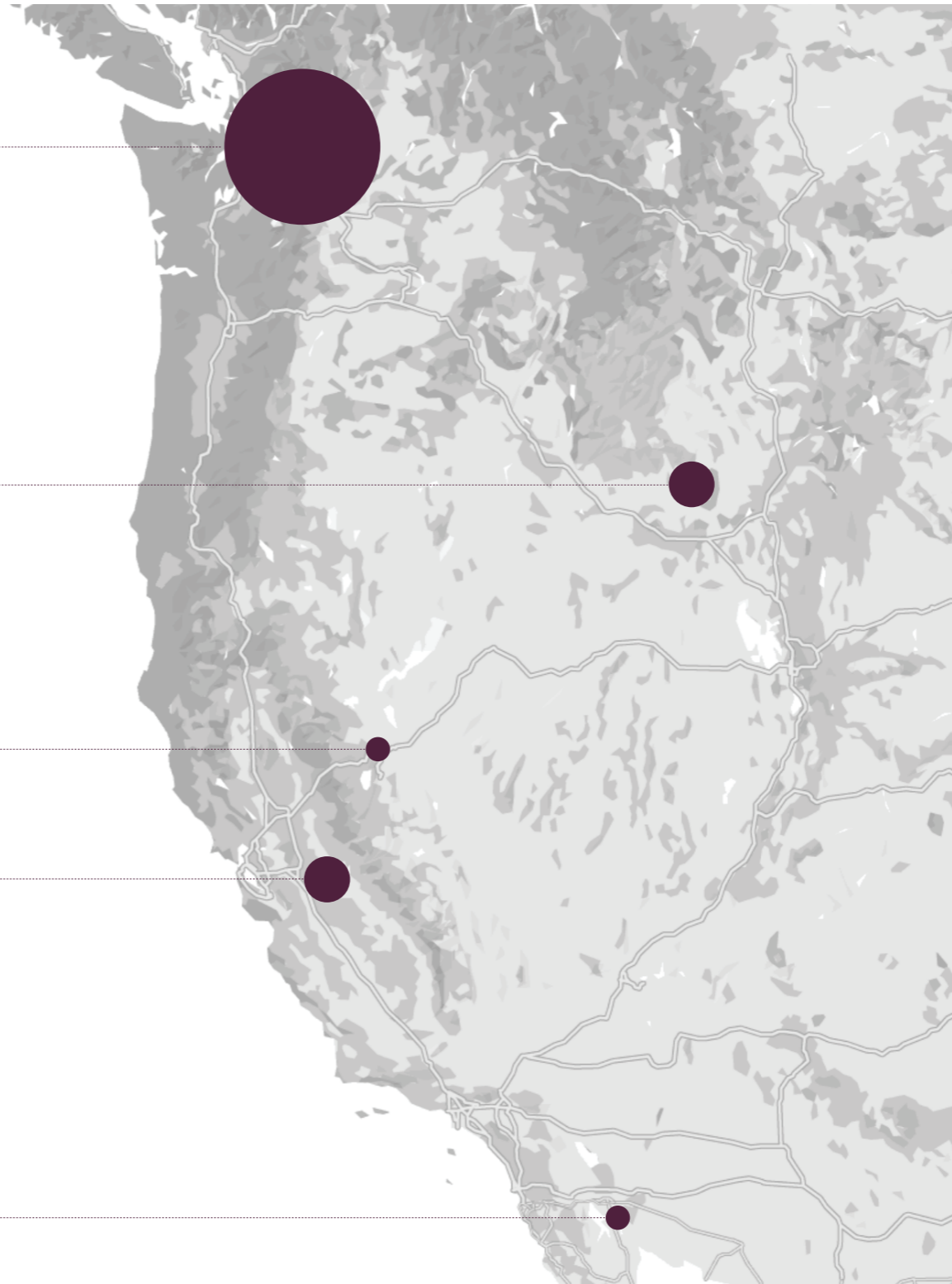
- 1 Single Family Residence

## SACRAMENTO VALLEY, CALIFORNIA

- 2 Single Family Residence

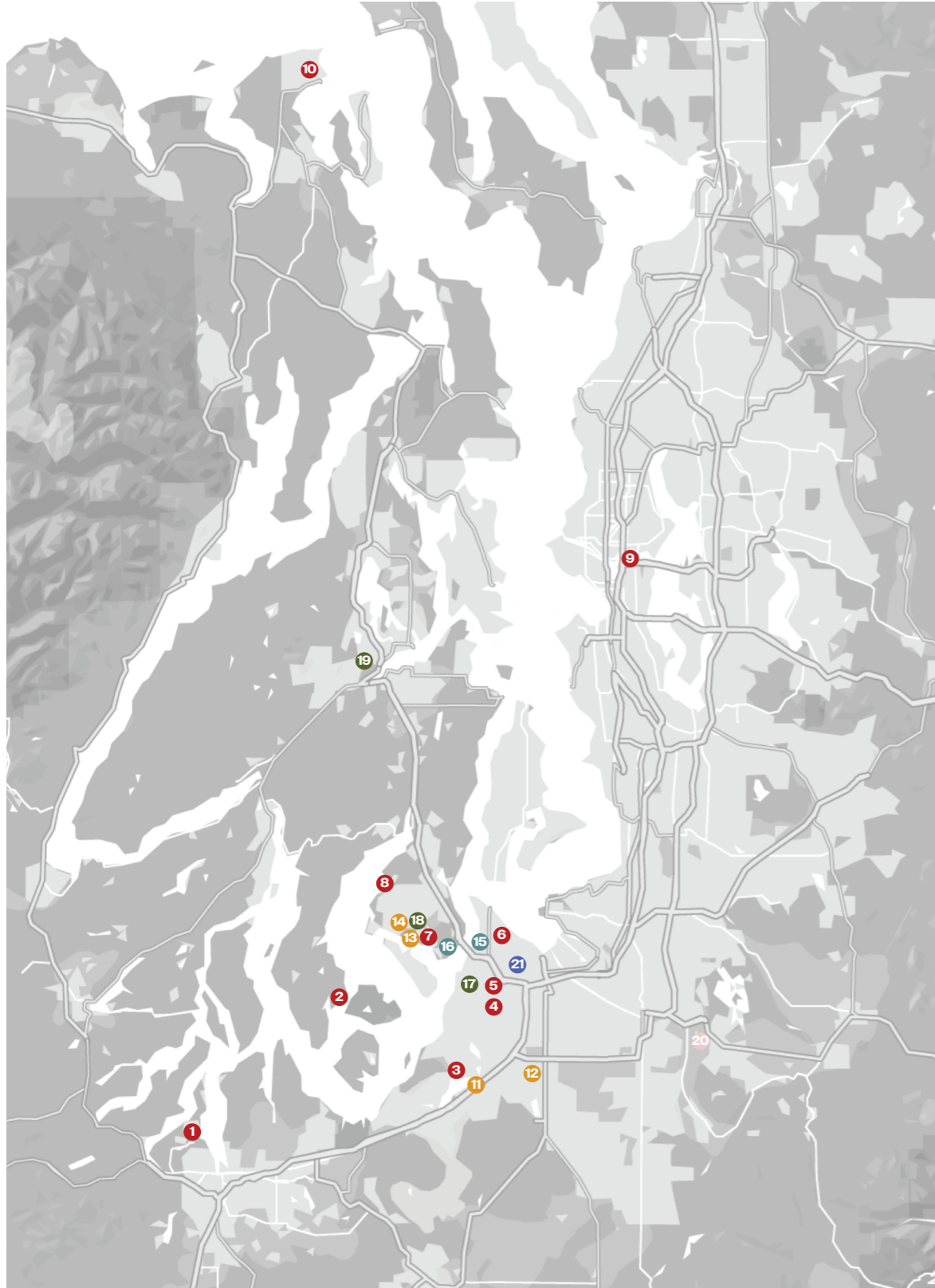
## VISTA, CALIFORNIA

- 1 Single Family Residence



This map shows Mary Lund Davis' known built projects throughout the west coast.

## Project Maps



### RESIDENCES

- 1 Peterson Residence, Olympia (1965)
- 2 Olson Residence, Longbranch (1964)
- 3 Reynolds Residence, Lakewood (1957)
- 4 Davis "Alameda" Residence, Fircrest (1959)
- 5 Davis "Del Monte" Residence, Fircrest (1954)
- 6 George L. Davis Residence, Tacoma (1953)
- 7 Davis "Pampas Point" Residence, Gig Harbor (1969)
- 8 Shaver Residence, Raft Island (1963)
- 9 Raft House, Portage Bay
- 10 Schroeder Residence, Port Townsend

### RENOVATIONS/ADDITIONS

- 11 Ray Ridge Residence Addition, Lakewood
- 12 Attic Renovation, Parkland (1958)
- 13 Davis Guest House Renovation, Gig Harbor (1968)
- 14 Pond House Renovation, Gig Harbor (1970)

### SPEC. HOMES

- 15 Fantastic 59'er, Tacoma (1961)
- 16 East Bay Development "Houses A,B,C" (1979)

### LANDSCAPE

- 17 Charles Wright Academy, University Place (1997)
- 18 Davis "Pampas Point" Residence, Gig Harbor (1970)
- 19 Kitsap Enterprises, Bremerton

### MULTIFAMILY

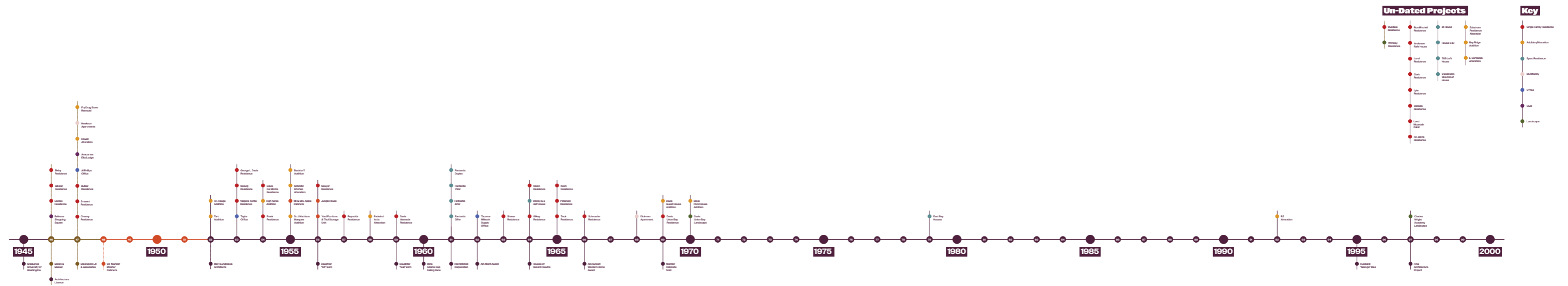
- 20 Dickman Apartment, Sumner

### OFFICE

- 21 Monitor Cabinets, Tacoma

This map shows Mary Lund Davis' known built projects throughout the Puget Sound region.

# Project Timeline





## ROLLING RULE

---

Mary Lund Davis' brass parallel rolling rule.





## DRAFTING TOOLS

---

Mary Lund Davis' drafting tools.





## X-ACTO KNIVES

---

Mary Lund Davis' x-acto knives.

