

AIA JOURNAL



JUNE 1968

Official Convention Guide



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The National Center for Atmospheric Research (left) in Boulder, Colo. was designed by I. M. Pei to harmonize with the mesa top site and the sandstone Flatirons which mark the end of the Great Plains and the beginning of the Rockies. Three Dover Geared Electric Traction Elevators were chosen for this building which has been called "entirely appropriate to its site and to its purpose." Architects: I. M. Pei & Partners, New York City; General Contractor: Martin K. Eby Construction Company, Inc., Englewood, Colo. Dover Elevators installed by Dover Elevator Co., Denver, Colo.

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Comment & Opinion

Sentimental Journey: When the 1968 convention meets in Portland this month, it will be the second time in Institute history for such a gathering in the Pacific Northwest. The first was held in Seattle 15 years ago, and an especially memorable one for me.

It marked my initial participation in an AIA convention, for I had left the Midwest a few months earlier to get my start in architectural journalism with Pacific Builder & Engineer, Inc.—now Construction Publications/West, Inc.—the publisher of what has developed into *Architecture/West*.

Looking back at that convention, thanks largely to the fine reporting of Roscoe Laing, there were several items of note. The registration of more than 1,500 architects, for one thing, up to that point had been surpassed on only one occasion, when the sessions took place in New York City.

Officially, the delegates took action to:

- Launch and sustain a program to rid the nation's capital of unsightly temporary buildings defacing the Washington Mall
- Strengthen control and judging of architectural competitions in which the AIA is involved
- Adopt a revised syllabus for uniform state examination procedure.

A Portlander, Glenn Stanton, FAIA, as Institute president, pre-

sided at the opening ceremonies in the Metropolitan Theater of the Olympic Hotel, commenting on the Institute's public relations program which had been inaugurated the previous year. Convention-goers also were welcomed by Irving G. Smith, FAIA, of Portland, regional director, and Paul Thiry, FAIA, Host Chapter president.

In his keynote address, William M. Allen, president of Boeing Airplane—now simply Boeing—Co., talked about the real meaning of the theme "New Country—New Architecture." He told the architects that "Our people have an independence unmatched, I think, elsewhere in the country. If they have a tradition, it is that of the pioneer. They have retained and

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"Man / Architecture / Nature"
theme as seen by Art Hupy.

developed the forward look, the willingness to look for the better way. That, I am sure, includes architecture as well as other things."

Pietro Belluschi, FAIA, returned to the Northwest to give a major address on "The New Architecture." He explained: "There is less concern for the impressive facade and more for the people who live within the building. This is a good



thing, although there has been criticism which I think arises from some architects being too rebellious against the self-conscious attitude. They put butterfly roofs where they don't belong—anything to shake and arouse people."

Another key speaker was California homebuilder Joseph Eichler who said that the big merchant builder is unwise not to employ the talents of private architects. He was joined on the panel, incidentally, by Edward H. Fickett, FAIA, of Los Angeles, and L. Morgan Yost, FAIA, of Chicago.

Institute President Robert L. Durham, FAIA, was on hand, of course, serving as a delegate from the Washington State—now Seattle—Chapter.

Also on hand was a former AIA president, New York's Morris Ketchum, FAIA, as chairman of the AIA Committee on National Defense.

And wood—its resources and its uses—came in for a lot of attention. Commented a spokesman for the West Coast Lumbermen's Association: "It is only in the last 15 years that America has learned that it pays to grow trees."

But the highlight of the 1953 convention as expressed by a good many participants was an all-day outing in the forest lands of the Olympic Peninsula, with Simpson Logging—now Timber—Co. as host to 500 architects. Typical reactions: "The best organized activity of its kind I have ever seen anywhere." "A truly genuine public relations job for the entire Northwest."

That's how it was with the Institute in Seattle 15 years ago. I wonder what we'll say about Portland a decade and a half from now.

ROBERT E. KOEHLER

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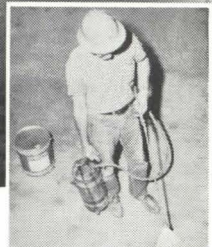
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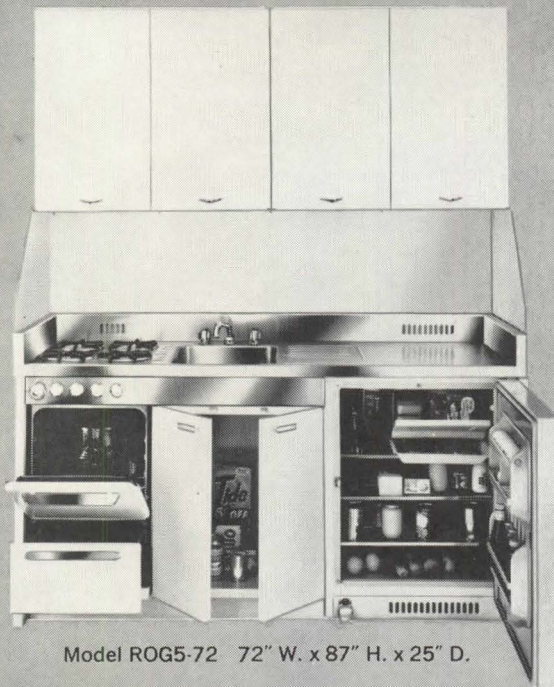
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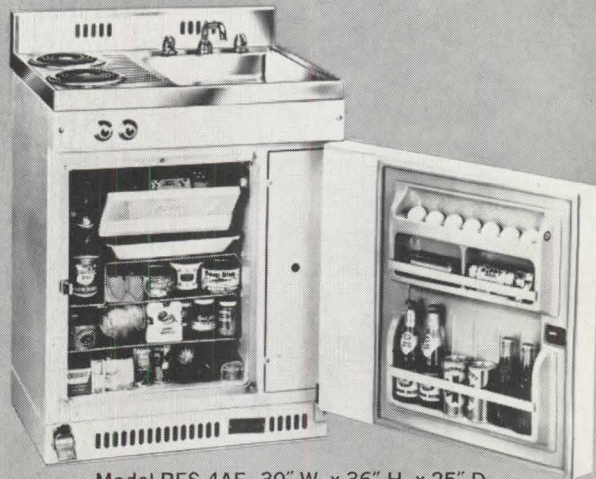
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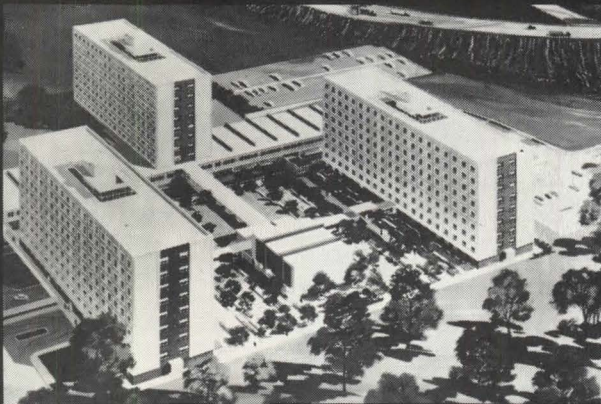


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Newslines

Dues Hike Chief Question For Delegates to Resolve At Institute Convention

People, architecture, nature—and money—will be reigning topics this month when The American Institute of Architects gathers in convention in Portland, Ore., and Honolulu.

It will be the first two-city convention in the 111-year history of the Institute. "Man/Architecture/Nature," the theme, is to be examined in Portland June 23-26 and in Honolulu June 27-29.

Money will be a weighty business session concern as delegates assemble to resolve a proposed dues increase.

The AIA Board of Directors is proposing a hike in regular corporate dues of from \$50 to \$75. Graduated first- and second-year dues would be raised from \$20 and \$30 to \$25 and \$50, respectively.

The increases would yield about \$455,000 additional revenue for the expansion of some existing AIA programs and the creation of new ones. Institute President Robert L. Durham, FAIA, has described the delegates' decision as one of approving or rejecting a levy "that will not unduly burden any individual member, but which will enable the Institute to expand to meet responsibilities and opportunities."

(Durham on the Unfinished Business page of the February AIA JOURNAL discussed the proposed increase and program expansion; Executive Director William H. Scheick, FAIA, on the same page of the March issue, elaborated; and First Vice President George E. Kassabaum, FAIA, discussed the subject further in an April issue article entitled, "Investing in a Growth Profession.")

Kassabaum during the convention will take over from Durham as Institute president. As of the May 15 closing date for nominating petitions, there were two candidates to succeed him as first vice president and president-designate.—Rex Whitaker Allen, FAIA, of San Francisco, and H. Samuel Krusé, FAIA, of Miami. Allen is Institute secretary and Krusé is Florida Region director.

Convention speakers include Mrs. Lyndon B. Johnson, Miss Barbara Ward and Whitney Young Jr.

The "Man and Nature" segments of the theme will be treated in two sessions in Portland; the "Architecture" segment will be handled in nine workshops, seven in Portland and two in Honolulu. Miss Ward will deliver the Purves Memorial Lecture.

Seventy-six members will be received into the College of Fellows (listing on p. 70) and awards will



Allen

Krusé

be presented, including the 1968 Honor Awards and the loftiest of all, the Gold Medal, which goes to Marcel Breuer, FAIA.

In addition to the first vice presidency, contests have shaped up for other offices. Four members are running for three vice presidencies—Leslie N. Boney Jr., FAIA, Wilmington N. C.; Robert G. Cerny, FAIA, Minneapolis; Jules Gregory, Lambertville, N. J.; and Daniel Schwartzman, FAIA, New York.

Three candidates are in the race for secretary—Jeffrey Ellis Aronin, New York; Preston M. Bolton, FAIA, Houston; and G. Harold W. Haag, FAIA, Jenkintown, Pa.

Portland sessions will be held in the Portland Memorial Coliseum; the site in Honolulu is the Ilikai Hotel.

Architects of Gulf States Chuck Nature for Look At 'Timebomb,' the Ghetto

The Mississippi moved inexorably southward, ignored and ignoring. It was to be a topic of discussion but now the focus was on more pressing currents.

There were some definitions to assist the focusing. The ghetto dweller, for example, is a man "who does everything with the brakes on." A quality environment is one that gives a man "truly a reason for getting up in the morning." The urban crisis, in the end, is "the crisis of the American conscience." Still, new definitions were called

for. Take illegality. True, the Memphis garbage men's strike was illegal; still in Memphis (and elsewhere) "it is not illegal for a sanitation worker to be victimized by a loan shark—where the loan is 'flipped,' where he pays \$400 or \$600 on a \$200 loan."

The law is the law, obviously, but it was suggested that outrage over law-breaking might appropriately be tempered by a recognition of circumstances equally outrageous. It was suggested, moreover, that "only a better society can build a lawful society"—a recent "Law Week" theme with the words turned around.

And the Mississippi rolled by, and what was being said was not spoken at Dubuque or St. Louis or another point along its upper course, but way down there in that southwestern Tennessee corner pinched by the States of Arkansas and Mississippi; it was being said in Memphis, where Dr. Martin Luther King was slain and where a bartender pridefully urged a visitor to "try our spareribs" or, for kicks, "go down to Mulberry Street and see the white cross on the door" where Dr. King had been staying. He chuckled.

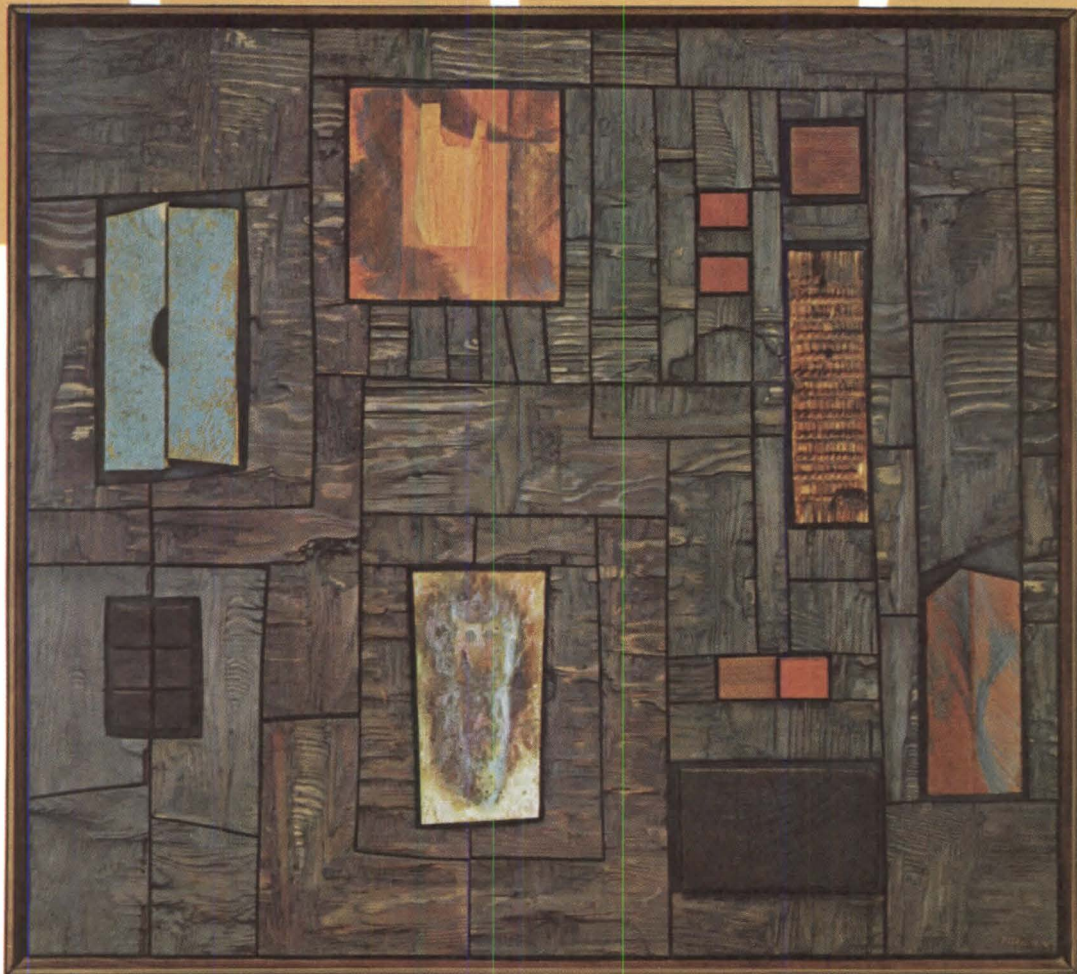
Serious Mood Prevails: But there was scant laughter at the top of the riverside hotel where the 17th annual convention of the Gulf States Region AIA was convened.

The original theme of conservation of natural resources had been pre-empted in the 11th hour by a more crucial matter—the Black City—and a sense of urgency permeated. At the very least, it was a sense of earnestness that marked the largest turnout (567 registrants) for a Gulf States convention.

When one panel member, Institute Vice President Robert F. Hastings, FAIA, told of the frustrations and red tape in a government-aided housing project in which he is involved, few joined in the I-know-what-you-mean mirth that might have been expected a year or two ago. Certainly not Hastings. To him, "this [slowness] is criminal."

Urgings to read the report of the National Advisory Commission on Civil Disorders, or Kerner report, were many. Among those who had already done so was Jerred Blanchard, Memphis councilman and attorney. He has been trying to get

Continued on page 14



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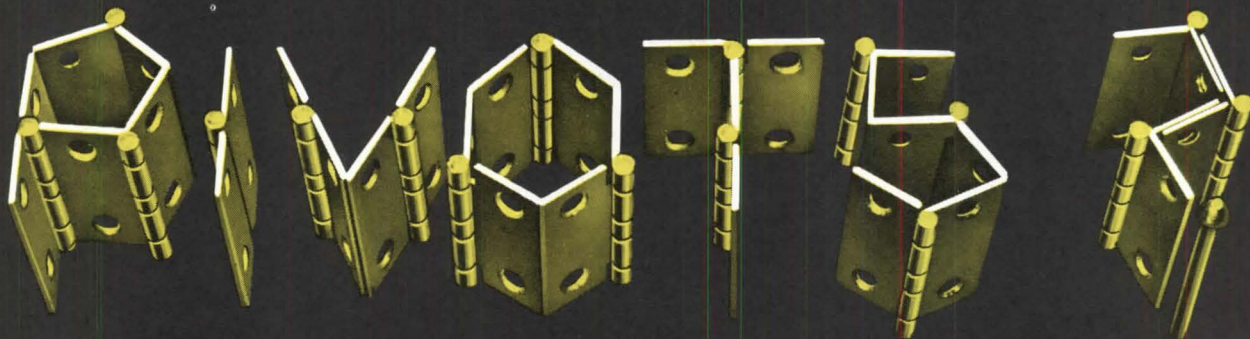
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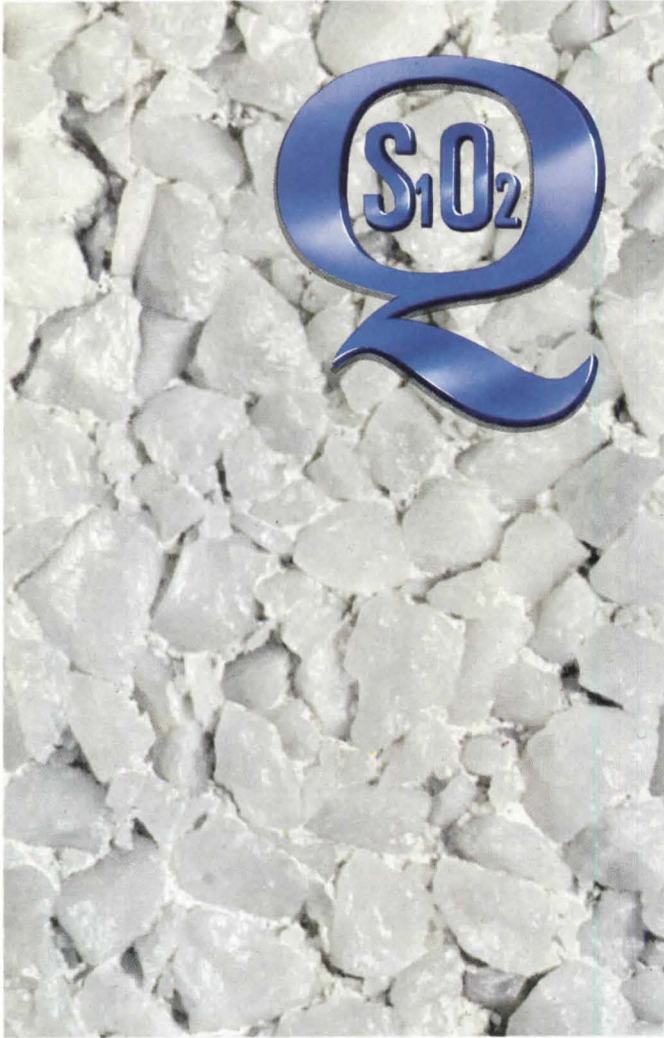
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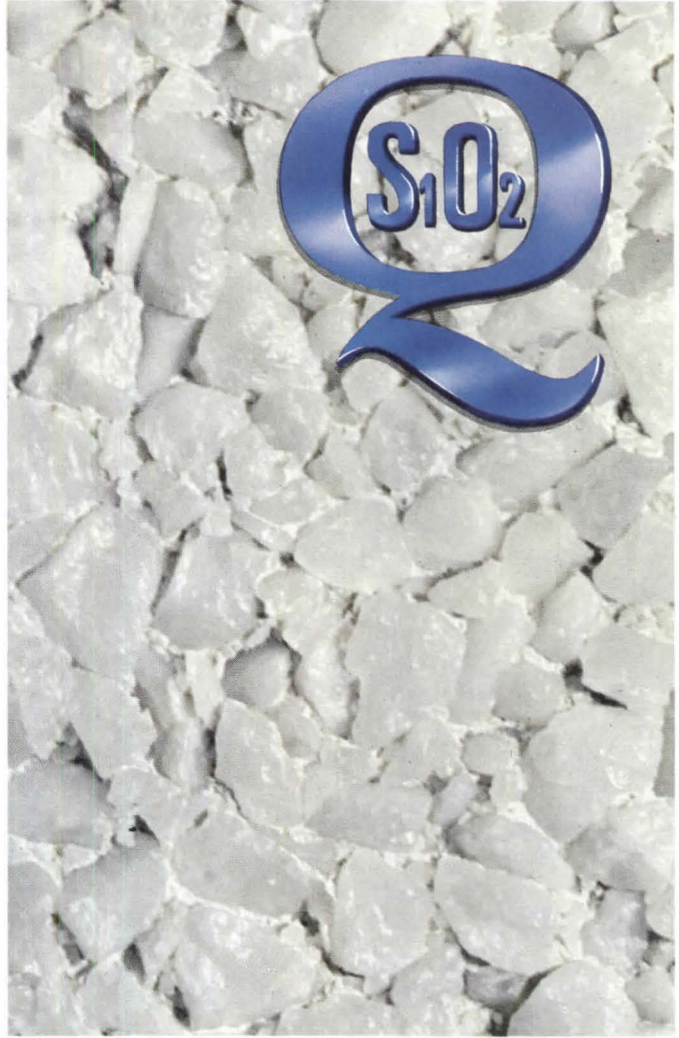
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his friends to read it, too, "but they won't read the Kerner report," he lamented. "They won't read it!"

Indeed, an unwillingness to read the evidence of our times, whether in print or fact, was a recurring notion of speakers. The problem of poverty, ghettoism and all else that is entwined can be all but invisible, while those carrying its burden, especially the black, are themselves highly visible.

Let Moderates Win: At the same time, among those who do read the evidence are some who reach alarming conclusions—people like Memphis lawyer Michael Cody to whom "the black ghetto is a time-bomb ticking in the heart of the world's most affluent nation."

If we are going to have any peace, any justice, warned Cody, we are going to have to make sacrifices such as we have not been willing even to contemplate.

Let the Negro moderates "win some ball games," he said, or "there go the last retaining walls of sanity."

Cody called for what he termed a "coalition of conscience."

The Rev. James M. Lawson Jr., pastor of Memphis' Centenary Methodist Church and a leader in the sanitation strike, shared an ominous view of escalating black violence—reaching, at its upper levels, expeditions into white suburbs "to get the George Wallaces" and, finally, the development of "highly organized" units spearheaded by Negroes trained by the Armed Services in tactics and weaponry.

But the program, in the end, was more of hope than of despair—and



Urban Design Committee members talk with people in a Memphis ghetto.

of making hope, as Mr. Lawson put it, "a concrete experience instead of a dream."

As for Blanchard, he would "use that time creatively"—that time

Continued on page 18

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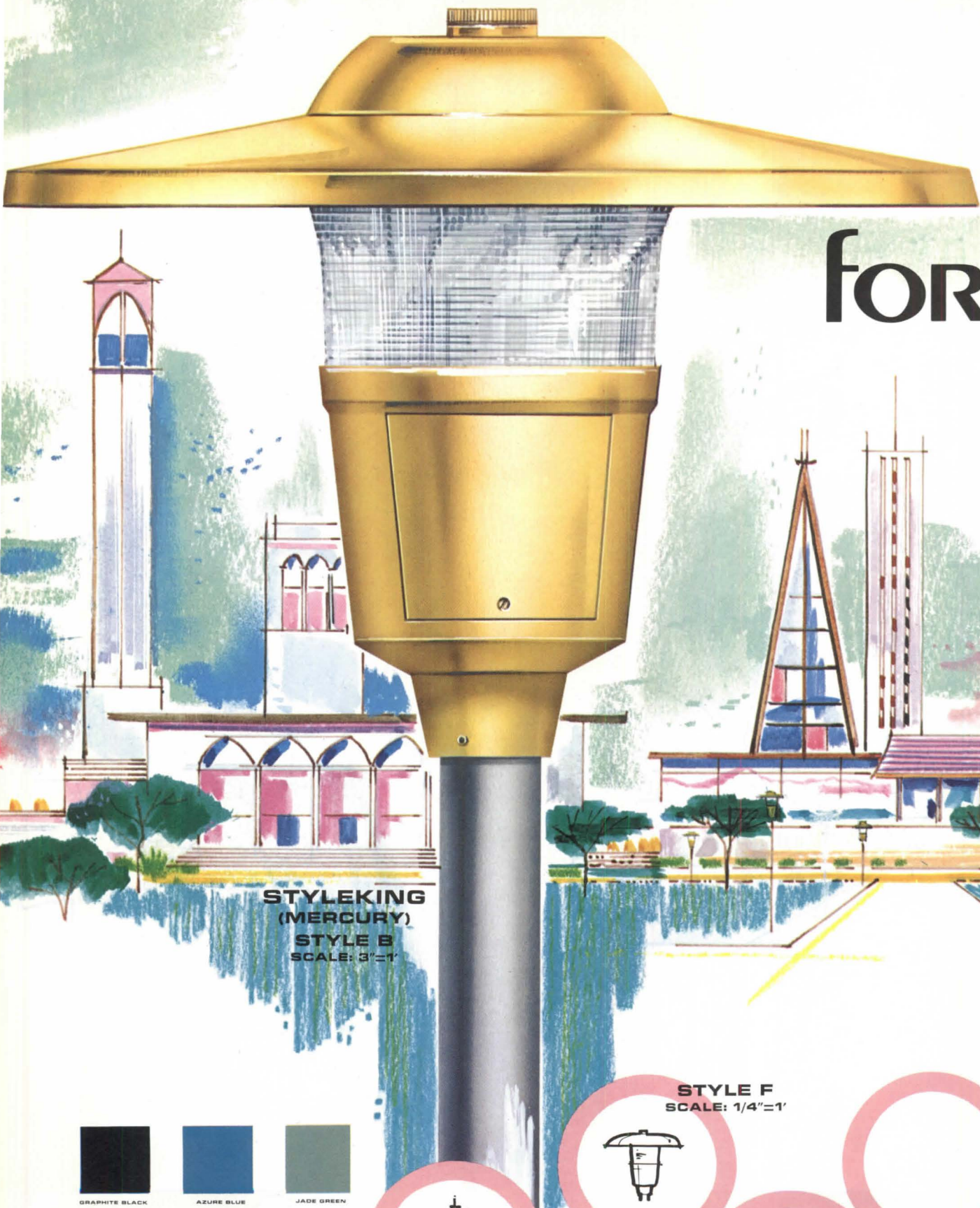


For full details on Style D and N doors, see Sweets or write...

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**STYLEKING
(MERCURY)
STYLE B
SCALE: 3"=1'**

**STYLE F
SCALE: 1/4"=1'**



**STYLE E
SCALE: 1/4"=1'**



**STYLE G
SCALE: 1/4"=1'**



GRAPHITE BLACK



AZURE BLUE



JADE GREEN



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MIDNIGHT GREEN



TEXTURED ALUMINUM



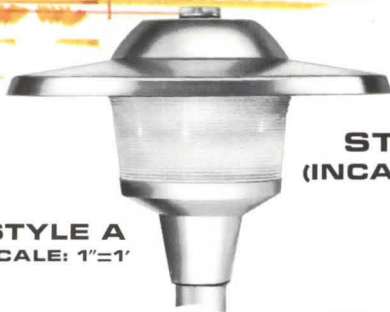
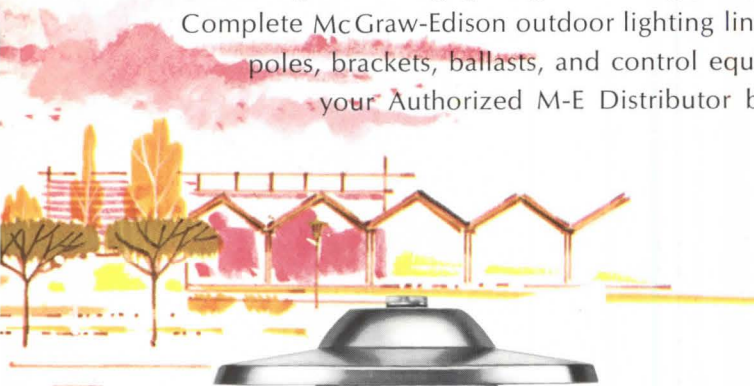
SUNSET RED

CHOOSE FROM A GALAXY OF COLORS

THE SMARTNESS of Crisp Lines...

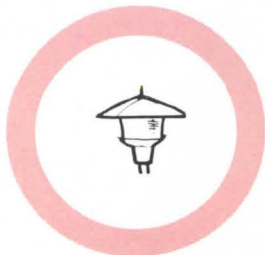
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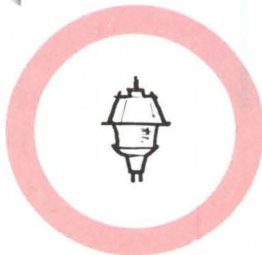


**STYLETTE
(INCANDESCENT)**

**STYLE A
SCALE: 1"=1'**



**STYLE D
SCALE: 1/4"=1'**



**STYLE E
SCALE: 1/4"=1'**

SPECIFICATION

100 through 250 watts mercury plus available metal additive lamps — through 620 watts incandescent; all popular voltages; full line of area and roadway IES lighting patterns; for mounting heights to 20 feet.
For more technical information see Bulletin 67040.

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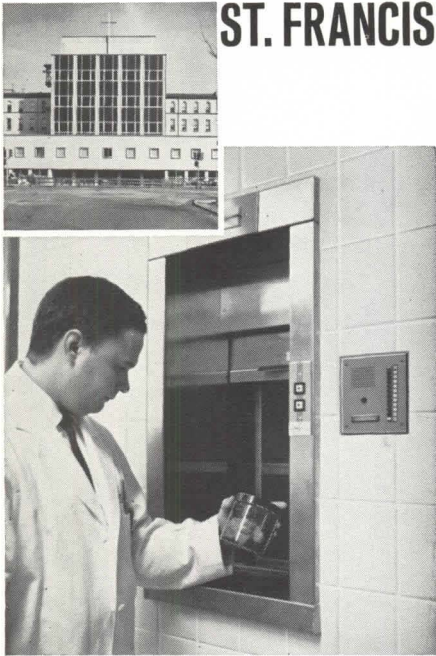
For your assistance, McGraw-Edison offers a helpful book entitled "An Idea Book Of Outdoor Lighting Designs." This planning guide contains specification details, application and layout information on our complete outdoor lighting line; provides suggestions on ways to incorporate this lighting into your building design with complete freedom of expression. Get your copy free from your local M-E Distributor or write McGraw-Edison Power Systems Division.

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BENEFITS: The new dumbwaiter with the intercom system provides St. Francis with 4 important benefits: 1.) Service is speeded up in critical areas; 2.) Closer infection control can be maintained during surgery; 3.) More patients can be serviced with less help; 4.) Efficient operation . . . no frenzied corridor dashes, less breakage and thefts.

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See our catalog in Sweet's ^{23a} Mat **S**

Newslines from page 14

spent in the search for communists and foreign boogymen in the civil rights movement — "and build bridges and buildings and human relationships."

Facing the Shameful: But the starting point, it would seem, is the acknowledgement of which Institute President Robert L. Durham, FAIA, spoke. "It is time we faced the truth," said Durham. "As Americans, we have much of which to be proud. We also have much of which to be ashamed. The black city is black because we made it black. The white community built the ghetto. We own it. We maintain it, after a fashion. We condone it. And by all sorts of deceptions, deliberate and unconscious, we have kept it, and its occupants, where they are."

The AIA's national Committee on Urban Design met in Memphis along with the convention and toured the city's ghetto. The committee in a statement said it found "shocking conditions" and that while it did not want to place blame or lecture, "many of these inhumane and degrading conditions are unnecessary." NEIL GALLAGHER

A Third of Loss Uninsured In Detroit, Newark Riots

The dollar cost of last summer's civil disorder in Detroit has been tallied at \$64 million. Damages in Newark added up to \$16 million.

In Detroit, insurers were committed to pay out \$41,665,558 leaving some \$22 million in losses, or 35 percent, uncovered.

In Newark, the total estimated loss paid by insurance companies came to \$11,003,370, leaving some \$5 million, or 31 percent, without an insurance umbrella.

These figures were reported by the American Insurance Association which assembled the data in cooperation with a number of other insurers' organizations. By coincidence, they were made known in April as new rioting afflicted many US cities.

The April upheavals brought millions of dollars of fresh damages, making further demands on the capacity of the insurance industry to absorb heavy losses.

The two-city survey, prepared for the National Advisory Commission on Civil Disorders, shows that the same types of coverages accounted for the largest payments in Detroit and Newark. Commercial

contents and commercial buildings led both lists.

Farther down the lists, the two cities parted. In Newark, for example, plate glass insurance losses were eighth on the list, while in Detroit they were 15th.

Burn, Baby, Burn Likened To Search and Destroy

While the war in Vietnam goes on, "our civil order at home is threatened by the same discredited 'Search and Destroy' policy—Burn, Baby, Burn!—that has made our presence in Vietnam as hideous and hateful to the people we are supposedly protecting as to those we have branded our enemies."

This was a comment of Lewis Mumford at a meeting in New York last month called by the Committee of the Planning Professions to End the War in Vietnam.

"Hopefully," said a committee announcement before the session, "coming events will make the meeting the last it is necessary to hold."

The chairman of the session, however, Percival Goodman, FAIA, professor of urban design in the School of Architecture at Columbia University, in summarizing the meeting said that "peace must be waged with at least the same financial commitment as war," but that "a moral fervor is lacking in Washington, and without that, nothing will be done."

DMJM, Building Systems Among 'In-City' Winners

Three contractors have been selected to undertake the initial phase of the first major urban housing research program of the Department of Housing and Urban Development.

Selected following the review of proposals from 19 groups were:

ABT Associates, Inc., Cambridge, Mass., and Daniel, Mann, Johnson & Mendenhall, Los Angeles; Building Systems Development, Inc., (Ezra D. Ehrenkrantz, AIA), San Francisco; and Westinghouse Electric Corporation, Pittsburgh.

The three contractors, which HUD said submitted substantially different approaches, have until June 15 to complete the first phase. At the conclusion of this phase, each of the contractors will give HUD a detailed proposal for the conduct of phase two. HUD will

Continued on page 20



This is a ceiling at work.

It does more than look right. Because its heart, C-60 Luminaire, delivers light without glare, comfortable sound levels, conditioned air. It's a ceiling system you design with. Here, for example, vaulted C-60 modules are used with Sanserra Travertone™: a tile with a seam-hiding texture. The total system offers unusual design flexibility while meeting functional requirements. C-60 Luminaire and other ceiling innovations are described in our folio. Please write for a copy.

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Ceiling Systems That Work

then contract to complete the project, determine how the actual work will begin and select the specific cities for the subexperiments.

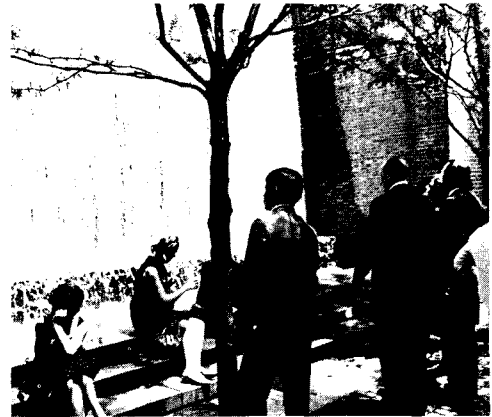
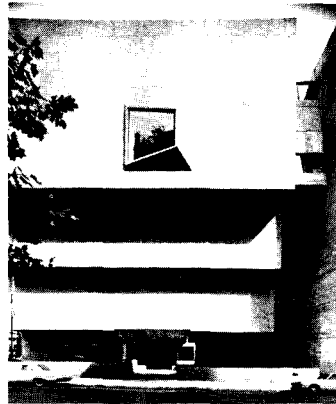
The first phase consists of four parts:

- Study Model Cities or other cities and establish criteria for the selection of cities for the experiments.
- Study and rank new design, construction and management techniques and systems, including industrialized systems, etc., to be used.
- Work with community officials and group leader to pinpoint important needs and constraints; estimate opportunities, costs and construction time.
- Suggest to HUD the cities that should be considered for the overall national experiment.

Bard Program Cites Works Of Four Nonprofit Clients

All four of the projects honored in the 1968 Bard Awards Program for Excellence in Architecture and Urban Design were undertakings of private philanthropies or nonprofit institutions.

The awards were given this year



Bard Award winners, clockwise from above: The Whitney Museum of American Art, Paley Park with its waterwall, and Ford Foundation Building.

for privately financed projects built within the past two years in the five boroughs of New York City. (In alternate years they are presented for publicly sponsored projects.)

The jury-selected award recipients, Manhattan projects all, are:

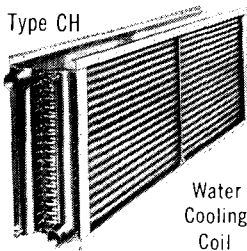
The Ford Foundation Building, Kevin Roche, John Dinkeloo & Associates; the Whitney Museum of American Art, Marcel Breuer, FAIA, and Hamilton Smith, AIA, architects, Michael Irving, AIA, consulting architect; and Paley



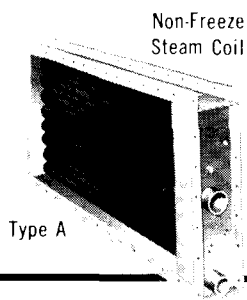
Park, Zion & Breen, Associates, landscape architects, and Albert Preston Moore, AIA consulting architect. A Special Citation for Landmarks Preservation was pre-

Continued on page 28

How to Get the Temperature Rise (or Drop) You Need — at Today's High Duct Velocities



Water Cooling Coil



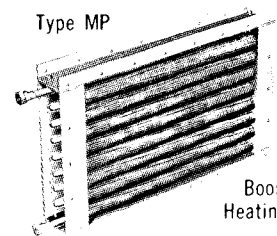
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Type A

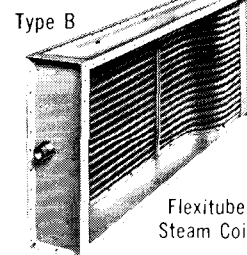
Don't go to the expense of increasing the area at the exchanger section to slow the air down. Use Aerofin SMOOTH-FIN coils and operate at full duct velocity.

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**The architect's guide
to drapery systems
for business
and institutional
interiors.**

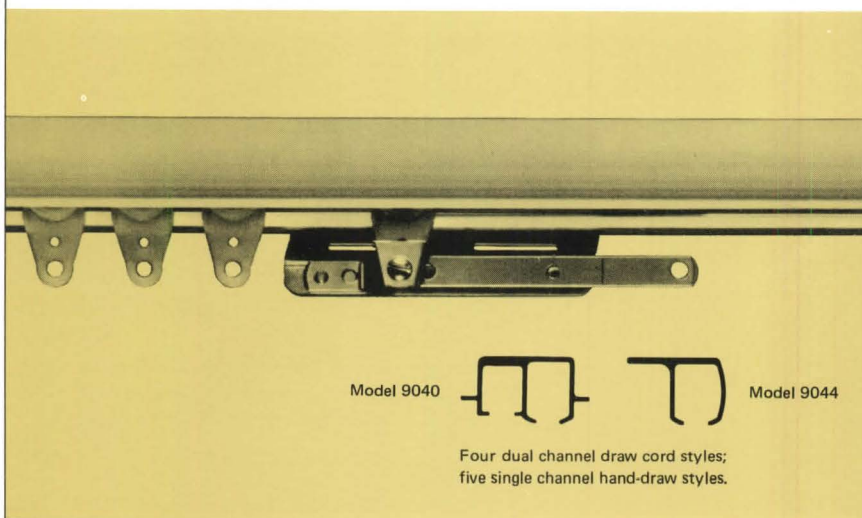
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*A selection of recently developed window
treatment products engineered to profes-
sional requirements for use with new
materials, for acoustical values and light
control, as well as for function and beauty.*



This dual-channel track system has become a classic among architects and designers because of its adaptability to so many varying window conditions.