LOT 4 - BLOCK 5 - LOCHLEVEN ADDITION

SECTION A-A

SECTION - B-B

SCALE 1/4" = 1'-0"

OFFICE AND RESIDENCE FOR  
MARY LUND DAVIS - ARCHITECT  
DR. WILLIAM R. TAYLOR

LOCATED IN BELLEVUE - WASHINGTON

SHEET 2

LIVING ROOM END WALL

BATH ROOM VENTS

FACIA VENT

TYPICAL DOOR FRAME DETAIL

OFFICE VENT DETAILS

TYPICAL DETAILS

OFFICE AND RESIDENCE FOR  
MARY LUND DAVIS - ARCHITECT  
DR. WILLIAM R. TAYLOR

LOCATED IN BELLEVUE - WASHINGTON

SHEET 5

## TAYLOR OFFICE AND RESIDENCE, 1952

SOUTHWEST ELEVATION

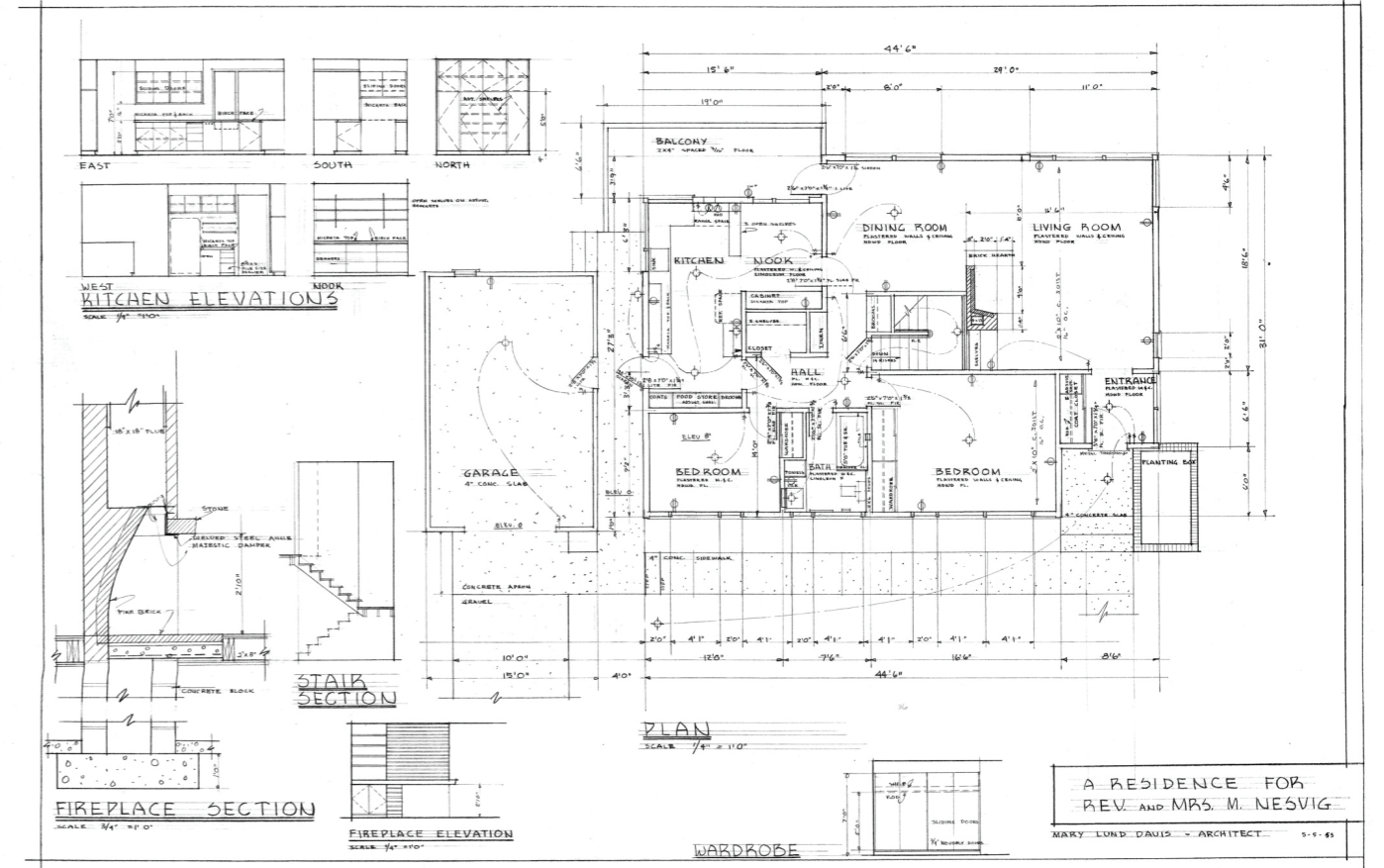
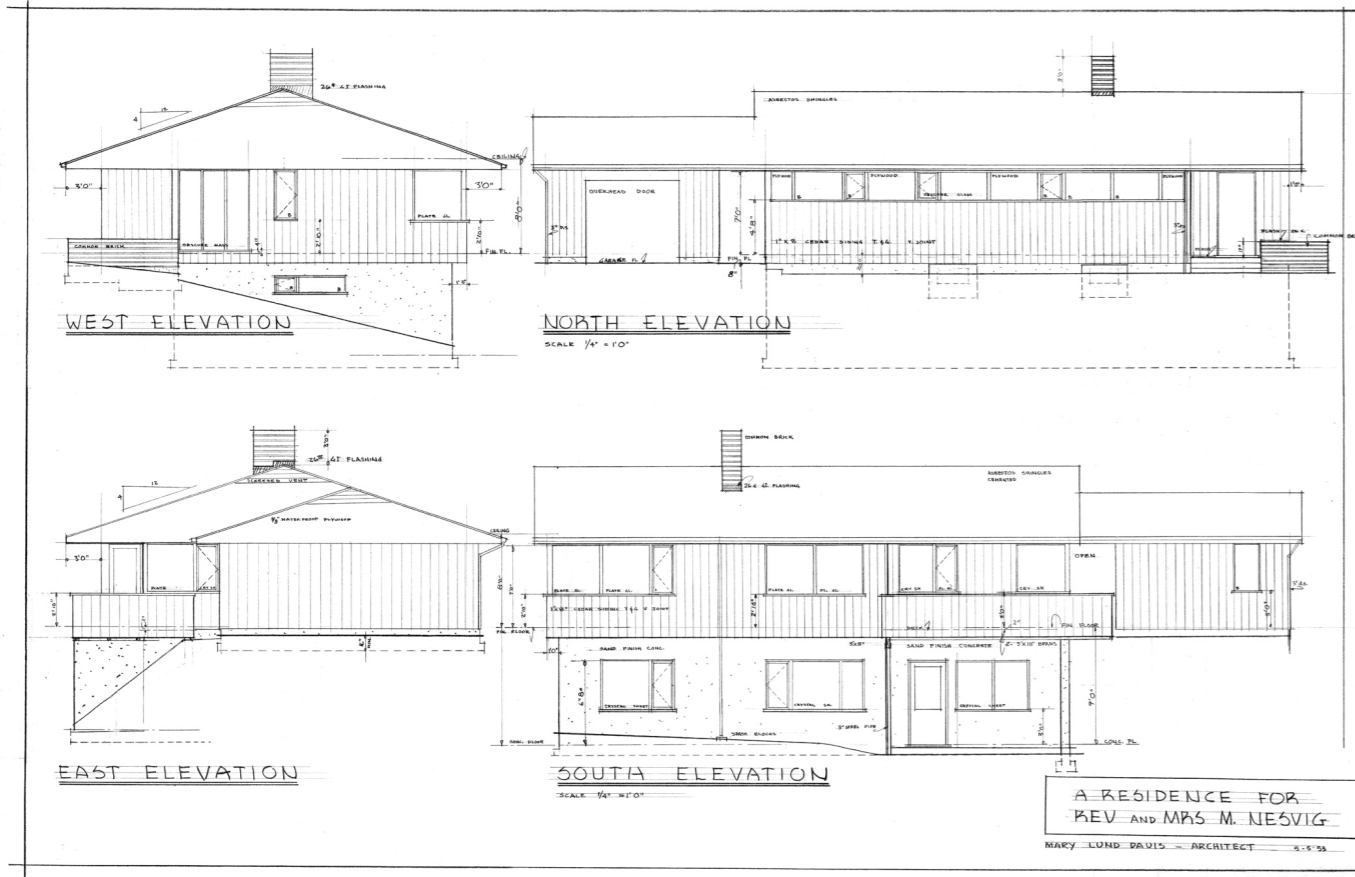
NORTHEAST ELEVATION

SCALE 1/4" = 1'-0"