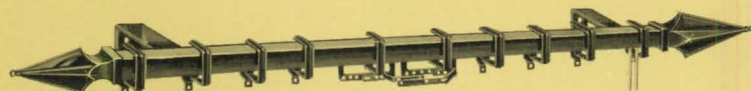
Architrac® by Kirsch



It would be difficult to find a window or drapery situation where a Kirsch "Architrac" rod set could not be used. Four dual track and five single track styles provide choices for wall, ceiling or overhead mounting; recessed, corner or perimeter treatments; and cord or hand operation.

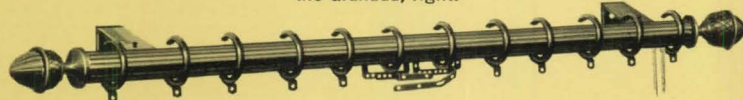
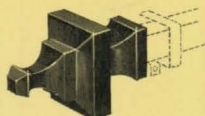
Dual-channel styles permit one-way-draw to 40', two-way-draw to 40' and multiple-draw to 80'. Single-channel styles, for hand traverse, provide one-way-draw to 24' and two-way-draw to 48'. In all of these systems, draperies draw all the way back to the end of the tracks, to permit fullest window exposure.

"Architrac's" anodized aluminum tracks complement contemporary casings for windows or sliding glass doors. In dual-track styles, cords and pulleys are concealed in rear channel. Operation is smooth, quiet and dependable. You can adapt an "Architrac" rod set to any window treatment you have in mind!

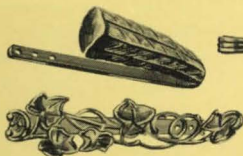


Custom Atavio . . . cut to your measure, to traverse draperies for windows of any length. Richly burnished antique bronze or satin black finishes, for European and American country themes—even sophisticated Contemporary.

Atavio finials . . . to fit the mood of the room or the fabric. *Britannia*, on rod above; *openwork Monterrey*, left; or *the Granada*, right.



Custom Continental . . . gracefully fluted, with a patterned finial, the Continental is custom-cut to fit any window width. Can be assembled for multi-draw on a series of windows. Four non-tarnish finishes: bronze, antique white and gold, antique brass and Alumigold.



Holdbacks, tieback holders, chains . . . Kirsch accessories let you do just a little more . . . add a touch of subdued elegance. Select from medallion tiebacks—many of them imported; holdbacks in classic plume, floral and wreath designs; smart black or gold finish chains in light, medium or heavy weights.

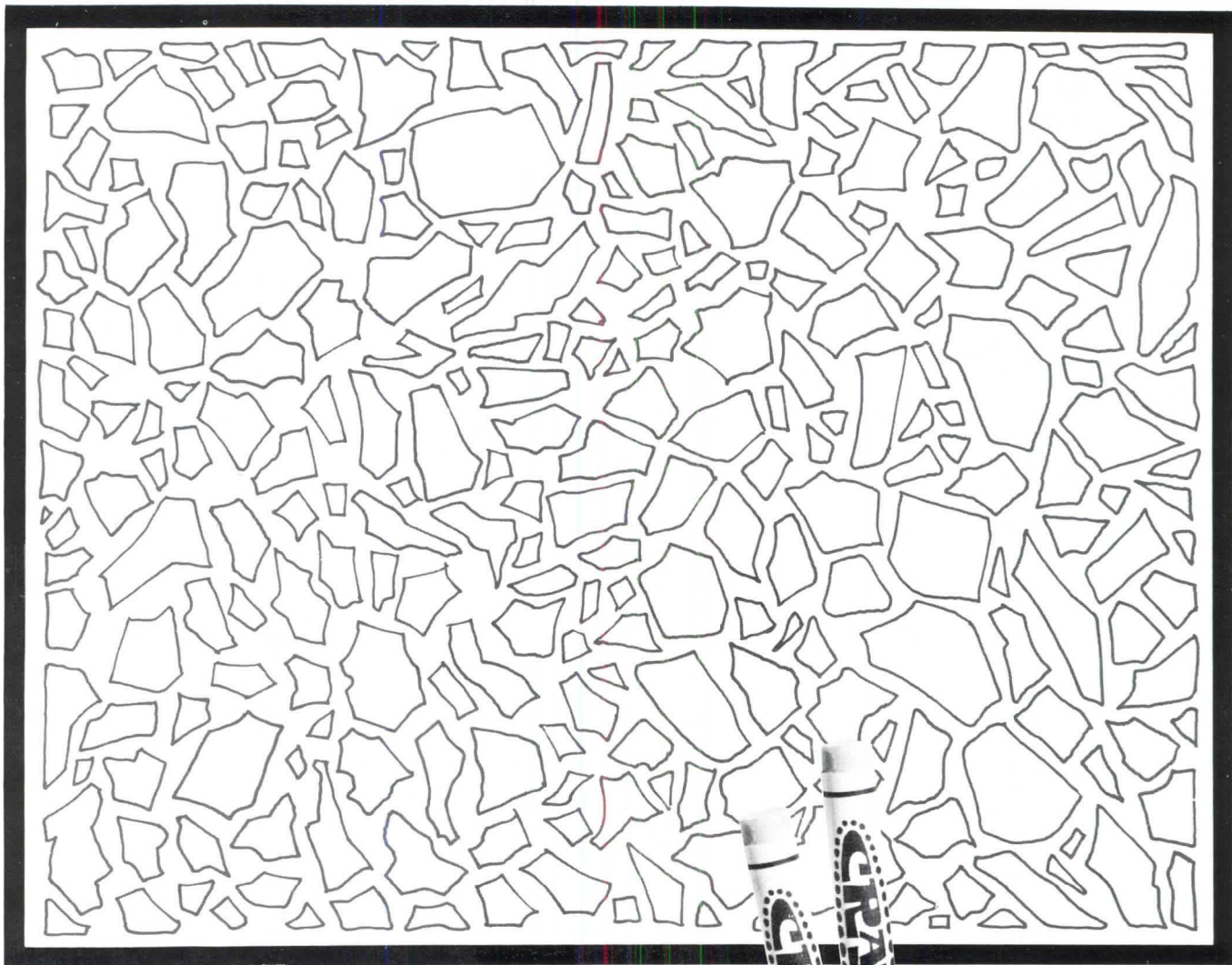
Some other
Kirsch products
you should know about.

A quick scan of these supplementary products and accessories may remind you of something you should remember for your next drapery project.

For more complete information about these products, please contact your nearest Kirsch branch, or write Kirsch Company, Dept. AN-668, Sturgis, Mich. 49091.

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Vitralume® ... modern use

Chinese Porcelain Vase
Ming Dynasty, circa 1500 A.D.
Courtesy Carnegie Institute, Pittsburgh

Women's Residence, Western Illinois University, Macomb, Ill.
Weber, Griffith & Mellican, Galesburg, Ill., Architects.

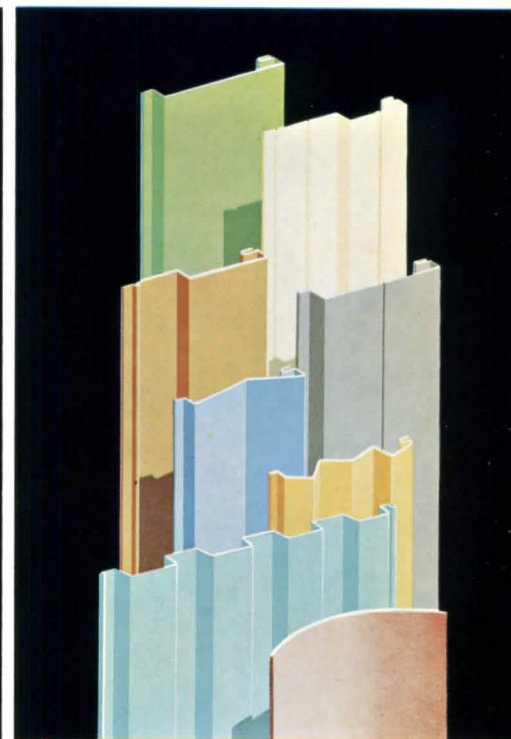
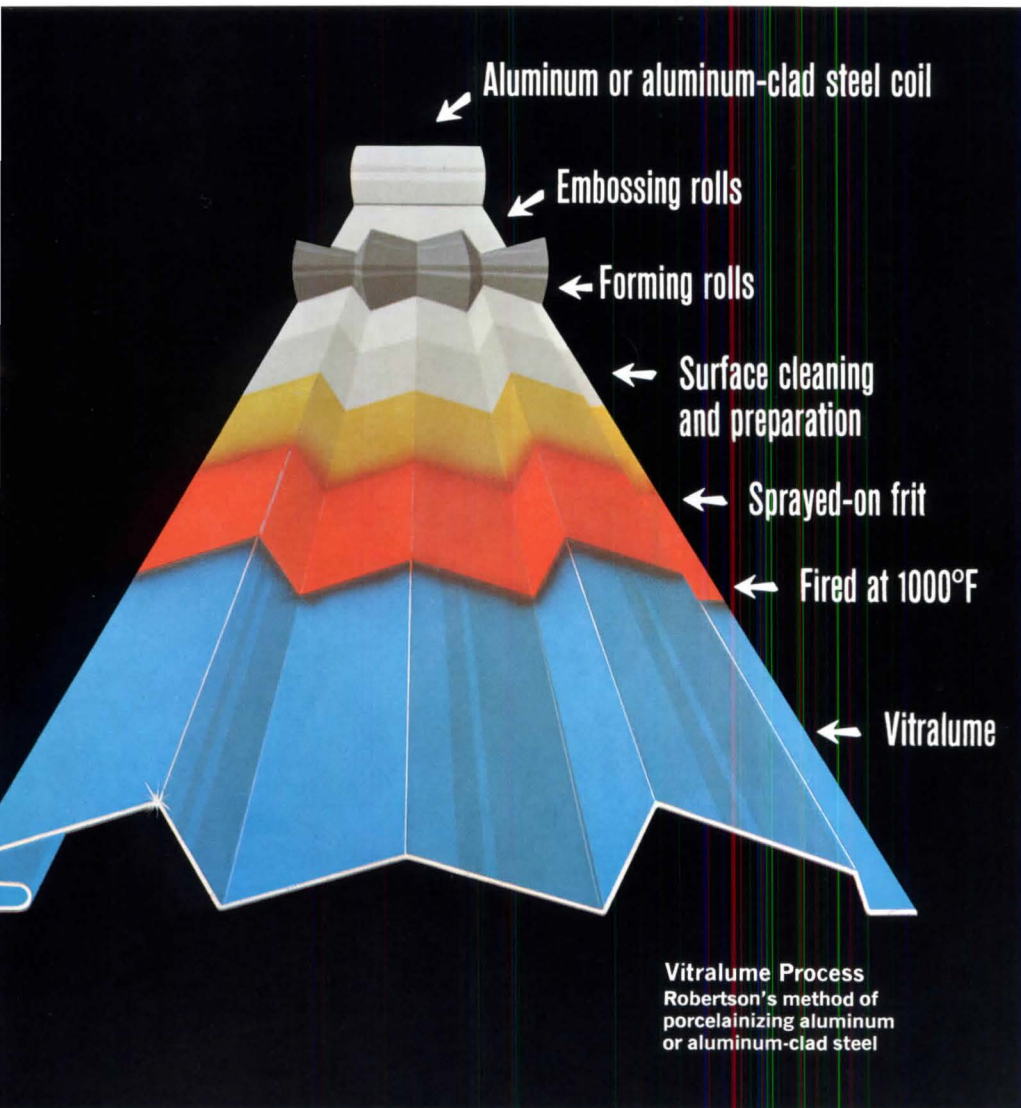


The beauty and durability of Porcelain is unquestioned. Pottery and other vitreous enameled objects have survived for centuries without losing their brilliance or surface protection. Robertson Vitralume brings the same timeless qualities of resistance to weather and corrosion to modern design and construction.

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Whatever your requirements, Robertson Vitralume can give you the time-tested advantages of durable porcelain enamel plus its inherent beauty of finish and color. Color charts and catalogs are available on request.



Time-tested Robertson Vitralume is available as a finish on all Q-Panels shown above. All profiles are offered as uninsulated facings or as components of insulated panels.

The walls of the 20-story Women's Residence at Western Illinois University, Macomb, Ill., shown on the facing page, are Robertson Nu-Line Q-Panels and V-Wall. The exterior element of the insulated panel construction is Vitralume.

The Women's Residence was designed by Weber, Griffith & Mellican. The general contractor was Galesburg Construction Company.

The exposed interior element of the Robertson Nu-Line Panel is painted steel and is an attractive, easy-to-clean, finished wall surface.



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sented to the New York Shakespeare Festival for the Public Theater Center, the rehabilitation of the old Astor Library. Giorgio Cavaglieri, FAIA, was the architect.

The Bard Awards are jointly sponsored by the City Club of New



Special Citation went to the Public Theater of the Shakespeare Festival.

York and the J. M. Kaplan Fund, Inc. They are to encourage and promote excellence in architecture and urban design in New York City.

Views of the Jury: The winners this year, sixth of the program, were selected by a jury made up of Ulrich Franzen, AIA; M. Paul Friedberg, landscape architect;

Percival Goodman, FAIA; Victor Lundy, FAIA; and City Club President Stanley Turkel.

In the jury's view, the Ford Foundation building and its landscaped interior court "presages the advent of a new urban form. The space keynotes the drama that can be achieved through relating architecture and an environmentally controlled landscape."

The jury said the Whitney Museum is an example of "a contemporary urban building which shuns tradition, yet through a sensitive treatment of scale, form and materials serves as a complement to the traditional architecture of the neighborhood. It is an example of individuality responsibly handled. A distinct personal statement that strengthens rather than destroys its neighborhood."

Paley Park demonstrates "the value of a small enclave, very well done," said the jurors. And the Shakespeare Festival theater project drew this comment: "The professions of architecture and theater collaborated to revise and rehabilitate one of New York's old buildings into a most exciting theater. Here a client with foresight, courage and civic responsibility, and an architect with sensitivity and good

taste, have transformed the Astor Library into a viable economic venture which links architecturally and theatrically the past with the present."

Good Parts of Whole: In its general comment on the honor winners the jury, chaired by Friedberg, said in part:

"They are designs whose major importance lies in the far-reaching effect they have on the city as a whole, as well as on the neighborhood in which they exist. These effects are linked directly to the mainstreams of urban life."

AIA Convention to Have Two Computer Offerings

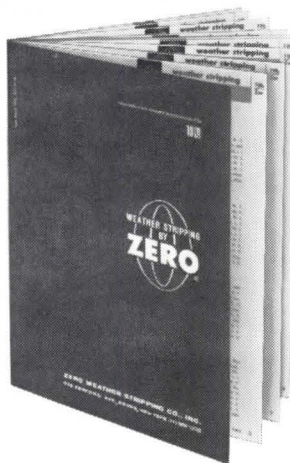
Those attending the AIA Convention's Portland segment will have an opportunity to manipulate the computer.

A computer center will be set up in the Exhibit Hall of the Portland Memorial Coliseum where "hands on" demonstrations will be available to convention goers beginning Sunday, June 23, and ending Wednesday, June 26.

There will also be three discussions on the computer's appli-

Continued on page 34

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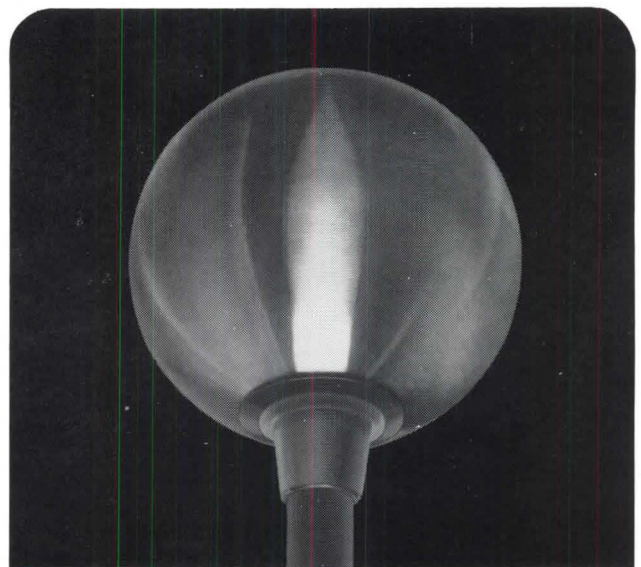
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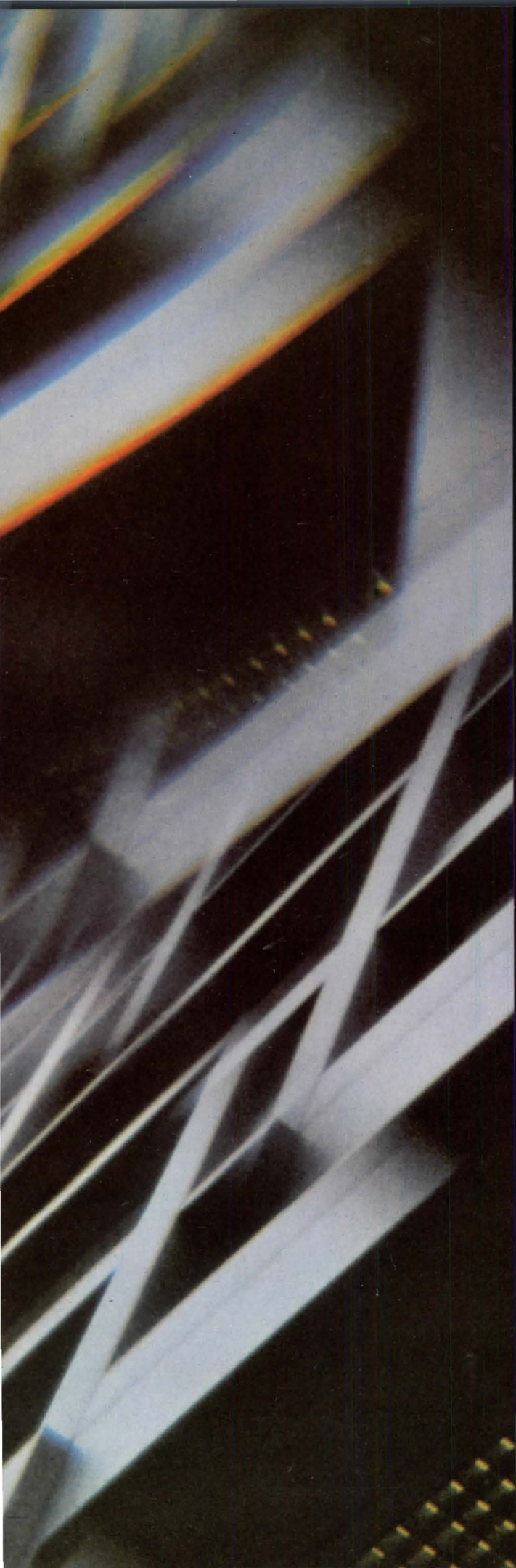
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Conventional color anodizing treatments rely on ordinary acid electrolytes and dyes; in the KALCOLOR system an extraordinary electrolyte generates lightfast, integral-color anodic finishes ranging from gold to black—without dyes.

An anodic color finish can be produced on many conventional aluminum alloys; the KALCOLOR system uses alloys specially developed by Kaiser Aluminum for optimum anodizing quality.

The color produced by some of the less technologically advanced anodizing processes and alloys is often subject to wide variations; the KALCOLOR system was the first to supply architects with reliable integral-color anodized aluminum. Our long experience helps us develop an anodic coating having excellent color consistency and controlled thickness and hardness.

You can get KALCOLOR quality only by specifying KALCOLOR products; by insisting upon KALCOLOR you can specify in advance the exact anodic color finish you want.

In sum: Almost anyone can anodize aluminum; but only Kaiser Aluminum, through its licensees, can produce lightfast, durable, corrosion-resistant KALCOLOR products, the most reliable integral-color anodized aluminum you can specify.

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John F. Kennedy, Inaugural Address

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The Michigan State Society of Architects awarded Gunnar Birkerts & Associates the 1967 Award of Merit for the stately Fisher Administration Center, University of Detroit. The enrichment and dimension of natural texture was gained by wrapping the forty-six four-story columns in genuine unfading natural cleft Buckingham® Slate.

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cation to architectural practice on Tuesday afternoon, June 25 in a workshop entitled "Automation in the Drafting Room."

The workshop discussions will deal with computer use in current practice, time-sharing and the technology's application to cost accounting.

In the Computer Center, technical advisers will assist architects having questions on the manipulation of computers and computer programs.

Relevancy Urged at Parley On Church Architecture

What happened to Christian worship? To Christian architecture? To music? dance? drama? sculpture? painting?

What happened to esthetics?

"What happened," the Rev. Dr. Roger Ortmyer declared at the recent National Conference on Religious Architecture, "is the 20th century."

And the "happening," which Dr. Ortmyer said may be the first really new theater in 2,500 years, can perhaps "point up as well as anything the inventiveness, the confusion, the new continuities, simultaneities, messages and forms by which we are confronted; in which, I am convinced, we must work our way."

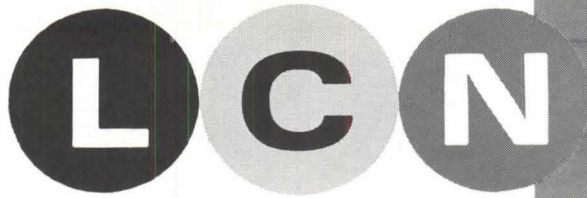
There has to be a fundamental realization in approaches to today's art and architecture that "the old stasis has come unglued, that art moves and people move and liturgies move, and the houses that give them staging must be flexible," Dr. Ortmyer commented.

He called for designs amenable to "all the new circuitry of oscillators, digital computers, the sounds and sights and feel of the electronic milieu."

Dr. Ortmyer is director of the Department of Church and Culture, Division of Christian Life and Mission of the National Council of Churches of Christ, co-sponsor of the Miami Beach conference along with the Guild for Religious Architecture and a number of religious organizations.

Reading the Times: As in other such conferences recently — the theme of this one was "The Reality of Tradition: Creativity"—much of the attention was given to attempts at understanding the shifting issues, values, processes, motives

Continued on page 40



door control concealed in the head frame

In this new library building the architects equipped the doors with LCN Overhead Concealed Closers—2010 Series. The mechanism is completely out of sight. Even the Closer arm disappears when the doors are closed. Yet all the necessary control is there—with power to spare.

LCN is a door closer company. That's all they've made for over forty years. Out of this specialization has come a competence that has made LCN the standard of quality in door closers. If you want door closers on your next building that operate at the lowest long-run cost—specify LCN.

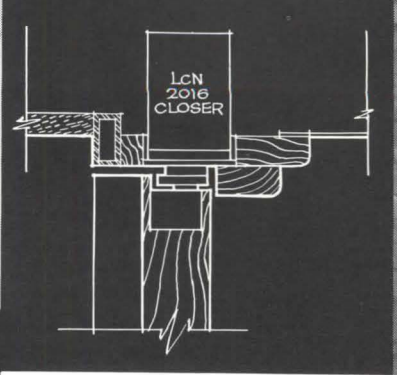
The complete LCN line is described in Sweet's. To supplement that LCN will be happy to send you a catalog for your files.

PHOTO: Bellevue Public Library, Bellevue, Washington;
Ridenour & Cochran AIA Architects.

LCN CLOSERS, PRINCETON, ILL. 61356
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EXIT



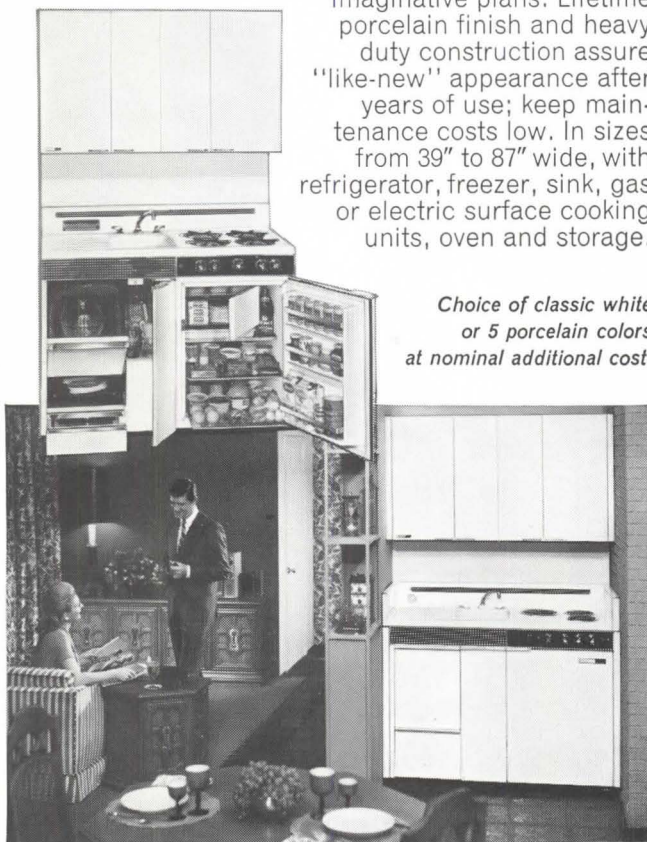
The LCN 2016 Closer is concealed in the head frame above the door. Arm disappears when door is closed.

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BOOTH A-14

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Acousta-Voice is the most important and revolutionary development in sound reinforcement of the last several decades. It's a unique new method that "tunes" a sound system—electronically and with amazing accuracy—to match the peculiar characteristics of the building or auditorium where it's installed. (Just as a pipe organ must be "voiced" and "regulated" to its particular area.) The Acousta-Voice method is exclusive with Altec Lansing, leader for more than 30 years in the development of fine sound equipment.

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
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AIA JOURNAL/JUNE 1968 37

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Take, for example, the new **SCHLAGE DOUBLE SECURITY ENTRANCE LOCK**. As described at right, this is real security!

Security underlies many Schlage locks which are specialized for different needs—for all residential and commercial applications. Attractive finishes, too, are diverse and readily available.

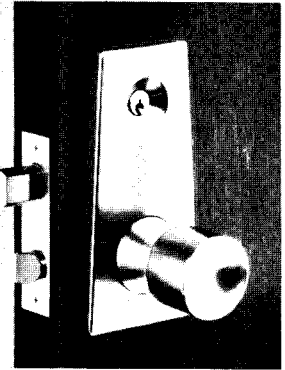
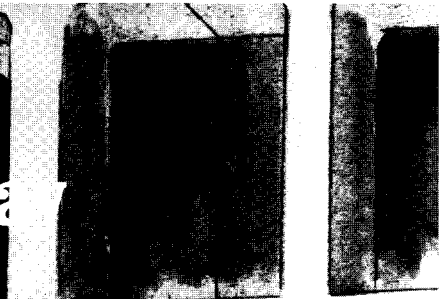
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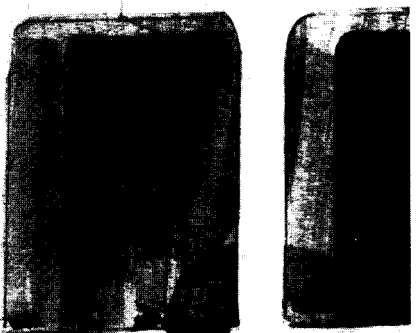
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and events of the day. The search, in short, was for artistic and architectural relevance.

"The traditional that we must cherish," said Dr. Ortmyer, "is the event in the world."

George E. Koehler, executive director of the Section of Innovation and Experimentation of the United Methodist Church, probed the ecumenic decade ahead for guidelines for religious educational centers.

He foresaw religious and lay institutions joining in a "master strategy for religious and value

education," and the replacement of traditional classrooms with "knowledge utilization centers."

Asks Relevant Renewal: Koehler sought to convince conference delegates to "work with those who plan religious education buildings (so) that the chief product will be a relevant renewal in the human and religious education of man, and, secondly, beautiful, functional, symbolic buildings to serve that renewal."

In guild business sessions, Walter J. Wefel Jr., AIA, of Shaker Heights, Ohio, was elected president for 1968-69.

The annual Honor Award for achievement in religious architecture was presented to the Cincinnati firm of Jones, McCormack, Peacock, Tiller & Garn for a renovation of the Abbey of Gethsemani monastery in Trappist, Ky.

Perpetual Fair, Cal Expo, Opens for Initial Season

What has been called "the prototype of tomorrow's perpetual fair" is scheduled to open July 1 in Sacramento. It is the \$33 million California Exposition—or Cal Expo.

Wurster, Bernardi & Emmons and Lawrence Halprin & Associates are coordinating designers for the project sited on 630 acres on the North Bank of the American River.

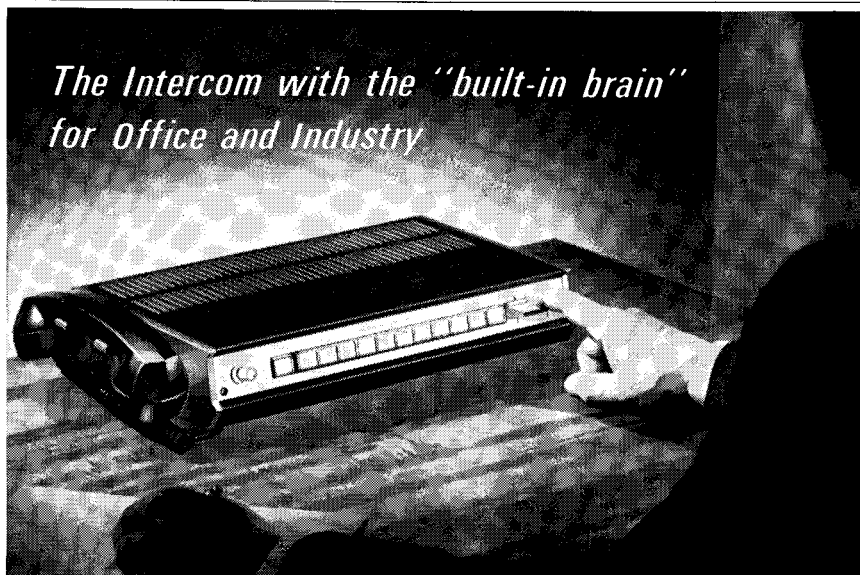
Their aim, they once said, was "to mesh all the activities of California in an elegant way and to provide a mirror of the culture of the state. It will be fun and culture in a single package."

Cal Expo has three principal complexes—Exposition Center, the Fair Activities Area and the racetrack and grandstand.

Architects for the Exposition Center were Wurster, Bernardi & Emmons. The center's eight buildings will exhibit California's resources, heritage, industrial and recreation developments, fine arts and challenges.

The Fair Activities Complex, designed by Callister & Payne, forms the center of interest for the State Fair and is given over to special events, recreational and cultural programs when the State Fair is not in session.

The racetrack facilities, accommodating 24,000 spectators, was

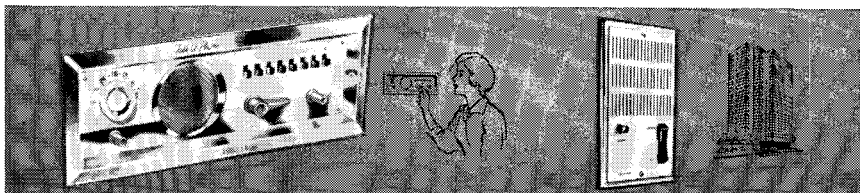


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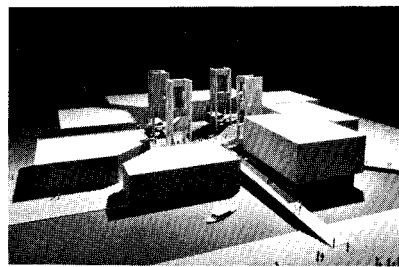
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Exposition Center with its entrance bridge, gallery, court and towers.

designed by Arthur Froehlich & Associates. Cal Expo also includes an amusement park, golf course and ancillary buildings.

The summer program, called "Showcase of the Golden State," runs through Sept. 10. Cal Expo is open daily except for 14 days, Mondays and Tuesdays, in July and August. *Continued on page 44*

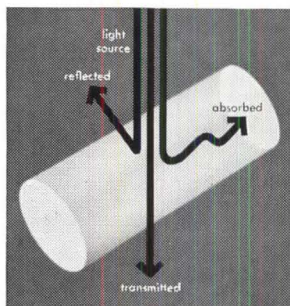
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People: Fuller and Mies Win Prestigious Honors

The Building Research Institute has named its first Fellow. Buckminster Fuller, recipient of the honor, was cited by BRI president Gershon Meckler as "the personification of interdisciplinary innovation who, at the age of 73, has just reached the pinnacle of his influence."

Fuller in addressing BRI's spring conference, said that the designer "must change his concepts. Instead of being wasteful, and designing and using techniques in which material is fundamentally in compression, he must strive to attain a balance of compression and tension, always keeping in mind that the principle of utilizing material and design is to obtain maximum performance per unit weight of the materials."

Fuller received still another honor at the joint annual ceremonial of the National Institute of Arts and Letters and its affiliate, the American Academy of Arts and Letters: the institute's Gold Medal for Architecture, last awarded five

years ago. The recipient then was Ludwig Mies van der Rohe, FAIA, who at this year's ceremonial was inducted in the limited membership (50) of the Academy. Others in the news:

Alvar Aalto was made an honorary member of the American Academy of Arts and Letters and of the National Institute of Arts and Letters; and

John M. Johanser, AIA, was presented with the Arnold W. Brunner Memorial Prize in Architecture of the National Institute of Arts and Letters. This spring, the New York and New Canaan architect succeeded Ulrich Franzen, AIA, as president of the Architectural League of New York.

Bennie Gonzales, AIA, is "Man of the Year" in Phoenix, so named by the city's Mexican Chamber of Commerce as the Arizonan who contributed most to his community in 1967.

Charles M. Nes Jr., FAIA, has been made an Honorary Fellow in the Royal Architectural Institute of Canada. The immediate past president of the AIA has also been reappointed to the Research and Advisory Council to the US Postmaster General.

Leland King, AIA, also reappointed to the Research and Advisory Council to the Postmaster General, served during 1967 as chairman of the council's Architectural and Construction Engineering Panel.

Marcel Breuer, FAIA, is the first person both to serve as Thomas Jefferson Memorial Foundation Professor of Architecture at the University of Virginia and to win the university's Thomas Jefferson Memorial Foundation Medal in Architecture.

Dr. Erwin A. Gutkind, Senior Fellow of the University of Pennsylvania's Institute for Environmental Studies, has been cited for his design of buildings and large housing projects in Berlin by that city, which bestowed on him its Prize for Architecture.

Elliot Willensky, AIA, serves as coordinator of capital projects and director of design of the parks, Recreation and Cultural Affairs Administration, in New York City.

Leonard J. Currie, AIA, dean of the College of Architecture and Art, University of Illinois, is chairman of the subcommittee on Comprehensive Community Planning

Continued on page 50



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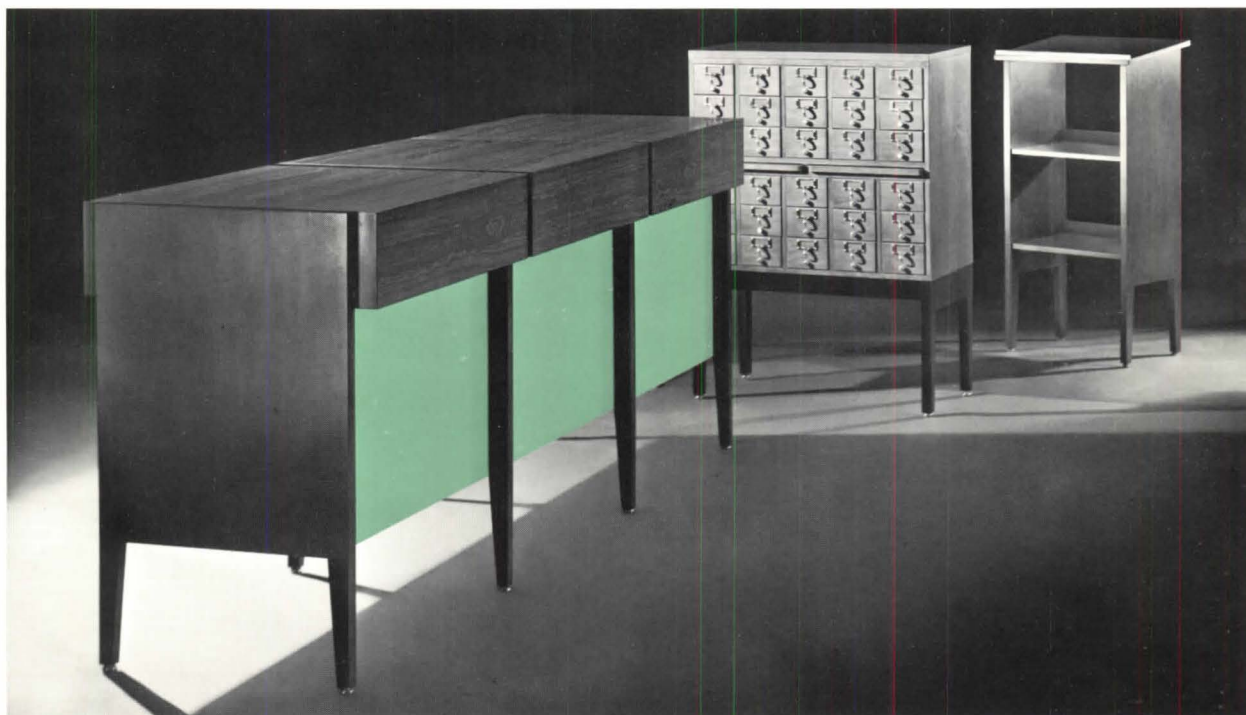
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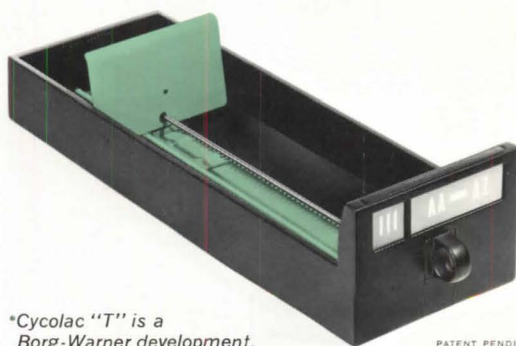
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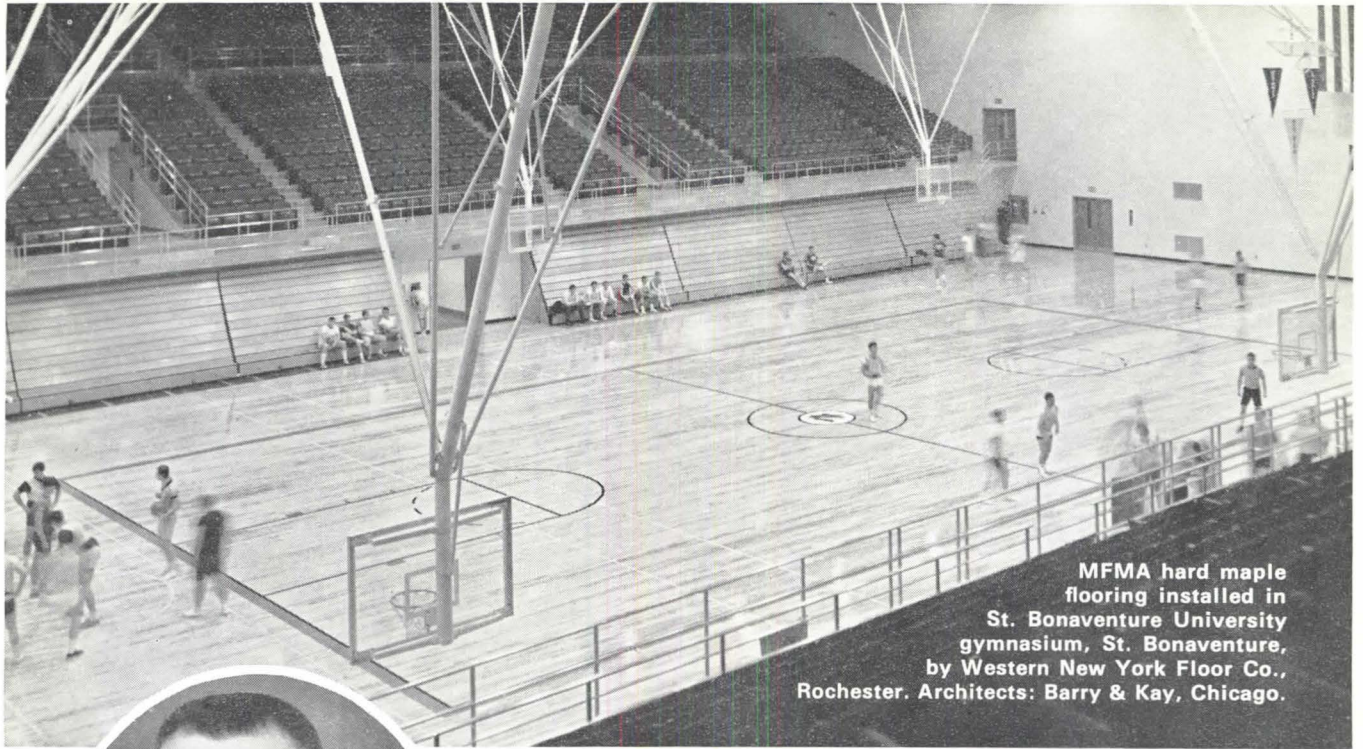
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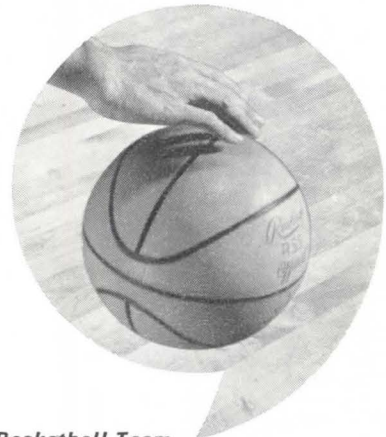
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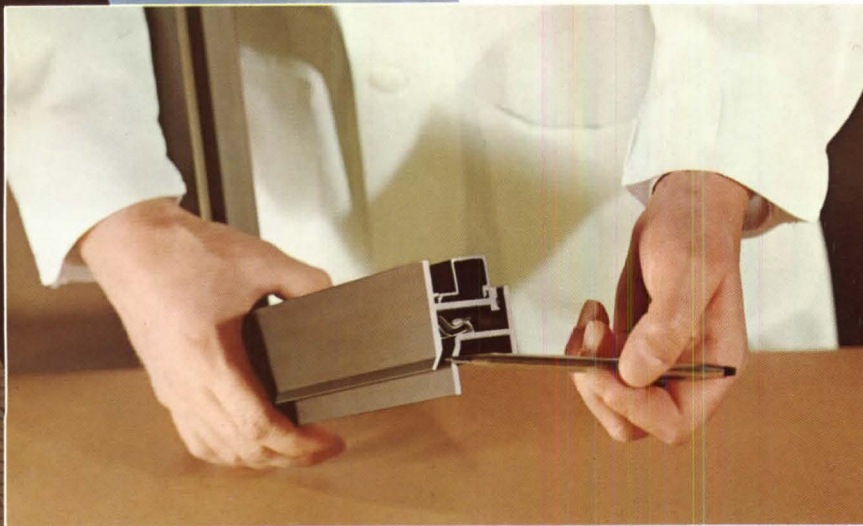
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and a member of the Executive Committee of the Community Improvement Advisory Committee of the City of Chicago.

Don C. McMillan, retired Pasadena city manager, is the new president of Southern California Rapid Transit District.

Edwin H. Young, University of Michigan engineering professor, on July 1 becomes president of the National Society of Professional Engineers.

Walter H. Sobel, FAIA, is vice president of the Illinois Association of the Professions.

Frank L. Hope Jr., AIA, president of Frank L. Hope & Associates and of the San Diego Chapter AIA, did more than breeze along with the breeze recently. He took first place in Class C and second place overall in the San Diego-to-Acapulco yacht race.

Victor Gruen, FAIA, has formed the Victor Gruen Foundation in Los Angeles to support research and efforts aimed at improving the human environment and to bring about active cooperation among multidisciplinary groups to reach the goal.

Perloff New UCLA Dean; Dudley in New York Role

Dr. Harvey S. Perloff has been named dean of UCLA's School of Architecture and Urban Planning. The planning authority who has been director of Resources of the Future, Inc., the Washington, D.C., planning foundation, will assume his new position July 1.

George A. Dudley, AIA, Perloff's predecessor, becomes chairman of New York State's Pure Waters Authority and of the State Council on Architecture.

Oscar Newman has become director of the Urban Renewal Design Center at Washington University in St. Louis. Known in that city for his work with students in saving its Union Market, Newman, an architect, has been with the university since 1964.

Roger Montgomery, AIA, Newman's predecessor, is now with the University of California at Berkeley under a joint appointment to the School of Architecture and the Department of City and Regional Planning.

George J. Hasslein, FAIA, is now a dean—as head of the School of Architecture at California State

Polytechnic College. Under Hasslein's guidance, the Cal Poly architecture program was elevated from department to school status earlier this year.

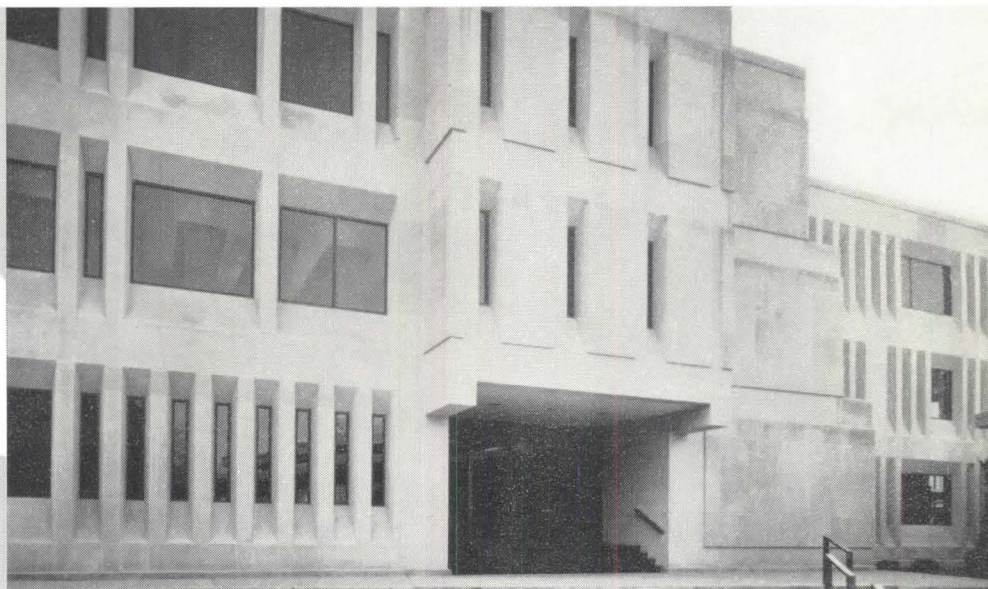
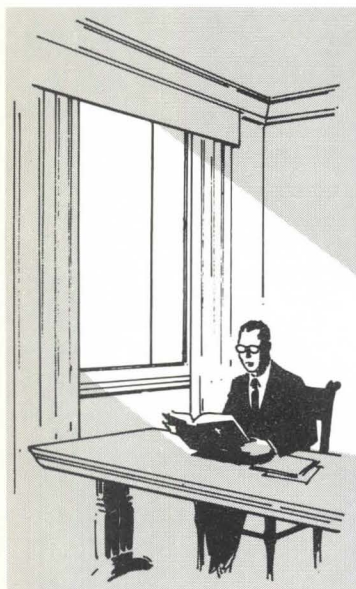
Three Appointed to Staff Of AIA Headquarters

The AIA's national headquarters staff has three new members—James Britton, special architectural journalist; Israel Herman Stein, AIA, director of Urban Design Programs; and James Edward Ellison II, executive secretary of the Association of Collegiate Schools of Architecture and assistant director of Education Programs.

Britton has a background in California magazine journalism—including the editorship of the San Diego Chapter AIA publication *Omniart*—and will, with the headquarters staff, fill a new position of researching and writing in-depth articles on subjects of major interest to the profession.

Stein received a Bachelor of Architecture degree from the University of Houston and a master's degree in city and regional planning

Continued on page 53



"Vision and Light" concept for the Episcopal Theological School met with Therm-O-Proof insulating glass.

Architects Campbell, Aldrich and Nulty of Boston developed the design for this self-contained library and classroom building for the Episcopal Theological School.

Light without glare was a necessity for independent study carrels. Sufficient light for seminar rooms, lecture rooms and offices was another factor in forming the Architects' concept of "vision and light".

To achieve this concept, the recessed openings were glazed with Therm-O-Proof

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The insulating values of the Therm-O-Proof units permitted the use of unnoticeable heating outlets in place of the usual large fixtures, simplifying the internal aesthetic qualities.

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Architect: Albert R. Merker, A. I. A.

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For details see SWEET'S Architectural File 1c|Po

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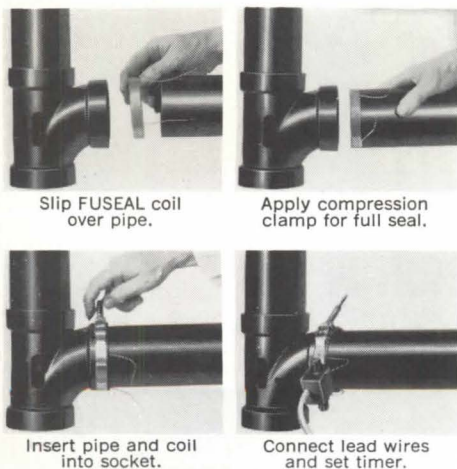
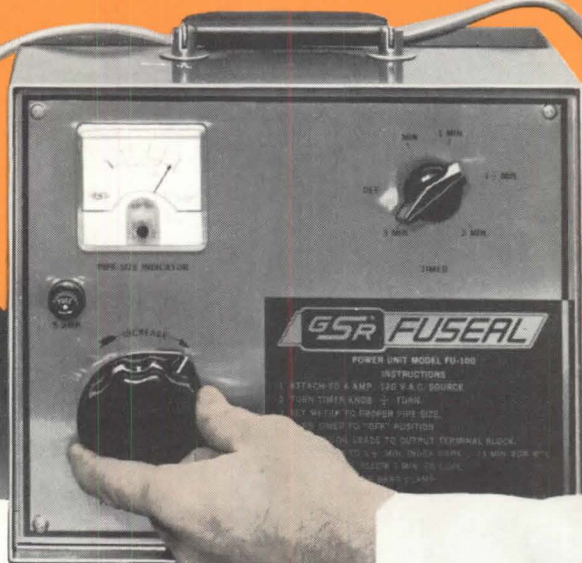
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from the University of North Carolina. In between, he spent a year at the Technische Hochschule in Stuttgart, Germany.

Stein, who for the past year was director of planning design for Gassner / Nathan / Browne / Seabrook, Architects, Planners, Inc., in Memphis, succeeds Andrew F. Euston Jr, AIA.

Ellison was graduated from Stanford University and in 1966 received a Bachelor of Architecture degree from the University of Utah. He was an architect-in-training with Edwards & Daniels & Associates, Salt Lake City, before joining the AIA staff where he represents ACSA and AIA with other organizations and works toward the implementation of the objectives of both groups in architectural education in precollege, college and continuing education.

Buffalo Nudged from Seal But Not by the Eagle

The Department of the Interior has a new seal which, in the words of Secretary Stewart L. Udall, "expresses the department's environmental mission. Stylized symbols of the dynamic forces that have shaped the earth—the sun, mountains, water—are framed by a stylized pair of hands."

Gone is the buffalo, but not necessarily gone forever. The buffalo was knocked out of the circle once before and came back.

The new seal is the department's sixth; this is the emblem history at Interior if you're ready for it:

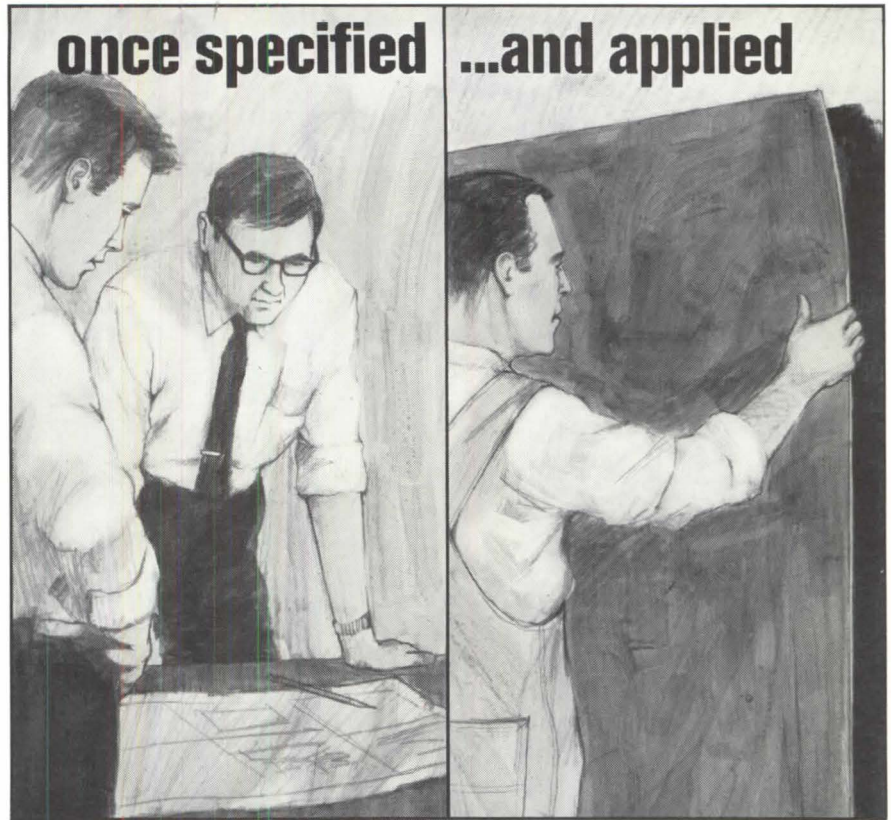
The first seal—the department was established in 1849—was an American eagle. It was supplanted



by another eagle seal in 1913, which gave way to a buffalo in 1917, which was supplanted by another eagle in 1923 until 1929, when the latest buffalo again displaced the bird.

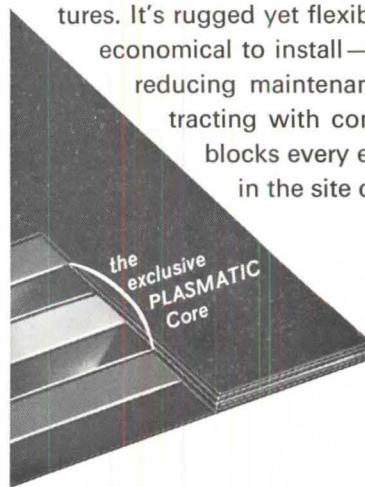
The new seal was designed by Thomas H. Geismar of Chermayeff & Geismar Associates, Inc., New York.

Continued on page 56



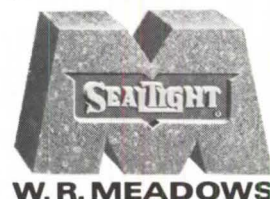
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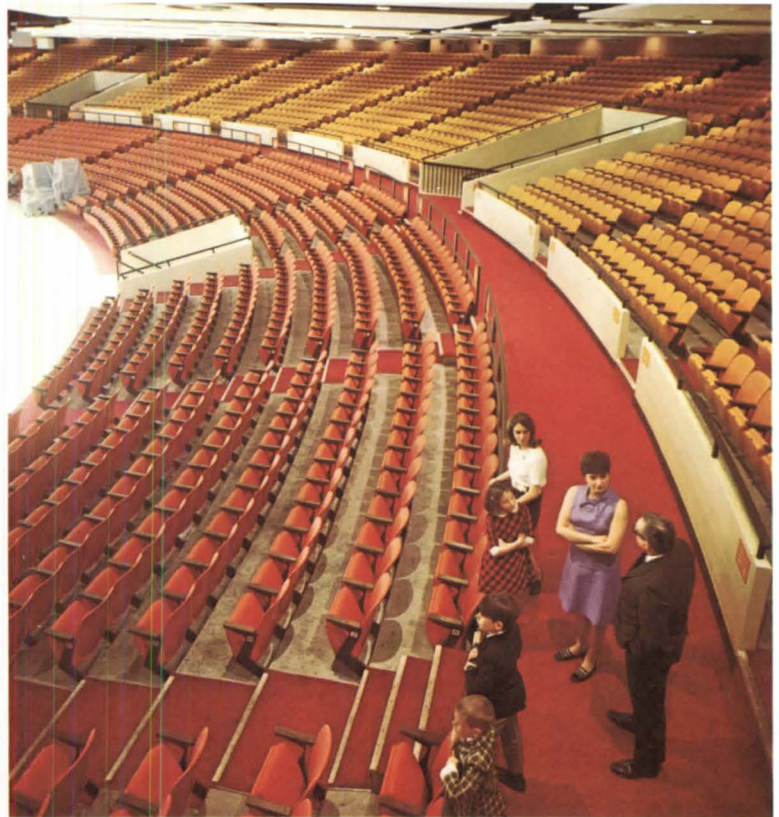
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A guided tour of the new expanded Center includes not only the 20,000-seat Madison Square Garden, The Felt Forum, the Bowling Center and The Center Cinema shown here, but also the Exposition Rotunda, Gallery of Art and Hall of Fame. Charles Luckman Associates, Architect.

The new Madison Square Garden Center: She's changed her style and she may change yours



Many architects anticipate a nationwide trend in communities of every size — a trend away from limited-use arenas and auditoriums, toward the more versatile family “center” in which many different events can be held simultaneously, as in the new Madison Square Garden Center.

While Madison Square Garden has changed in many ways, one thing remains the same — the name on the chairs is still American Seating. But, the Garden's expansion to multiple facilities meant new multiple seating requirements. And American Seating was ready with almost a century of experience in planning and installing institutional seating of every kind.

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Engineers' Median Income For 1967 Was \$14,310

The median income of engineers last year was \$14,310, a survey by the National Society of Professional Engineers has disclosed.

This represents a 19 percent increase over 1964, year of the last such NSPE survey.

Engineering offers increasingly attractive financial rewards, especially for holders of advanced degrees, the NSPE concluded from the canvass. Holders of doctor's degrees, for example, reported a median income of \$19,310, while those with master's degrees had a median income of \$15,230.

College administrators and teachers, most of whom have advanced degrees, showed the greatest improvement in earnings (including fees from consulting and research assignments). Their median income rose 23 percent over 1964, from \$13,040 to \$16,000.

The speciality that paid best was chemical engineering, with a median income of \$16,350, the survey found. Aeronautical engineers ranked second at \$15,960. Civil engineers accounted for the largest group of respondents but came next to the lowest in median income—\$13,670. Among mechanical engineers, the second largest group of respondents, the median income was \$14,440.

Pacific Shrine Registers Sacrifice, Victory, Peace

A memorial to the men who fought in World War II's Pacific Theater nears completion on a heavily wooded island 28 miles from Manila—Corregidor.

Visitors reach the island by boat or hydrofoil and then are driven

for more than a mile over a winding jungle road to the site of the Pacific War Memorial.

Designed by Naramore, Bain, Brady & Johanson, Seattle architects, the memorial, which is expected to be completed next month, is a tribute to US and Filipino forces who fought in World War II. It is an undertaking of the US Corregidor-Bataan Memorial Commission, the US Veterans Administration and the Philippine National Shrines Commission.

Financed through a 1964 Congressional appropriation, its total cost is expected to be about \$1.2 million. (The contract with the Weldon Construction Company of Manila is for \$960,000.)

High Above Harbor: The site is some 550 feet above the island's harbor—near war-shattered buildings that still stand around a former drill field.

The major memorial structure is a rotunda with a circular altar—symbolic of a wreath of victory—directly under the dome's open center. The altar and frieze of the dome bear inscriptions.

A second focal point of the memorial is a "Flame of Freedom" sculpture at the end of a 500-foot vista beyond the rotunda, the work of San Francisco sculptor Aristides Demetrios.

Visitors approach the 42-foot self-weathering sculpture from the rotunda by descending platforms and terraces. The long vista, designed by Lawrence Halprin & Associates of San Francisco, is interspersed with brilliant flowers, recurring water courses and random platforms. Halprin's walkway recalls the stepping stone islands of the Pacific struggle.

Positive and Everlasting: Eye-level walls screen out the jungle and funnel the visitor's vision toward the monument. "Sculpture should grow out of the site, the

feeling of the place," says Demetrios. "The green of that jungle, the light, seemed to suggest to me something positive, everlasting, rather than a grotesque monument to the agony that was endured there."

On the final terrace are 12 marble panels, each inscribed with the name of a major Pacific battle.

The monument sculpture is on a raised platform from which visitors see Manila to the east and Bataan Peninsula 2½ miles to the north.

Race Gives Company Little To Be Very Clad About

"We wouldn't have had the race," said the spokesman for Texas Instruments Incorporated, "unless we were absolutely sure Ti-Guard would win." But Ti-Guard, Texas Instruments' copper-clad stainless steel, lost. Plain old copper won.

The event was a soldering race that was held during the convention of the National Association of Architectural Metal Manufacturers. All previous Ti-Guard tests indicated it to be 25 percent faster in soldering than copper. The race, though fair—indisputably fair—was really to be a demonstration.

A public relations firm even had stories prepared for the press. All you had to do was fill in the blanks.

But when the plain lock seam, flat lock seam and vertical lock seam heats were over, plain copper filled most of the blanks as the winner of two of the three heats and the overall "total time" champ.

Some days you can't make a clad nickel.

Efforts for Beauty's Sake Result in Five Awards

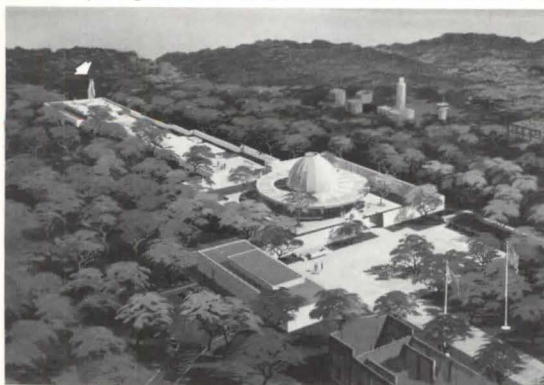
Holiday magazine Awards for a Beautiful America have gone to five, including US Transportation Secretary Alan S. Boyd.

Other 1968 winners are the residents of Savannah, Ga.; the Colorado Open Spaces Coordinating Council; the Commonwealth of Kentucky; and Genevieve Gillette of Ann Arbor, Mich.

Judges for the awards program cited Boyd for the role he has taken "in the struggle of people versus concrete," praising his "giant strides to reverse highway invasion of residential neighborhoods, parks, forests and wildlife refuges,

Continued on page 60

The Pacific War Memorial with rotunda and Flame of Freedom (arrow indicates location). Right, Aristides Demetrios with model of 42-foot sculpture.



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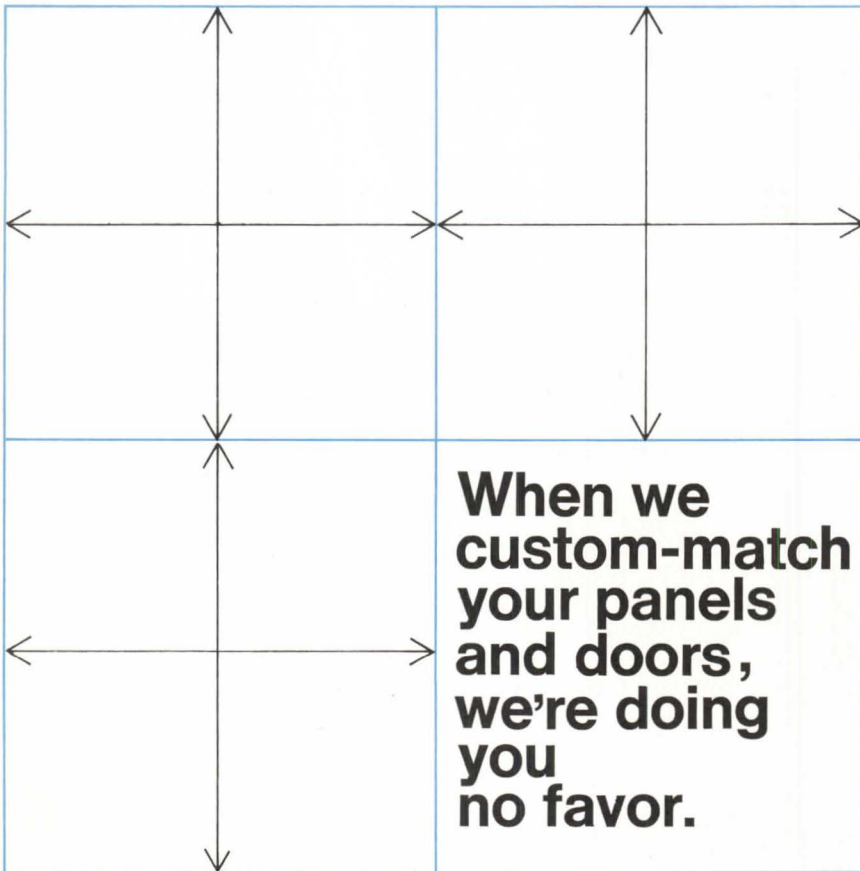
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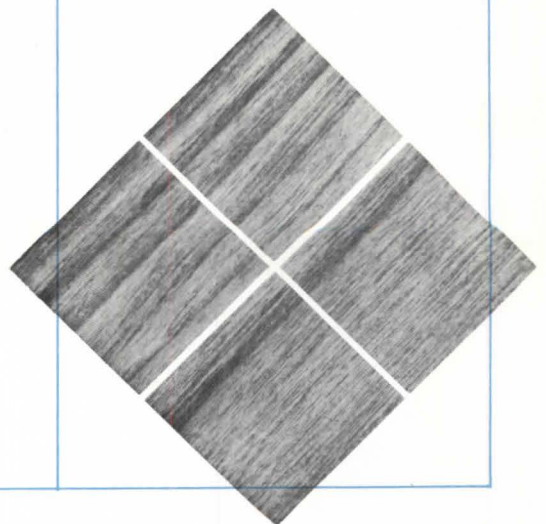
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most notably by rejecting the proposed Three Sisters Bridge across the Potomac at Washington."

The Savannah townspeople were honored for "eight generations of respect for urban beauty and the 1773 town plan of James Oglethorpe.

The Colorado group's award was for "marshaling the brainpower of 26 Colorado organizations . . . for cooperative efforts to improve the environment."

Kentucky won its award for its "comprehensive program for protection of forest, soil and water resources," and Miss Gillette was called the "conscience for the landscape of the nation, redoubtable foe of despoliation, indefatigable fighter for good design and good sense." She is founder of the Michigan Parks Association and is a member of the President's Citizens Advisory Committee on Recreation and Natural Beauty.

Regional Government Wins But Not in a Big Way

The merger of existing regional agencies into a San Francisco Bay area government was endorsed by three-quarters of the political, civic and special-interest leaders polled recently by the University of California's Institute of Governmental Studies.

What could be taken as more surprising, however, was that a quarter of those 156 leaders were cold toward the suggestion. This despite the regional nature of the agencies' purview—transportation, air pollution, etc.—and the fact that many of the leaders polled must be assumed to have a built-in regional inclination.

Those interviewed in the canvass included state legislators, personnel of regional agencies, city councilmen, mayors and county supervisors who are also members of regional bodies, key administrators of state and federal agencies, newspaper publishers, and leaders of special- and public-interest groups.

The survey found, however, that a real Bay area government with representatives directly elected by the people is favored by a majority of the leaders—61 percent.

The survey suggested other characteristics of a regional government that the poll majority would like to see:

The state would help the new government, but would not control

it. The structure would be flexible, with various combinations of counties and even parts of counties affected by various regional government functions such as rapid transit, airports, air pollution and parks. The governing body would be chosen by direct, nonpartisan elections.

The survey report cautions that existing regional agencies can be expected to resist absorption unless their institutional interests are protected. The report suggests an "umbrella agency" concept that could give a regional government an overview function with regard to existing regional agencies while preserving a degree of their autonomy.

Scheme Uses Sleeve Shroud For Standpipe Solution

A project in Middletown, N. Y., has whipped the problem of better looking storage tanks: Just put up an ordinary standpipe and wrap a building around it.

The standpipe is to be 54 feet in diameter, 60 feet in height. It will be completely hidden by a circular, six-story office building topped by a two-story restaurant section.

There will be a 5-foot space between building and tank on the sides and an 8-foot space at the tank's top.

The restaurant deck will cantilever 8 feet from the main shaft



Good place for a drink: building encloses a million-gallon standpipe.

and will have a diameter of 116 feet. It will rotate. And above the restaurant is a meeting room.

The combination structure was designed by Thomas A. Federico Associates, Clifton, N. J., architectural firm, for Howard Mills Jr., Middletown developer. The standpipe will supply water for a 1,000-acre new town.

Pan-Am Congress to Treat Urban Woes and Answers

The XII Pan-American Congress of Architects in Bogota, Columbia, Oct. 6-11 will have as its theme "Urban Renewal."

The theme was set by the Columbian Society of Architects which was named by the XI Congress—held in Washington, D. C. in 1965—as host for the 1968 meeting.

Some goals of this year's Congress are study of the causes and consequences of urban deterioration, and the formulation of methods toward a more humane urban development while taking into consideration finance, law, administration and technology.

Delegates will be representatives of the member architectural societies (including the AIA) in the Federation of Pan-American Associations of Architects.

Twelve Communities Join Model Cities Roster

Twelve communities have been added to the list of cities receiving Model Cities planning grants, bringing the total to 75.

Despite congressional spending cuts, the Department of Housing and Urban Development said it has enough money to select another 70 cities for the grants to plan for overhauling rundown areas.

The newly selected cities are: Athens, Ga.; Wichita, Kan.; Bowling Green, Ky.; New Bedford, Ky.; Worcester, Mass.; Flint, Mich.; Saginaw, Mich.; Butte, Mont.; Helena, Mont.; Cohoes, N. Y.; Winston-Salem, N. C.; and McAlester, Okla.

The new grants total \$1,332,000.

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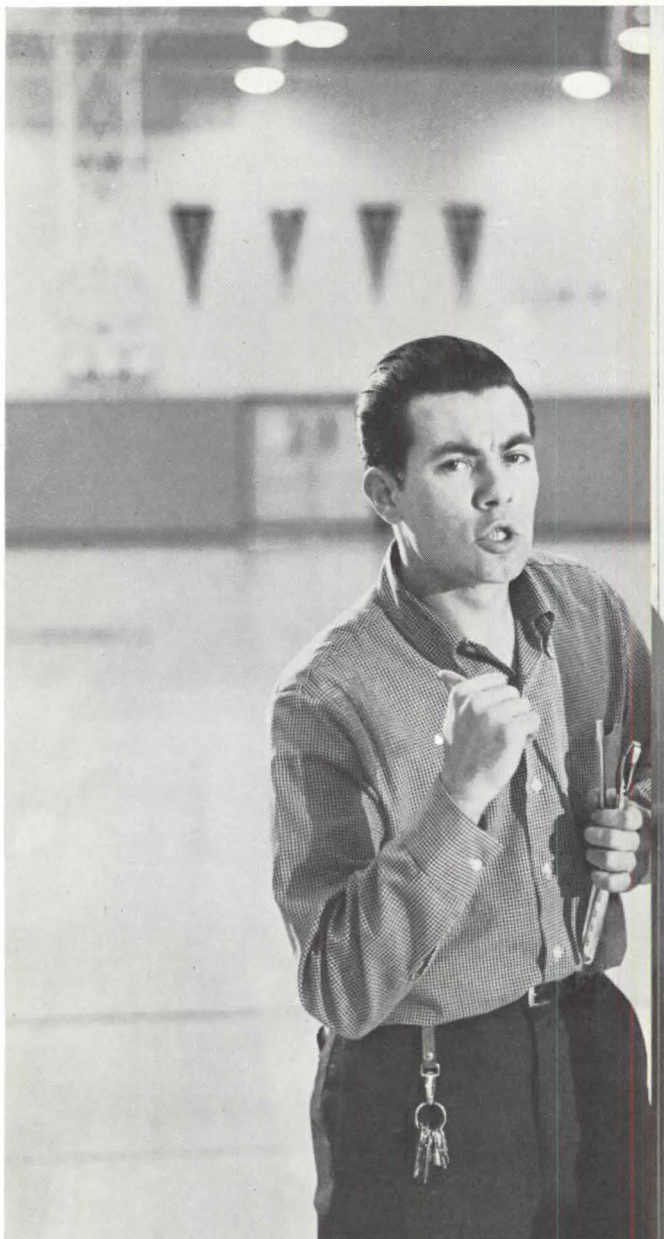
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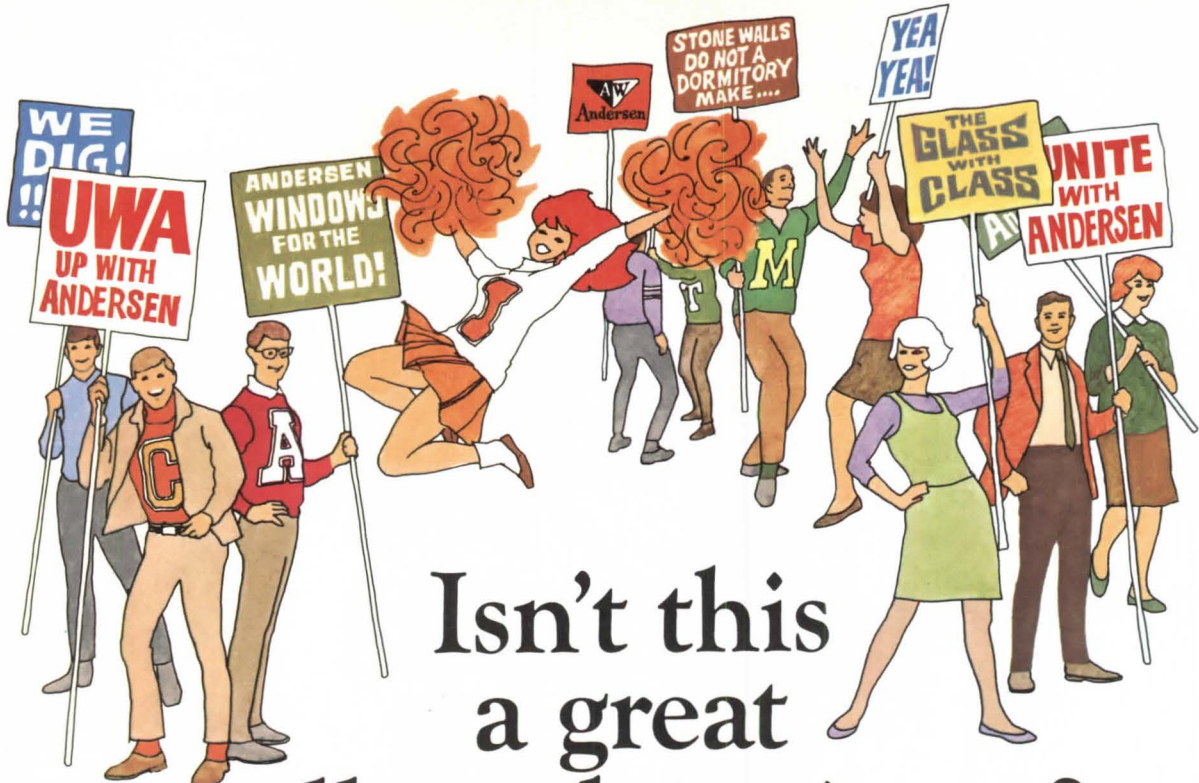


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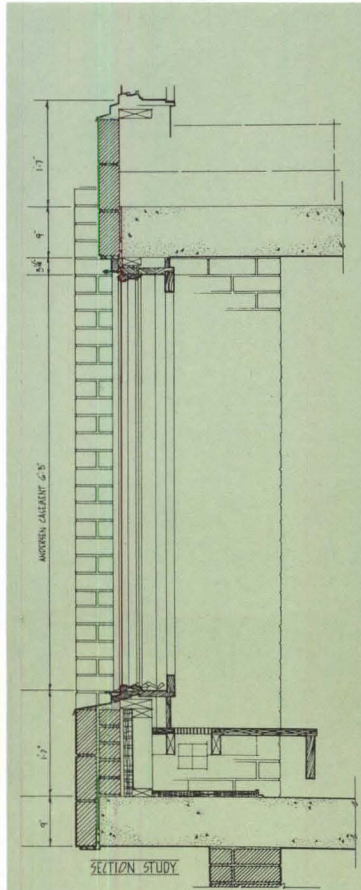
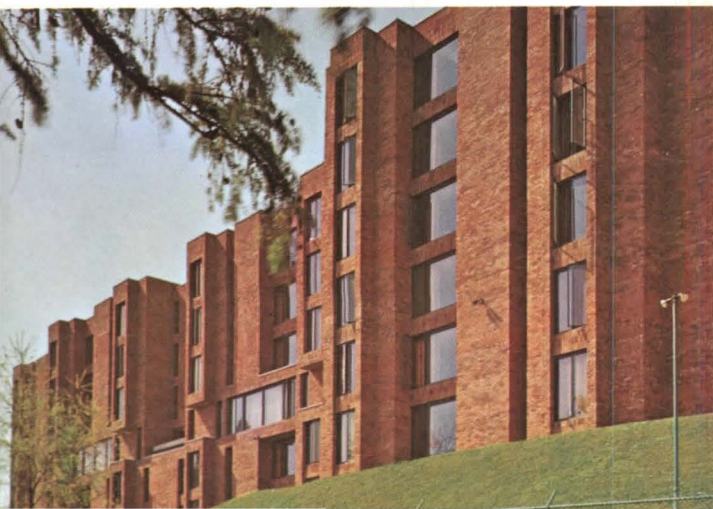
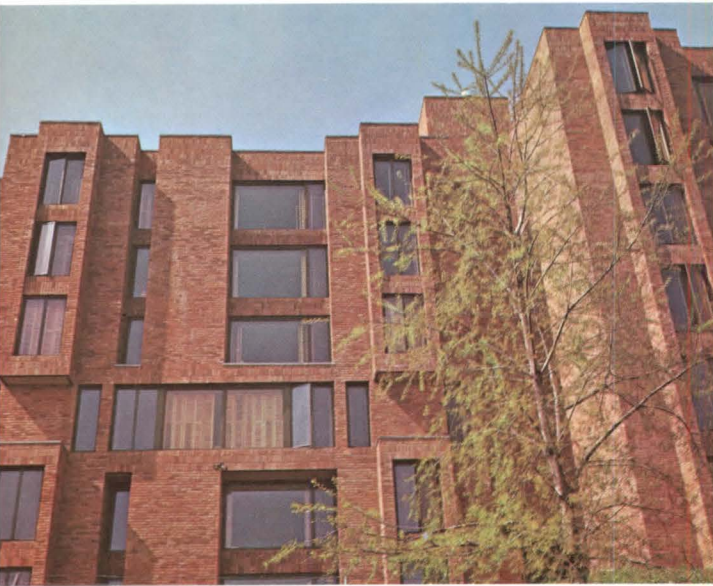
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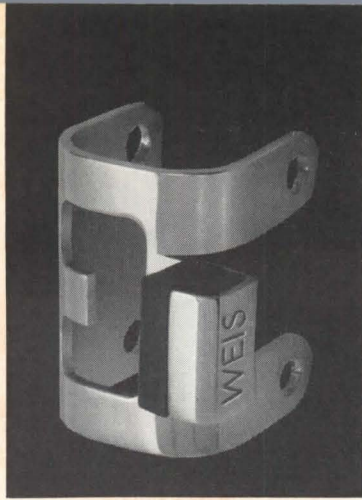
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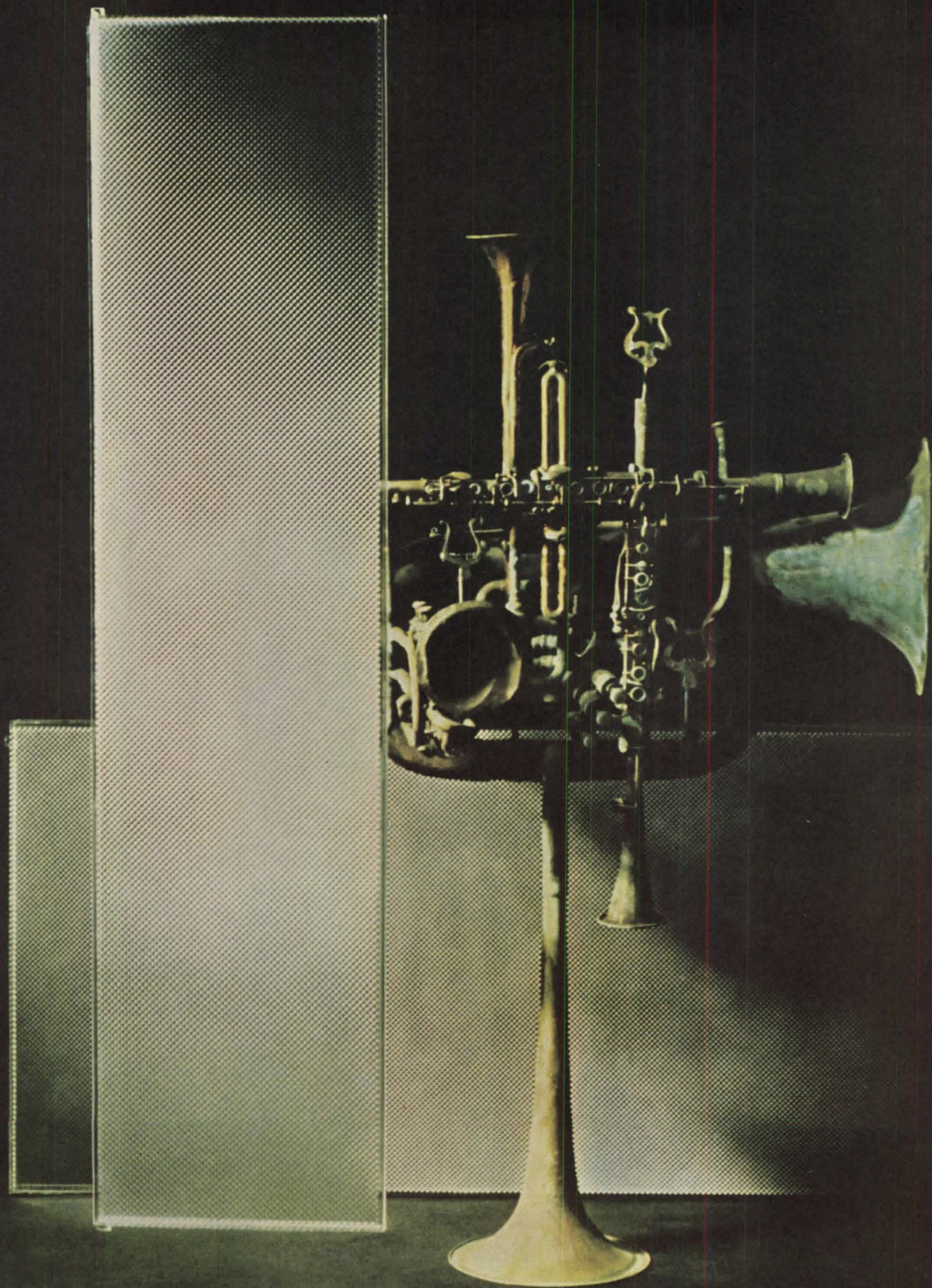
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Arched walls

enclose a circle of stained glass

Design of the column-free sanctuary made possible by a structural steel framing system

Great spreading arches that form an outer structure around a circular wall of stained glass distinguish the new B'nai David Synagogue in Southfield, Mich., a suburb of Detroit.