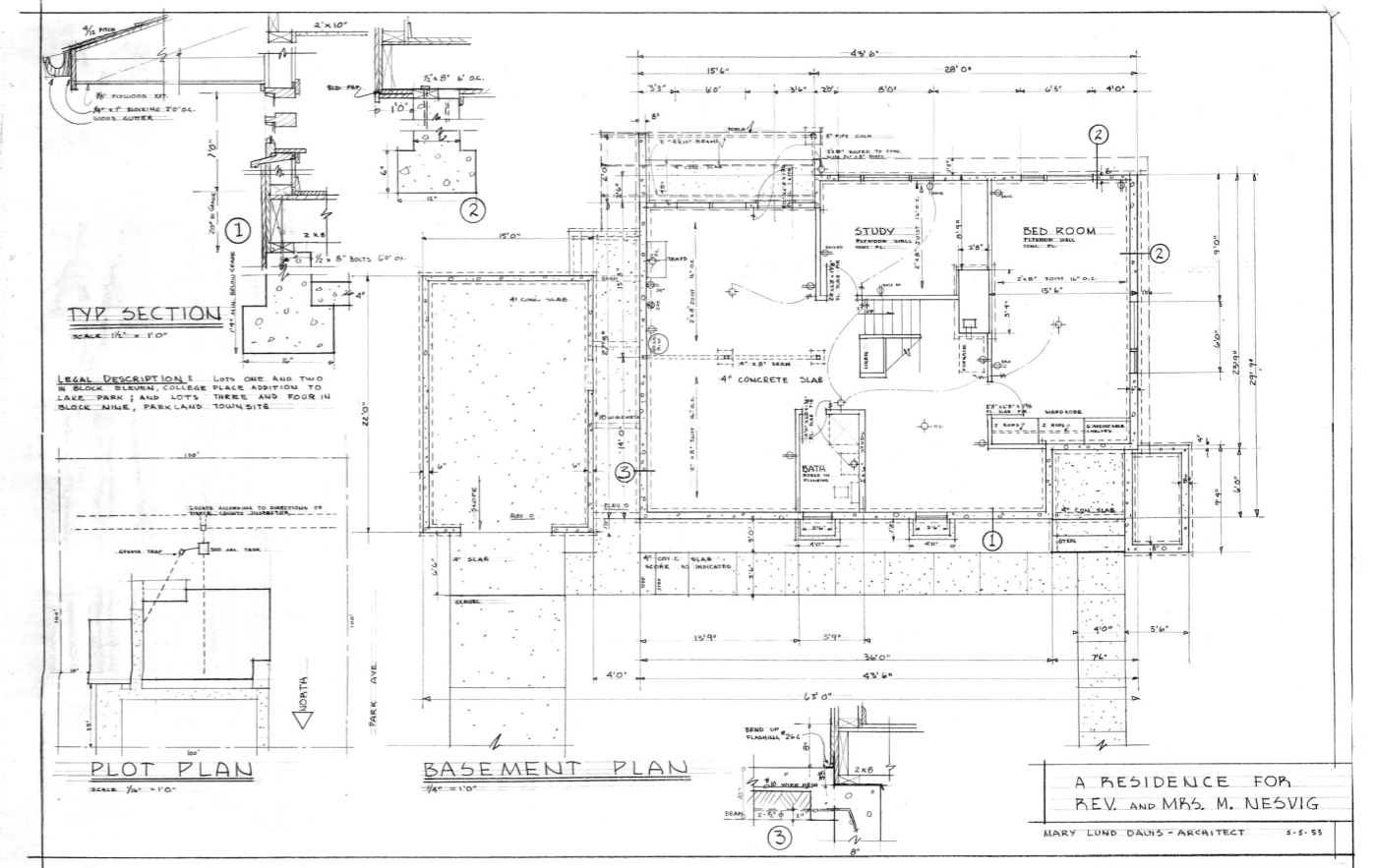
OFFICE AND RESIDENCE FOR  
MARY LUND DAVIS - ARCHITECT  
DR. WILLIAM R. TAYLOR

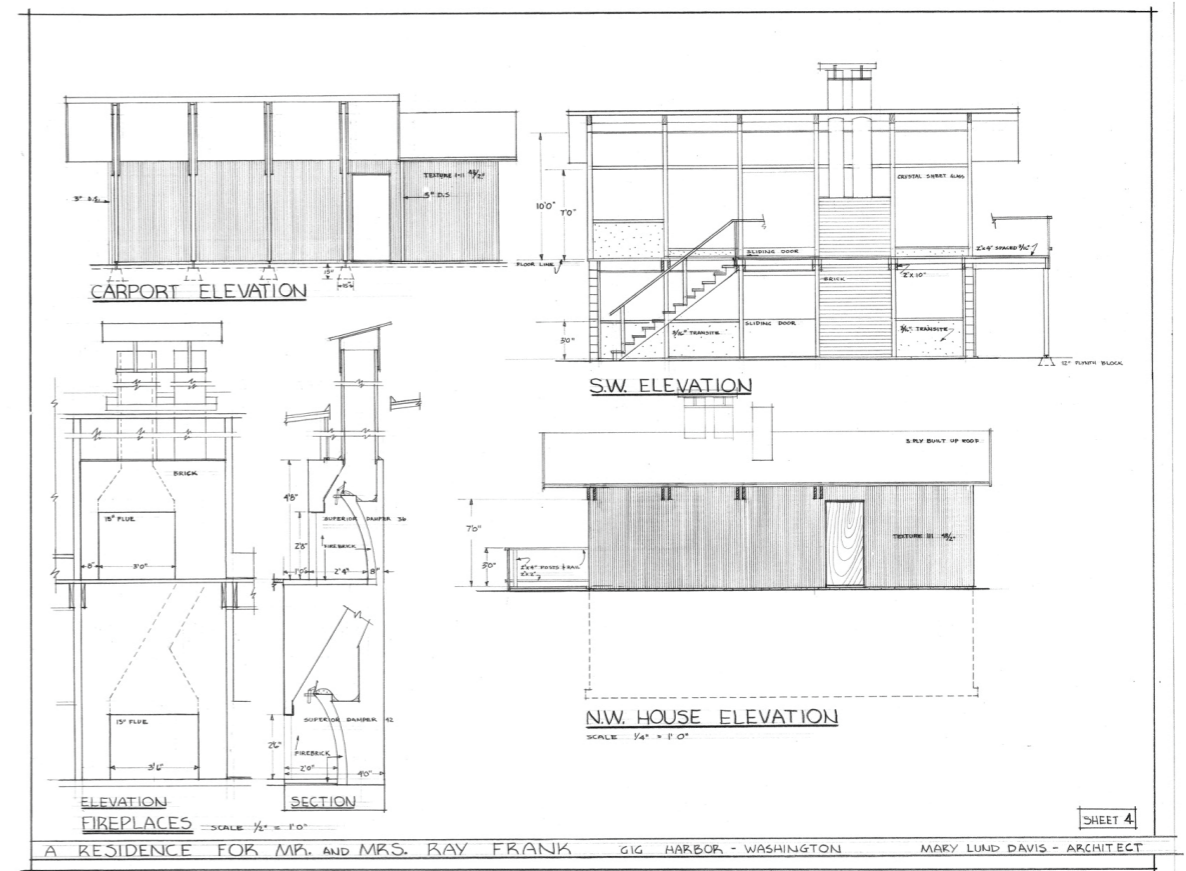
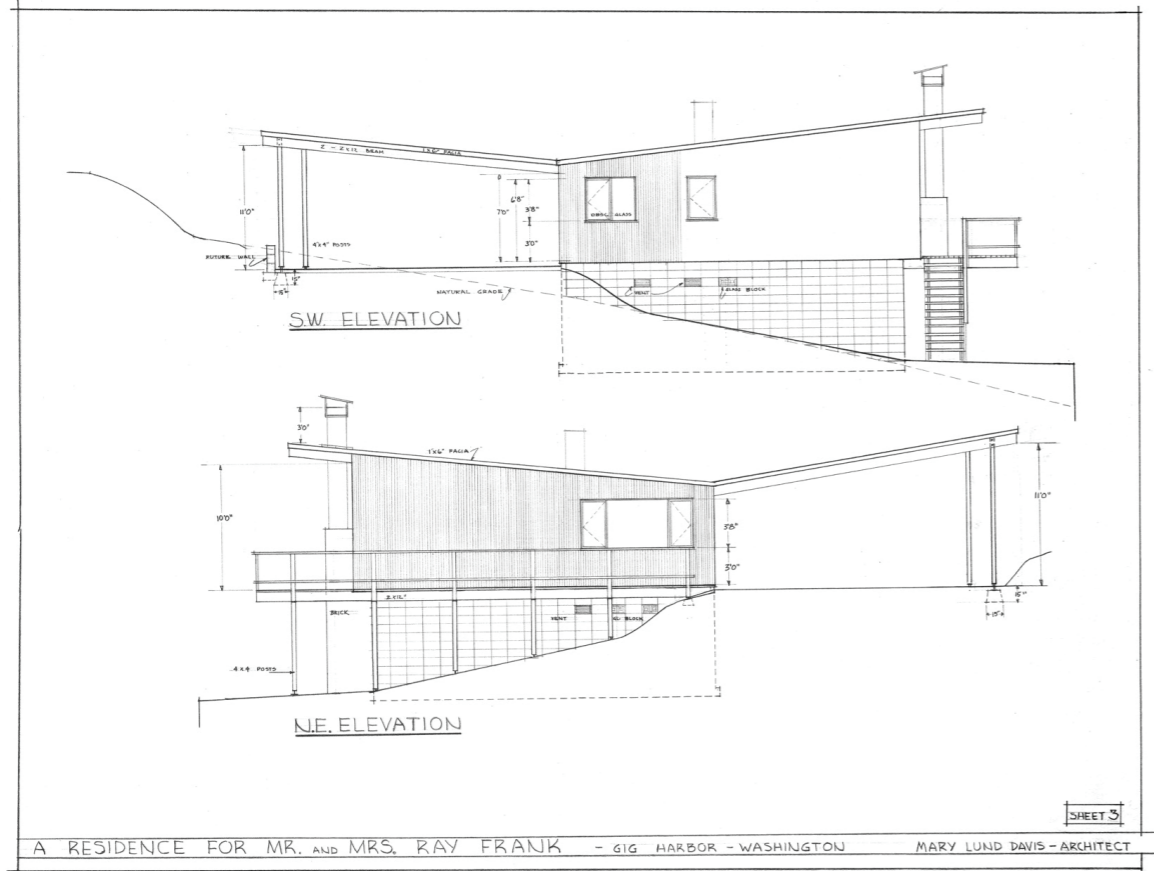
LOCATED IN BELLEVUE WASHINGTON

SHEET 4

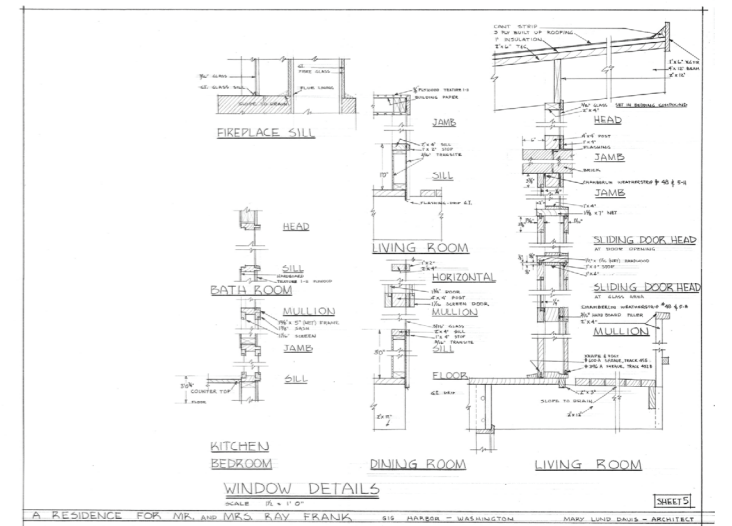
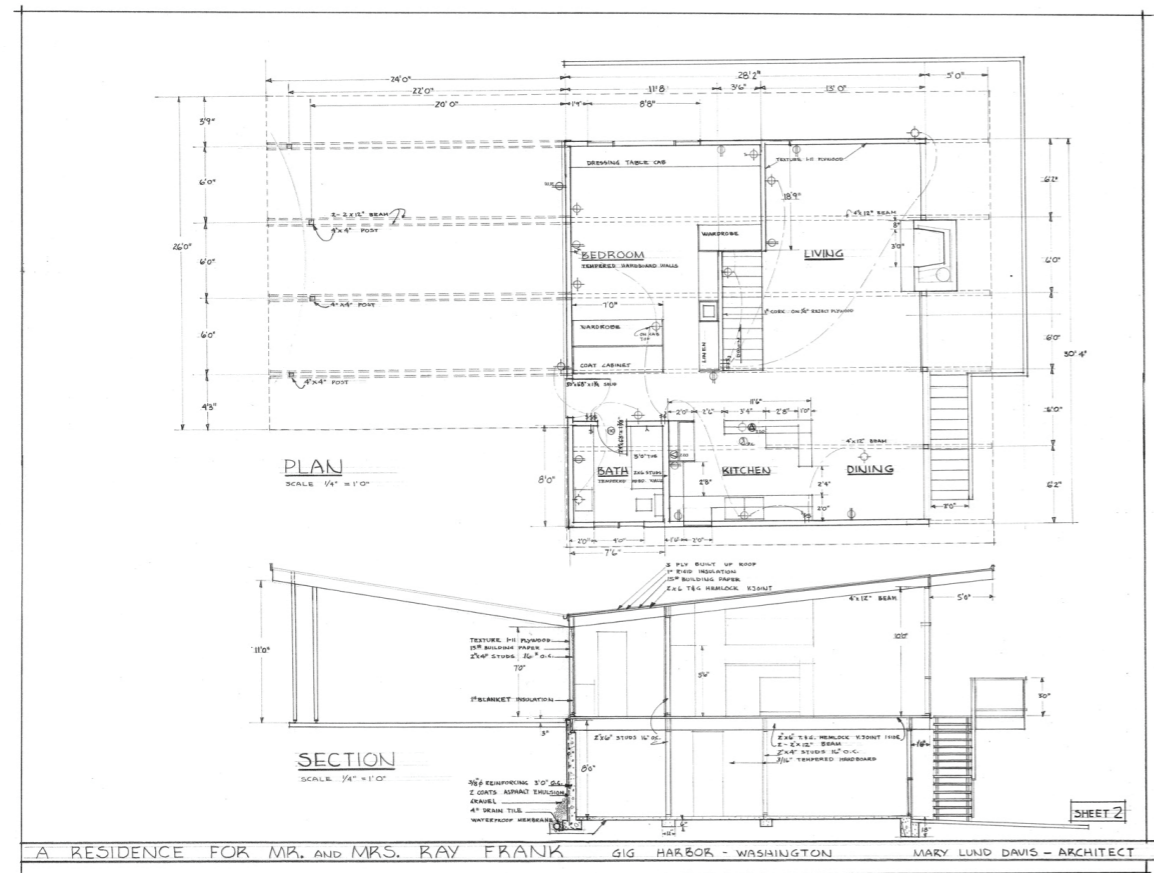