The recently completed synagogue is unique, not only from an appearance and historical standpoint, but also because of the unusual design concepts employed in its construction.

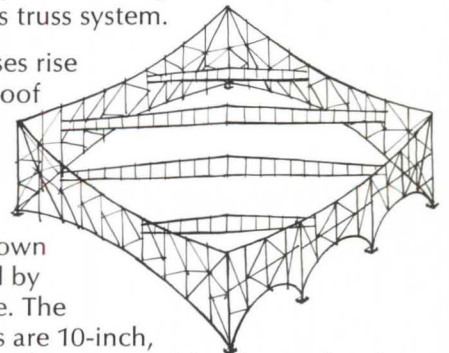
The design of the completely column-free sanctuary was made possible by a structural steel framing system devised by the project architect, Mr. Sidney Eisenshtat of Los Angeles, Calif., associate architects Havis-Glovinsky Associates of Detroit, and the structural engineering firm of McWilliam and Keckonen of Birmingham, Mich.

Four curved steel trusses, each 124 feet long and 44 feet high on the ends, form the four exterior arches of the new synagogue. The trusses are tied together by four main plate girders, two of which are 142 feet long and 7 feet deep. The ceiling and interior plaster walls hang from this truss system.

The deep steel trusses rise above the pitched roof of the sanctuary.

The roof slope provides drainage.

The trusses were shipped knocked down and then assembled by field bolts at the site. The main truss members are 10-inch, wide-flange beams. The structural loads are distributed to concrete pedestals at the foot of each arch.



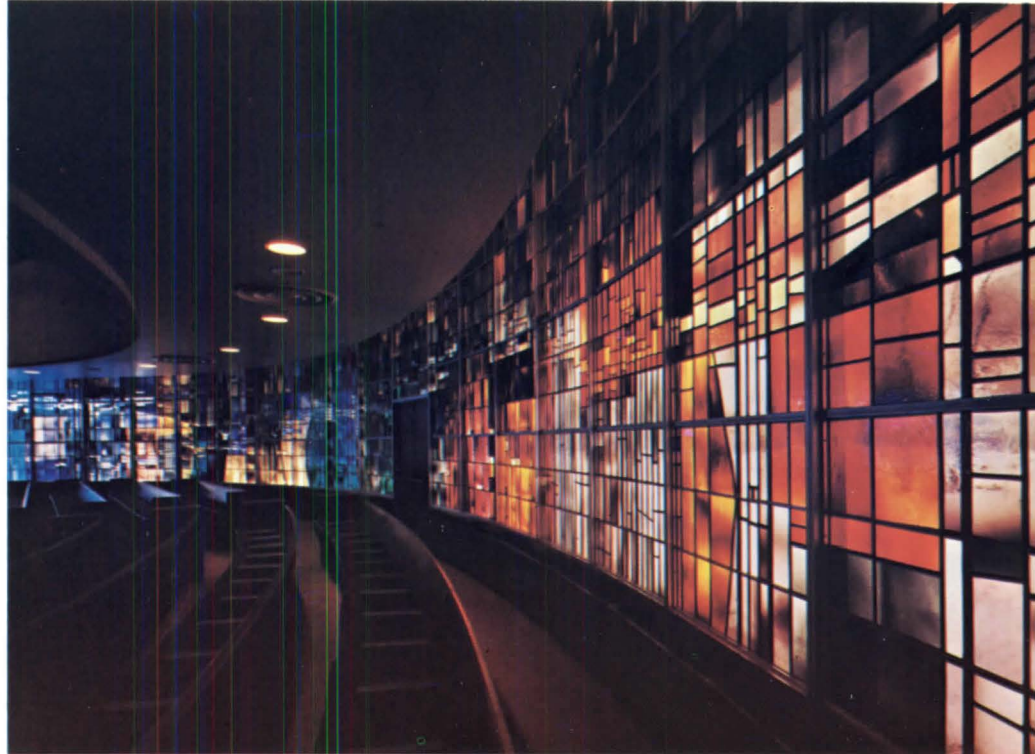
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The four rising points of the arches provide an allusion to the four horns of the altar of the original sanctuary in Jerusalem. While the outer arched walls form a diamond pattern, the sanctuary itself is circular in shape, with the seats placed in a horseshoe pattern around the bimah (altar area). This places worshippers in the last row of the 1,050-seat sanctuary never more than 17 rows, or 64 feet, away from the pulpit, creating an atmosphere of intimacy.



Circular glass wall, enclosing the sanctuary, consists of 70 windows whose colors bridge symbolically the path from Earth to Heaven.

Like giant arms reaching out from the altar two curved innerwalls rise to the ceiling which floats within them.



Steel Fabricator: Pelham Steel Co., Inc., Jackson, S.C. Steel Erector: Noreast Erectors, Inc., Detroit. General Contractor: Walter L. Couse & Co., Detroit. Bethlehem supplied 200 tons of structural steel.

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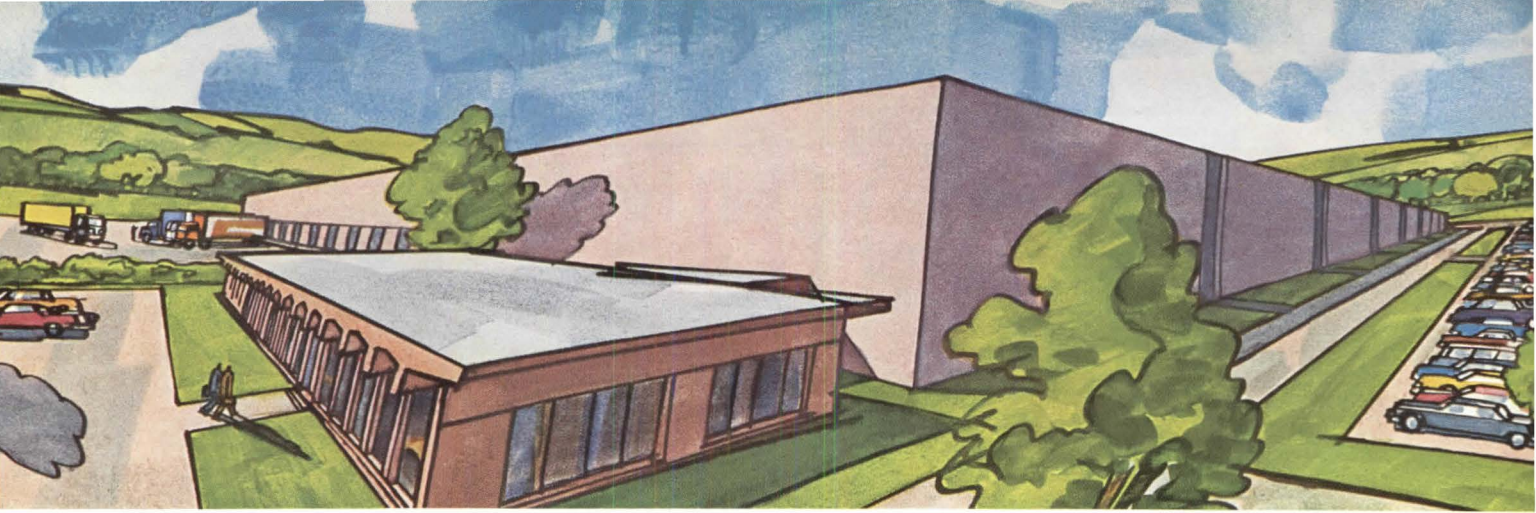
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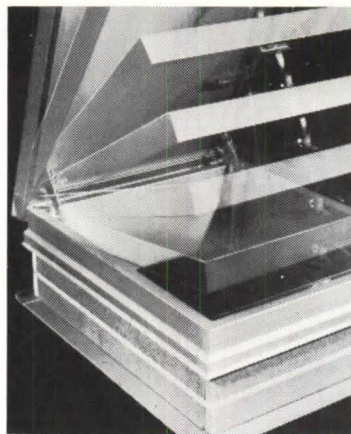
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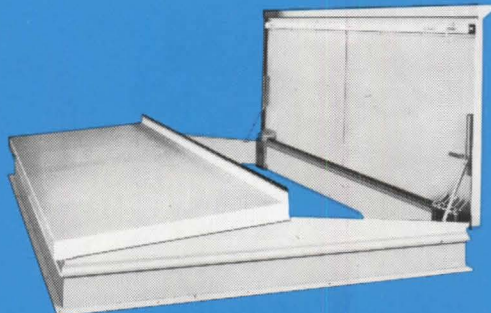
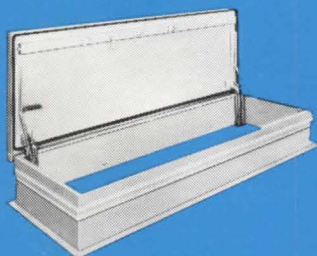


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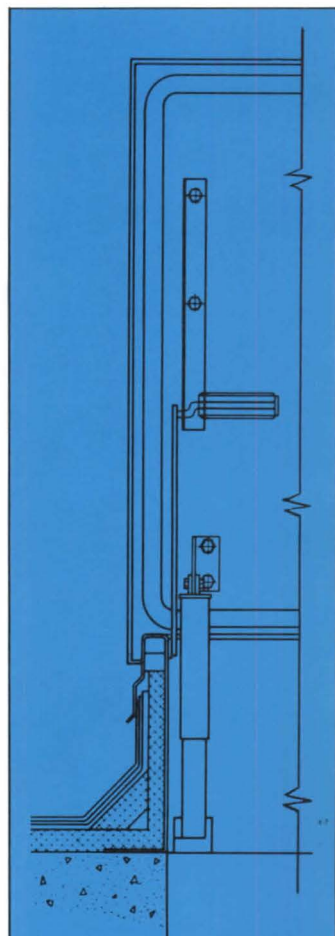
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BY GEORGE E. KASSABAUM, FAIA
Institute First Vice President

Our Goals for the Year Ahead

If you were about to begin a term as president of the AIA, what would you do? Since there are over 20,000 members to answer this question, I would expect at least 15,000 different answers. But priorities must be assigned by the president—and this leaves many a concerned member feeling that the Institute never does anything for him because his area of interest was placed too low on the list.

As incoming president, I don't feel right about just bending things my way. If every president did this, the pendulum would swing from side to side, and while progress would be made, much of our energy would be spent in swinging rather than achieving. So, to minimize the effect of my personal convictions, Bill Scheick and I have carefully analyzed the record of the last five years' expenditure of money and time to see if some things have been neglected that are important to the total good of the profession.

You can analyze the Institute effort in many ways, but Bill and I looked at the record of the money that had been spent only for programs in the past five years (plus what is budgeted for 1968), and it breaks down as follows:

| | |
|--------------------------------|-------|
| Development of Architects: | |
| Design | 8.5% |
| Practice | 23.6% |
| Future of the Profession | 17.3% |
| | <hr/> |
| | 49.4% |
| Development of Public Services | |
| | 23.3% |
| Development of the AIA | |
| | 27.3% |

As you should expect, the judgment of the past proves to have been good. But with a strong base to build on, I do believe some change in emphasis is in order.

Obviously, one of the primary roles of a professional organization is to develop a master plan so that its efforts can influence the future as well as prepare its members to respond to the future's demands. However, one has to decide the proportion between the near future, the intermediate future and the long-range future.

Once you agree that it's necessary to do all three to some degree, then it's just a matter of arriving at the right degree. I believe it is time to concentrate most of our efforts on the next few years, and let our Future of the Profession Committee do the thinking about the AIA's plans for anything beyond five years from now.

Also, very long-range plans have a way of concluding that the only way to bring about the necessary changes is the more leisurely process of more education. Thanks to our completed study, 10 years from now we will have helped the graduates receive training different from that which you and I underwent. Presumably, it will be better, and its recipients will be able to do more. But what worries me is this: Will they have the chance, in the sense of a profession as we know it today, to use their expanded skills?

Unless today's architects meet this year's needs, others will begin to fill the vacuum, for the needs will not wait. Therefore, I still see the Institute's activities as being predominantly those that stimulate you to do better and give you the tools to be the "expert" that your community turns to when it feels that its needs can best be met by something that man can build.

Unless you and I succeed, the crop of beautifully trained architects 10 years from now could well end up working for industry. If this happens it will only be because industry could say that it had the capacity, ability and the desire to seek solutions to current urban challenges, while the architectural profession was largely sitting around waiting for someone else to suggest what it might do.

Since I see this as a real possibility, I propose that we increase our emphasis in two directions. First, the AIA must do what it can to make every practicing architect more expert, especially in two areas—technical competence and urban design. We have a good beginning. Many productive hours given by dedicated men have already produced numerous manuals, documents, guides, suggestions and

recommendations. You may not have them or may not have read them, but that's your fault.

What has been done must be constantly reviewed, but beyond this the Institute should be stimulating research and investigation into information retrieval systems, computer programs, systems development and the other new techniques that will help prepare its "old" architects to be more expert. This is continuing education, and whether it takes place in a classroom, your chapter office or your living room, you do need it, for much of what you learned a few years ago is by now at least half obsolete.

Second, with this greater ability to build upon, we must convince the public, and especially the decision makers, that the architects are the experts who can supply the talents and services that are so badly needed. This means developing the greatly expanded programs prepared by our effective Public Relations Committee.

If we can succeed in these two goals within a reasonably short time, there should be unlimited opportunities for those future architects who are trained by our long-range programs.

Depending upon how much dues we have to work with and the effectiveness of our committees and staff, I propose this pattern:

| | 1963-68 | 1968-69 |
|--------------------------------|---------|---------|
| Development of Architects | | |
| Design | 8.5% | 12.0% |
| Practice | 23.6% | 27.0% |
| Future of the Profession | 17.3% | 8.0% |
| | <hr/> | <hr/> |
| | 49.4% | 47.0% |
| Development of Public Services | | |
| | 23.3% | 30.0% |
| Development of the AIA | | |
| | 27.3% | 23.0% |

This is not revolutionary, but my predecessors have done such a fine job that a revolution is not necessary. However, I believe the change is significant enough that it could have a profound difference on the future of all of us. At least, that's my feeling as of now. □

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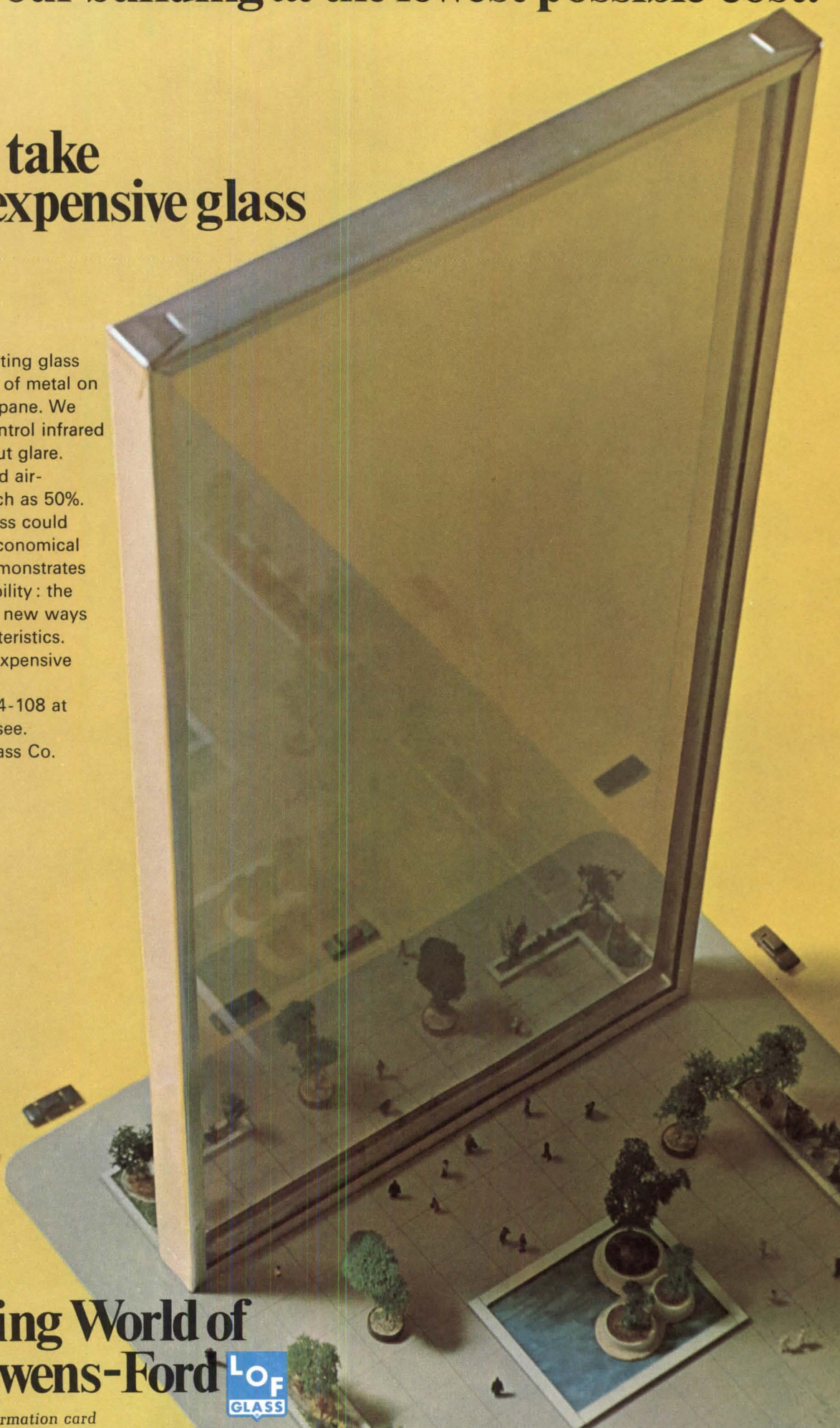
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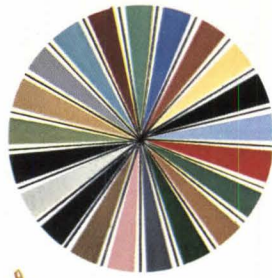
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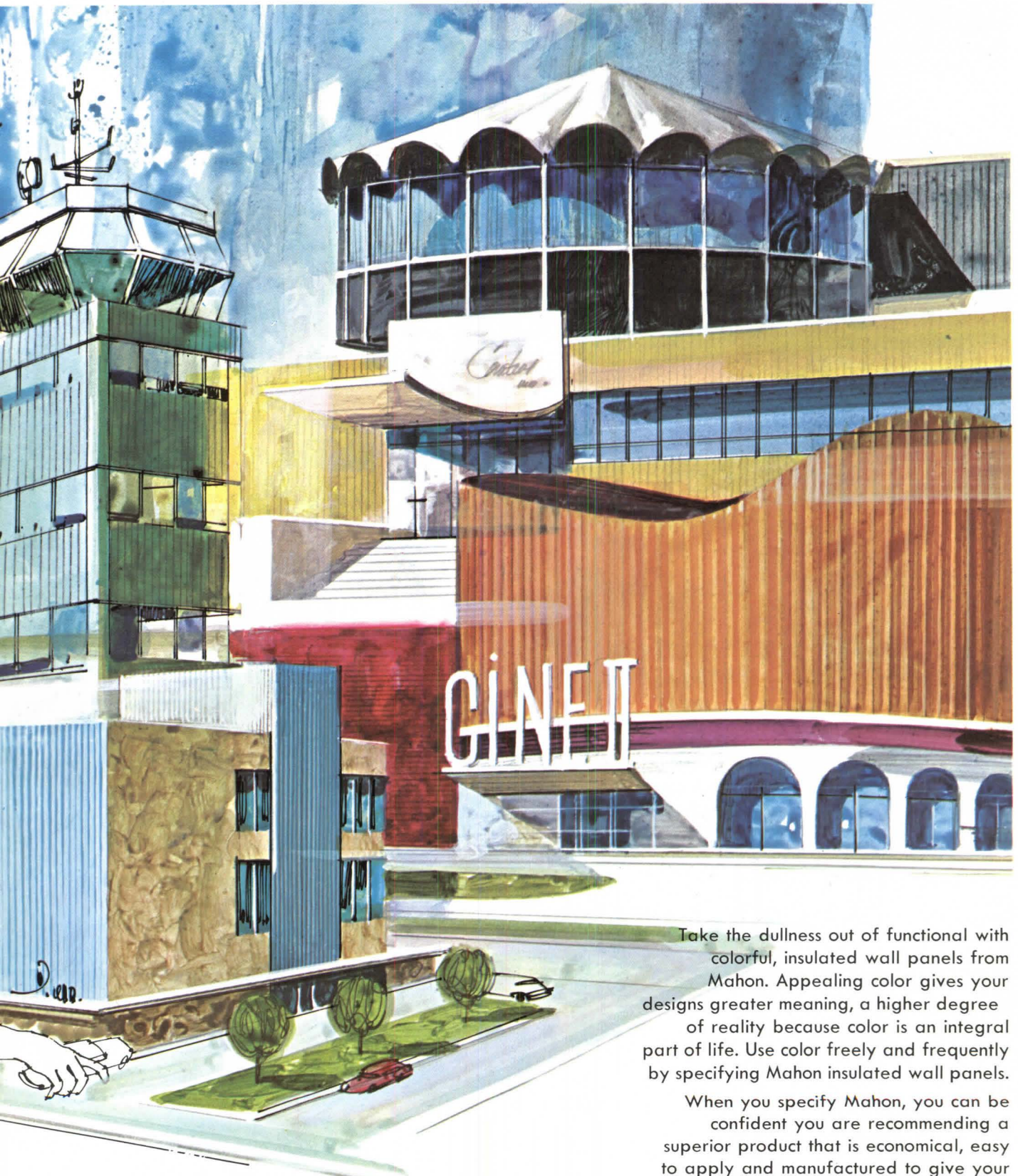




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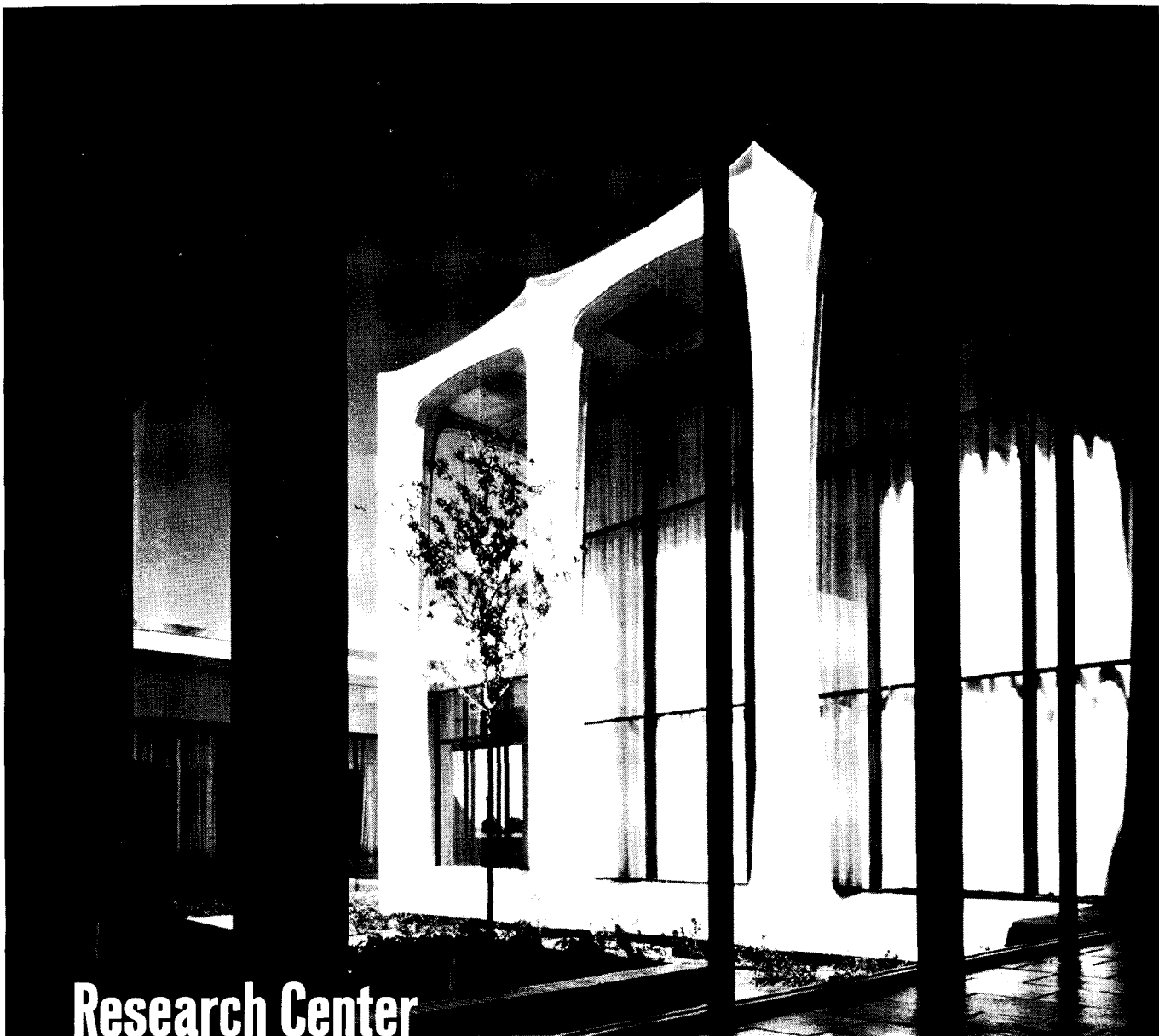
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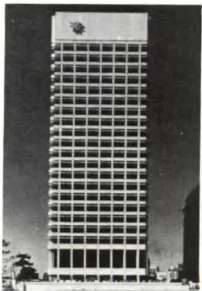
The contractor used Atlas White Cement to complement the true color of the aggregates, and to assure sparkling beauty for the building's lifetime. Terrazzo Contractor: The Youngstown Tile & Terrazzo Co., Canfield, Ohio. Architects: Hanahan & Strollo, Youngstown, Ohio. Write Universal Atlas Cement Division of U. S. Steel, Room 5393, Chatham Center, Pittsburgh, Pa. 15230. ATLAS is a registered trademark.



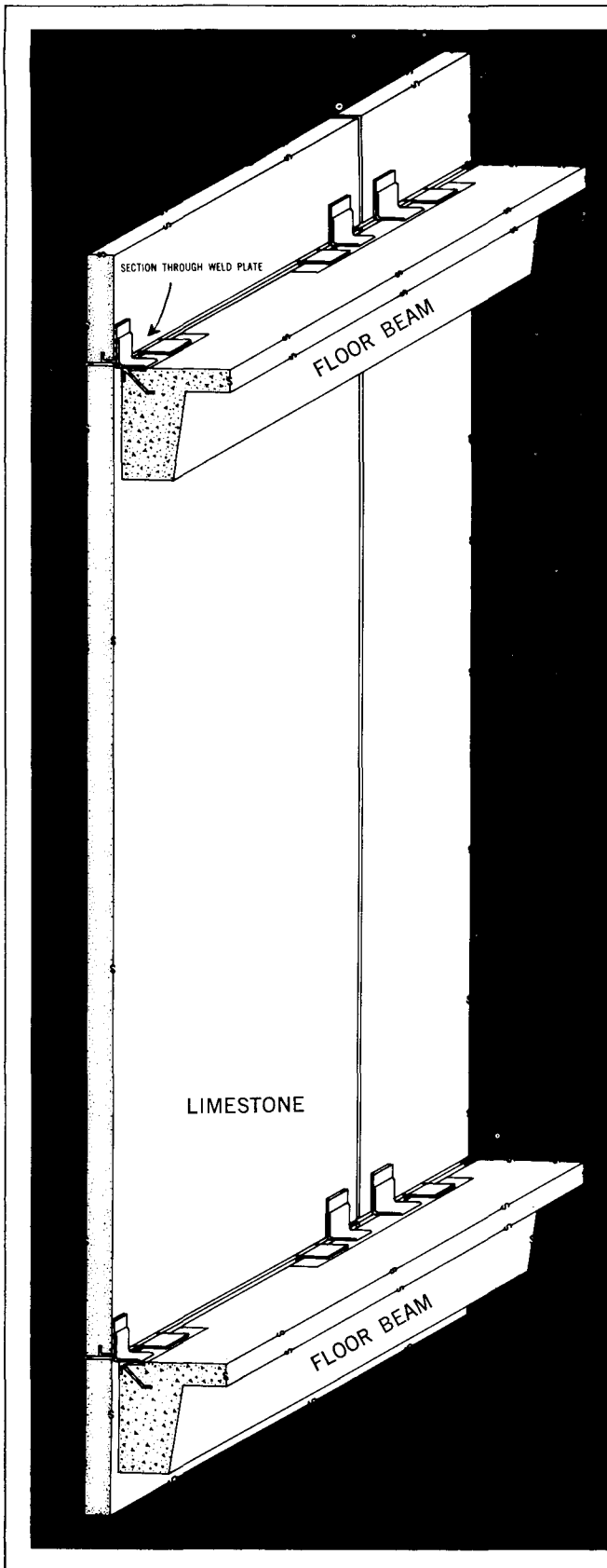
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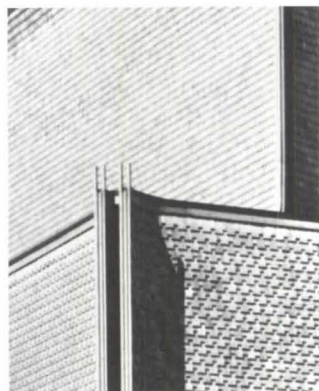
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Two-City Convention

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The 1968 Honor Awards

Report of the Jury

The American Institute of Architects Honor Awards program and the jury responsible for selection have for two decades been making awards in recognition of excellence in architecture. The jury is permitted to judge only the entries submitted — not all structures completed. In the 1968 program, the jury selected 20 out of 377 entries and in its deliberations was overwhelmed by the limits of architectural participation in the environment of the United States. What has become of two of the strong organizers of architecture: the logic of the plan and the force of the environment? The environment for most of us is the new urbanism, but this was not reflected in the entries.

The majority of the jury believes that the profession has too obviously become the visual connection with the affluent sector of our society. This, by itself, is not unusual, for it has always been the role of architecture; but the times are not traditional, and the jury report must project the implications that these limits invoke. In terms of esthetics, the general level is increasingly egalitarian but still imbued with the tricky and voguish.

Architecture has become almost an art of fashion in which accepted esthetic norms, such as primary geometry, structural exposure or opulence, become the dominant replacement for environmental design. As in art, the third- and fourth-generation examples in architecture of à la mode esthetics are not done with conviction but with opulence.

The total technological force of the profession and its consultants — a force of 50,000 persons or more — has, with the expanding demands of wealth and population of the United States, concentrated on the so-called private client, be it office building, house or university. This raises the question as to whether this clientele would truly limit the architect's participation in the viable 20th century forms — forms that can interlock with urban space and urban movement and leave behind the conventions of accepted esthetic norms. If the profession continues to isolate itself from 30 percent of society, both in its projects and in its attitude, its contribution will become the final building source of non-concern. The jury believes that most of the proj-

ects submitted were isolated "works of elegant architecture," as in a showcase, not representative of urban life and its ghetto.

It is difficult under these circumstances to evaluate the satisfaction that the architect might have, knowing that if today's problems go unconsidered, we may well see a more devastating cleavage in society than already exists. We shall contribute to the process of frustrating the client to even greater monolithic enclaves than before. The traditional role of the architect and his responsibility to the client at the level of typically scaled projections must become resources for creative opportunity. The architect must extend himself for projects and for clients that are community-bound and less circumspect — to let the community in, without trepidation, to enlarge the purposes of architecture and let it join with the standards for a better life.

One of the jurors expressed the view that he was not certain that architecture or good planning can solve moral or social problems. He believes that the emphasis on the social implications of architecture is overstated, and that it has not been proved that cleaning out the slums and creating a great environment will eliminate moral decay.

But the majority of the jury, in submitting its report, suggests a larger overview than the contented client and the *au courant* esthetic. It suggests that raising the standards and restoring the urban environment, however modest, must be recognized as worthy architecture. The AIA should encourage in future Honor Awards programs the submission of projects which deal with problems of the inner city. It is perhaps important that youth and its voice be heard and that the next Honor Awards jury include these younger men who see in the dialogue this potential to encourage, through the Honor Awards program, an opportunity to extend the limits of architectural participation. The jury's comments on individual items reflect its goal.

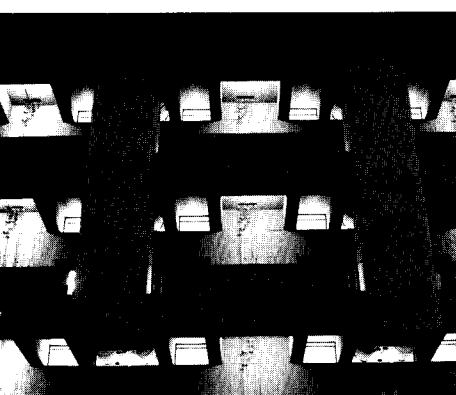
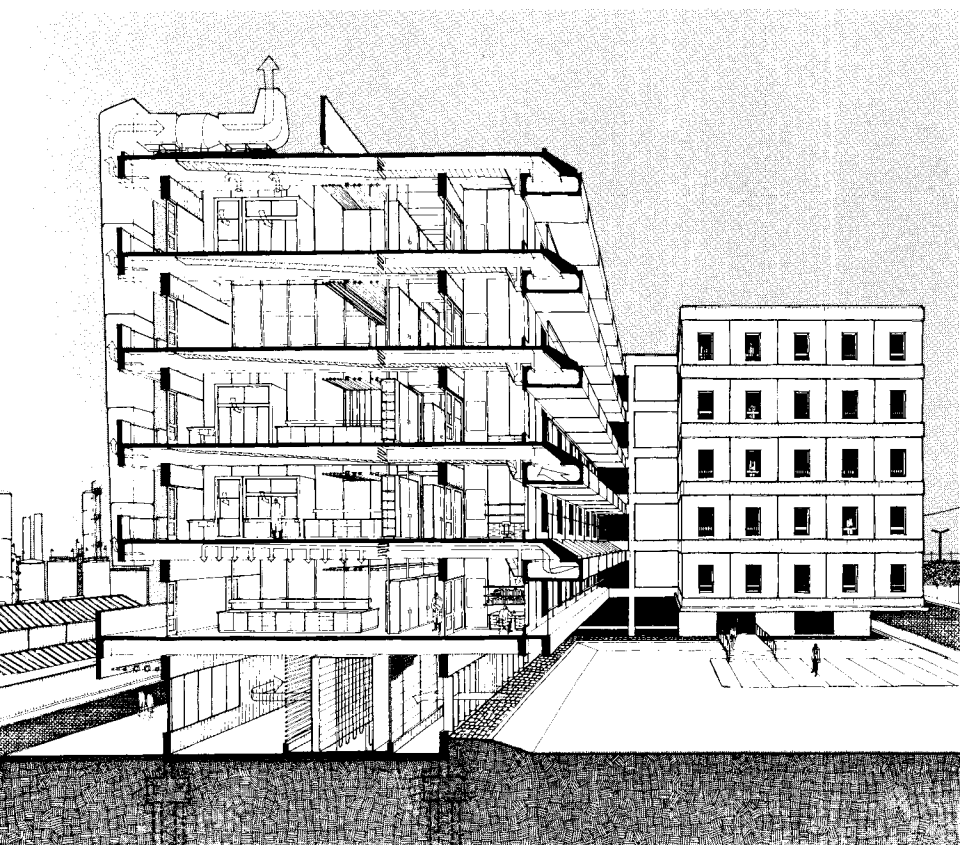
Max O. Urbahn, FAIA, Chairman
Joseph Amisano, FAIA
Sigmund F. Blum, AIA
John M. Morse, AIA
Walter A. Netsch, FAIA



McCue Boone Tomsick

Research Laboratory D
Chevron Research Company
Richmond, California

Faced with a restricted site for chemical research operations normally housed in one-story buildings, the architects produced a new solution: a multilevel center providing a wide range of services combined into a single facility. A key factor in the design concept was the integration of the structural and mechanical systems to create "a building that tells everyone who sees it of some of the things society is doing," as the jury put it. Outside service porches provide for noisy equipment, high-pressure vessels which are connected by manifold to laboratory interiors. The air supply and exhaust ducts are placed on the exterior to permit minimum floor-to-floor heights and maximum flexibility of interior arrangements. The final result, said the jury, is "a direct application of the technology of research to architectural form."



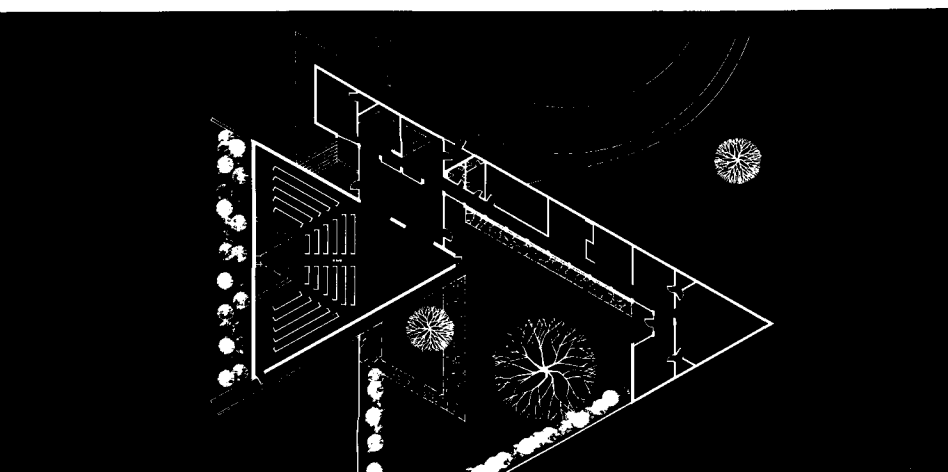
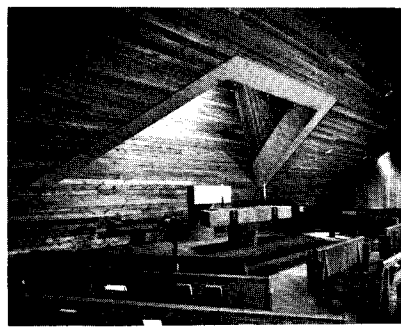
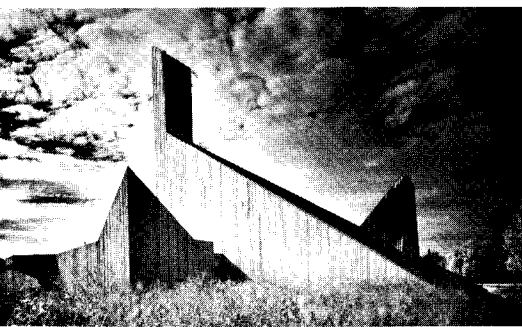
Structural Engineers: John A. Blume & Associates; **Mechanical Engineers:** Sanford Fox & Associates; **Electrical Engineers:** Beamer/Wilkinson & Associates; **Landscape Architects:** Sasaki, Walker Associates, Inc.; **General Contractor:** Barrett Construction Company.



Crites & McConnell

Covenant United
Presbyterian Church
Danville, Illinois

"This house of worship dramatically rises out of the prairie of the Midwest. Its bold, primary wood forms enclose a highly stylized sanctuary. The symbolic use of the triangular shape results in developing interesting spaces, with room for expansion." So said the jury in premiating the first phase of this project which provides a common sanctuary and fellowship space seating 200, offices and a limited number of classrooms. The second stage will provide a permanent, enlarged sanctuary with the addition of a balcony. More classrooms and a separate fellowship hall also are planned.



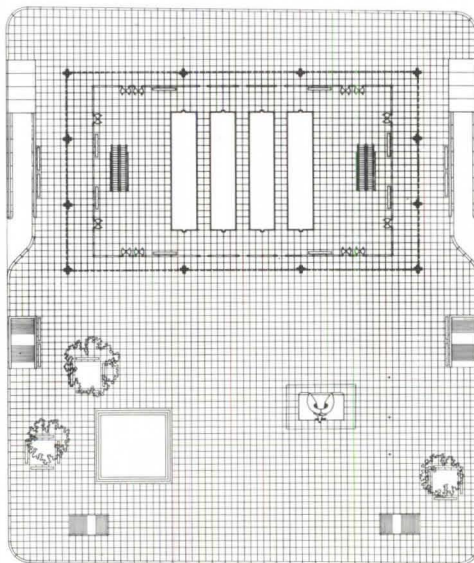
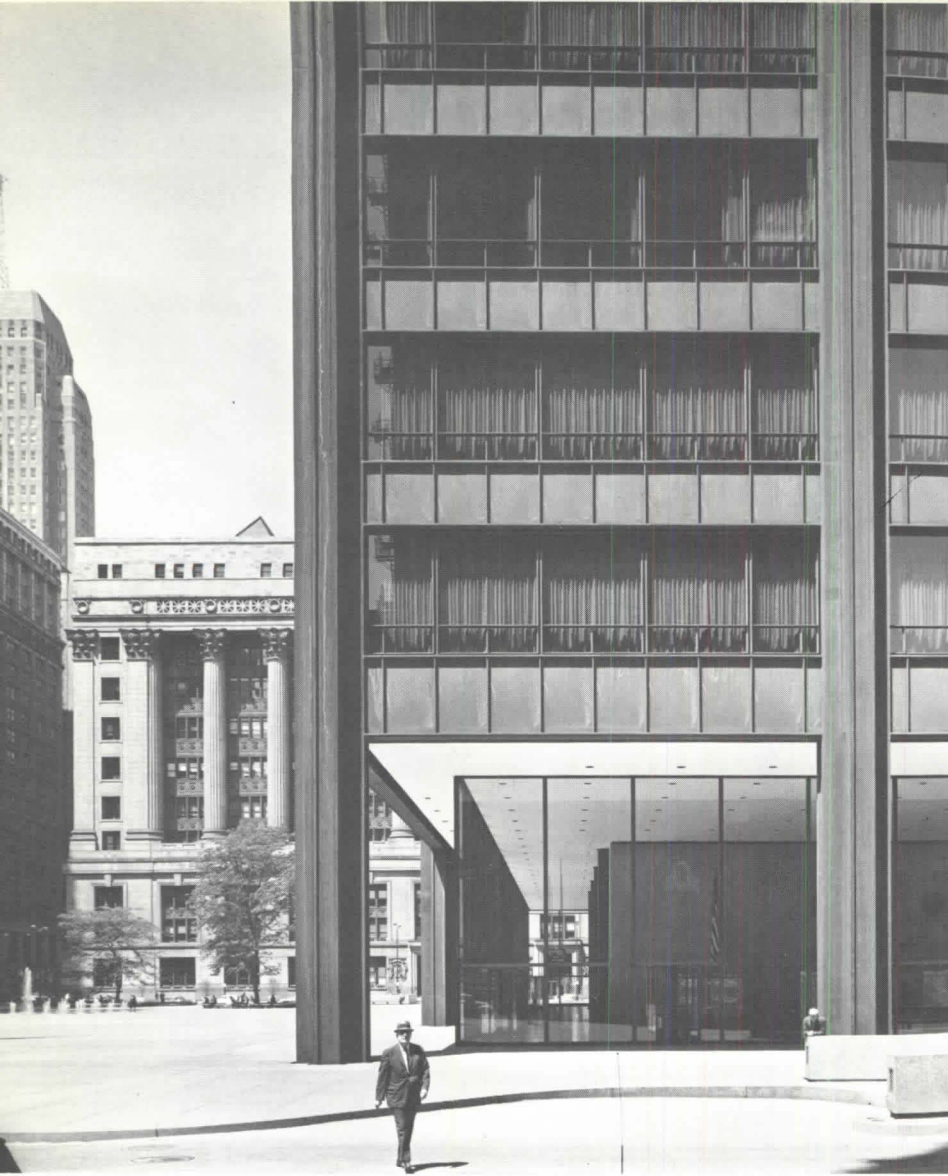
General Contractor: Ore W. Vacchetta Construction Company.

Chicago Civic Center Architects

(A Joint Venture)

Chicago Civic Center
Chicago, Illinois

"This is a very elegant job," stated the jury. With its 121 courtrooms, 500,000 square feet of office space and its large plaza, the Chicago Civic Center won the full approval of the jury as being "beautifully proportioned" and "well located." The jurors also liked the "playfulness of the Picasso sculptural form against the buildings." The variation in the size and character of the courtrooms called for a structure that would permit great flexibility—a bank of private elevators for the judges and private areas for their chambers; courtrooms designed to handle a large number of people in an easy flow of traffic. Clearly expressed on the exterior is the large-bay skeleton, an important consequence of the client's program. "The clarity of the whole project is excellent," concluded the jurors; it is a "beautifully done job."

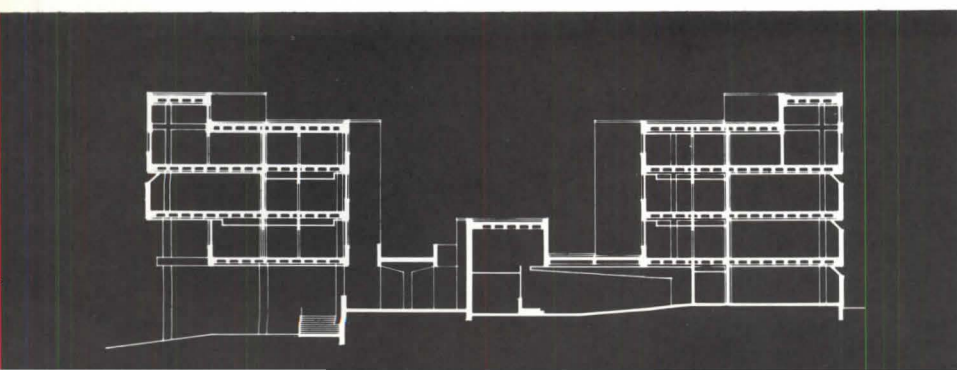
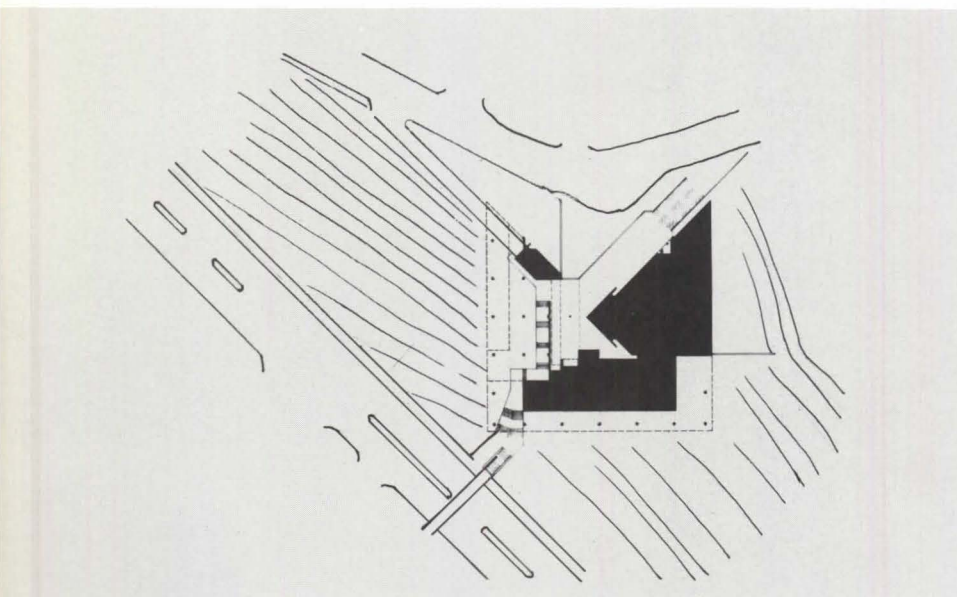
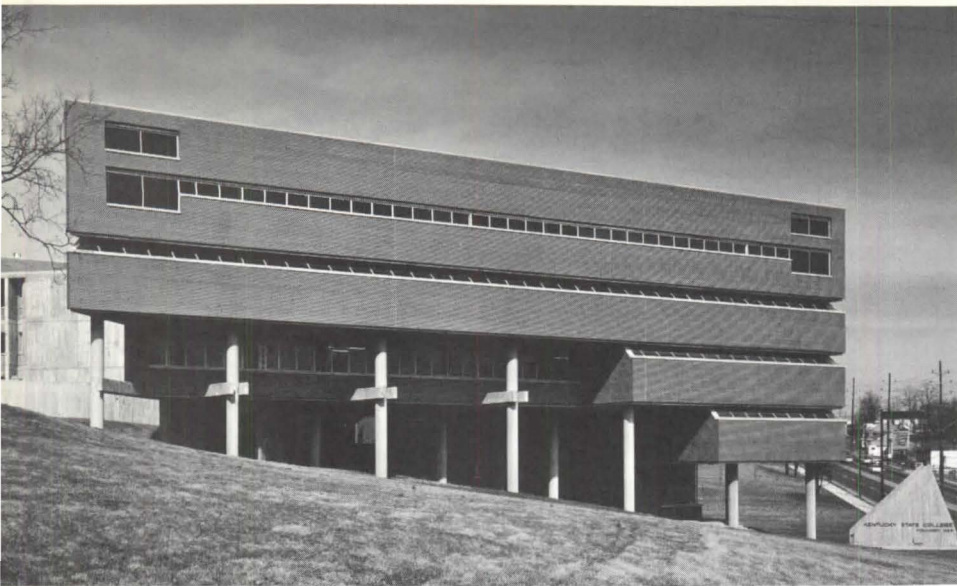


Supervising Architects: C. F. Murphy Associates; **Associate Architects:** Skidmore, Owings & Merrill and Loeb, Schlossman, Bennett & Dart; **Structural Engineers:** Severud-Elstad-Krueger Associates; **Acoustical Consultants:** Bolt, Beranek & Newman; **Lighting Consultant:** Edison Price; **General Contractor:** Gust K. Newberg Construction Company.

Office of Oberwarth Associates

Classroom Building
Kentucky State College
Frankfort, Kentucky

"A good, tough building in a traditionally sweet environment" is the way the jury described this project, sited directly above a pedestrian underpass connecting the two campus areas on either side of US 60. Raised off the ground to permit pedestrian access underneath and to reduce the amount of rock excavation, it is "almost a nonbuilding in which the circulation and movement are most important." The building houses five different departments with individual faculty offices adjacent to related classrooms. The recessed fenestration is designed to increase the indoor-outdoor relationship, with clerestory windows above the chalkboards forming continuous horizontal bands that express the individual floors from the exterior. Canted positioning of the windows provides concealed intake air vents for the mechanical system.



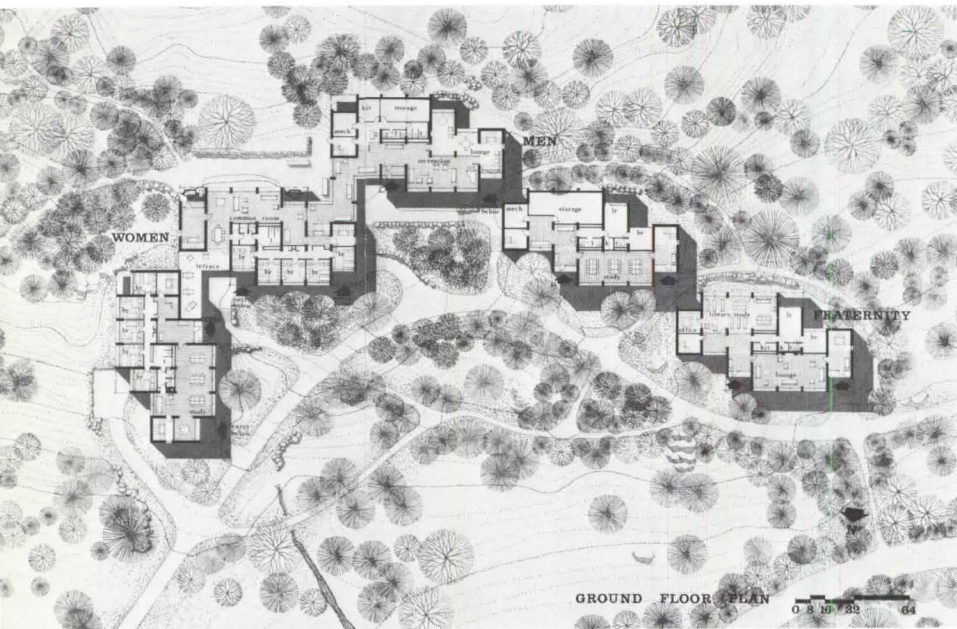
Principals: K. Norman Berry, AIA; James E. Burris, AIA; Milton Thompson; **Structural Engineers:** White, Walker & McReynolds; **Mechanical and Electrical Engineers:** E. R. Ronald & Associates; **General Contractor:** Vest & Bartell.



Benjamin Thompson & Associates, Inc.

Dormitories and Fraternity
Colby College
Waterville, Maine

The five buildings depart from the Georgian Colonial style of the old campus and represent the new spirit of the college which is emerging in both curriculum and attitude. The complex, housing 120 men and 80 women, has interconnecting living rooms, recreation and study areas. Suites consisting of five double rooms and a living room are grouped two to a floor with common bathroom facilities. The furniture throughout was either designed or chosen by the architects. The buildings are stepped down the northside of the hill on an outcropping of stratified shale, "making a continuous structure out of separate objects," the jury said. The complex is sited around two large groups of paper birch and white pine which frame the view of a pond from the living rooms. The jurors commended the "highly stylized, playful use of decor."



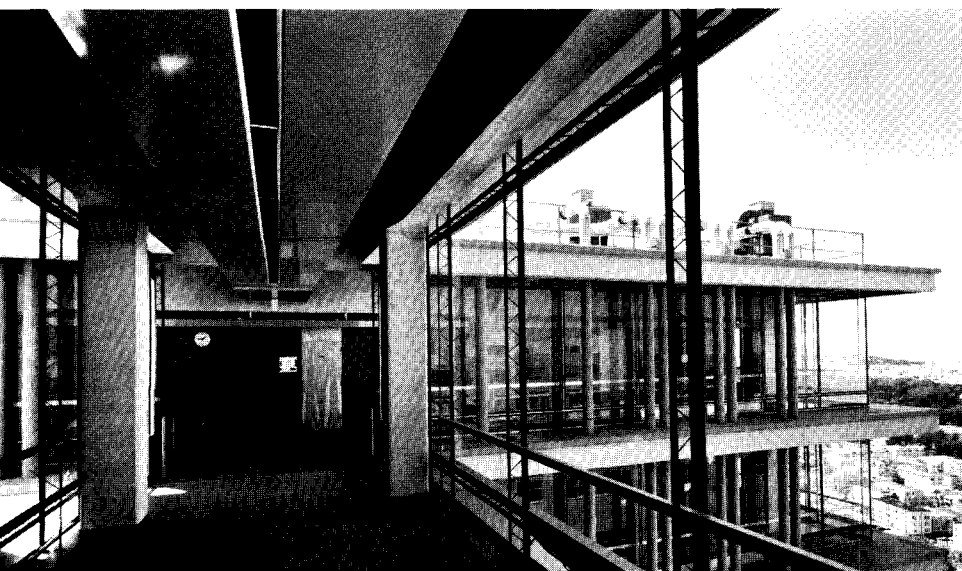
Associate in Charge: Joseph Maybank; **Project Architect:** Henry S. Reeder Jr.; **Structural Engineers:** Le Messurier Associates; **Mechanical and Electrical Engineers:** Shoo-shanian Engineering, Inc.; **Landscape Architect:** Carol R. Johnson; **Acoustical Consultants:** Bolt, Beranek & Newman; **General Contractor:** Stewart & Williams Construction Co.



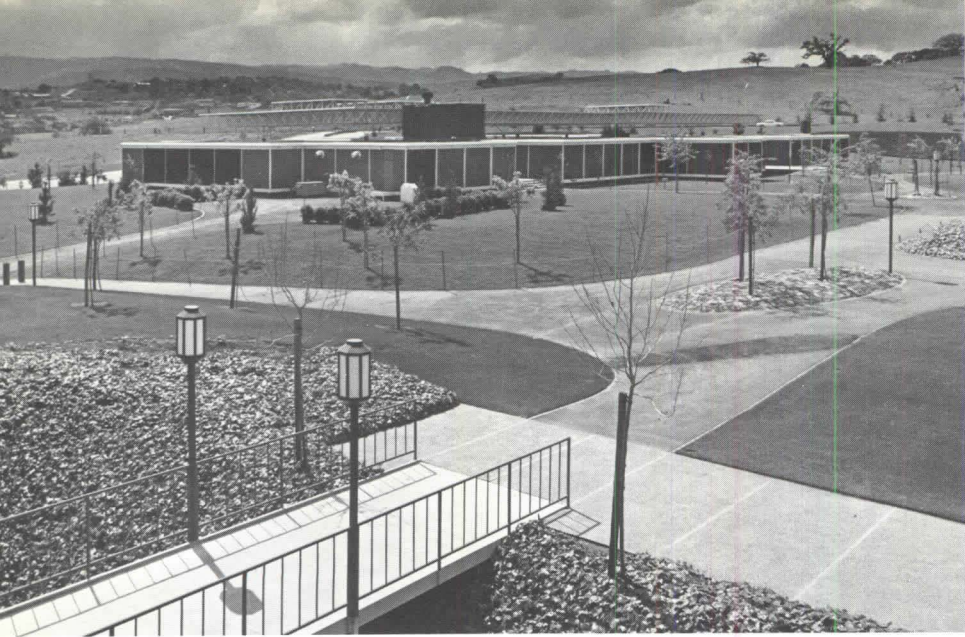
Reid, Rockwell, Banwell & Tarics

Health Sciences
Instruction & Research
San Francisco Medical Center
University of California
San Francisco, California

Consisting of twin 16-story buildings with column-free areas 93x93 feet between exterior column centers, this project is "enormously flexible" and "suggests that this is not a one-shot plan," the jurors agreed. The loft core is surrounded by a peripheral glazed corridor; the two buildings are linked together by a passageway, containing elevators and connecting to the older existing structures. Each building is served by a tower which houses stairways and mechanical services. Noting that it has "exuberance and human quality even though it is technically oriented," the jury further commended the "elegant optimization of systematic design and geometric form."



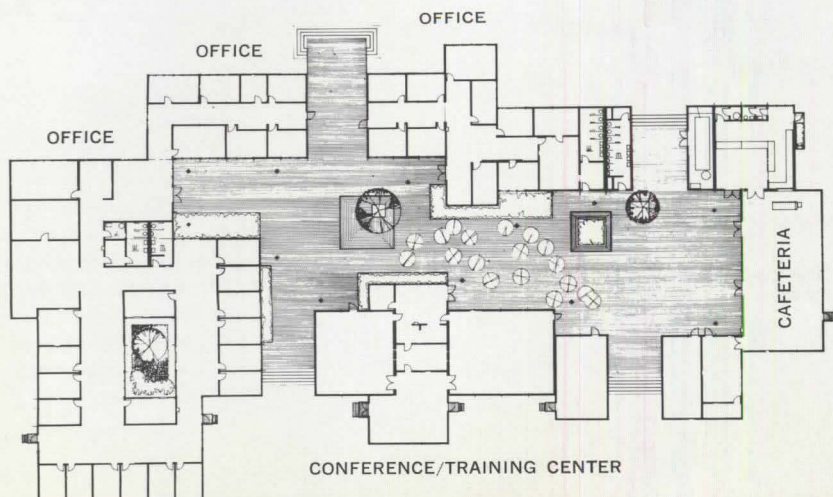
Structural Engineers: Reid, Rockwell, Banwell & Tarics; **Mechanical and Electrical Engineers:** DeLeuw, Cather & Company; **General Contractor:** Dinwiddie Construction Company.



Mackinlay/Winnacker & Associates

Interim Facilities
Syntex Laboratories, Inc.
Stanford Industrial Park
Palo Alto, California

Answering the client's request for occupancy within six months from the start of design, the architects modified the product of a relocatable classroom manufacturer to meet higher esthetic and environmental standards of the industrial park where the structure was to be erected. Footings and mechanical and utility work were gotten underway while the modules—10 feet by either 32 or 60 feet—were being produced 400 miles from the building site. They were moved as trailers on wheels and lifted by crane onto the footings. Comprising 23,000 square feet of space, the two office buildings, a cafeteria and a conference/training center are separated by 20-foot-wide breezeways to satisfy code requirements and arranged around an open mall protected by a plexiglass-covered space frame. "The whole approach is pleasing, inviting, simple and direct," the jury declared, and "socially responsible in its multiple openness and detailed with absolute consistency."

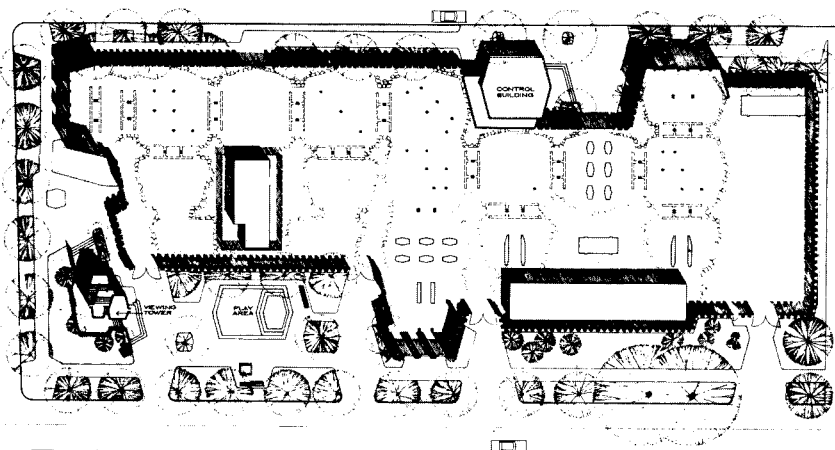
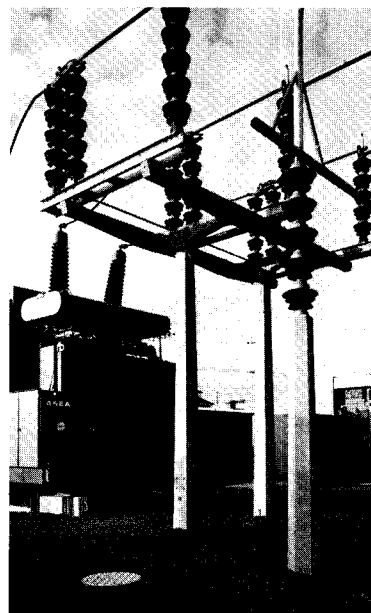
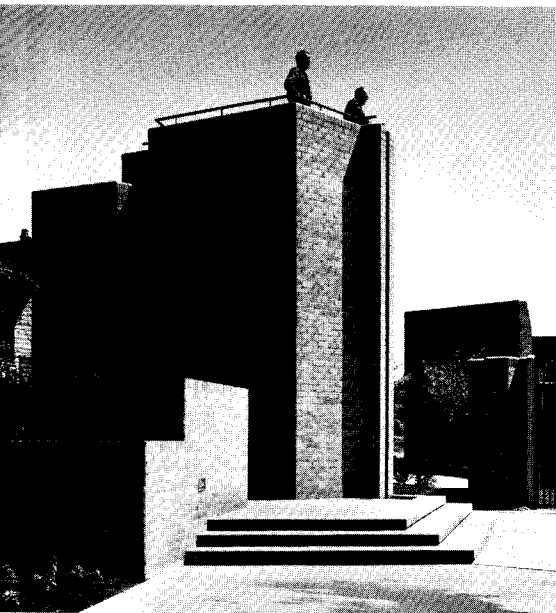


Structural Engineers: Pregnoff & Matheu; **Mechanical Engineers:** William M. Brobeck & Associates; **Electrical Engineers:** Beamer/Wilkinson & Associates; **Landscape Architects:** Sasaki, Walker Associates, Inc.; **General Contractor:** Syntex Laboratories, Inc.

Fred Bassetti & Company

East Pine Receiving Substation
Seattle, Washington

"The AIA should exemplify this solution to utility companies, municipalities and the like," said the jury of this substation, located in a residential neighborhood. Instead of concealing it behind dense, high planting, the natural esthetic quality of the insulators, transformers, etc. have been made the characteristic feature. The ceramic insulator sets the mood. The functions of the bus ducts, the structural supports and the separating insulators have been clearly expressed. An adjoining playground for small children has an observation tower at one end; the control building has large windows for the benefit of observers interested in controls. "Here the usual industrial substation has made a conscientious effort to be organized and frankly admit to what it is," observed the jury, adding: "The architect has made something pleasant out of what is normally a neighborhood blight."



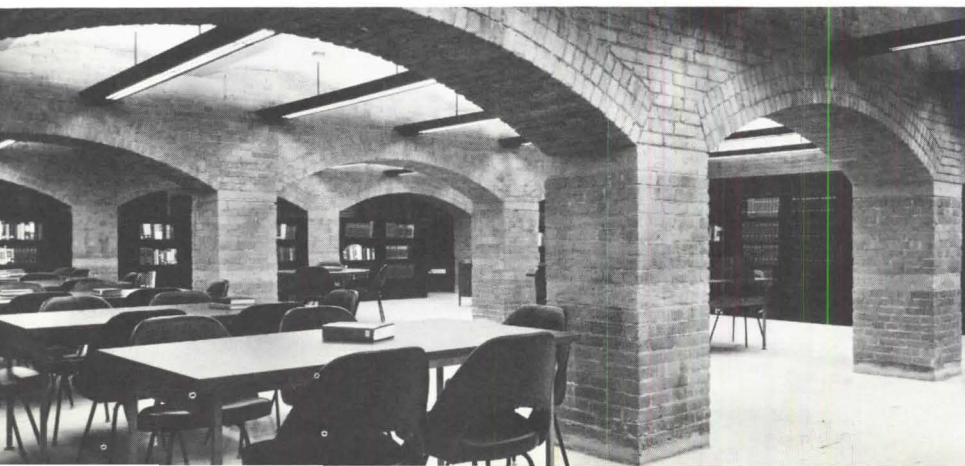
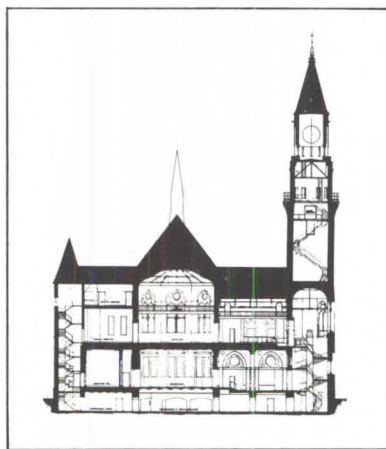
Structural Engineer: Richard F. Janke; **Mechanical Engineer:** Stanley G. Webster; **Electrical Engineers:** Beverly A. Travis & Associates; **Landscape Architects:** Richard Haag Associates; **General Contractor:** Robert E. Bayley Construction, Inc.



Giorgio Cavaglieri FAIA

Jefferson Market Branch Library
New York, New York

Citizen opposition saved this 100-year-old courthouse from demolition, for which it was scheduled, and had it transformed instead to a library with three main departments, each with a large reading room. New vertical transportation — passenger and freight elevators as well as new stairs — had to be inserted, together with a complete airconditioning system. The basement, formerly used for storage, was converted into a reference department; the ground floor into a children's department suitable after hours for local committee meetings; the second floor into main reading rooms; and space in the attic has become the staff lounge and locker rooms. Commending the New York citizens for their efforts in saving the old building, the jurors also lauded the architect "for his sensitivity in preserving the architecture and converting this landmark to a utilitarian structure for today."



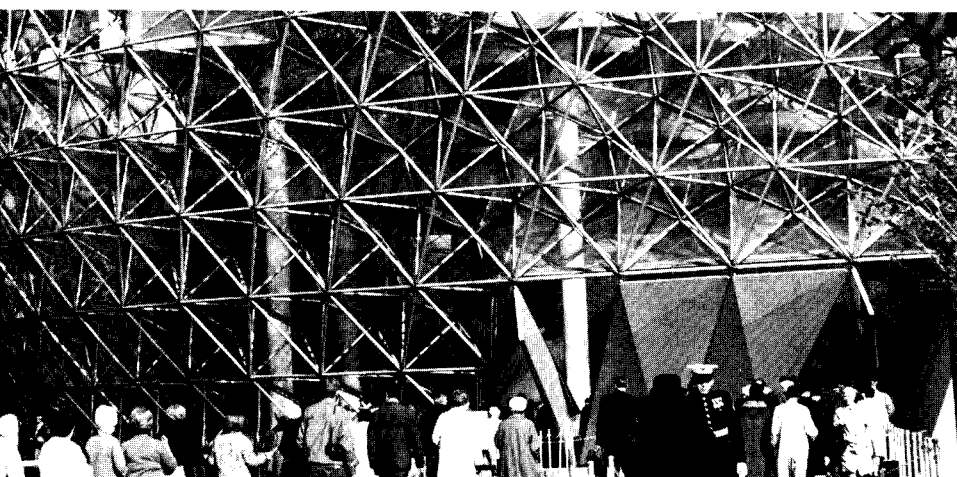
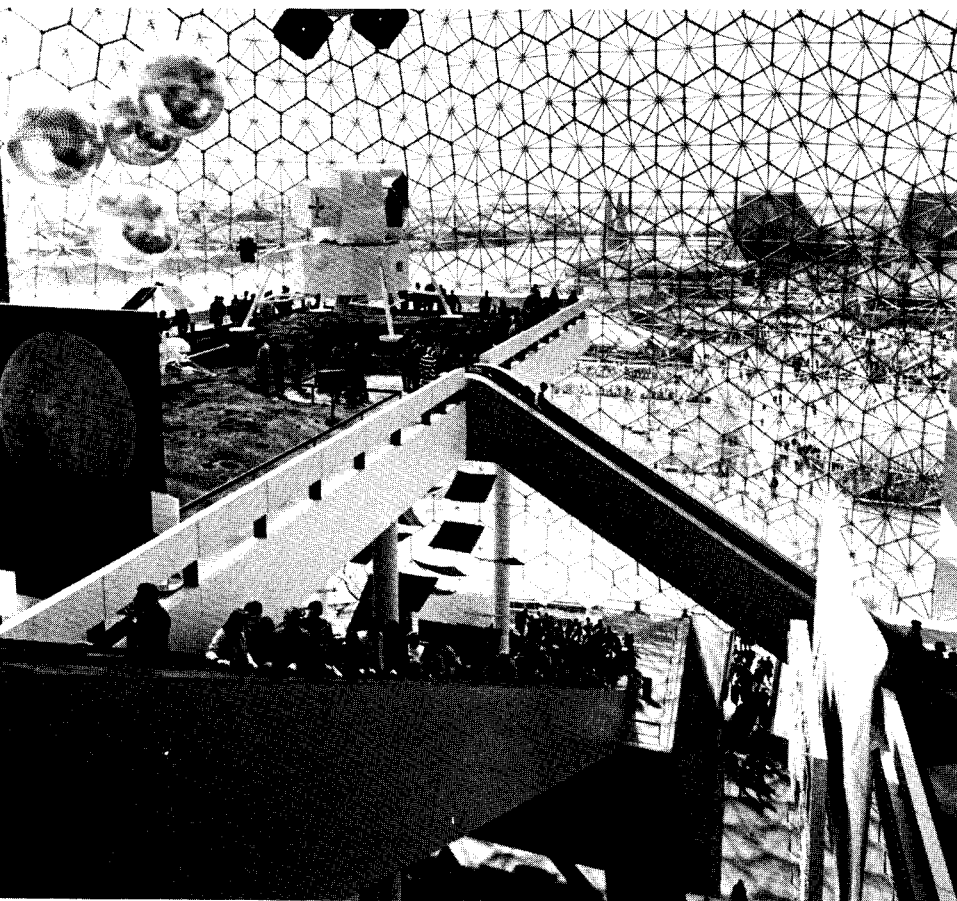
Structural Engineer: A. D. Ateshglou; **Mechanical Engineer:** Nicola Ginzburg; **Electrical Engineers:** Pavane & Zuckerman; **General Contractor:** NAB Construction Co.



R. Buckminster Fuller Fuller & Sadao, Inc. Geometrics, Inc.

US Pavilion — Expo 67
Montreal, Canada

Cheering the US Pavilion as exciting, handsome and inviting, the jury found that it "solved very admirably a problem of exhibit and translucent space." To make activity within visible from outside, the pavilion was made to seem only lightly poised on earth, a great, airy, lacy web, defining, but not visually separating, exterior and interior space. A three-quarter sphere proved to give the best relationship of ground diameter to height. An altitude of 200 feet was needed to facilitate free suspension of exhibits and erection of elevated platforms. These, as much as 80 feet above the floor, would appear to float, producing a spatial sensation analogous to weightlessness. The space created, in the jurors' words, was "a magnificent setting for the interior architecture that parallels this 20th century structural concept."



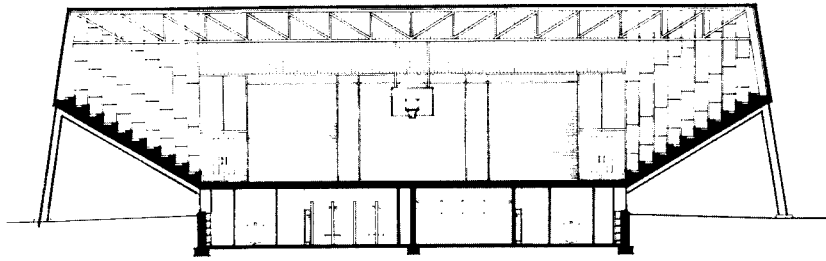
Structural Engineers: Simpson, Gumpertz & Heger, Inc.; **Mechanical and Electrical Engineers:** Paul Londe & Associates; **Landscape Architect:** Carol R. Johnson; **Interior Platforms and Exhibits:** Cambridge Seven Associates, Inc.; **General Contractor:** George A. Fuller Company.