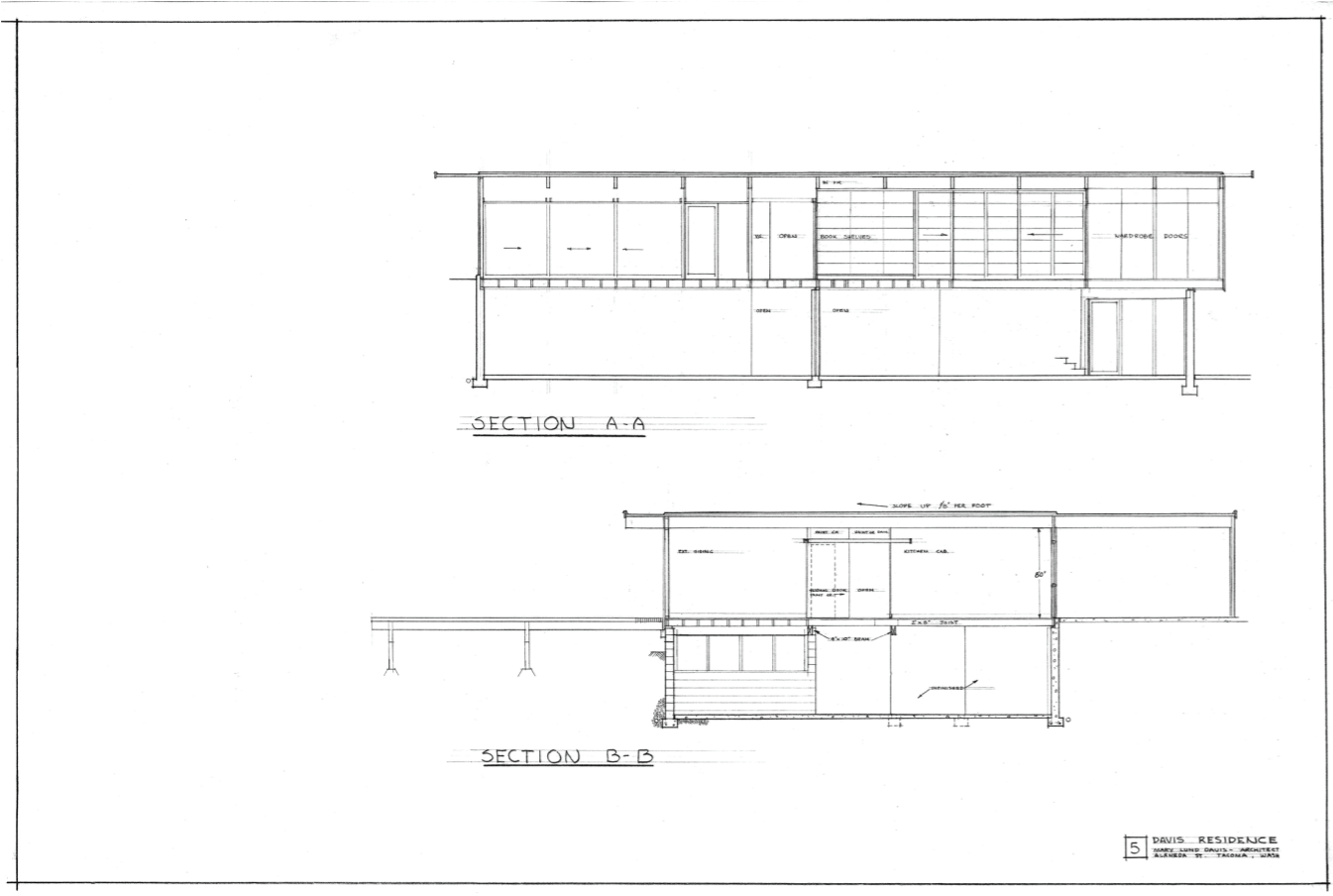
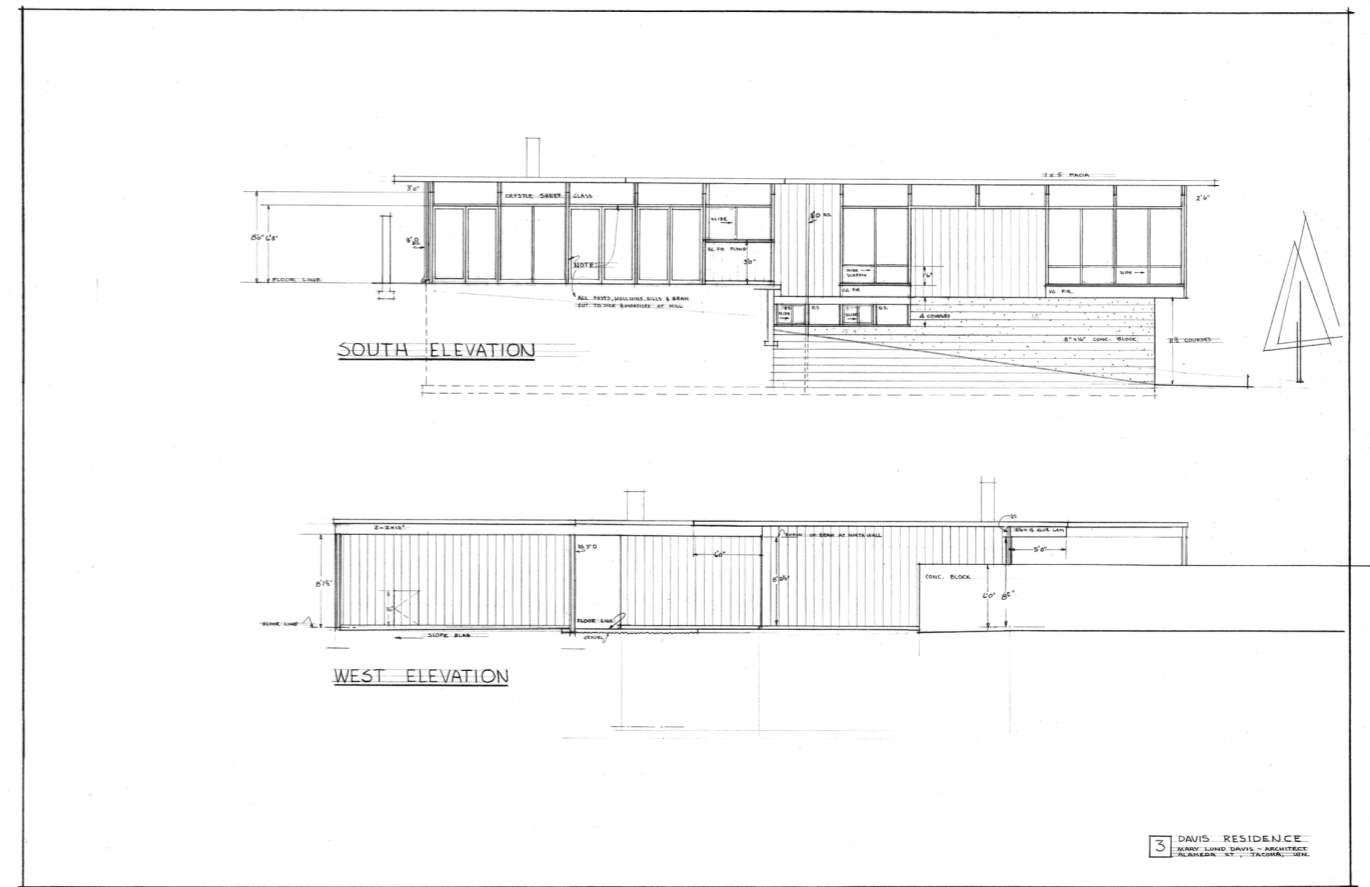
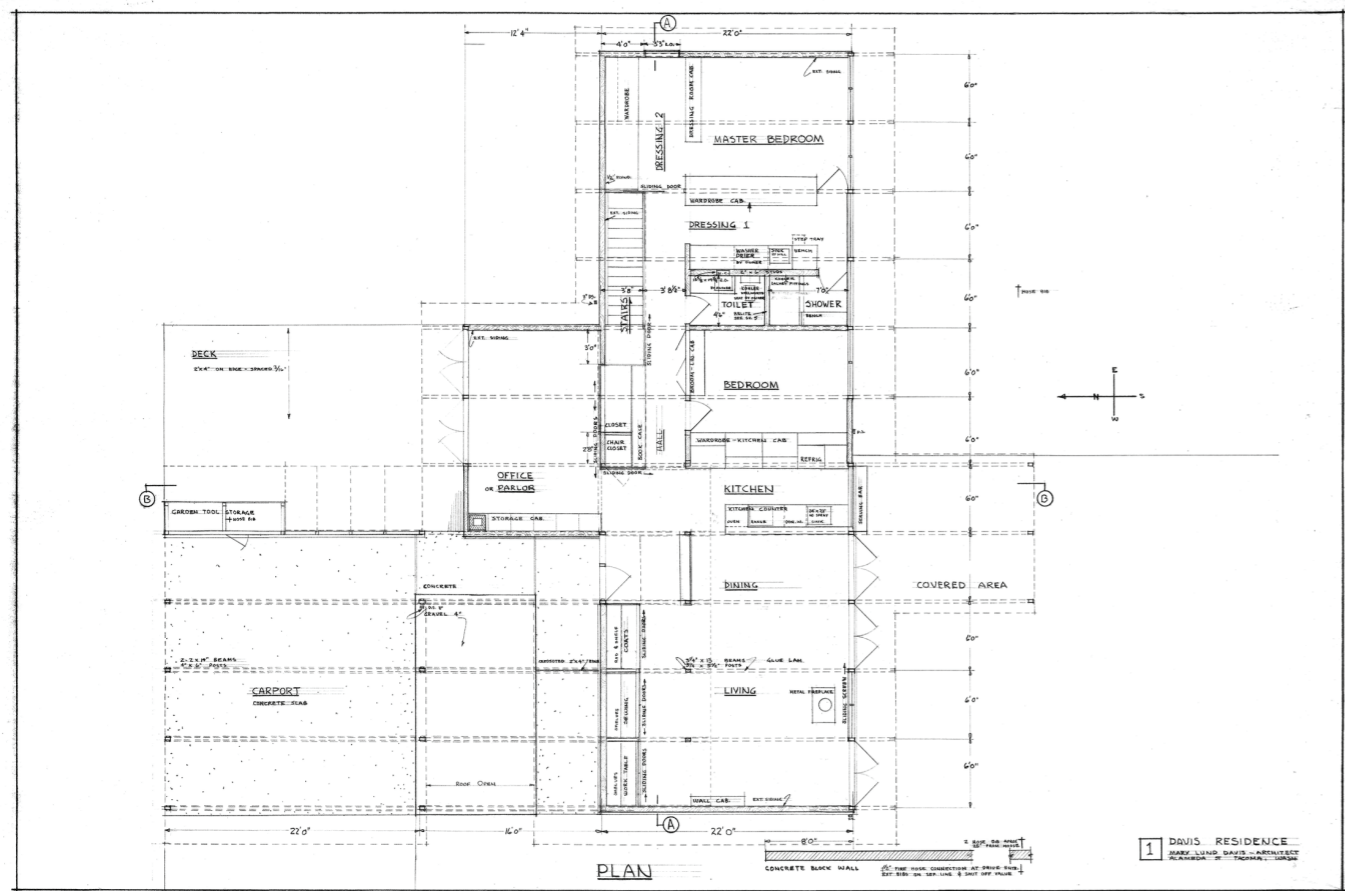
# NESVIG RESIDENCE, 1953



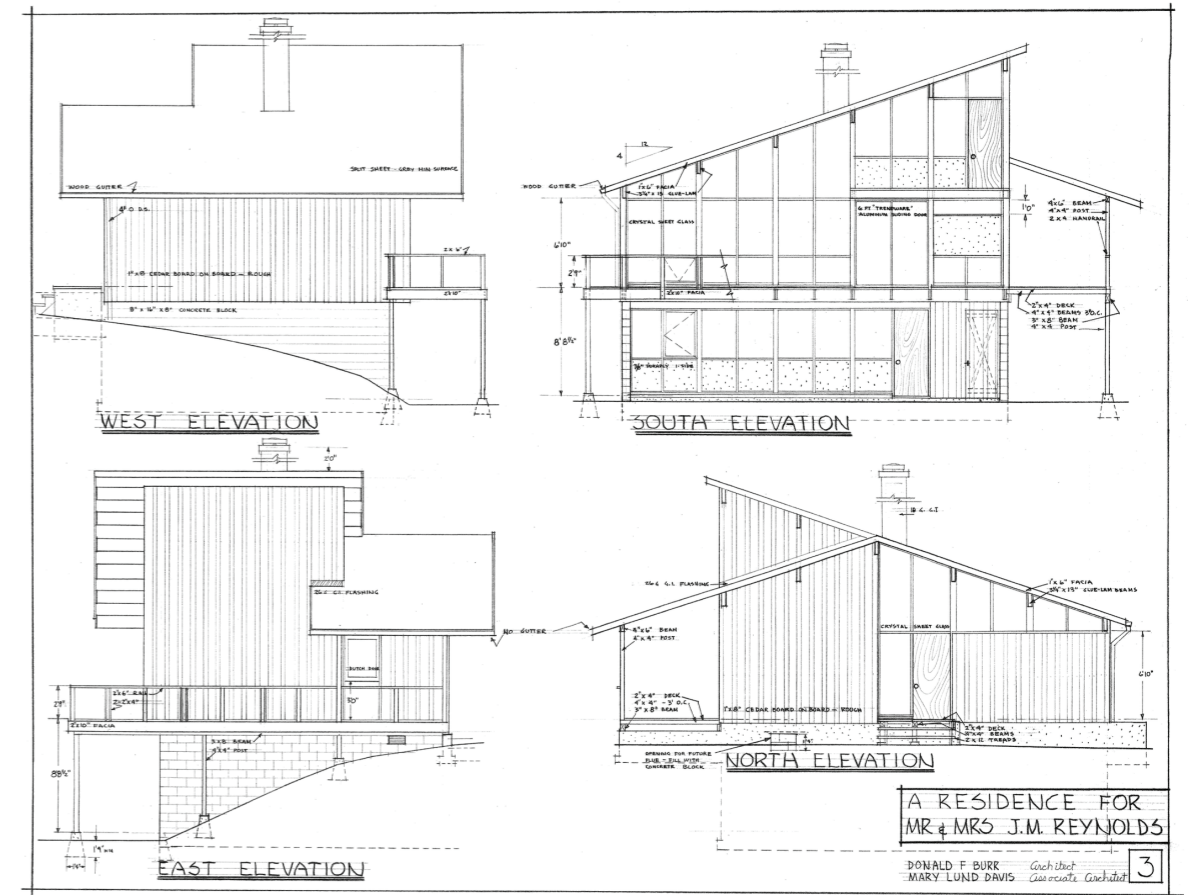
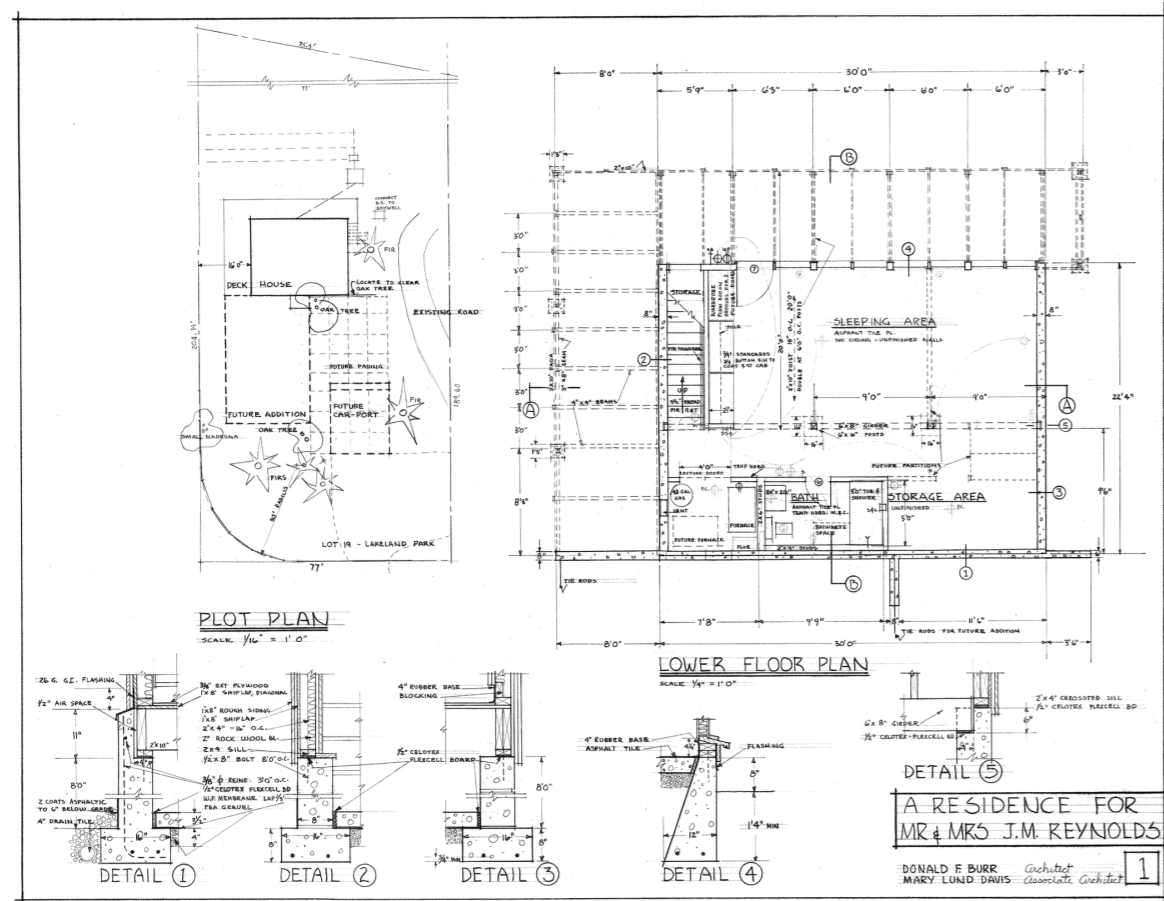