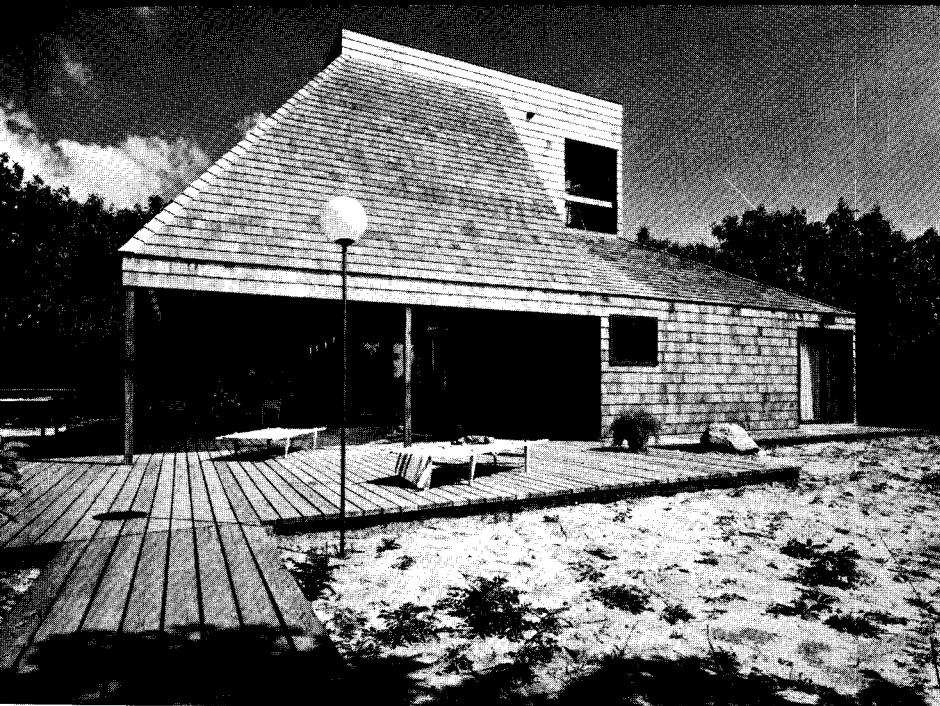
**Stevenson Flemer
Eason Cross
Harry Adreon
Associated Architects**

**Washington & Lee
High School Gymnasium
Montross, Virginia**

Joint planning by school board and architects produced more than a physical education plant; it also resulted in a small "coliseum" suitable for housing tournaments, graduation and any community use except for the performing arts. Twelve hundred fixed seats, at a quarter cost of movable stands, give the building its special character. The overhanging stands give light and ventilation to the locker rooms below and provide shelter and shade near the playing fields in warm weather. In the jurors' opinion, "the success of this low-budgeted building is that the overall forms are very clearly expressed. The stadium envelope, with the simplest materials, makes this a very honest building." At night, the gymnasium's visible and illuminated occupants give it extraordinary life from the outside.



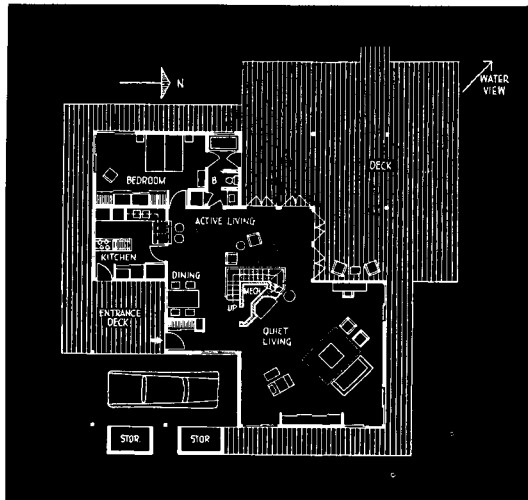
Structural Engineers: Milton A. Gurewitz Associates; **Mechanical and Electrical Engineers:** Kluckhuhn & McDavid Company; **General Contractor:** L. C. Mitchell.



Alfred De Vido, AIA

Hale Matthews Residence
East Hampton, New York

Calling this all-year vacation house with large recreational areas and guest accommodations "a good example of contemporary Cape Cod," the jurors noted that "the exterior form is designed around the well-articulated interior spaces." The owner desired that the main living areas be secluded from the bright deck, which affords a good view of the sea from the windswept bluff. Neighboring houses are close, dictating a concept that *could provide* privacy — "intriguing interlocking of cubical forms," in the jurors' words. "It contrasts favorably in its simplicity with other highly stylized affluent houses."

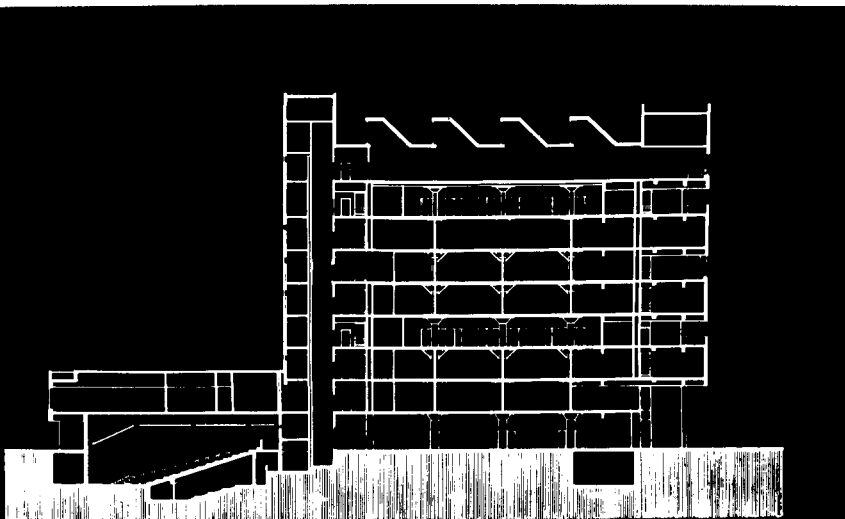
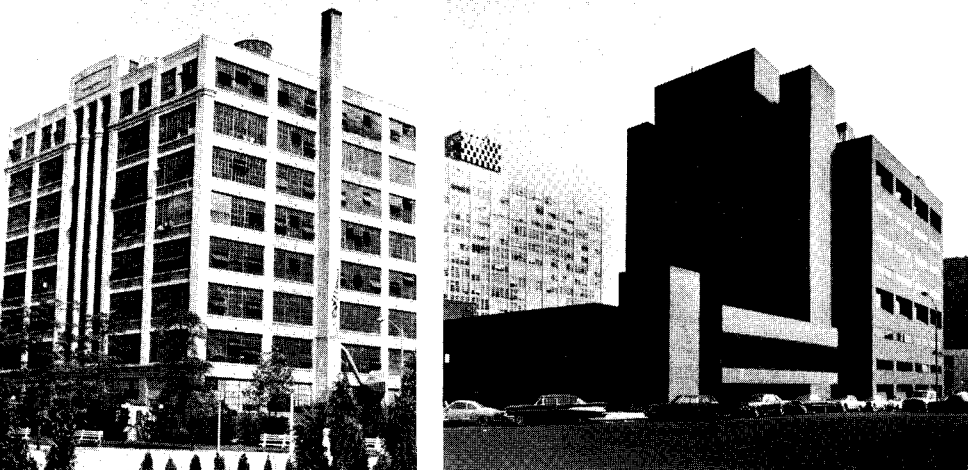


General Contractor: Paul Bianco.

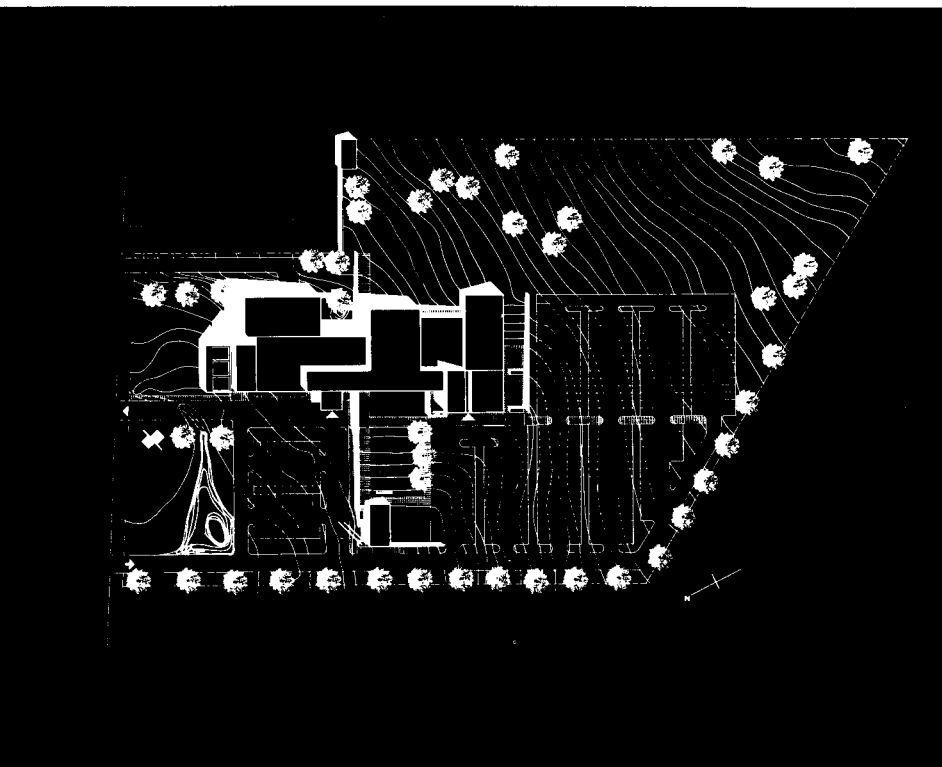
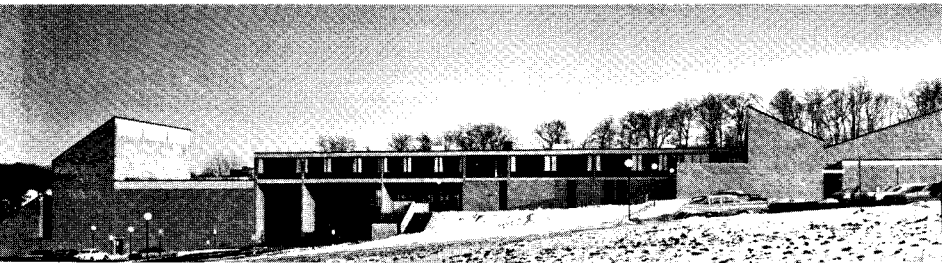
Davis, Brody & Associates Horowitz & Chun

Humanities-Social Science Center
Long Island University
Brooklyn, New York

The problem was to convert an existing eight-story, 40-year-old printing loft building of reinforced concrete flat-slab construction into a generalized classroom structure for use in a rapidly growing university at its urban center. Since land was at a premium and time at a minimum, it was decided to utilize the existing building and add other necessary facilities. The latter includes towers for vertical circulation, decentralized fan rooms, lounges and restroom facilities; a new art studio floor set back for sculpture and painting terraces; and a two-story wing for faculty dining, a 550-seat lecture hall, and rehearsal and practice rooms. Reflected the jury: "The architects are to be commended on their ingenious solution to a difficult remodeling/alteration project."



Structural Engineers: Wiesenfeld & Leon; **Mechanical and Electrical Engineers:** Wald & Zigas; **Landscape Architect:** Victor Villemain; **Lighting Consultant:** David Mintz; **General Contractor:** Lasker-Goldman.



Gruzen & Partners

(Formerly Kelly & Gruzen)

Suburban YM & YWHA
West Orange, New Jersey

"A very straightforward and economical solution to the problem, yet the architect has been able to get out of it a very pleasing form composition," was the jury's reaction to this recreational center for use by all age groups, with facilities for the performing arts, social functions, meetings, athletic activities, etc. The different-size spaces for these facilities are organized along a linear spine of circulation running in steps down the sloped site; at the center of the hill, a two-story entrance lobby bisects the spine. The roofs are pitched to give light from the north to the fine arts studio, from the south to the fly space of the theater.

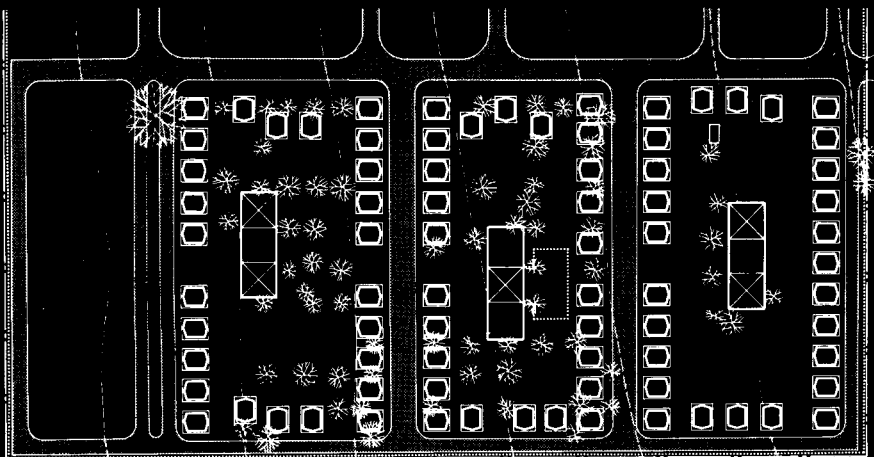
Consulting Architect: Abraham Geller; **Structural Engineer:** William Atlas; **Mechanical and Electrical Engineers:** Paolo E. Squassi, Engineers; **Landscape Architects:** M. Paul Friedberg & Associates; **General Contractor:** Strauss Construction Company.



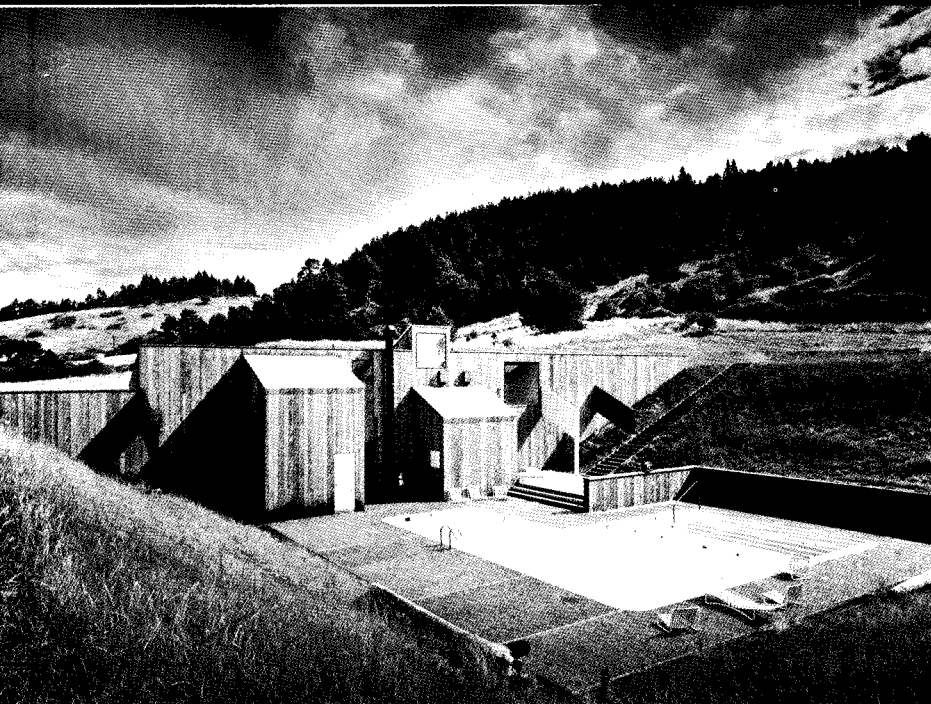
Hirshen/Van der Ryn

Migrant Master Plan, Indio Camp
Indio, California

The perennial problem of providing decent quarters for migrant workers and their families is solved with this temporary, extremely low-cost shelter. Built of paper and plastic, it is meant to last only a couple of years. Under an Office of Economic Opportunity program, 19 temporary communities have been constructed, evolving from minimal, but adequate, demountable shelters with communal bathing and toilet facilities to a camp in Santa Cruz County providing clustered dwelling units with private outdoor space and individual washing, sanitary and cooking facilities. Community laundry, child care and community center are provided to ease the sense of social isolation of migrant families. Commending the plan as an "ingenious thought" toward the solution of the housing problem of these workers, the jury pointed out that a material was used "which architects in this country really haven't discovered — plastic."



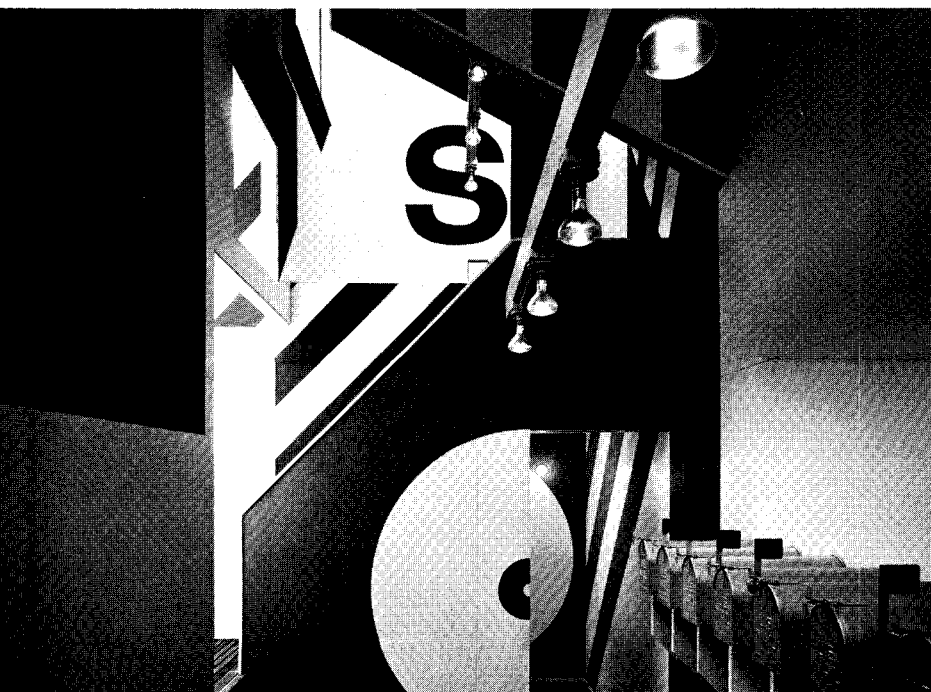
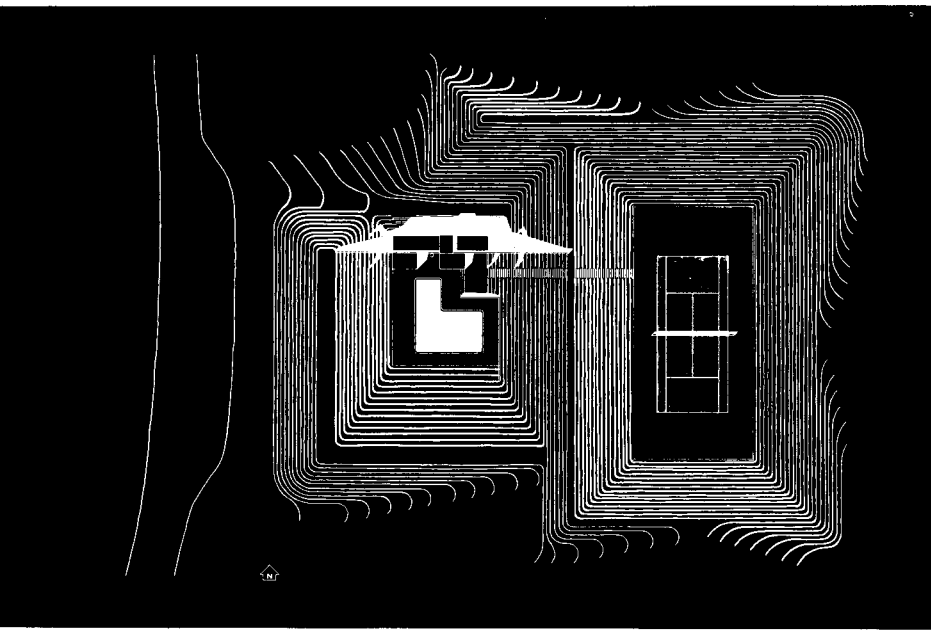
Structural Engineers: Davis & Moreau; **Mechanical and Electrical Engineers:** Yanow & Bauer; **General Contractor:** Elliot Construction.



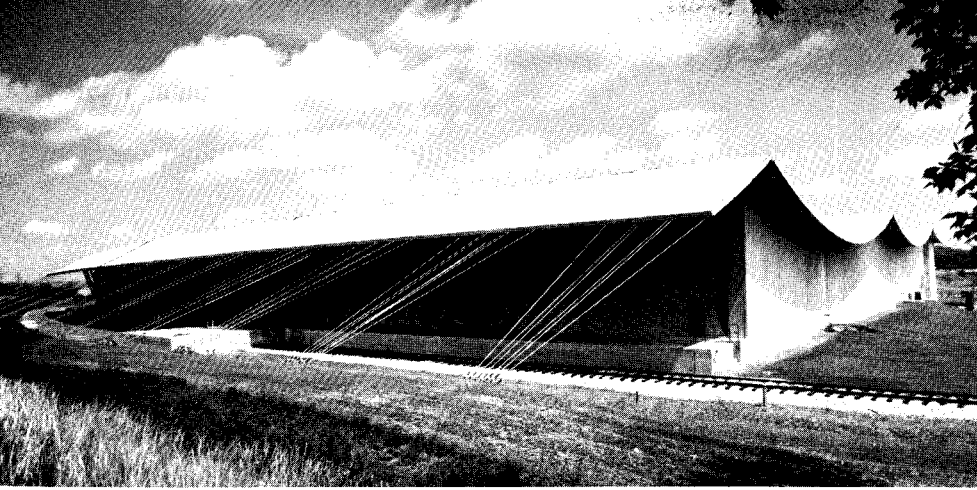
MLTW/Moore Turnbull

Sea Ranch Swim & Tennis
The Sea Ranch, California

A triple problem faced the architects: first, to design a small and inexpensive facility that would be part of the sweep of the landscape; second, to shield the swimming pool and tennis court from the brisk north winds; third, in a climate almost always chilly, to create a sensation of warmth to make the pool area inviting. The solution, termed "highly stylish but practical" by the jury, evolved with a reshaping of the land into wind-free pockets. On the north side of the pool, a two-story, unfinished redwood wall with attendant buttresses serves as a windbreak and sun reflector. Spaces between buttresses, when enclosed and covered with redwood shingles or translucent plastic roofs, form locker rooms, showers and saunas. Inside, white plywood walls are painted with multicolored patterns of graphic overlay. The jurors' reaction: "The interior swings!"



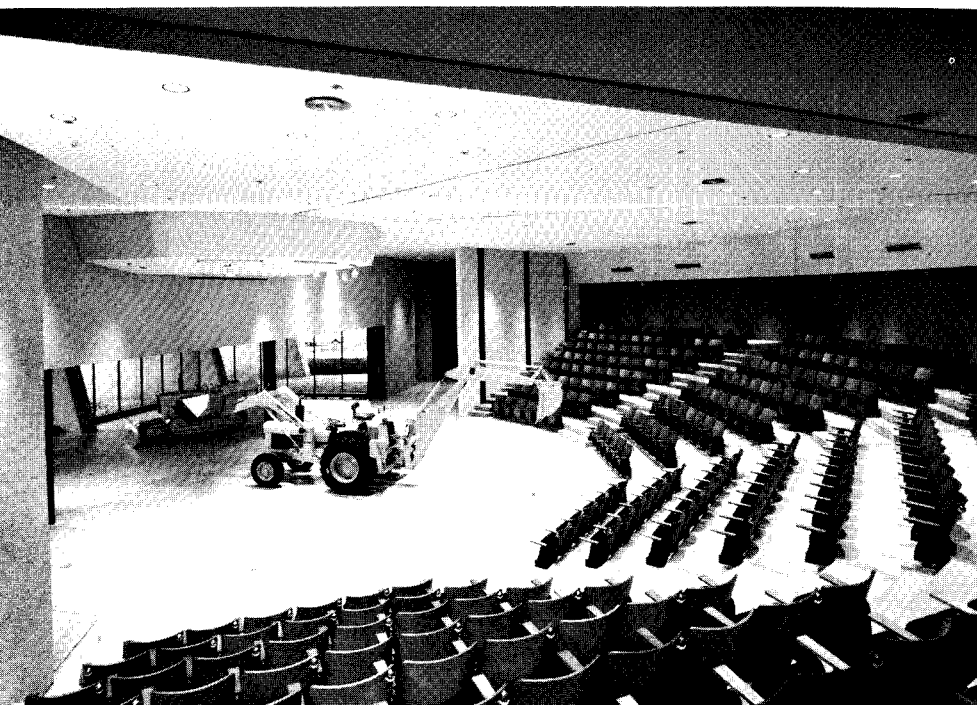
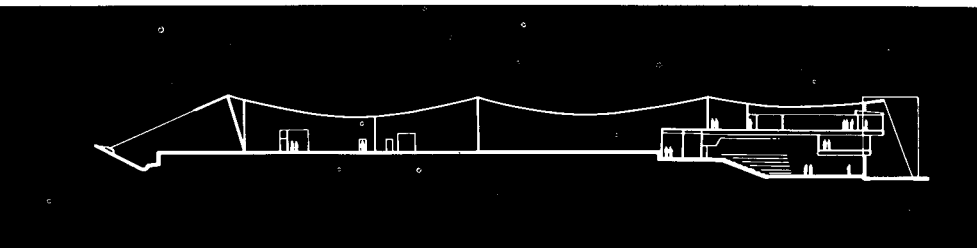
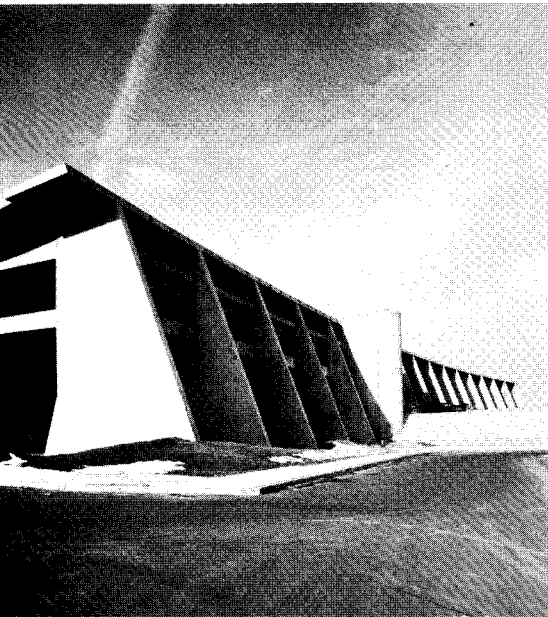
Structural Engineers: Davis & Moreau and Gilbert, Forsberg, Diekmann & Schmidt; **Electrical Engineers:** Yanow & Bauer; **Landscape Architects:** Lawrence Halprin & Associates; **Graphic Designer:** Barbara Stauffacher; **General Contractor:** Matthew Sylvia.



Rogers, Taliaferro, Kostritsky

John Deere Company
Timonium, Maryland

Efficiency and possibility for expansion were the factors the client, a farm equipment manufacturer, looked for in its branch office and distribution center. In addition, the building should by implication express the nature of its product. The jurors hailed the selection of the structural system as "all part of the event." The center, on a 16-acre fan-shaped suburban site, includes a 300-seat auditorium, a 200-seat cafeteria, executive offices, four service schools and 150,000 square feet of open storage space. It is, as the jury explained, a building that "makes work a daily event for the people who utilize it." The facade could have turned to the expressway but it reverses itself to look out on broad fields. "People feel they are coming not to a house of work," the jury agreed, but "an important building."



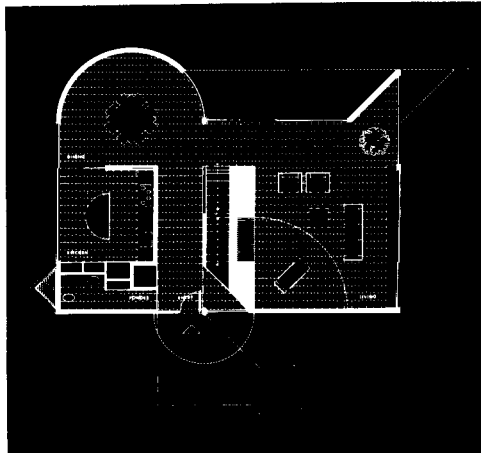
Partner in Charge: Charles E. Lamb;
Project Manager: S. Thomas Wheatley;
Project Architect: James R. Grieves;
Structural Engineers: Severud, Perrone, Fisher, Sturm;
Mechanical and Electrical Engineers: Cosentini Associates;
Landscape Architects: Knecht & Human;
General Contractor: Consolidated Engineering Company.



Gwathmey & Henderson

Residence
Purchase, New York

"A 1968 updating of the *esthetics* of the 1930s with very sophisticated shapes and handsome spaces. The house uses flatness and sharpness and contrasting form with assurance," stated the jurors. The client's physical requirements were simple: living space, dining, kitchen, three bedrooms, two bathrooms and powder room, with living space to be at grade and bedrooms above. However, local codes and ordinances restricted building in this community to 2½ stories and a minimum of 35,000 cubic feet enclosed. Pitched roofs are mandatory. Therefore, the architect attempted to extend to lower volumes, so that the diagonal roof planes defined the upper and lower spaces. Vertical penetrations, both visual and actual, were primary, due to the extremely large volume requirement versus the simple program. Wood framing was chosen for economic reasons, and white stucco for its plastic adaptability to geometric forms.

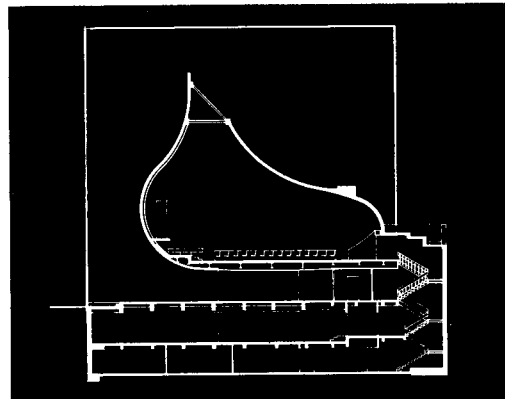
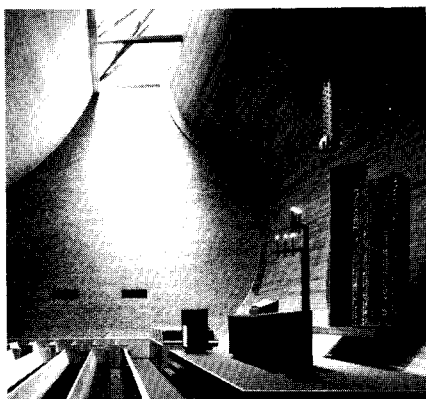
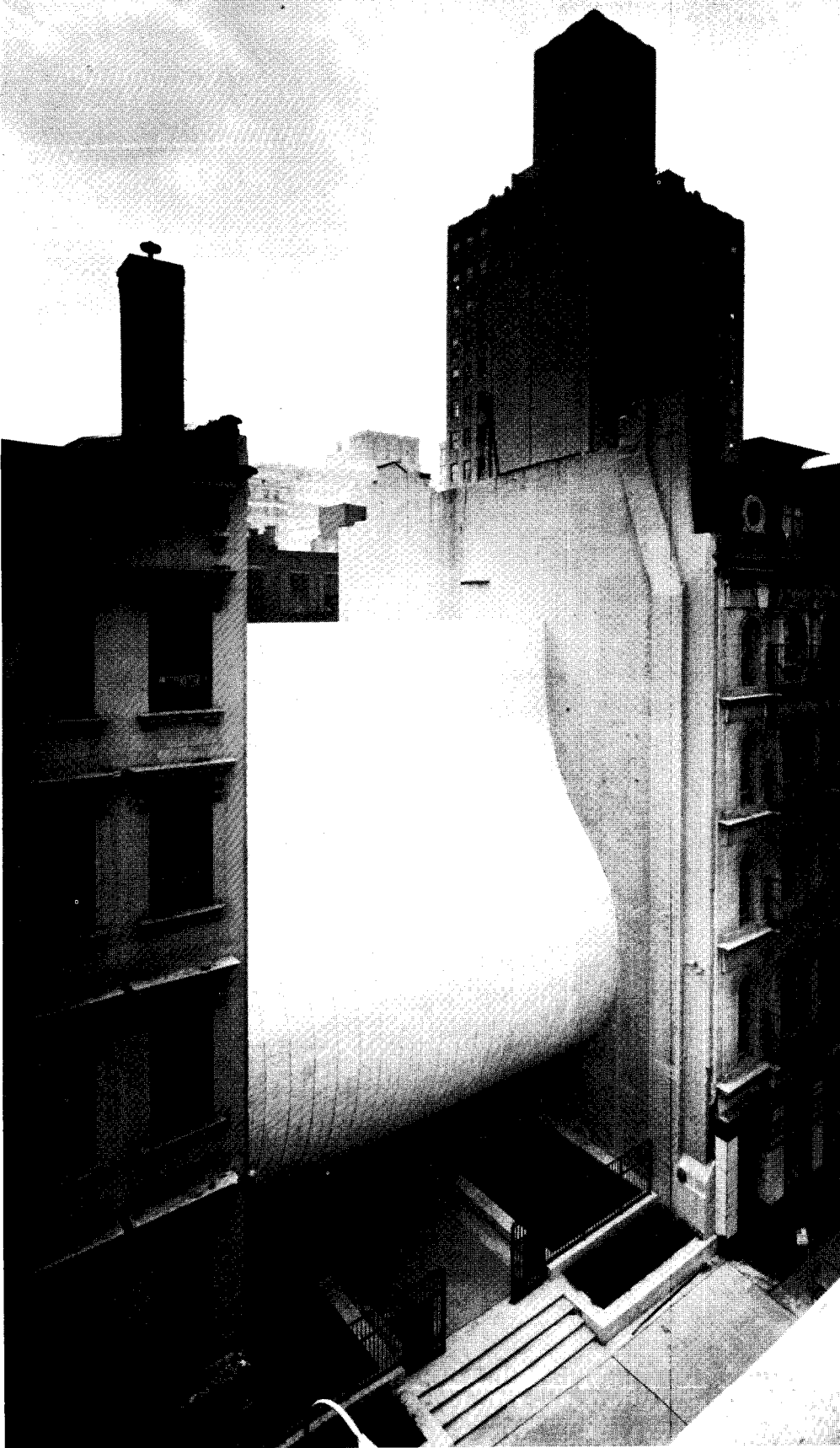


Mechanical Engineer: George Langer; **General Contractor:** Barbagallo-Caramagna & La Vito.

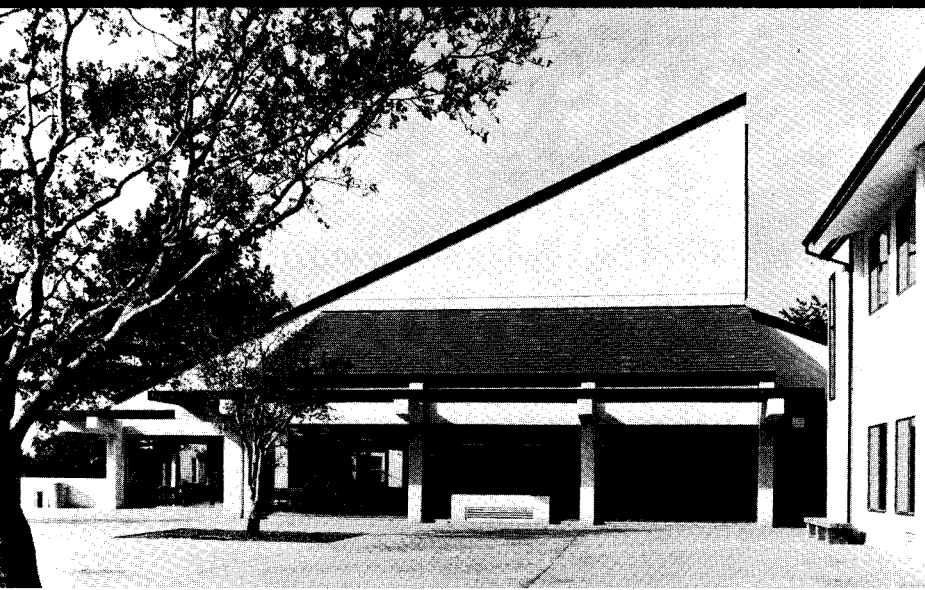
William N. Breger, AIA

Civic Center Synagogue
New York, New York

Located on a historically and esthetically interesting but an intensively industrial street in downtown Manhattan, this synagogue is sited between walls of existing buildings. By law, these walls will remain for the life of the project. The problem was the exploitation of the chapel, the development of an open space and the expression of this complex in a monumental way. Since functions such as the social hall and conference rooms are minor in an urban synagogue, the congregation wanted a "marble building" that could be part of, yet separate from, the street. The entrance space beneath the chapel has pools, fountains, trees, gardens and sculpture. In terming the project "a very ingenious solution to a restricted urban site," the jury particularly commended the unusual and inviting glass wall.



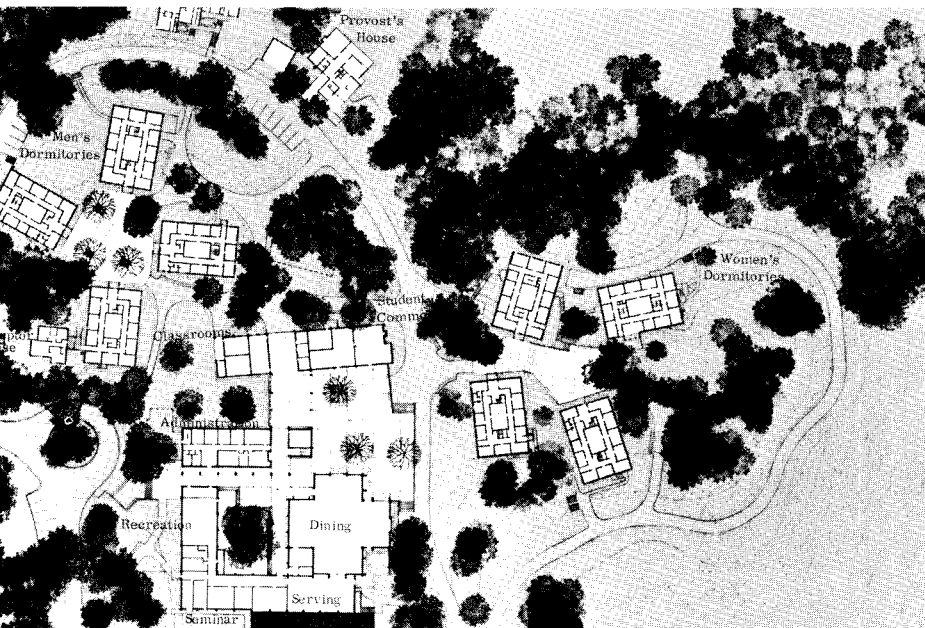
Structural Engineer: Paul Gugliotta;
Mechanical and Electrical Engineers:
Batlan & Oxman; **Landscape Archi-**
tects: M. Paul Friedberg & Asso-
ciates; **Lighting Consultant:** John
Maguire; **General Contractor:** Sherry
Construction Corp.



Joseph Esherick & Associates

Adlai E. Stevenson College
University of California
Santa Cruz, California

Combining the functions of an academic unit with that of undergraduate life—residential, dining and social—this college “luxuriates in recognizing student individuality,” in the jury’s opinion. It takes the place of the conventional college of letters and sciences, with a provost, who lives on campus, as the head administrator. Additional dwellings will be provided for faculty members. Eighty-five percent of the enrollment — 232 men and 218 women — live in eight three-story residence halls or houses. Enlarging and dramatizing the interior assembly spaces, the red shed roofs are in sharp contrast to the forested site. The campus is located on the edge of a terrace that gently slopes to the Pacific Ocean. The jury applauded the “playful forms set with variety in a handsome grove of trees” and the white walls, “a beautiful background for the foliage and shadows.”