# FRANK RESIDENCE, 1954

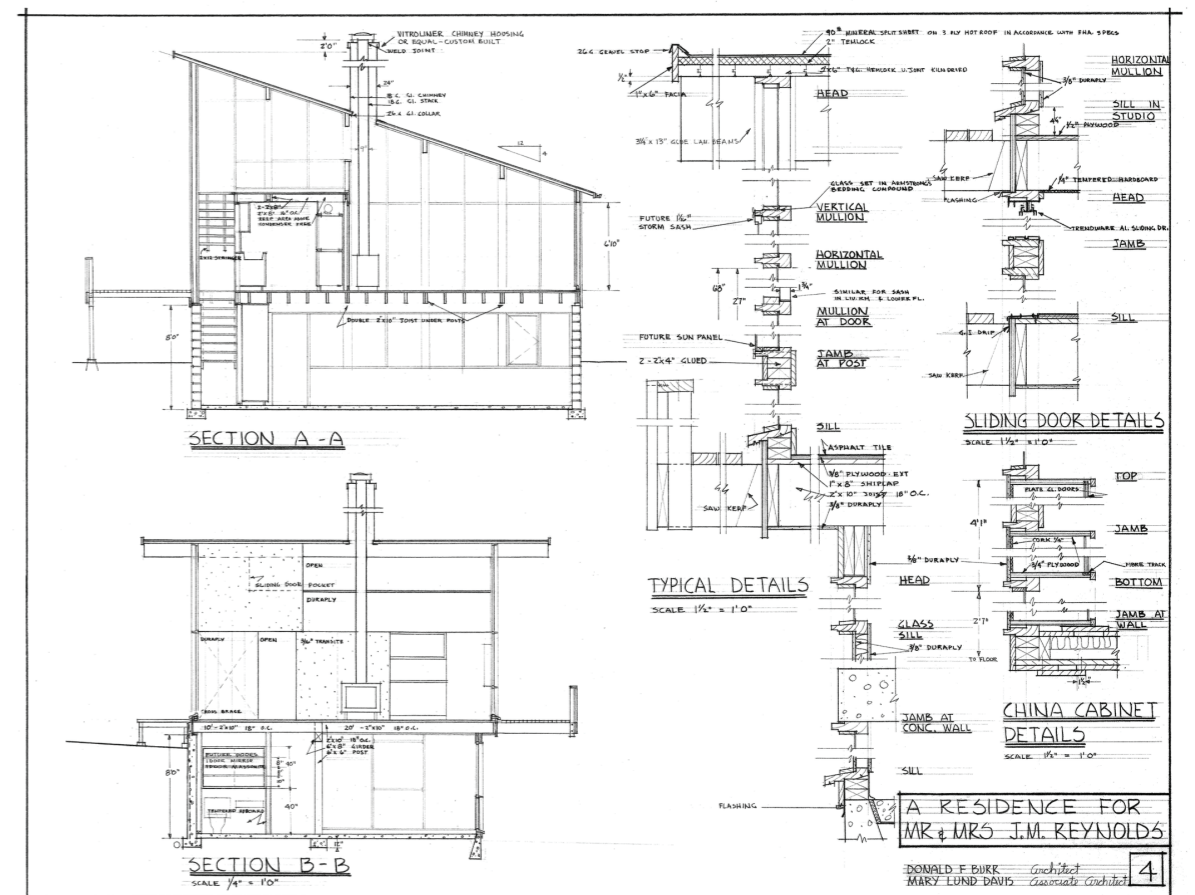


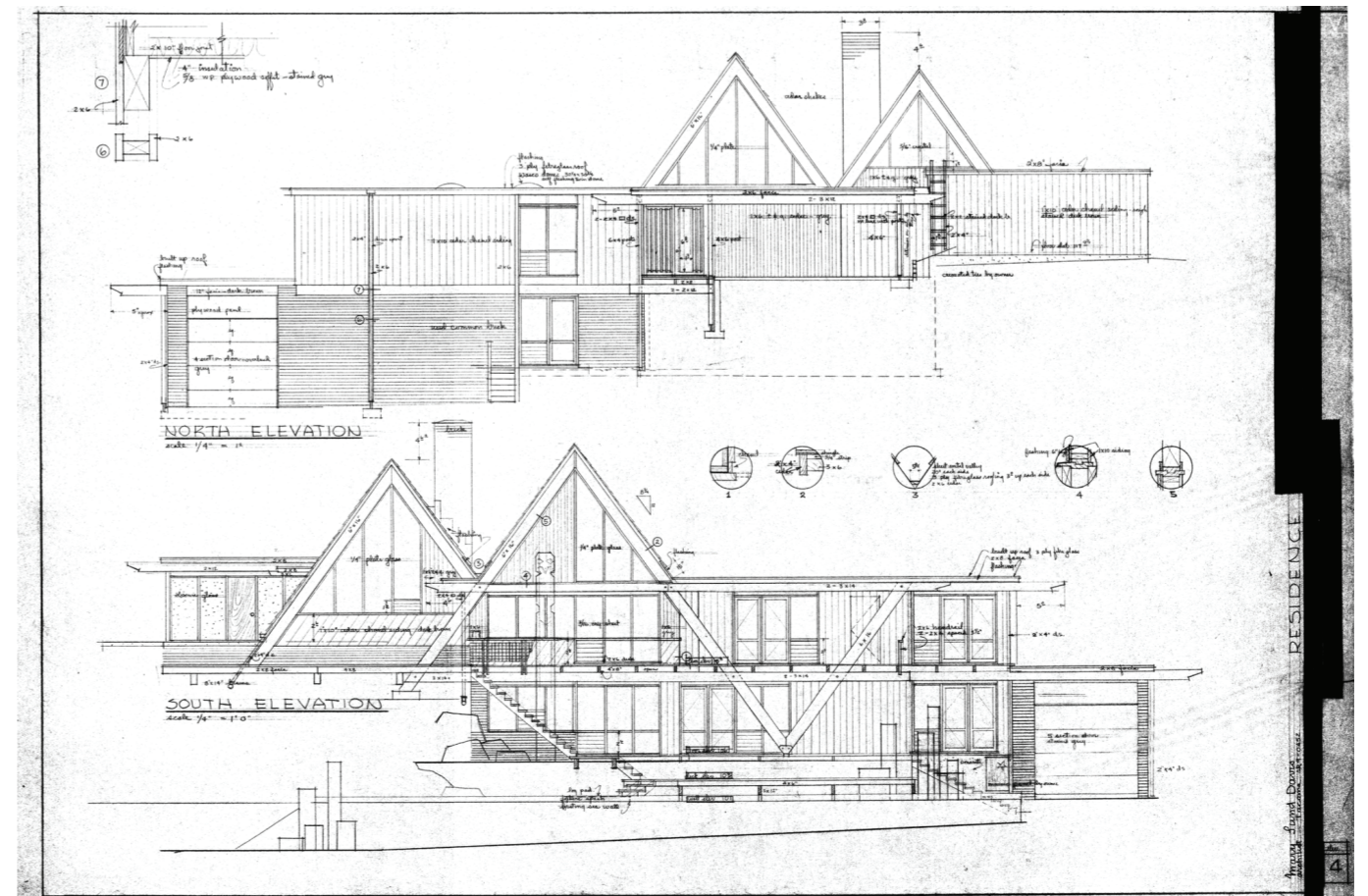
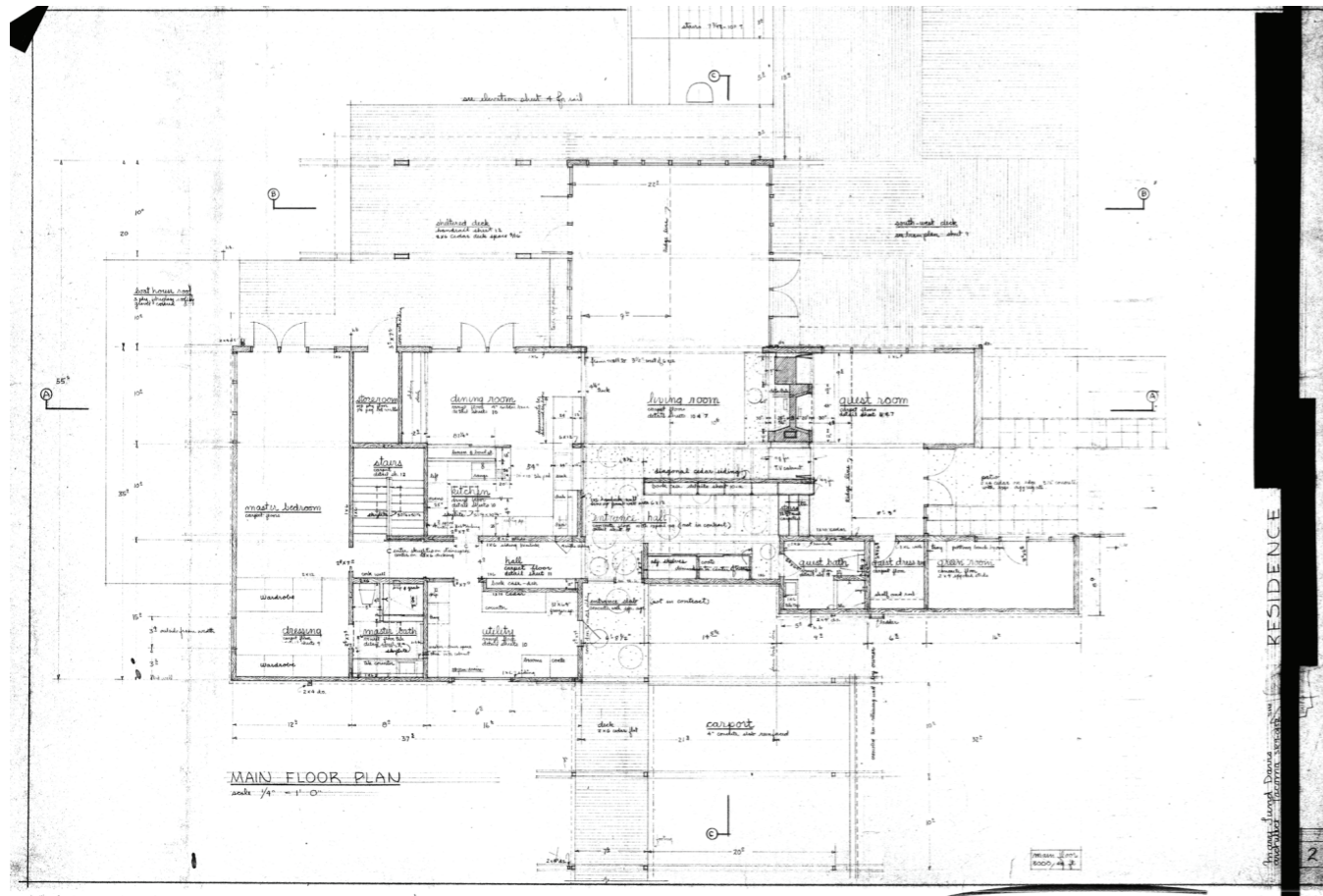