Structural Engineers: Rutherford & Chekene; **Mechanical and Electrical Engineers:** G. L. Gendler & Associates; **Landscape Architects:** Lawrence Halprin & Associates; **General Contractor:** Williams & Burrows.



TWO-CITY CONVENTION

Portland and the Pacific Northwest

Institute President Robert L. Durham, FAIA, bids welcome to his own region.

As I write this, I am on a jet plane climbing out of Portland, Oregon, to 30,000 feet over the Columbia River Gorge on the way to the Octagon. As I look off to the north in the sharp morning sunlight, I can see Mount Adams, Mount St. Helens and Mount Rainier in three-dimensional relief and down below the green pattern of the Northwest tree farms. As the plane takes a gentle bank to the right, Mount Hood is below the left wing, and off to the south Mount Jefferson and the Three Sisters stretch on into the blue distance of the northern California peaks. The silver ribbon of the Columbia River with its giant dams turns northerly and disappears in the rolling wheat fields of eastern Washington. This is the Northwest and it is waiting for your visit.

The theme "Man, Architecture and Nature" seems to be a natural for a Northwest convention. Up here in the skies, man is relatively insignificant—the pilot excepted. However, on the drive from the convention hotel to the airport, "Man and Architecture" get to be pretty critical. The frustration of modern man is evident in housing, traffic, urban clutter; the impact of freeways on an old city pattern; the three-dimensional story of man's treatment of a great river, the Willamette; the normal, typical ugliness from city center to airport. In a great metropolis overshadowed by snowcapped Mount Hood, any thinking man would wonder whether it is not possible to do better in the treatment of "Man, Architecture and Nature."

Those who come to the Northwest will be impressed by "Nature," for Oregon and Washington have more than their share. An hour and a half east of the convention hotel brings you to the peak of the Cascades, and an hour and a half toward the sunset brings you to the grandest seashore in America, the rugged Oregon Coast. Within this short range, the convention delegate will see pioneer homesteads and the traditional and significant Oregon barn which has led to the simple wood, contemporary architecture now taken for granted as a Northwest product. Some will take time to visit the wooden churches of Pietro Belluschi. Others will stand wistfully before interesting rough-sawn cedar houses nestled in dark fir trees and hugging the contours of a hilly, picturesque countryside. Some will note the influence of the Orient in low-pitched shingle

roofs with wide overhangs. This is a land of non-traditional architecture.

It is not surprising that there is a high percentage of architects per capita in Portland and Seattle. The schools of architecture in Oregon and Washington seem to be magnets for budding practitioners. They like the climate, natural as well as cultural, and they settle down and live a rich life on a modest income.

It rains less, annually, in Portland and Seattle than in many US cities. It is a gentle rain occurring every few days. The typical climate is not rain but rather gray skies. Seattle has half the number of hours of sunshine as does Chicago. Marine clouds blow in off the ocean at night, and on a "nice day" burn off by early afternoon.

The important climate, however, is cultural. Many architects live a good life doing middle-income residences. The average home owner expects a modern house. The upper-income family more often than not demands it.

In the '30s, the most admired house was called "Northwest Colonial." With the influence of Belluschi and others, the "Northwest Contemporary" developed. Moderate-pitched overhanging roofs, hipped in many cases and often covered with handsplit shakes, sheltered informal plan arrangements gently nestled into the hillside lots. Large window areas capturing view and sunshine were framed by simple stained walls of wood. The mild climate made logical an indoor-outdoor architecture. The lush green of native shrubs and planting created an easy repose with nature.

The idyllic setting, creative design and a sympathetic clientele should not suggest that Northwest communities have gone unscathed in urban sprawl and lack of community focus. With all the faults, there is a genuine regionalism. There are outstanding examples of architectural development important to history. A small wooden church, for example, produced by a one-man office, has brought worldwide attention.

The urban strip from Portland to Vancouver, B.C., is getting set for a population onslaught. New Boeing factories are springing up transforming nature into asphalt. Here you will find man, architecture and more nature than you have ever seen before. But first we plan that you will be impressed by a warm western welcome from your friends in Oregon Territory. □

THE WOOD TRADITION OF THE NORTHWEST

A constellation of factors explains the sensitive, exciting uses of wood in the region's architecture.

BY ANNE HECKER

Wood comes naturally to the Pacific Northwest architect, as naturally as the magnificent stands of timber, the wooded building sites and the informal living patterns that mark the Northwesterner.

This is the home of the Douglas fir, often towering 300 feet at maturity, the western red cedar, the western hemlock, the ponderosa pine. The sawmill operators practically ran down the mountain men in the rush to open up the West, and wood has continued to be a prime factor in Northwest economic life ever since.

Well-nigh half of Washington and Oregon is in commercial timberland and that doesn't include the national parks. Some type of architectural tradition was bound to grow amid this abundance and

it did, although it seemed, sometimes, that hardly anyone was noticing, including many of the architects themselves.

The early, simple wood-frame houses built by the pioneers are a part of that tradition. So, too, are the early churches, board-and-batten interpretations of the Gothic and the houses of yesterday's well-to-do with their elaborately carved and turned woodwork.

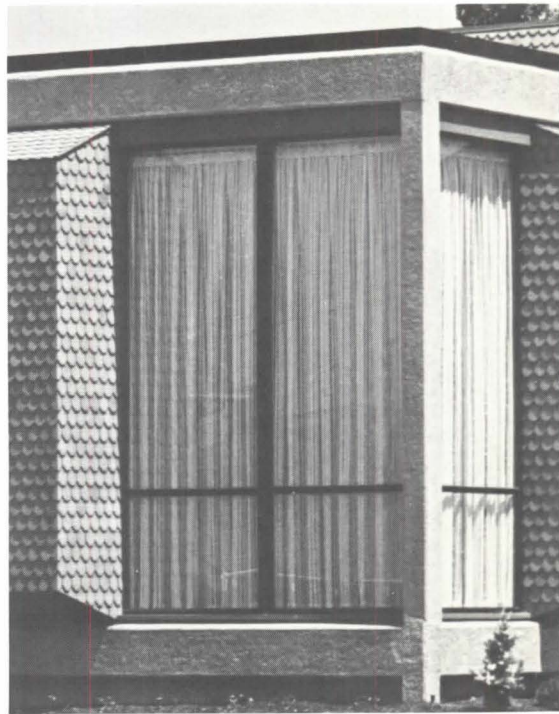
Today, that tradition is translated into modern, pace-setting terms, into an architecture expressing an association with the nation's foremost wood-producing region in bold, often dramatic strokes.

When talking about any tradition in the West, it is well to remember that history in this region is only yesterday. The first great wagon train to make it to the timbered slopes of the Oregon country arrived in 1843. Henry Yesler built his sawmill that became the base of Seattle's economy in 1853—and unwittingly gave to the American idiom the term "skid road," which originally referred to the steep hill down which the logs were skidded to his waterfront mill.

Carl Gould didn't found the School of Architecture at the University of Washington until 1913 and Ellis F. Lawrence, its counterpart, the School of Architecture and Allied Arts at the University of Oregon, until 1914.

The West in this early period just grew. Wood, immediately at hand, not surprisingly was the primary historical building product source. But the preoccupation was the adaptation and modification of traditional forms brought from other areas by incoming generations.

There were some noteworthy exceptions. Ellsworth Storey came to Seattle from Illinois in 1903 and began his innovative work

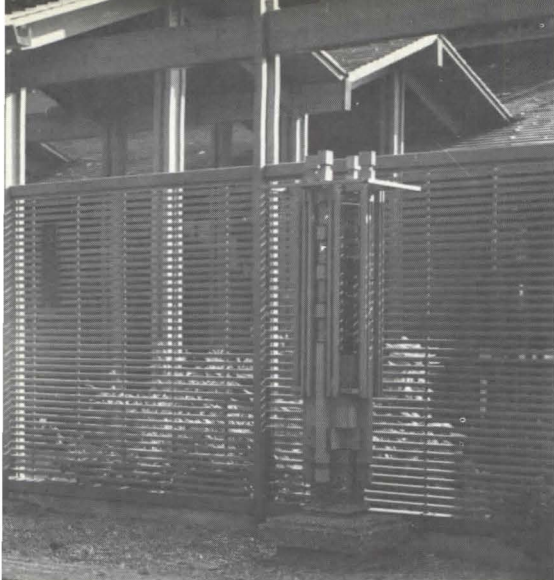


with wood, producing among other work the Storey cottages in 1913 which stand, or rather ramble up a wooded hillside, to this day, in style almost prophetic of the straightforward, natural design of today.

Andrew Willatsen, AIA, who worked for Frank Lloyd Wright before coming to Seattle, was another. Victor Steinbrueck, FAIA, in his book *Seattle Cityscape*, notes that Willatsen produced "courageous architecture in the Wright manner which, with its organic quality, strongly expressed roof planes and definite patterns, was most fitting to this region."

In Oregon, the development of a Northwest style of architecture can be traced to the regional philosophy of Portland painter and educator Harry Wentz and the cottages designed by Wentz's lifelong friend, architect A. E. Doyle, at Neahkahnie on the Oregon Coast.





George A. McMath, AIA, Portland, an expert on Oregon architectural history, describes the Wentz philosophy as espousing "the idea of a simple, organic, informal architecture using native materials and showing a respect for the site and the Oregon countryside." During the years 1912 to 1916, Doyle designed four cottages at Neahkahnie, including his own and one for Wentz, considered the best of the four and the most clear expression of the latter's ideas.

"There were undoubtedly many influences on both Wentz and Doyle as no style blooms suddenly without some relation to the past," McMath says. "The wooden architecture of H. H. Richardson and McKim, Mead & White on the Atlantic Coast, the contemporary work of Greene & Greene, and Bernard Maybeck in California, the indigenous Oregon farm buildings and, being an eclectic age, possibly the traditional rural architecture of northern Europe, all contributed in some way to these early cottages."

In the late '30s and early '40s the Northwest wood tradition began to build strength. In Oregon, this developing regional style was to get its greatest impetus in the work of Pietro Belluschi, FAIA, and John Yeon. "Again it was the Wentz philosophy and the cottages at Neahkahnie that provided the inspiration for Yeon's famous Watzek House of 1937 and Belluschi's Sutor House of 1938," comments McMath. Both continued to develop their regional styles, but it was Belluschi who expanded the scope of wood architecture to include churches, banks, schools, shopping centers and other commercial types.

Farther north, Paul Hayden Kirk, FAIA, was influentially pioneering in the use of wood in a North-

west fashion in the '40s, "especially in use of small-scale members," Gordon B. Varey, AIA, chairman of the department of architecture at the University of Washington, points out. Influential, too, were such men as John R. Sproule and Steinbrueck.

An interesting commentary on early influences comes from Saul Zaik, AIA, Portland: "Architects such as Belluschi, Yeon, Kirk and Fred Bassetti were some of the first designers to express a structural clarity in wood structures. I believe they were influenced by early building apparent in Oregon and Washington—barns, covered bridges, water tanks, marine docks, fish canneries."

For all the earlier work, Northwest architecture might have continued to import ideas instead of exporting them but for a number of happy circumstances, most importantly the growth of a new corps of designers, molding an indig-

The author: Mrs. Hecker, a former staff member of *Architecture/West* magazine, is a freelancer who often contributes to *The Argus*, Northwest weekly of comment and opinion.

enous architecture closely related to natural surroundings, simple and straightforward in style and heavily based on native materials.

Indeed, since 1950 quality of design in wood has become so widespread that it is difficult even to name any one architect or group who has led in this field.

That the Northwest is lumber country can't help but influence its architecture, simply because of wood's obvious, almost overwhelming availability. This is particularly evident in residential construction when compared with sections of the country such as Colorado and the Midwest where wood is not readily available.

Climate and geography also have advanced the wood tradition. "Of course," Kirk reminds us, "the big factor in the Northwest, our moderate climate, means that exposed wood can be used freely, while in extremes of temperature, such as in the Midwest, wood is not as durable as the masonry products which are normally used." And the rugged, woodsy, view-rich terrain lends itself to expression in wood.

Important, too, are such factors as the social and economic atmosphere—less frenzied than

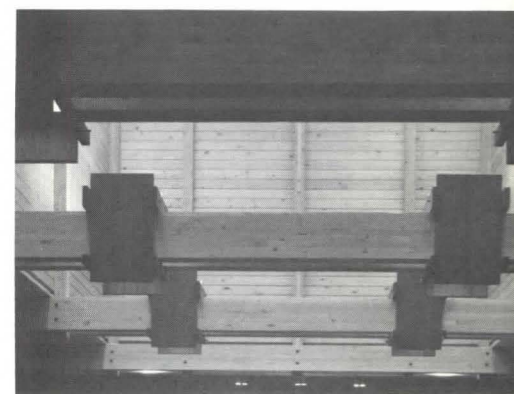
older, more heavily populated sections of the country—the pioneering tradition, and the people and the pride they take in a casual Northwest way of life.

"We still have time to preserve the amenities!" is the cry in the Northwest for rallying support for planning, pollution control, urban renewal, rapid transit, etc. Although the picture is rapidly changing, especially in the booming Seattle area, the Northwest has been largely spared a highly centralized urban expansion. Thus buildings of such types as suburban schools, churches, shopping centers, houses and apartments still tend toward wood usage.

The people themselves, the architectural clientele, are another important factor in the tradition.

Independence of spirit and a longing for a fresh start toward a better life brought people west in the first place, attracted still more over the years and prompted the World War II soldier-trainees to return. That same attitude is reflected in the type of buildings they seek, whether it be for their homes or their businesses or their places of worship. The Northwesterner is at home with wood and, in general, is receptive to natural materials in contemporary forms.

"Most people live here by choice. They have to with our climate," comments Zaik. "It is



proved that they are very prideful of our geography and strongly want it expressed in the living and working environment. A good percentage of the population of Oregon (including our firm) are indirectly beholden to the wood industry. These materials directly and romantically are reminders of Mount Jefferson or the Olympic Peninsula. This is peculiar to the Northwest, and we are fortunate for the uniqueness."

Putting people in categories is always dangerous business, but it

does seem that the Northwesterner tends to be sort of a cultured frontiersman, unhampered by set ideas. Institute President Robert L. Durham, FAIA, credits the Northwest client with considerable influence because of "his willingness to experiment with expression of new forms and new ideas." The quality of design that this tradition has created, Durham believes, "is becoming so commonplace that it is taken for granted."

Northwest building codes, inclined to be more friendly toward wood construction than those of other parts of the country, also influence a greater use of wood.

In the case of public buildings a more subtle influence may come from the wood industry itself, McMath suggests, this through the leadership of prominent individuals from the industry who sit on boards of directors of banks, libraries and other institutions. "In many cases these men have influenced the decision to use wood," McMath says.

Basic to all these factors are the design qualities that draw the architect to wood, its inherent properties of warmth, workability, variety of color and texture, and its economy.

It's not all a land of western red cedar siding and shingles, Douglas fir glued-laminated beams and decking, hemlock paneling and oak floors, but many critics believe the Pacific Northwest today enjoys some of the most enlightened and inspiring examples of American architecture in which wood is used for its structural as well as esthetic properties.

Residences, both single and multifamily, use wood for siding and interior paneling. Beams that support the roof structures in many of the finer homes remain exposed as expressive elements. Wood decking in thicknesses of 2 to 4 inches provides a base for the roof surface with the underside exposed and V-edged to provide a paneled ceiling.

More striking wood applications in churches, schools, libraries, auditoriums and other institutional structures include timber arches, beams and domes with heavy timber decking again providing sheathing, insulation and finished ceiling in the same application.

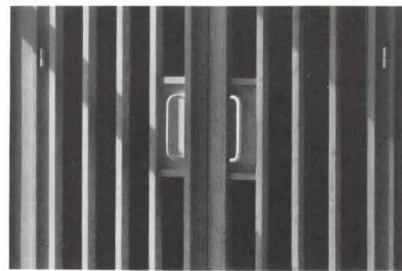
Modern industrial buildings of the region use heavy timber beams and trusses to provide large areas of unobstructed floor space, and the areas of post-free space grow

progressively larger as engineered timber construction advances in sophistication.

What changes have occurred in the 15 years since the AIA last met in the Pacific Northwest when it convened in Seattle? As Kirk sees it, there has been "a more concentrated effort in the use of wood materials—a more delicate and substantial use of wood and the general maturing processes that are bound to happen when more and more architects turn their talents to residential design." In the past, Kirk notes, "only the mansions and extremely expensive homes had the care and services of an architect; while today, with the number of practitioners, homes from \$25,000 on up have architectural assistance."

"Prior to this recent generation it has been a rarity to observe uses of wood in serious construction, exhibiting its more inherent natural characteristics, i.e., its own color and texture as well as integration with indigenous landscape or other materials of natural origin," comments Frank G. Stickney, architect and partner, Ralph D. Anderson & Partners, Seattle.

"Now, however," adds Stickney, "we are responding to a powerful and most significant environmental



influence—the availability of large dimensional lumber. One can quickly see that in much work of this area there has been a continuing interest in the articulation of wood framing members and their connections."

Where the Georgian dwelt upon enriched surfaces and shadows, "more recent concern throughout this area," he says, "has dealt with the expression of the structure—the framing member, the connections of truss work, etc. This kind of expression could occur only here where large trees are so prevalent."

While architects and the wood products industry have not always skipped down the road hand in hand, they have often shared paths of mutual interest.

A prime example is the western red cedar shingle and its com-

panion product, the handsplit shake. The giant western red cedar grows only in Washington, Oregon, Idaho, Montana and British Columbia. From this tree evolved a handcraft, from the craft an industry, until by the early 20th century it had become a major influence in covering American homes. The advent of the asphalt by-product of petroleum, however, meant intense competition for red cedar shingles and shakes.

The architectural profession was a critical factor in the survival and renaissance of the shingle. And although this renaissance began with the "California Rambler," no area was more receptive to renewed interest in wood shingles and shakes than the Pacific Northwest. In the Northwest, architects took an old product—the Indians called it the tree of life in deference to the many uses to which it was put—and used it to produce fresh effects.

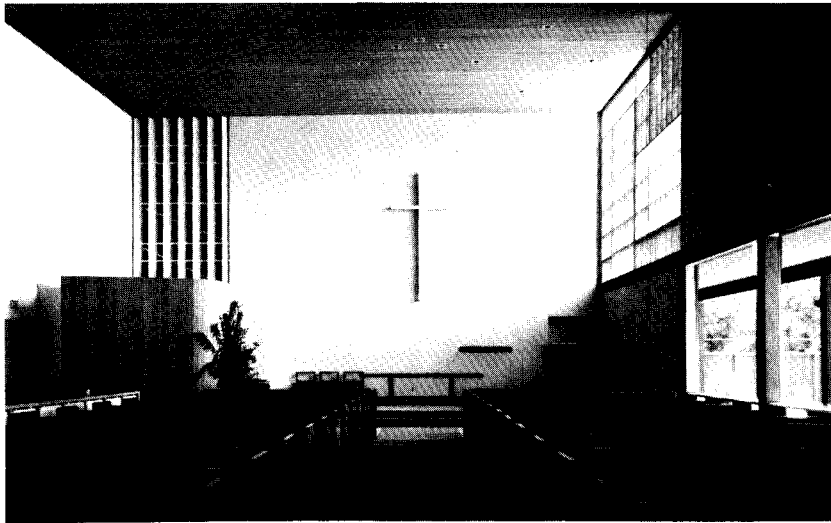
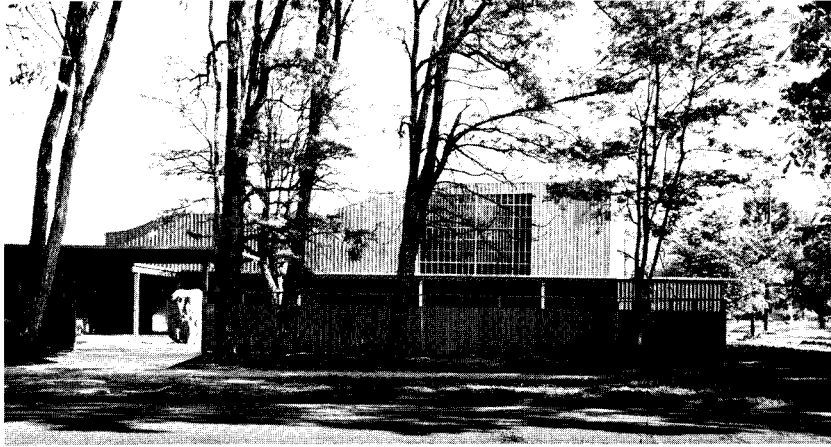
Commercial timberland in Oregon and Washington totals 72,000 square miles, comfortably topping the land area of all of New England. Sawmills, plywood plants, hardboard and softboard plants, 1,300 of them, process the timber crop from this land, producing some \$1.6 billion worth of building products a year. It is the greatest single industry in Oregon and accounts for 30 percent of the manufacturing employment in Washington.

Dominating the industry are the big outfits like Weyerhaeuser Company, International Paper Company and Georgia-Pacific Corp., but there are plenty of medium-sized and small operations, too, and this fragmentation is one of the industry's problems when it comes to organizing for research or promotion.

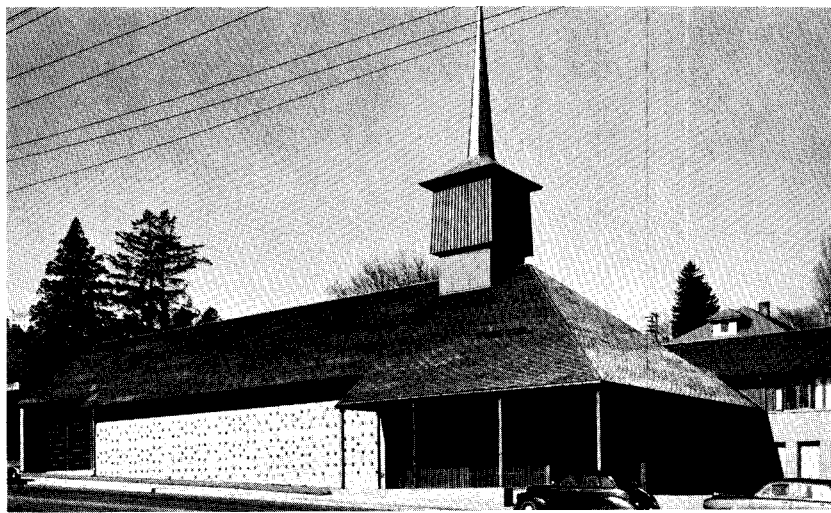
This is an industry heavily dependent upon a crop grown on public lands. Over 60 percent of the commercial timberland in Oregon and 54 percent of Washington's is in the public domain—mostly federal but some state. Fierce competition in bidding for cutting rights on this land was already causing problems without the added complication of stepped-up Japanese activity in the market.

In 1967, Japanese traders purchased 1.6 billion board feet of logs from the Northwest—double the 1965 figures—and according to industry spokesmen pushed up bid prices to unreasonable levels.

At the same time a depressed residential construction market



The natural material so extraordinarily natural to the Northwest, wood is clearly, poetically expressed in two Oregon churches by Pietro Belluschi—Cottage Grove Presbyterian, above, and Zion Lutheran in Portland, below.



has driven down the price of finished products, catching US producers in a profit squeeze. Thus the Japanese trading situation, which on the face of it would seem to be a welcome factor in international trade relations, is having an adverse effect on the small sawmills and plywood mills—and on some not so small.

Unable to meet the high bid prices on timber from public lands they are folding up—26 plywood mills and 50 sawmills in the Northwest during the past two years, according to American Plywood Association figures.

The complications of this problem do not end here, for a US Treasury study released in January shows that the United States is replacing the exported logs with imports of higher valued sawn lumber from Canada, at a greater rate, in fact, than the log exports. To the hard-pressed Northwest, this all boils down to exporting business and employment that should be saved for the US.

Various Solomons have attempted to come up with a solution, including the persuading of the Japanese to voluntarily reduce log purchases and increase lumber purchases. Recent reports from Washington indicate that in order to strike an orderly balance and provide the relief the wood industry is seeking, some sort of government regulation will be promulgated to restrict log exports from federal lands—a strange topsy-turvy turn of international trade events. [The federal government has taken such restrictive action since this article was written. — Ed.]

Recreation is rapidly becoming the No. 1 use of the nation's forests. What this means to the lumberman is stepped-up pressure to turn timberlands into parks and wilderness areas. To the conservationist bent on preserving nature in its pristine state for single-purpose recreational use, the lumberman looms as a destroyer of forests and spoiled darling of the US Forest Service. This image hasn't been mitigated by operators who have logged land destined to fall inside legislated parks.

On the other side, lumbermen often have given the impression that the loss of one small acre would bring down the industry.

Somewhere in between the extremes of both sides lies the interest of the general public—the satisfaction of demand for recreation space and maintenance of an

important Northwest industry. A more detailed discussion of this issue and its relation to the wood industry was carried in the May issue of the AIA JOURNAL ("A Thing Like Conservation Is as It Is Seen").

Timber, a renewable resource under modern forest management practices, is a valuable crop and both industrial and federal owners of timberland are engaged in developing ways to grow wood faster through selection of vigorous strains for replanting, better control of fire, disease and insects and through fertilization.

But what about research efforts by the wood industry to meet the design challenges of today and tomorrow? Architects disagree as to how well the industry has answered the challenge.

"The forest products industry has certainly had an impact on the development of a 'wood tradition,'" says McMath. "And I believe the architects have been willing partners in this development."

McMath considers the industry's prime contribution to have been in the area of product development, particularly glued-laminated materials and plywoods. "Often, though," McMath avers, "it has been the architect who has first experimented with new wood uses."

Stickney believes "a most important product development in the wood industry has to be the development of structural plywood as an economical, labor-saving and high-strength material for the wood frame building envelope. More recently, great advances have been made in developing building materials from all conceivable by-products, thus almost eliminating wastage of any portion of the tree." Design considerations also have led, according to Stickney, to important product developments such as laminating of beams "for greater loading and span characteristics and freer building forms, as well as economical standardized modular unit components."

Kirk, on the other hand, discounts any great development of new products "although such things as resin facings, plywood, etc., have been developed and improved."

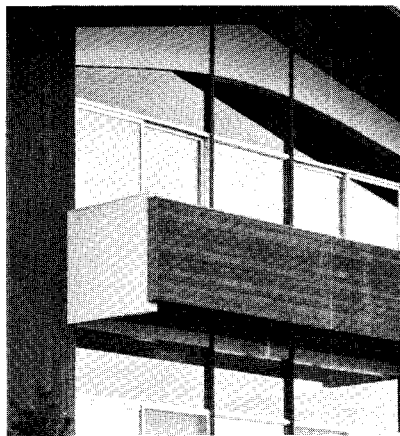
One development of interest is the "upgrading of defective lumber by cutting out the knots and poor spots and finger jointing and laminating these small pieces of

wood into a continuous single board. I think perhaps the single, largest development is that of glues which permit economical laminates," he states.

The whole thing is rather a sore point with Walter Creese, dean of the School of Architecture and Allied Arts at Oregon, who says: "I have found it difficult to discover that the industry itself is bringing about too many innovations in the use of the material and that is one of the ideas I have been striving to get across to them."

Gordon Varey, AIA, agrees: "Industry is not doing anything in the way of pioneering. What they ought to be doing is getting involved in industrial research and see what we can be doing with wood products in some other form."

The question elicited an even more critical response from Zaik. "Speaking as one who has been



involved in many projects for the wood products industry, I feel that the larger manufacturers have done pathetically little in developing realistic products and have nearly ruined public taste (nationally) for a good 'wood tradition.'

"They are not progress-minded. They refuse to answer the present challenge for new materials as adapted to modern production methods. They are all content to make 4x8 sheets of prefinished, prephotographed, plastic-faced garbage. In short, they have great ads in *Time* and *Fortune*, but they really think more of stockholders, dividends, 'don't rock the boatism.' When the challenge is put to them, as has been done to the best, they lose communication."

Zaik declares: "The dire need is for, simply, processes for slightly further manufacture of studs, plywood into flexible real structural components. The 'wood

tradition' presently has to be a new 'wood technology.' This is a readily growable commodity which is lightweight, easily maintained, easily crafted, that fits many aspects of flexible, direly needed mid- to low-cost structures."

And Zaik warns, "If this technology challenge is not met, those large corporations will merely shift gears and sell other materials."

The industry, of course, looks at the situation a little bit differently.

R. A. Eckert, AIA, manager of architectural services for the giant Weyerhaeuser firm, cites "the willingness of the wood industry to work with the designers and develop new construction techniques, products and systems to solve today's and tomorrow's building problems" as one of three major reasons for the wood orientation of the Northwest.

He also credits "the environment that the structures are placed in and the high quality of design talent available who understand and appreciate the qualities of wood."

Eckert says changes in activities and needs in the entire building industry within the last 10 years have led Weyerhaeuser to develop new products, components and building systems. And he adds, "Since the responsibility for the design and development of new building systems has been left to industry, we have had to learn to become design-oriented ourselves."

Eckert describes Weyerhaeuser efforts in new products and components as aimed toward prefinished products while combining traditional materials with other materials "to resolve the rising on-site labor costs and the need for faster construction techniques. The next step is, of course, toward complete building systems such as movable partitions."

Just a few short years ago the Pacific Northwest was still considered an uncluttered and largely uncultured frontier. That, too, adds a flavor and a dash to its architecture.

Times are changing at a rapid pace. Population is growing, the concrete ribbons are multiplying, air pollution is increasing. Perhaps one more factor underlying the wood tradition in Northwest architecture is an associational attempt to hold on to that uncluttered frontier.

It is something worth holding onto. □

THE WESTERN HOUSE

The three western districts of The American Institute of Architects and *Sunset Magazine* together have sponsored the biennial Western House Awards since 1957. For this convention issue of the AIA JOURNAL, a four-man jury has picked 10 award-winning houses it considered representative of innovative residential architecture in the West.

The purpose of the Western Home Awards from its beginning has been to put a bright spotlight on what's new and what's promising in house design in the western states. Every two years, architects have submitted what they considered their best recent work. Since 1957, exactly 1,739 houses have gone before six different Western Home Awards juries, and 141 houses have been premiated.

This year, with members of the Institute meeting in Portland, Oregon, and then going on to Hawaii, it seems appropriate for the AIA JOURNAL to have a look at the western house.

The four men pictured below picked 10 houses from the Western Home Awards winners which they considered outstanding, but they should not necessarily be considered typical. Since innovative design has been the hallmark of the Western Home Awards, few winners really are typical of others. The houses range in size from a very small ski cabin to a veranda ranch house grand in scale. Sites go from a tight 30-foot city lot to an open mountainside. Plans go from a simple square to two dif-

ferent multiple-pavilion schemes. Materials include stucco, concrete, adobe bricks and corrugated steel as well as fir, redwood and cedar. Can such a diverse group have anything in common? Yes—a great deal.

These houses again and again show fresh ways to use daylighting indoors: clerestories, skylights, sky windows. The plans demonstrate the breaking of the box—ways to bring the outdoors in. One house after another deals with space vertically as well as horizontally.

This 10-house collection of award winners purposely winds up in Portland and Honolulu, with two houses from Oregon, one from Hawaii.

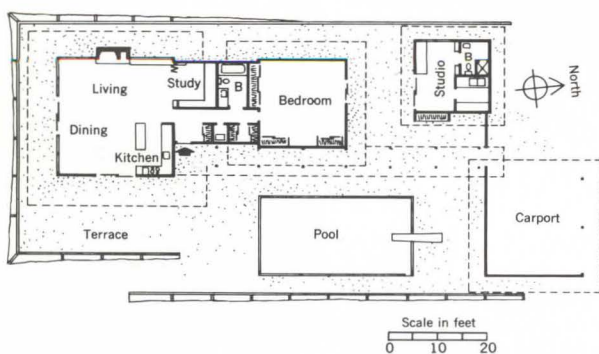


These four men—Henrik Bull, AIA; Thomas Church, landscape architect; Proctor Mellquist, editor of *Sunset Magazine*; and Donn Emmons, FAIA—picked the 10 houses in this article from among the 141 winners of the Western Home Awards since 1957. All four have served as jurors in the program. Two—Bull and Emmons (of Wurster, Bernardi & Emmons)—also have been multiple winners in the Western Home Awards. Church and Mellquist have served as continuing jurors since the initiation of the Western Home Awards.

THE WESTERN HOUSE



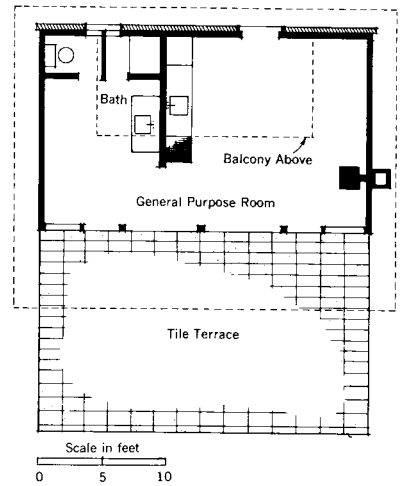
Multiple house in the hills is a family compound

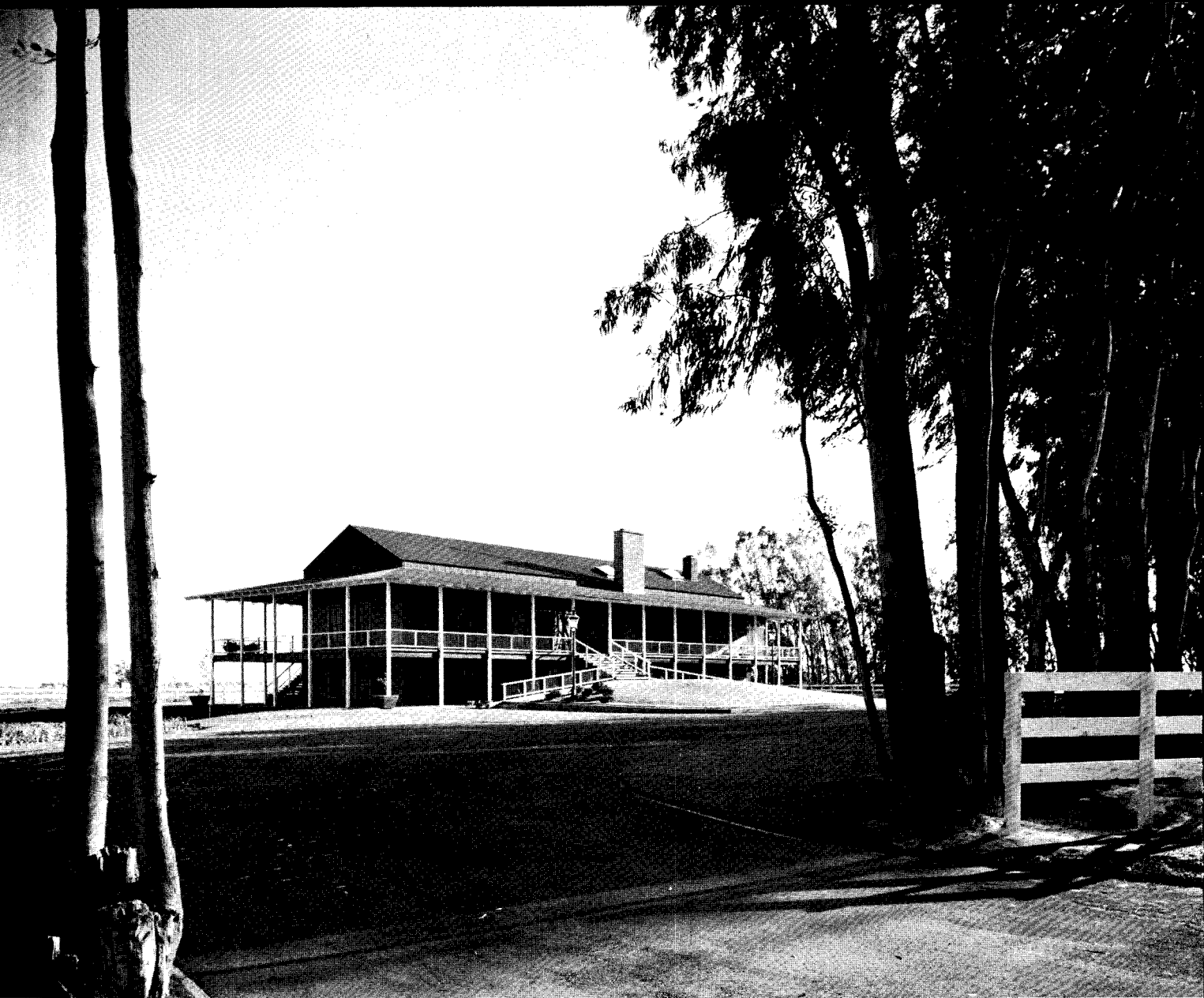


This much-publicized “cluster” house, which enjoys a spectacular site on the unspoiled slope of Mount Tamalpais in the Marin hills north of San Francisco, won its Honor Award in 1965. It has four connected pavilions which differ in size and are arranged asymmetrically. One long flat-roofed element provides for foot traffic—under roof but open to the weather. Marquis & Stoller were architects for the house, selected by jurors Peter Blake, AIA; Henrik Bull, AIA; Edward A. Killingsworth, FAIA; Robin Boyd, Australian architect; and Thomas Church.

The large terrace is the real living room

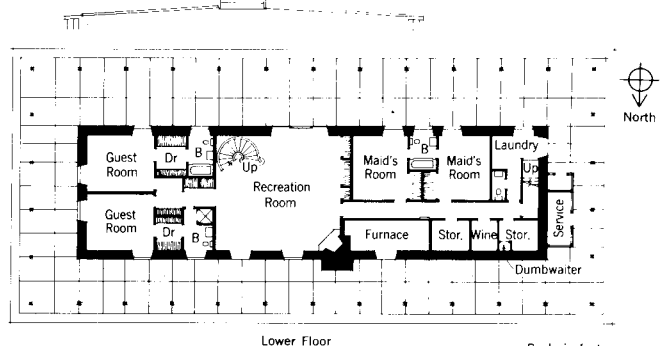
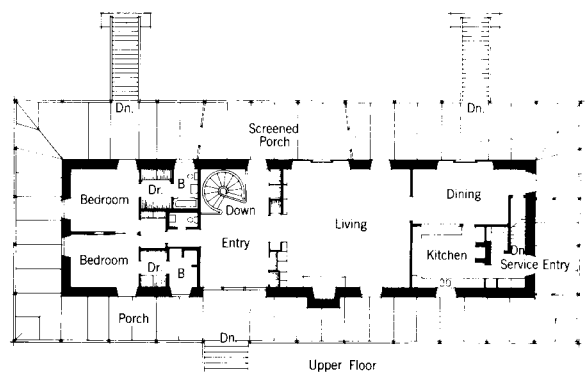
This A-frame weekend cabin won an Honor Award in the very first round of the Western Home Awards in 1957. Seattle architect Paul Thiry, FAIA, designed the open-ended "tent frame" for himself. The concrete floor flows directly out-of-doors to become a great terrace, a principal architectural feature which ends in a series of broad seat-steps leading down to a country stream and pond. The jury in 1957—Gardner Dailey, FAIA; Harwell Hamilton Harris, FAIA; Carl Koch, FAIA; Charles Eames, designer; and Thomas Church—unhesitatingly granted it an Honor Award.





*A great ranch house by
William W. Wurster, FAIA*

San Francisco architects Wurster, Bernardi & Emmons have won many times in the 12-year history of the Western Home Awards, but partner Donn Emmons feels that this grand ranch house which won an Award of Merit in 1959 best represents the residential work of the firm. Rising above flat farmland in California's hot-summer Central Valley, this stately house has a 12-foot veranda which extends all the way around it. This veranda, the adobe brick walls and the corrugated steel roof function as architectural climate controls. The 1959 jurors, including Alexander Girard, AIA; Paul Hayden Kirk, FAIA; Vladimir Ossipoff, FAIA; Hugh A. Stubbins, FAIA; and Thomas Church, called this house "refreshing and beautifully articulated."