# DAVIS RESIDENCE, 1956

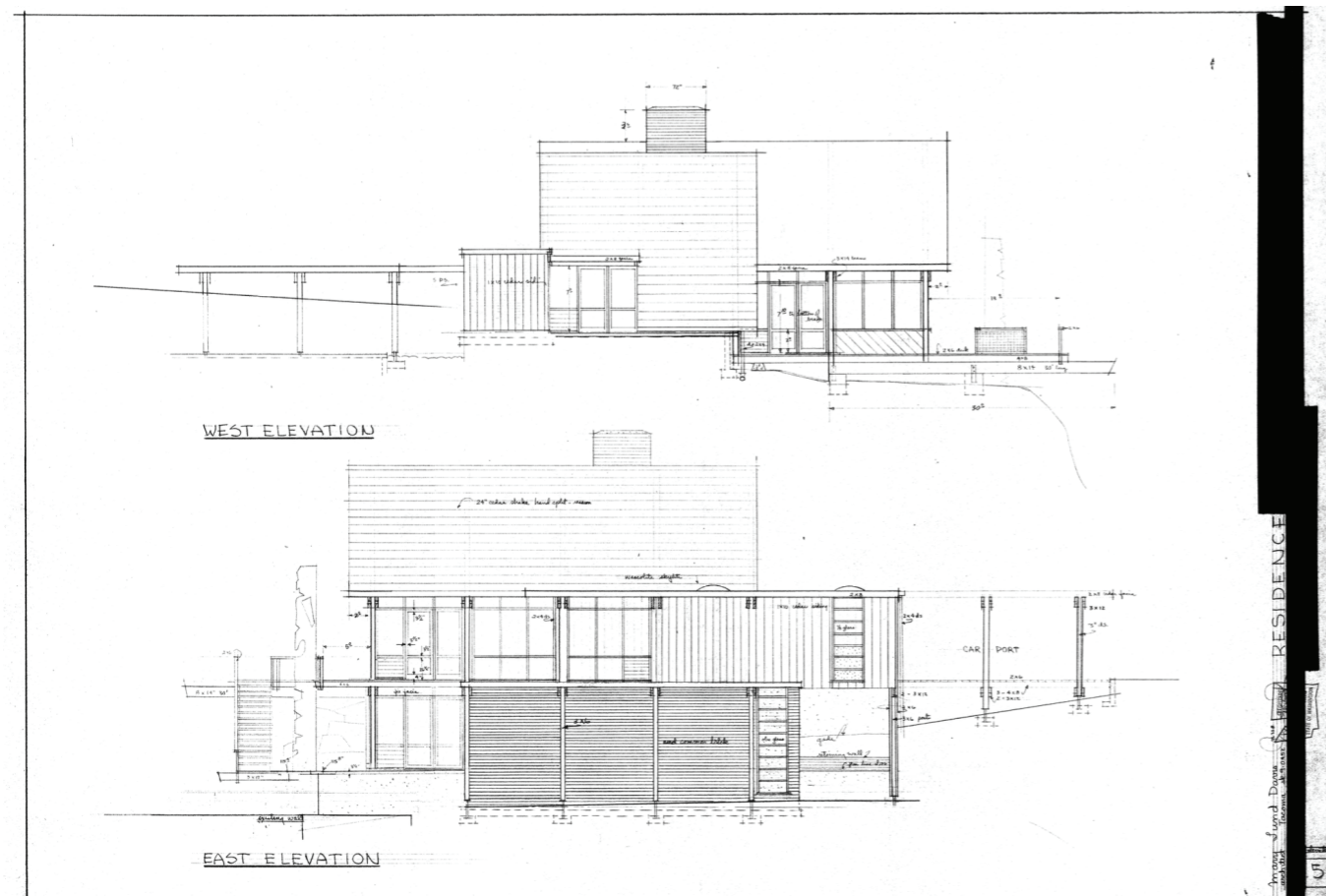


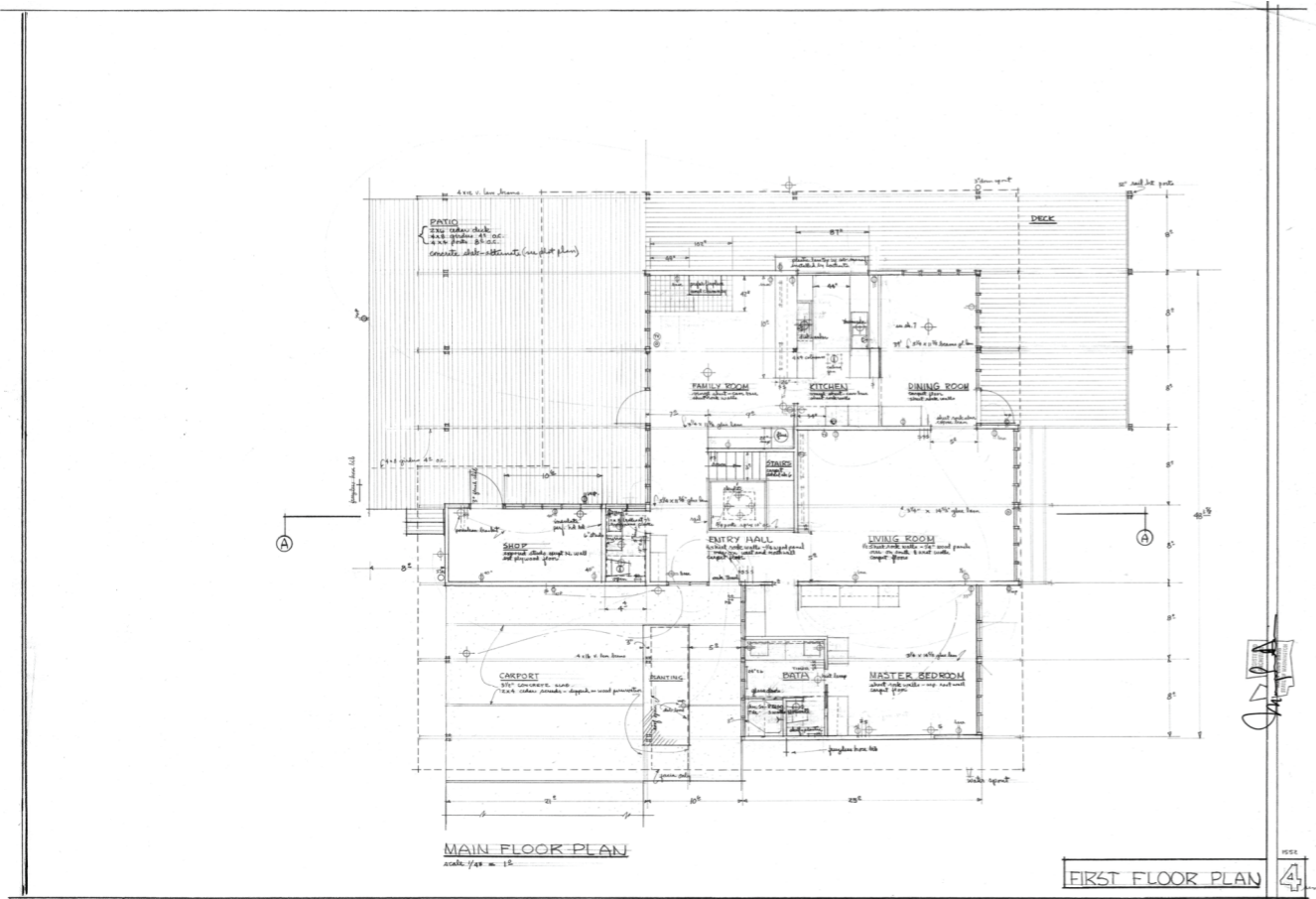
# REYNOLDS RESIDENCE, 1957



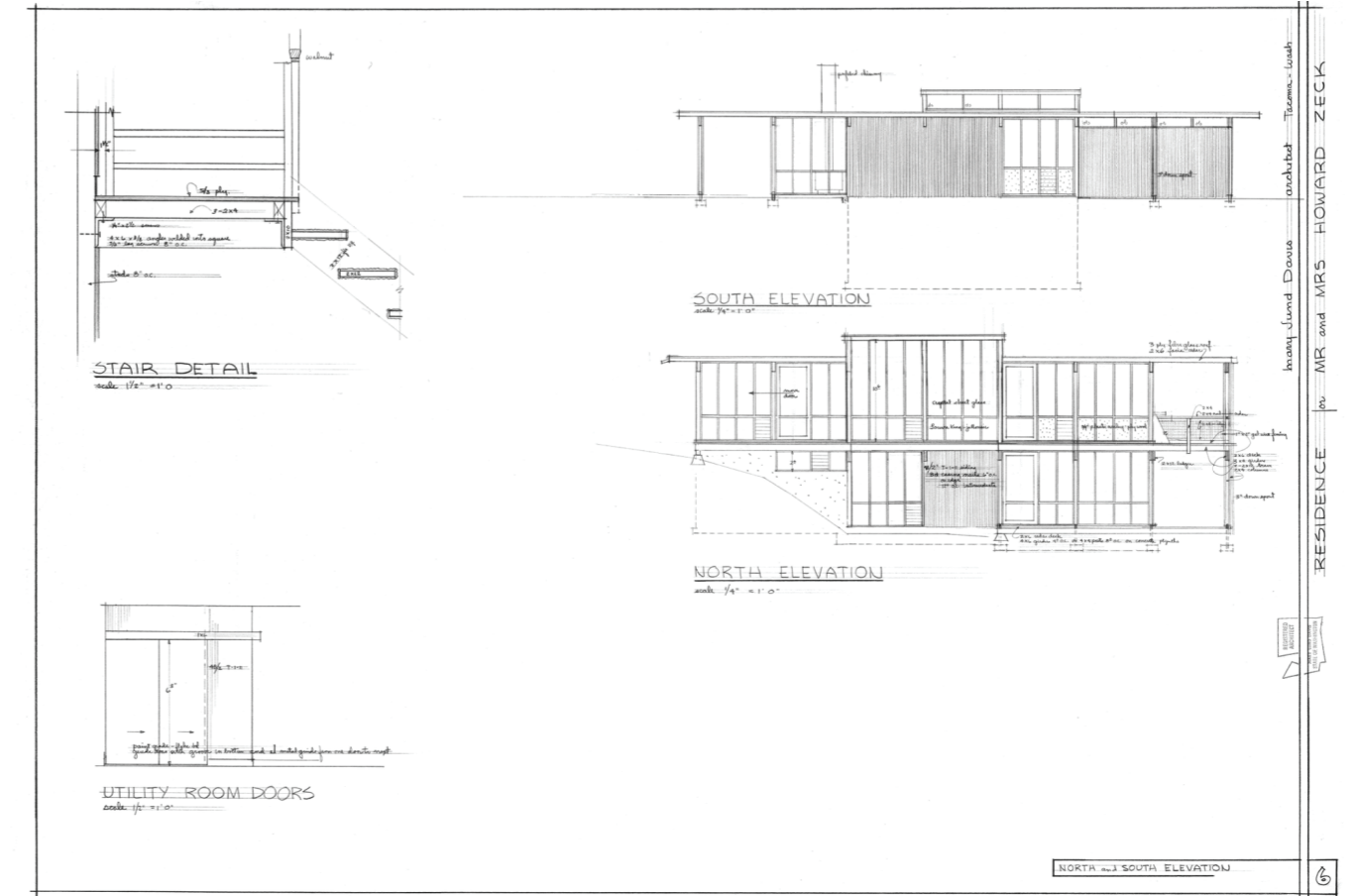
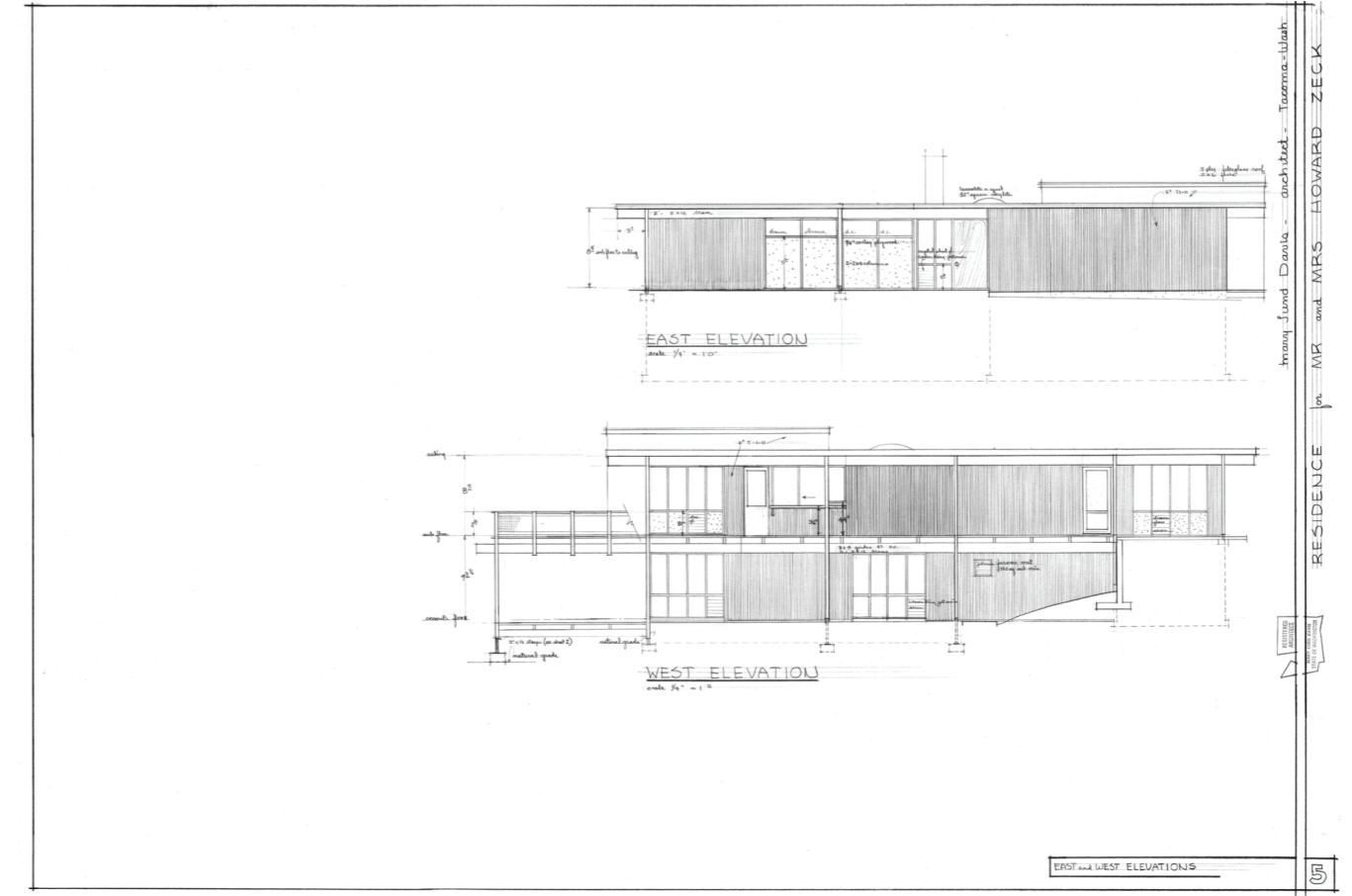


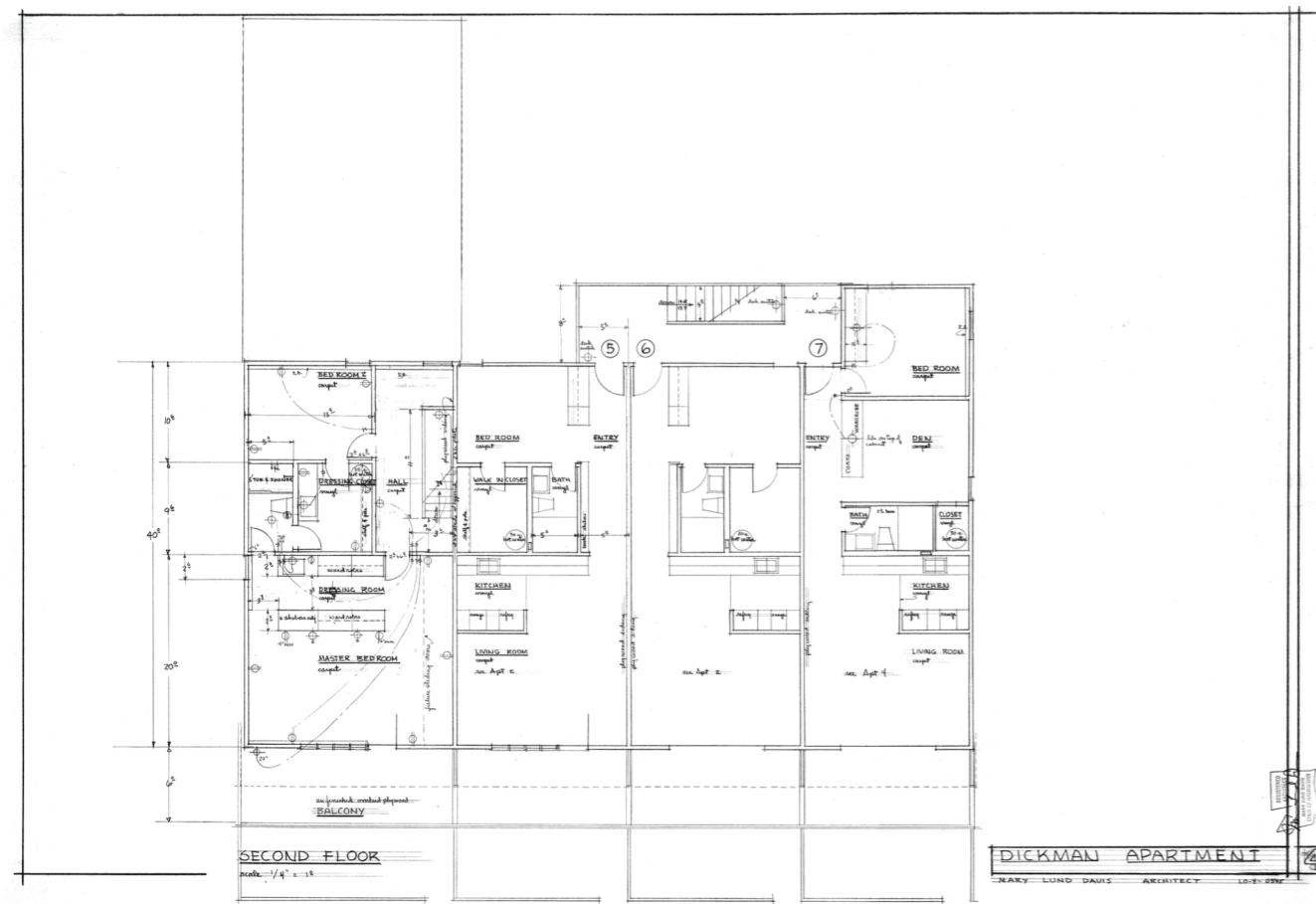
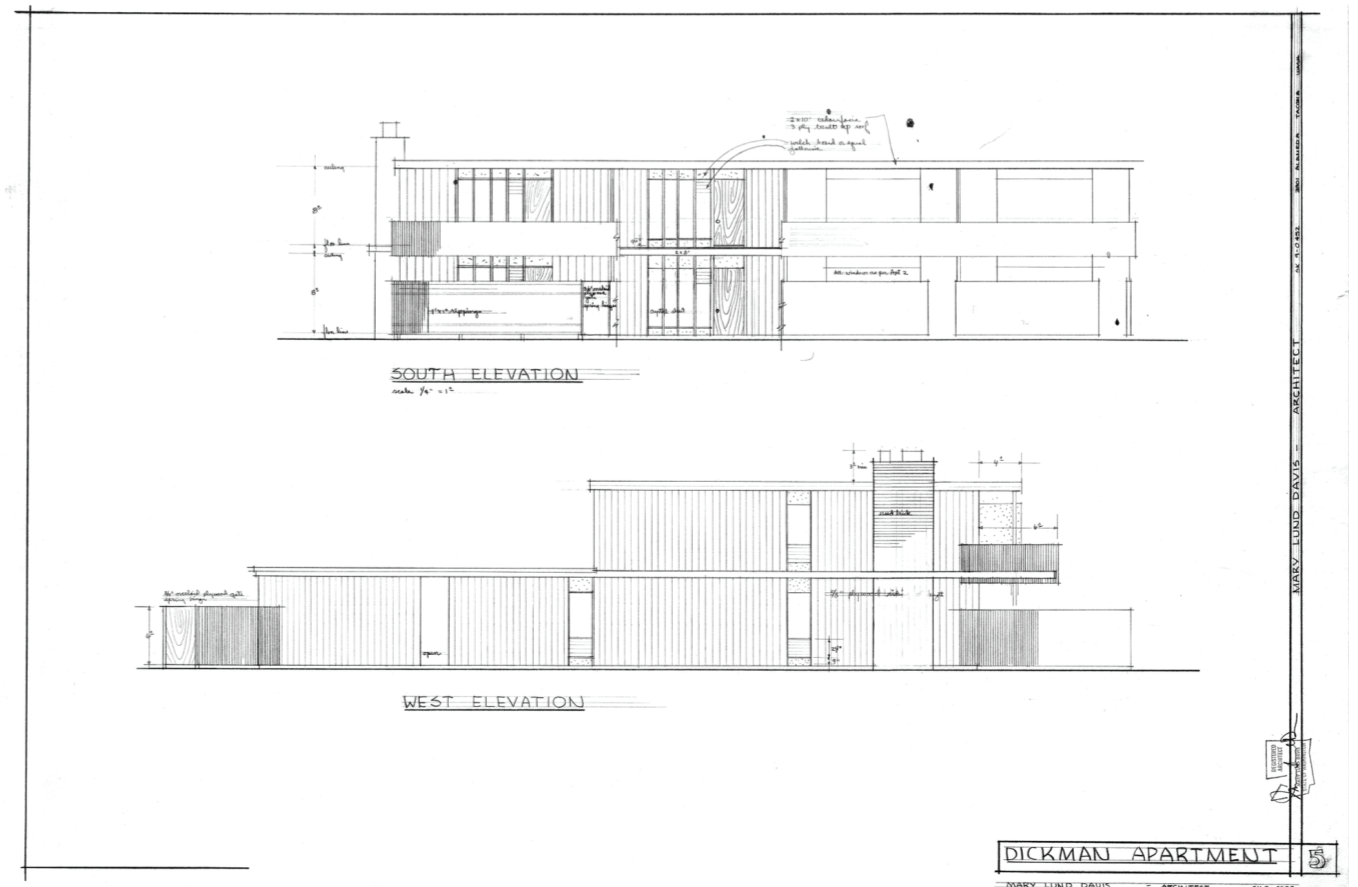
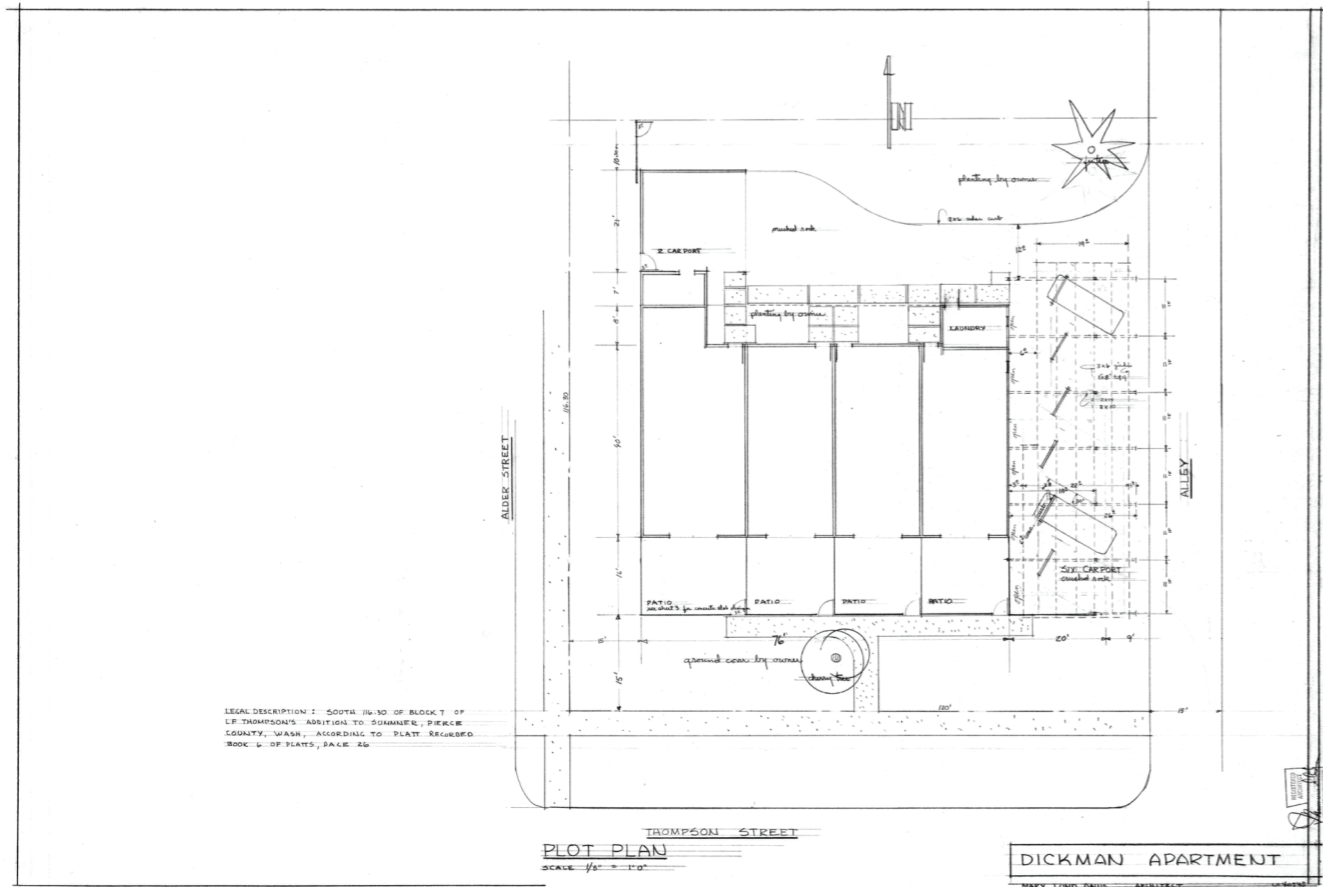
**OLSON RESIDENCE, 1964**



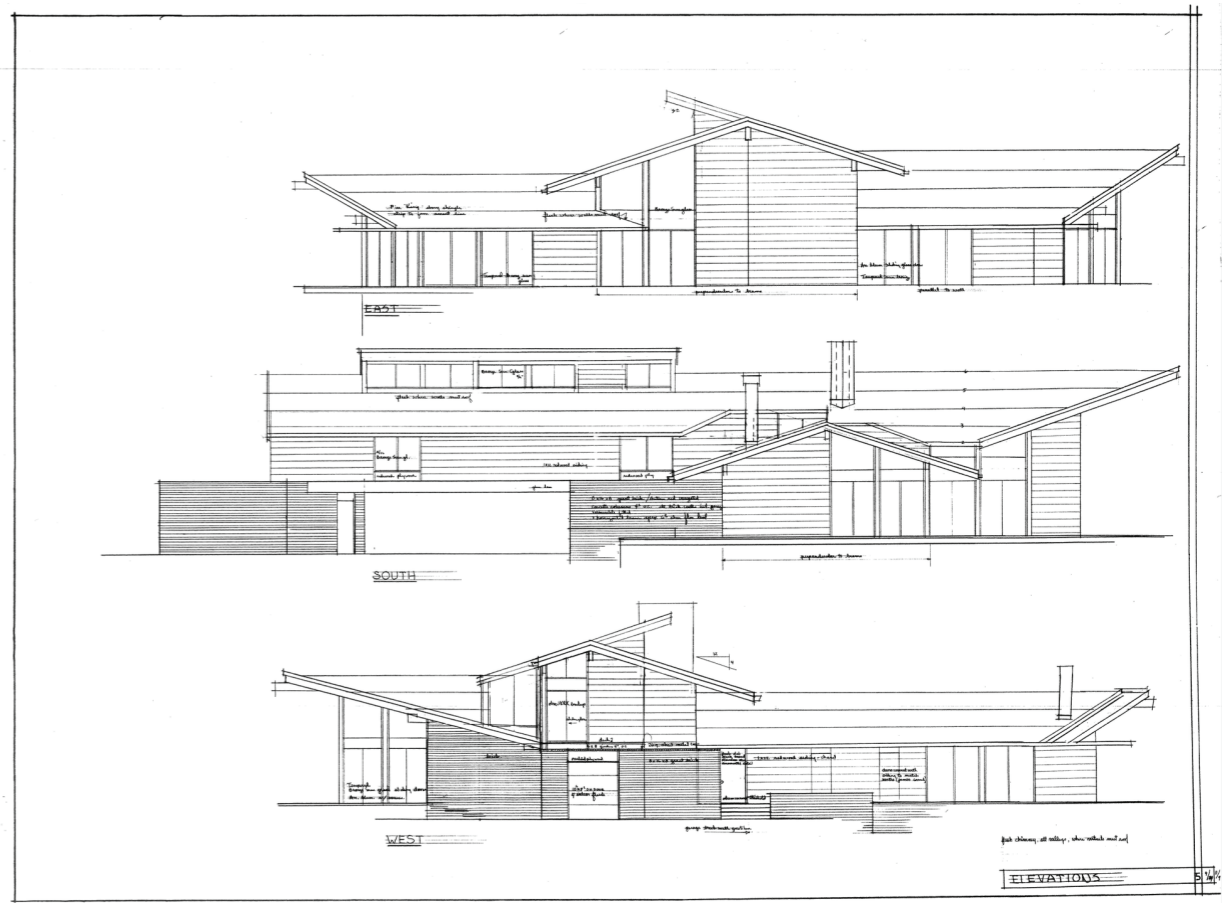
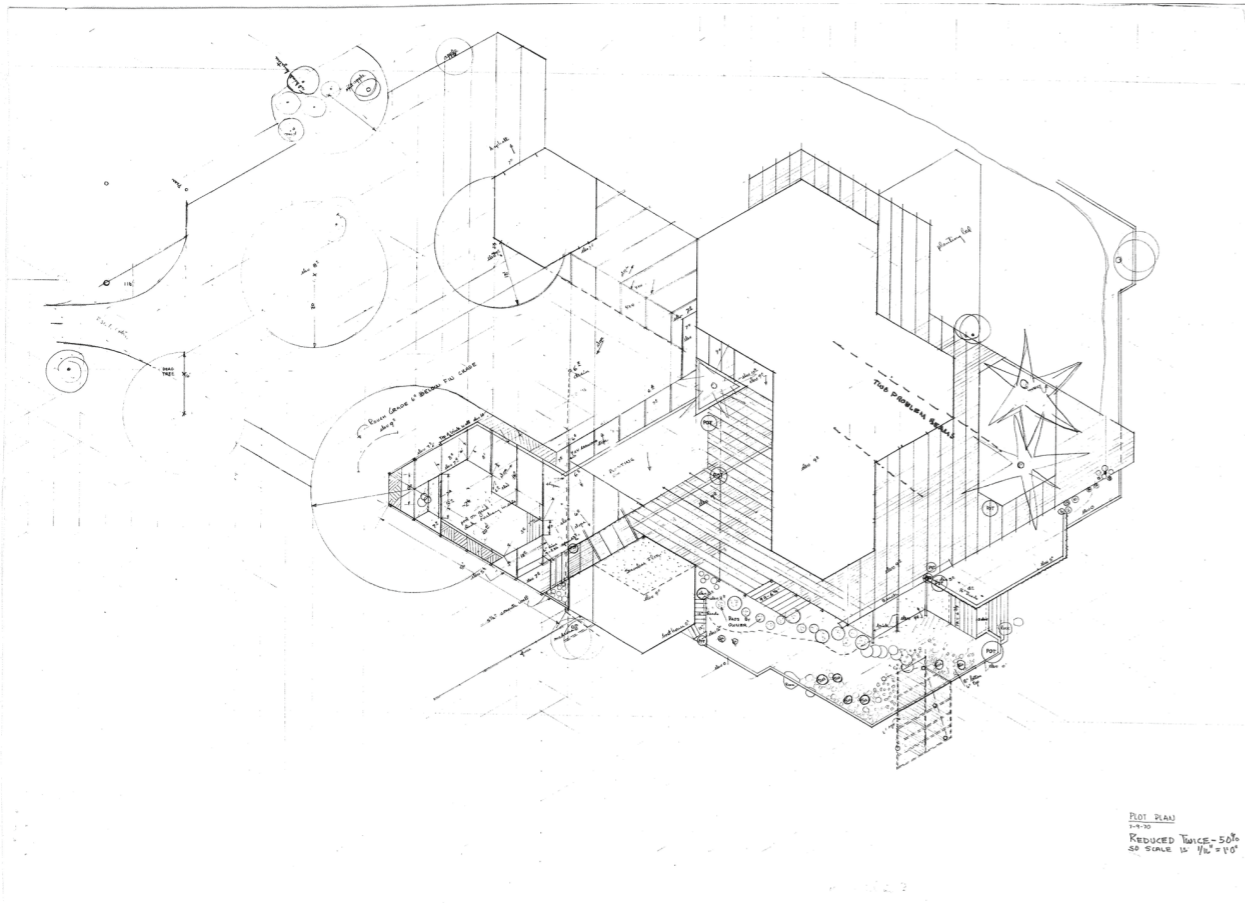


# ZECK RESIDENCE, 1965

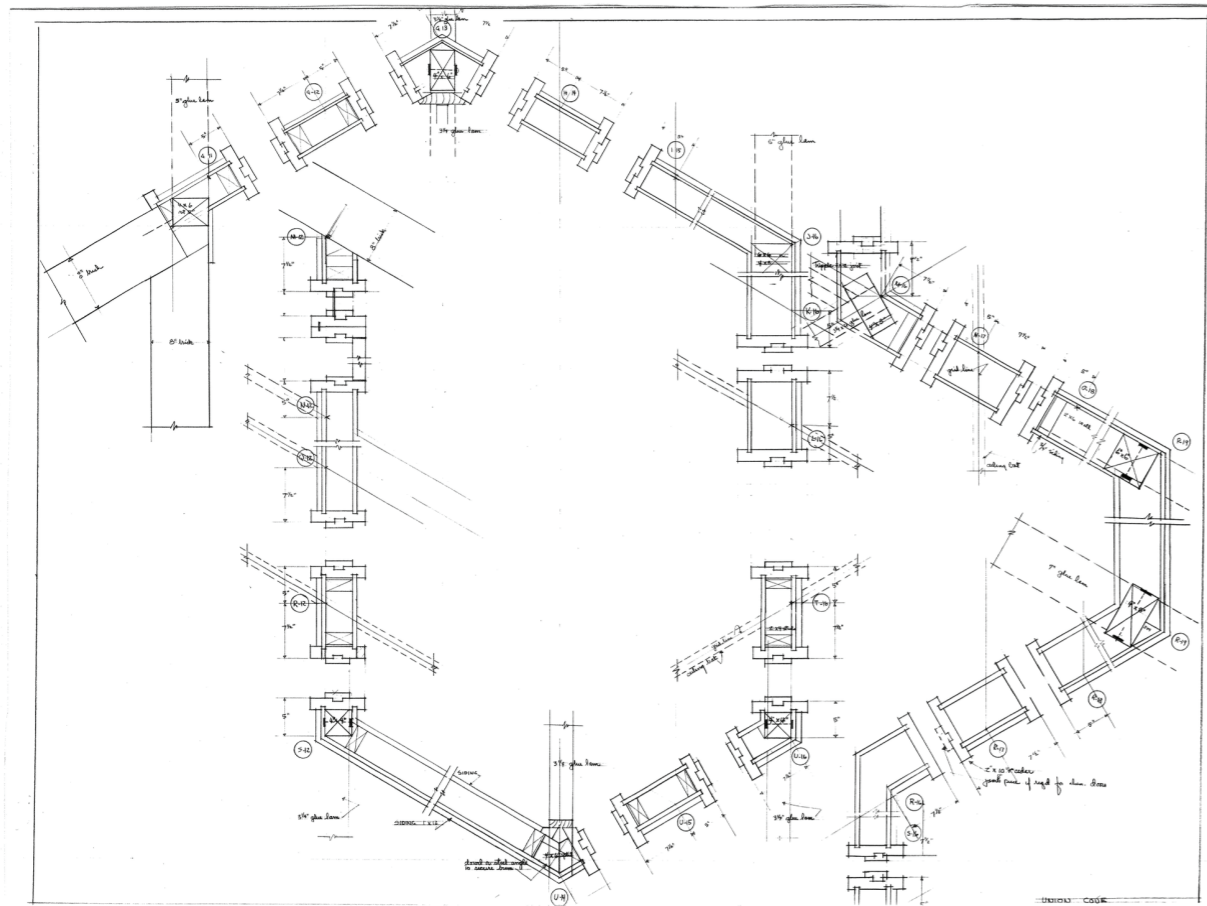




# DICKMAN APARTMENTS, 1968



**DAVIS RESIDENCE, 1969**





## STYLUS 80

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Mary Lund Davis' camera. It contains her exposed but undeveloped film.

## Endnotes

- (1) Nietzsche, Friedrich Wilhelm, and Ian Johnston. *On the Use and Abuse of History for Life*. Richer Resources Publications, 2010.
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- (15) Western Home Awards Committee Fact Sheet. From Davis archive.
- (16) Western Home Awards Committee Fact Sheet. From Davis archive.
- (17) Western Home Awards Committee Fact Sheet. From Davis archive.
- (18) Smith, Herbert "Attractive Development House for \$5,995Arc." *Record Houses of 1964*, May 1964, pp. 62-127.

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- (19) Smith, Herbert "Attractive Development House for \$5,995Arc." *Record Houses of 1964*, May 1964, pp. 62-127.
- (20) Western Home Awards Committee Fact Sheet. From Davis archive.
- (21) Western Home Awards Committee Fact Sheet. From Davis archive.
- (22) Western Home Awards Committee Fact Sheet. From Davis archive.
- (23) Mary Lund Davis project diary. From Davis archive.
- (24) Mary Lund Davis project diary. From Davis archive.
- (25) Western Home Awards Committee Fact Sheet. From Davis archive.
- (26) Western Home Awards Committee Fact Sheet. From Davis archive.
- (27) Western Home Awards Committee Fact Sheet. From Davis archive.
- (28) From interview with Kit Severson
- (29) From interview with Kit Severson
- (30) East Bay project description. From Davis archive.
- (31) East Bay project description. From Davis archive.
- (32) East Bay project description. From Davis archive.
- (33) East Bay project description. From Davis archive.
- (34) East Bay project description. From Davis archive.
- (35) Nietzsche, Friedrich Wilhelm, and Ian Johnston. *On the Use and Abuse of History for Life*. Richer Resources Publications, 2010.
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- (40) Steinbeck, John. *Travels with Charley: In Search of America*. Penguin Books, 2017.
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- (42) Nietzsche, Friedrich Wilhelm, and Ian Johnston. *On the Use and Abuse of History for Life*. Richer Resources Publications, 2010.

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