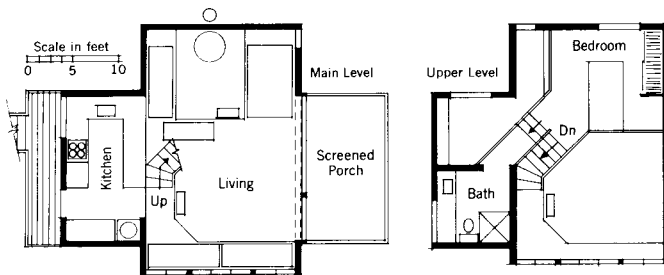
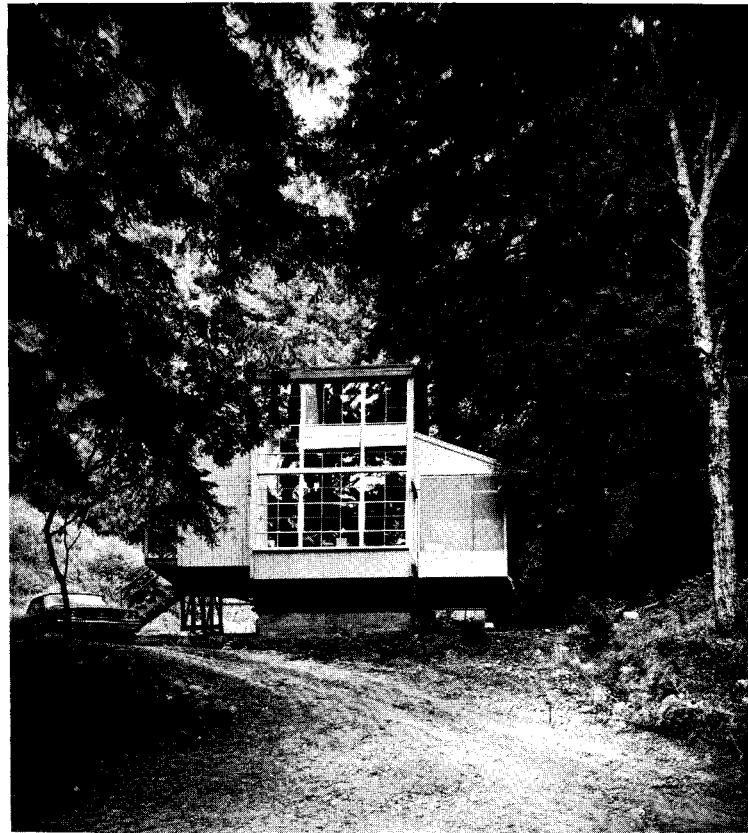


Scale in feet

THE WESTERN HOUSE

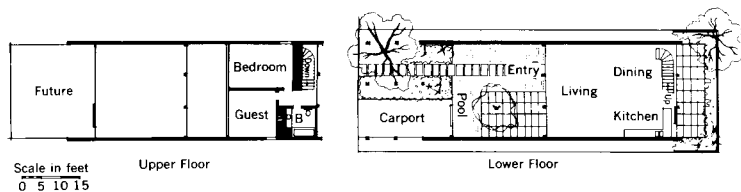
A daylight tower in the redwood forest

This little cabin won a Special Award in 1963. It is really a two-story-high tower with a two-story-high window which illuminates the cabin's interior and looks out into what one juror called "a tapestry of trees." Inside, a broad open staircase climbs up to a balcony bedroom. The staircase is both architecture and furniture. It eats up space, but it also provides amphitheater seating. Architects were Charles W. Moore, AIA, Donlyn Lyndon, AIA, William Turnbull, AIA, Richard Whitaker, AIA; Warren C. Fuller, associate, for Miss Marilyn Bonham.



On a 30-foot lot, the luxury of space

This small, dramatic city house won an Honor Award in 1959 for architects Killingsworth-Brady-Smith of Long Beach, California. The plan shows the ideas—an approach between high walls and then across stepping stones over water; a terrace floating with a moat-like sense of isolation in a reflecting pool made private by a street-side carport; a two-story-high living room with a sleeping balcony.





THE WESTERN HOUSE

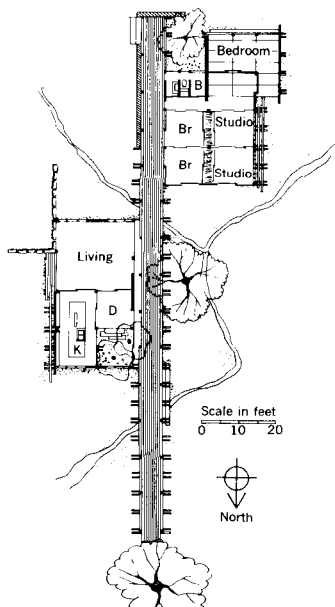
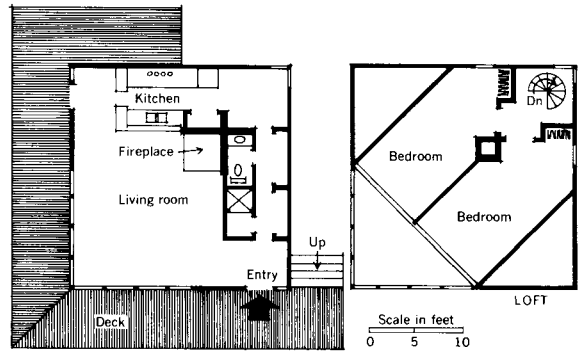
*A bridge joins the sleeping house
to the living house*

Pasadena architects Smith & Williams won a 1961 Honor Award for this *two-pavilion* wood house. The great feature of the plan is the long hallway bridge which not only serves as entry and link between the two pavilions—with the bedroom section at the end—but organizes the site. The jury which granted this house an Honor Award consisted of Robert Alexander, FAIA; Fred Bassetti, FAIA; John Carl Warnecke, FAIA; Minoru Yamasaki, FAIA; Henry Dreyfuss, designer; and Thomas Church.



Mountain cabin with an unusual folded roof

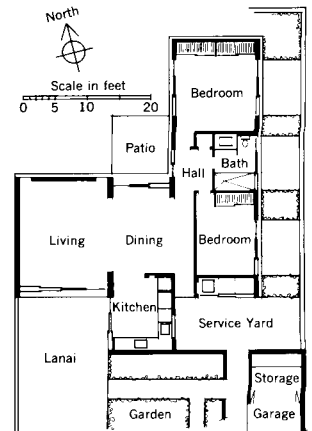
This small house by architect Henrik Bull in Squaw Valley, California, won an Honor Award in 1959. The cabin also has drawn more reader mail than any house ever published in *Sunset Magazine*. Basically, this cabin is a square box placed so that one corner juts out from the mountain slope. This corner, all glass, faces out over Squaw Valley and also faces into storms. Owners enjoy watching nighttime snowstorms illuminated by a spotlight on the deck. The roof peak runs diagonally across the square, with folds down to opposite corners, making room inside for a central sleeping loft.



Honolulu house has "almost sculptural quality"

THE WESTERN HOUSE

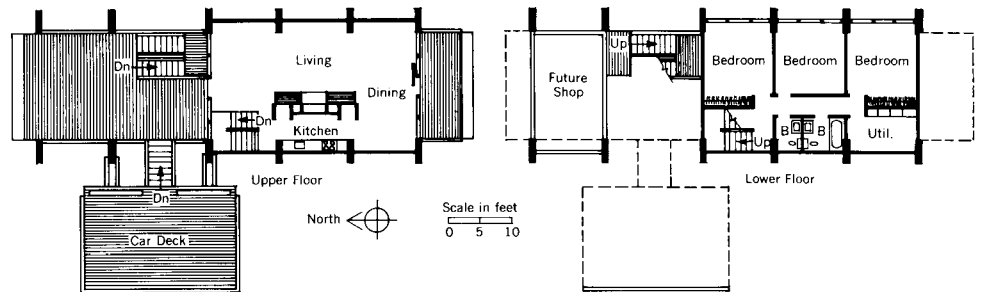
This 1963 Honor Award winner by architects Morse & Tatom won the award for its response to the climate and light of its Hawaiian location. In the islands, indoor space and semi-open lanai space can flow together. The great feature of this house is the lofty, 14-foot-high living room pictured here beyond the lanai, suffused with light for overhead windows. The 1963 jurors included Harris Armstrong, FAIA; Edward L. Barnes, FAIA; Victor Steinbrueck, FAIA; Calvin Straub, AIA; Dorothy Liebes, designer; and Lawrence Halprin, landscape architect.



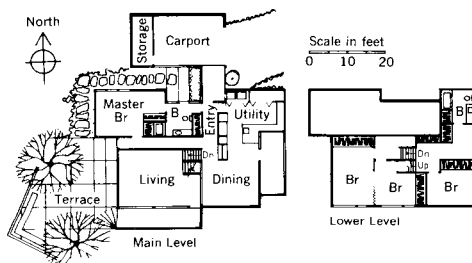


Portland house floats in a forest

This small house won a 1967 Award of Merit for architects Campbell-Michael-Yost. The living area occupies the area shown in the photograph; the sleeping space is a level below. The house is a sort of wood and glass tent, erected on a platform held up on sturdy rectangular concrete posts. Both end walls of this house are glass, admitting maximum daylight in spite of the forest setting. The 1967 jury was made up of A. O. Bumgardner, AIA; Donn Emmons, FAIA; Kevin Roche, AIA; Fumihiko Maki, Japanese architect; and Robert Royston, landscape architect.

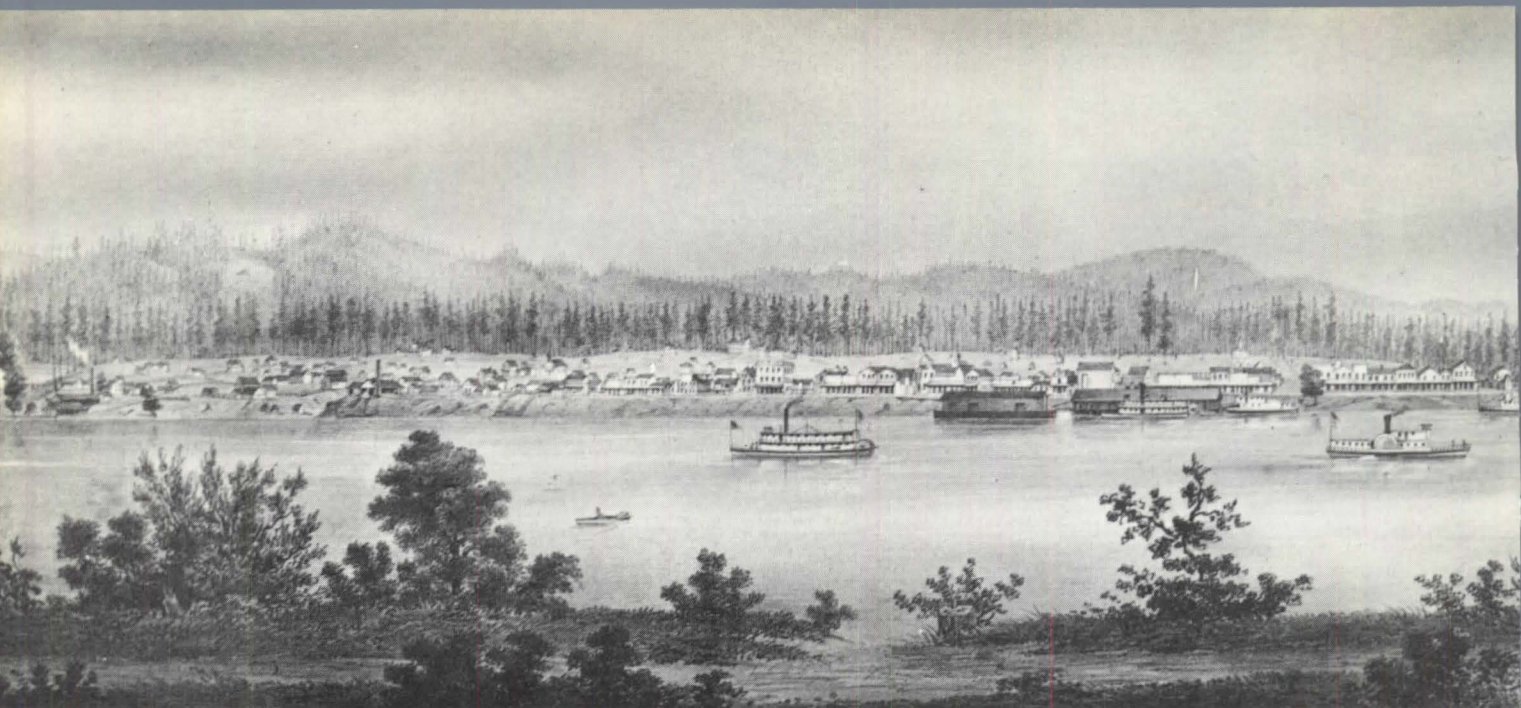


Oregon lake-house is a gay pavilion



Portland architects Blair & Zaik won a 1963 Award of Merit for this unusual residence on Lake Oswego near Portland. Four levels of space fit the house to its steeply sloping side and provide separation of adults' and children's activities. The sloping roof and trellis direct the view downward to the lake, shading the tall south-facing living room window wall. For balance, glass walls in each end bring in light.





125 Years of Building

BY M. D. ROSS

*A century and a quarter is a long time for a western American city,
and one may ask about its architectural history:*

*Can we see the successive phases of architectural taste
illustrated in buildings of more than common significance?*

*One of Oregon's most noted art historians
believes that we can.*

While in retrospect the architectural character of Portland can be seen to fall into several distinct periods, these divisions are not marked by great political or social changes, nor by catastrophes such as the San Francisco earthquake or Seattle fire. (The fire of 1873 was by no means so extensive.) Nevertheless, while changes in taste cannot be drawn with hard and fast lines, certain buildings have appeared from time to time which rather clearly marked new directions in architectural design and offer convenient points around which a survey of Portland architecture may be framed.

The first, or pioneer, period in which the development was like that of many other towns ran until

ED. NOTE: For anyone interested in the city's buildings, *A Century of Portland Architecture*, by Thomas Vaughan and George A. McMath (see Books), is invaluable. Since that work illustrates most of the important surviving buildings, many of them referred to in this article, the author has avoided as much duplication as possible and has provided artwork of other structures, including many of those now lost.

The author: Professor Ross, head of the department of art history at the University of Oregon, makes this acknowledgement: "In addition to former students who helped in tracking down elusive material, special thanks are due to George A. McMath and W. Kay Huntington who have not only been extremely generous in sharing their knowledge but who made it possible for me to visit many of the surviving buildings."

the late 1860s. The construction of the Ladd & Tilton Bank, 1868, announced the opulent and optimistic period of commercial palaces and mansarded mansions of the next 20 years. About that time, the introduction of Richardsonian elements (New Market Annex, 1889) and the influence of the Chicago School brought a period of sober and substantial building that ran until about 1912. This was followed by a less sharply defined phase in which academic correctness and

eclectic "period" character supplanted the bolder and freer interpretation of style. The Public Library, 1913, may be used to mark the beginning of this phase.

While the general tenor of this period was academic, other influences were at work. The Portland Art Museum, 1932-38, may be taken to mark the acceptance of modern architecture, introducing what may be called the trial period of modernism which lasted until after the Second World War. With the completion of the Equitable Building, 1948, the modern period seems to have come of age. Variations have been seen since then, but no real change in direction can be recognized. All architecture has been contemporary, modern or functional, depending on the critical point of view; certainly it has not been "historical."

Portland has long had the reputation for being a conservative city. Though about the same age as San Francisco as an American town (of course, the Mission and Presidio



were there from 1776), the Gold Rush of 1848-49 quickly differentiated the pattern of growth of the two cities. Portland was never a boomtown, a fact that local enthusiasts in the last century were rather fond of pointing out. While the lure of gold drew away many of the early settlers, it created the need for foodstuffs and lumber in California that gave Portland its start as a shipping center. Slightly later discoveries of gold in southern and eastern Oregon and Idaho brought an increasing flow of goods and people through Portland.

When first established, Portland had to compete with older settlements on the Willamette, but its greater accessibility to ocean-going vessels as well as to the fertile hinterland gradually led to its dominant position as the commercial and financial metropolis of the Northwest. The growth was steady if not sudden. In 1880, Portland still had fewer than 18,000 inhabitants. In 1890, there were nearly 90,000 people in Portland, more than twice as many as in Seattle, and almost eight times as many as in Salem, then the second city in the state. The commercial importance of Portland has left its mark on the architecture.

Because Portland was for so long the financial and commercial center of the Northwest, buildings erected for business purposes hold a conspicuous place in its architectural history. For this reason, the following account will tend to emphasize these structures while including enough mention of houses, churches, schools and public buildings to round out the picture.

THE PIONEER PERIOD 1844-67

As in most of the new communities in the West, the first buildings were of a rough and ready character. A print exists that supposedly shows the original house on the site, a rather handsome log cabin in a romantic forest setting. While it is probable that the first shelter was some sort of log construction, it may be doubted that it was so picturesquely attractive. In any case, sawn lumber was soon available, and most of the buildings were of frame or box construction.

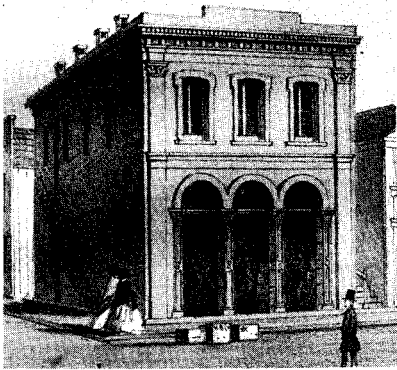
Judging by examples of early frame buildings that have survived elsewhere in the state and contemporary accounts of Portland, there is good reason to believe that most of these structures were rather shoddy and of improvised character. It is probable that if any did survive, they would not be recognized as having historic consequence. In January 1848, Mrs. Elizabeth Smith, who had crossed the plains in 1847, described the town as having "two white houses and one of brick and three wood-colored frame buildings and a few log cabins." It was not a very prepossessing place, but this was before the California Gold Rush had given impetus to commercial growth.

Since no surviving buildings remain from the first 20 years or more of its history, we must depend on a few photographs and prints for an understanding of the architecture. The first good

idea of the appearance is to be found in a lithograph published in 1858 by Kuchel & Dressel of San Francisco. This is one of a series of views of western towns published by this firm in the decade after the Gold Rush. The lithograph contains a large panoramic view of the city as seen from the eastern bank of the Willamette River, surrounded by 40 views of individual buildings. The lithograph is beautifully drawn, and the buildings are represented with what appears to be considerable accuracy for their correct architectural features.

While none of these has survived, there are in other places in the state examples of similar buildings of this date or earlier which attest the accuracy of the print. For example, the one church illustrated, the Roman Catholic, is a rectangular wooden structure of generally classical proportions embellished with pretty pointed windows. The surviving Roman Catholic Church in Jacksonville, dated 1858, is almost a replica of the one in the lithograph of Portland.

Most of the buildings were of modest size. One exception was the penitentiary which was shown with a colossal hexastyle portico of more monumental scale than anything else known to have existed in the state for a number of years after the view was made. Though a penitentiary did exist a little south of the town, whether it was as grand as the print sug-



A typical brick structure is the Hallock & McMillen Building, 1858.

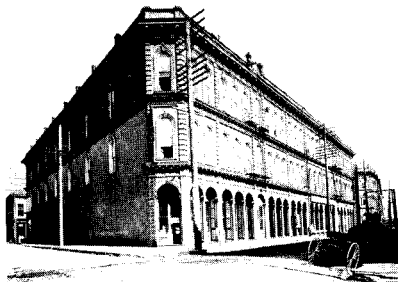
gests may well be questioned. Most of the houses illustrated belonged to the Classical Revival, but there were three Gothic cottages and a Gothic firehouse (bearing the date 1853). One of the most attractive structures was the office of Wells Fargo & Co., a one-story temple with a tetrastyle portico, prominently placed near the top center of the views grouped around the perspective.

A number of the stores were brick with arcaded facades and Italianate detail. Several of these had two stories and at least two had three stories. The brick store of W. S. Ladd is shown with a cast iron front on the ground floor; this store was built in 1854, but the iron may have been introduced in a remodeling of 1858. One or two other buildings in the print may have had some partial use of cast iron for columns or window detail. The Hallock & McMillen Building appears to have had slender iron columns supporting brick arches, a type of arcade well established by 1860. Datable structures of this kind stood until recent years, and some perhaps may still be identified. A particularly attractive street architecture was developed in which the whole ground floor could be opened to the sidewalk through long glazed doors. The doors were protected by folding iron shutters which, when open, fitted into the reveal behind the columns. In several instances, the same design was continued through adjacent frontages presenting a homogeneous and attractive block.

Another, and rather similar panoramic view of the city, also surrounded with sketches of individual buildings, was published in 1865. Comparison with the 1858 print brings out a number of points of interest. The drawing in the later print is not as refined as in the earlier, and the individual

buildings have a bolder and coarser look. The focus of attention had changed; in the 1865 print there were only two houses, and no schools, churches or public buildings were included. The emphasis was on commercial structures. They have more obvious and heavier Italianate detail: bracketed cornices and ponderous window frames. There are five factories or mills, all with smoking chimneys—a standard symbol of growth and activity. Few of the buildings were the same as those shown in the 1858 print. Wells Fargo & Co. was still housed in its temple and already looked archaic. Stylistically, the commercial Italianate was the dominant manner; one of the two houses was clearly a “villa.”

The general effect of this print strikingly supports the view that by the middle '60s Portland was well on the way to becoming the



Now razed, Fleischner & Meyer Building had unified shopfront design.

commercial and financial center of the Northwest. Architecturally, the best evidence of this development was the increased use of cast iron

ornament on commercial buildings. Most of the iron had previously been brought from San Francisco, but the Willamette Iron Works was established in Portland in 1865, and two years later iron ore was mined and iron smelted at Oswego, just south of the city.

There seems to be little if any evidence to support the opinion sometimes expressed that iron fronts manufactured in England were used in Portland. Most of the iron was used for decoration to provide the opulent palatial character that mid-19th century merchants seemed to think the essential hallmark of a successful business establishment. Some of the iron, of course, was used for columns and lintels, but there never seem to have been complete cast iron facades such as were used in the East.

Even brick buildings were still fairly uncommon. The commercial center of the city which extended for some 10 to 12 blocks along the river and three or four deep was predominantly filled with wooden buildings. Many of the earlier commercial buildings, whether of wood or brick, had wooden verandas over the sidewalks. These were covered with sloping board roofs or with a balustraded deck, itself sometimes covered with canvas awnings. The general flimsiness of the construction was one of the causes for the nearly complete devastation of about half of the commercial center in the fire that swept the city on August 2, 1873.

PERIOD OF COMMERCIAL PALACES AND MANSARDED MANSIONS 1868-88

The second phase of architecture in Portland is typical of the expansionist attitude that was prevalent throughout the United States in the years following the Civil War. The small provincial town of the preceding years was transformed into the city whose citizens proudly thought of it as the metropolis of the Northwest. The change in spirit was reflected in the architecture. The merchants of this period had no reluctance to advertise their successful business careers and social importance in the buildings erected for their banks, stores and residences. They undoubtedly felt that their per-

sonal success in building fortunes in the new country justified their right to an architectural style with princely overtones. The goal was splendor, not correctness, and the forthright showiness of many of their buildings was to be an embarrassment to a later, more self-conscious, generation.

The first, and one of the finest, of the buildings to show the new fashion was the Ladd & Tilton Bank. This richly decorated structure was generically in the Italianate mode, but many details were suggestive of French Second Empire buildings. Except for the interior columns, the supporting

members were brick piers, but they were clad with a profusion of cast iron detail. The pilasters had the ornamental abandon of the Tuileries, and the arches were punctuated with decorated voussoirs like a Victorian *parure*. Though the design stemmed from



Ironwork from Ladd & Tilton Bank, 1868, is incorporated in Ladd & Bush Branch of United States National Bank, Salem, Oregon. It was perhaps the finest of cast iron facades.

French work, and the architect, John Nestor, was said to have been from the East, the owners were chauvinistically proud that the materials were strictly home products. The iron was manufactured by the Willamette Iron Foundry from ore produced at Oswego. It was, as was the custom, painted in imitation of stone.

Though the building was unhappily demolished in 1955, this architecture, like a phoenix, has risen again. The ironwork was acquired by the Portland collector, Eric Ladd, when the building was torn down. Since 1955, popular appreciation of this period has greatly increased, and by a fortunate chain of circumstances, this ironwork has been reused in an extension to the Ladd & Bush Branch of the United States National Bank in Salem, a building which was itself originally a twin of the Ladd & Tilton Bank. It is a remarkable witness to the growing understanding of 19th century architecture that Skidmore, Owings & Merrill, the architects for the Salem building, not only successfully employed the old material but that in doing so they swept away an earlier addition to the bank designed by Pietro Belluschi.

Though perhaps the finest, the Ladd & Tilton Bank was but one of many commercial buildings that displayed the palatial ambitions of the 1870s and '80s. Other no-

table examples such as the Kamm, Union, Corbett and Ainsworth Blocks have disappeared. Most of them were Italianate in style, but the Corbett Building, 1870, was medieval (the period might have thought of it as Lombard). It was one of the rare examples that had the ironmark of an eastern manufacturer, Bartlett, Robbins & Co. of Baltimore. Few examples of this phase of architecture still stand, but the New Market Block, 1872, and the adjoining Poppleton Building, c. 1873, allow some estimate to be made of the street architecture of the '70s. "Bishop's House," c. 1879, is a solitary reminder that the High Victorian Gothic was a mode sometimes used for business houses. The Blagen Block, 1888, though *retardataire* in design, is probably the best surviving example of the larger structures of this style.

The addition of a mansard roof was really all that was necessary to change the Italianate commercial palace into an example of the "General Grant Baroque," but this does not seem to have been done as often as one would expect. The St. Charles Hotel, 1869, designed by E. M. Burton, is said to have been the first mansarded building in Oregon. A wooden structure, it stood just beyond the limit of the fire of 1873 in which it was damaged but not destroyed. This highly admired structure was protected by crowds of volunteers who kept the roof covered with drenched blankets, cheered in their struggle by the crowd in the street below. Another important mansarded block was the Masonic Building which was for many years a landmark on the corner of Southwest Third and Alder. This design of 1871-72 by Burton

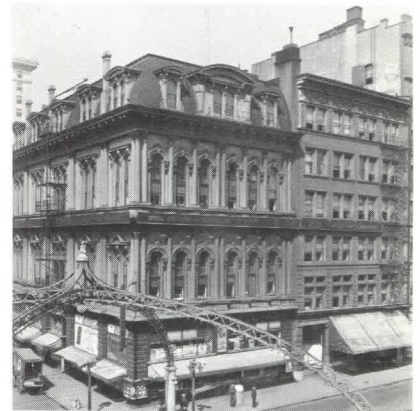


New Market Building, 1872, and to the right, New Market Annex, 1889.

& Piper was more sophisticated in its use of French inspiration than most of its contemporaries.

The Worcester Building, 1889, which faced the elaborate Ainsworth Building across Third Avenue at Oak, was a late example of the mansarded palace. It was not unlike some French department-store architecture, and it was said to have been a favorite location for architects' offices at the end of the century. On the whole, the full Second Empire character was more apt to appear in public rather than commercial buildings. Portland does not seem to have had as good an example as the former Marion County Courthouse in Salem or Villard Hall, still standing, at the University of Oregon in Eugene.

Just as the simpler commercial buildings were supplanted by



One of the best examples of French Second Empire influence in commercial structures was Burton & Piper's Masonic Building, 1872. Among the first of the "classical commercial" type was Whidden & Lewis' Hamilton Building, 1893, on right.

more ornate ones, the modest wooden Classic and Gothic Revival houses were replaced by larger and more pretentious residences—mansions rather than cottages. The Corbett, Failing, Kamm, Knapp, Ladd and Reed mansions were all built in the '70s and early '80s; the list reads like the social register. Many of them stood alone in a block, and at least one, the W. S. Ladd House, occupied a site of two blocks. Most of them have disappeared, but the Kamm House, moved and restored by Eric Ladd, still remains to give an idea of their grandeur. This house of 1871 has a mansard roof and an excellent interpretation of French Second Empire detail in wood.

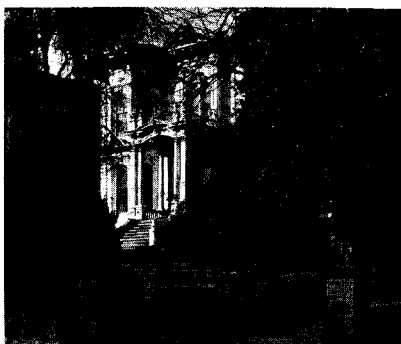
These houses were generally large, massive structures with high story heights and a generous



Jacob Kamm House, 1871, on original site. A fine example of the large mansarded mansions, it is now moved to "The Colony."

amount of enrichment. Though the Kamm House was not unique in suggesting French precedent, more of the houses were of a type better characterized as the "Villa Style." The roof was more frequently of low pitch, either hipped or gabled. Heavily bracketed cornices, ponderous door and window frames and bands of quoins were common features. If the composition were asymmetrical, they might have had a tower. Many had one or more two-story bay windows.

In the early 1880s, "The Boulevard," as the area of the Park Blocks was then called, was lined with such houses. Illustrations in



One of the many Italianate villas that stood along the Park Blocks, the Isaac Jacobs House, 1882.

The West Shore, a magazine published in Portland, reveal many delightful examples complete with ornamental planting and fountains in the front yards. In the residential parts of the city, the streets were often cut through at a level lower than the interior of the blocks, necessitating a considerable use of retaining walls along the frontages. One writer in 1892 thought that *this gave the city an*

"air of Oriental beauty and luxuriance."

Examples of the villa residences have disappeared rapidly in the last decade. The Morris Marks' House of 1882, though no longer on its original site, is probably the best preserved example. It is now owned by the landscape architect, W. K. Huntington, who has done an excellent job of restoration. This house has recently been attributed to W. H. Williams, who came to Portland from San Francisco, and it does have considerable stylistic affinity with residential building in that city.

During the '80s, the villa and mansarded modes were rivaled by a more picturesque manner, best described as a variant of the "Stick Style" though also owing a good deal to the Queen Anne. The Richard B. Knapp House, 1882, was the masterpiece in this manner. Fortunately, excellent photographs were taken before it was demolished about 15 years ago, and one can still get an idea of the remarkable craftsmanship. It was a masterpiece of woodworking, both carpentry and joinery. Though perhaps no other house quite equaled it, there were many with similar qualities. The residence of C. M. Forbes, illustrated in *The Oregonian Souvenir*, 1892, displayed even more virtuosity, if less taste.

This kind of gingerbread seems to have made a direct appeal to the carpenter-builder, and at one time there must have been scores of houses exhibiting this frenzied craftsmanship in wood. It was this sort of house, on a more modest scale, that supplanted the earlier steep-roofed boxes which fill the background in old views of the city. Most of these houses were single dwellings, though some were double. Portland never had many streets of wooden row houses of the kind so prevalent in San Francisco.

Between 1868 and 1889, a number of important public buildings were constructed. For the most part they showed the same Italianate and mansarded style that characterized the commercial buildings and residences. St. Helen's Hall, c. 1871, was mansarded with a tower, the Central School, rebuilt in 1873, was a villa-style building with a mansarded or *tronc de pyramide* tower. The Orphan's Home, c. 1884, was a similar structure. The most astonishing was the High School, 1883-85, which was described at

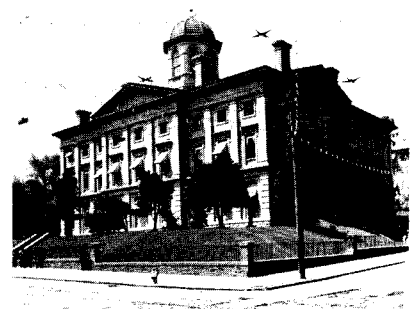
the time as being in the "Transition" or "Semi-Norman" style, but which now seems to have been in the wildest sort of High Victorian Gothic, finished off with a great mansard roof and a spectacular tower somewhat like that on Memorial Hall at Harvard University.

In great contrast to these fanciful combinations of ornament was the design of the Federal Build-



High Victorian Gothic High School, 1883, had Second Empire roof.

ing, now called the Pioneer Post Office, built between 1869 and 1875. This remarkable structure was quite exceptional in its day. The design must nominally at least be credited to A. B. Mullet, the supervising architect of the Treasury Department, under whose aegis such typically Second Empire designs as the former State, War and Navy Building (now the Executive Office Building) in Washington and the old General Post Office in New York were built. A certain E. St. John was in Portland as the supervising architect. While the general serenity of the design suggests the Classic Revival, the detail is considerably



Finest of 19th century public buildings in the Northwest: the Pioneer Post Office, 1869-75; A. B. Mullet.

more Italianate. For whatever reason—the remoteness of the location, the reemployment of an older design or the hand of some unknown draftsman—the building escaped the more florid and

PROGRESSIVE AMERICAN ARCHITECTURE 1889-1912

pompous tendencies of its day. It has, as Croly noted in 1912, an "unpretentious dignity" that few of its contemporaries had. "Altogether it is very much like certain government buildings in Paris, and expresses the French mixture of common sense with a desire for some effectiveness of appearance," he said, an opinion most critics today would heartily support.

Before considering the next phase of Portland's architectural history, a word should be said about the churches. The simple frame boxes of the pioneer town were replaced in the following decades with larger structures, still usually of wooden construction. In general the plan was that of the preaching hall, either squarish or of a stumpy cruciform shape, with the congregation well within sight and hearing of the minister. Many of these churches had a corner tower, and all seem to have been intended to be Gothic. As most of them were in areas which have since become commercially valuable, nearly all are gone.

The former Calvary Presbyterian Church is a unique and splendid survivor. Dated 1882, it seems to have been the work of W. H. Williams, though there are drawings for a very similar church signed by Joseph Sherwin. It is a magnificent example of the translation of High Victorian Gothic spirit into the wooden vernacular. It is doubtful that any other church of the period quite equaled this lively design, though the former Beth Israel Synagogue, 1888, in what was called "semi-gothic and Mooresque" (sic), must have been a close rival.

The First Presbyterian Church of 1889-90, by Manson White of McCaw, Martin & White, is altogether more sober and substantial, though not at all archaeological. It is the model of what a good Protestant church of the last century should be. The auditorium puts the focus on the pulpit exactly as it was wanted in that age of great preachers. The splendid woodwork is probably unrivaled in the country. Two other churches of almost the same time illustrate the range of style. The First Congregational Church, 1891, by Henry J. Hefty, is rather more Venetian Gothic, suggesting the design of New Old South Church in Boston. The First Baptist Church, 1892, is a round arched, Romanesquoid design. It is worth noting that all three churches have similar square plans and corner towers.

While in general the architectural pattern of Portland followed that in other American cities, it must be admitted that until the late 1880s there was a certain backwardness in the introduction of new fashions due to the remote location and difficulty of communication with the centers of architectural design in the East. This might well have been different. In 1882, Henry Villard, who had formed a transportation empire in the Northwest, brought out Charles Follen McKim to design several projects, including a hotel and a railway station in Portland. McKim, Mead & White had not yet "discovered" the Italian Renaissance, and the designs for these projects were in their American version of the Queen Anne Revival similar to the houses and Casino they were doing in Newport, Rhode Island.

Due to the collapse of Villard's railway schemes in the depression of 1883, these projects were abandoned. The station had not been begun, but the hotel was well started when it was abandoned. Had they been built, Portland would have had buildings in the latest eastern fashion, and very possibly the history of architecture in the city would have been quite different. As it was, the Portland Hotel was completed at the end of the decade, a fine building, but too late to exert a positive influence on the direction of local architecture.

In 1888, local interests, having purchased the site and the unfinished building, approached the architects about the design. Apparently the firm was no longer interested in the job, and it was arranged that W. M. Whidden, who had been clerk-of-the-works under McKim, should come to Oregon to complete the work. Whidden invited another easterner, Ion Lewis, to join him. With this commission as a beginning, the firm of Whidden & Lewis became one of the most important and influential offices in the state. It brought a new sense of professional responsibility to the practice of architecture in the Northwest. The Portland Hotel was an excellent example of the Queen Anne, a handsome structure in brick, stone and stucco. It had an

easy and comfortable air. Though it had high roofs, dormers, two interesting towers and a spacious veranda, it had none of the brittle and restless quality of so much building of its time. Its unfortunate demolition in 1950 has left an irreparable gap in the picture of architecture in this city. Though the delay in construction did not detract from the merit of the design, it probably did prevent its being of much influence on other structures in the area.

The North Pacific Industrial Exposition Building of 1888 was a kind of Queen Anne, or at least the 400-foot-long facade was (the rest of the building was a shed-like structure, justifying the contemporary witticism about Queen Anne fronts and Mary Anne backs). St. Helen's Hall, rebuilt in



The Portland Hotel, American Queen Anne at its best. Begun 1882 by McKim, Mead & White; finished 1889-90 by Whidden & Lewis; razed 1950.

1890 by Henry J. Hefty, was a Queen Anne design with towers and other details perhaps influenced by the Portland Hotel.

The appearance of the city in 1890 when the Portland Hotel was opened is well shown in a large lithographic *View of Portland* published by Clohessy & Stengle (reprinted in 1967 by the Oregon Historical Society). A birdseye view of the city from the west is surrounded by 29 sketches of individual buildings, generally accurate in the rendering of the architecture. While the Portland Hotel, High School, the Post Office and various churches are identifiable in the perspective, they are not included among the individual views. There is a striking homogeneity of feeling, whether of commercial or residential structures. The houses are of the elab-

orate Stick Style or Second Empire types. The commercial buildings are in the heavily ornamented version of the Italianate mode, sometimes with egregious additions of pointed arches. A universal characteristic is the accumulation of ornament at the top of the facade; bracketed cornices, flounces of sheet metal and ornamental railings push outward and upward on almost all of them. In a curious way, this fussy termination was paralleled by the multiplicity of cross members on the telephone poles that then lined the streets (the telephone had been introduced in 1878).

Only two public buildings were illustrated among these views. One was the Exposition Building, already noted as an example of the Queen Anne manner. The other was a proposed design for a new City Hall by Henry J. Hefty, the only architect whose name appears on the lithograph. This was a rather overpowering structure with octagonal corner towers, mansard roof and a center pavilion crowned with a square dome. This typical example of the municipal Second Empire style was already dated, and it cannot be regretted that it was not built. On the whole, this picture of the city lends credence to the somewhat acid comments of Wallis Nash on "that juvenile but audacious Portland." (Nash hoped that with harbor improvement at Yaquina Bay and the construction of a railroad through the Coast Range, his beloved Corvallis would become the commercial center of Oregon in place of Portland.)

But by the end of the '80s, other and more salubrious influences were apparent. Most important was that of H. H. Richardson. His highly personal and successful use of motifs derived from Romanesque architecture had a widespread acceptance in those years. Richardsonian features and his ability for organizing space were influential in the formation of the Chicago School of the same decade. Together these influences were to greatly affect the course of architecture in Portland as in other American cities. One of the earliest buildings to show this character was the Armory of 1887. Perhaps too obviously Richardsonian was West Hall of Portland University by McCaw, Martin & White of 1891. This is nothing more than a reduced version of Richardson's Sever Hall at Harvard, more interesting as an il-

lustration of the admiration then held for Richardson's work than as an effective design in its own right.

Far more important was the effect of the Richardsonian theme as it was developed by the Chicago architects such as Burnham & Root or Adler & Sullivan. Stores, warehouses and office buildings were the principal beneficiaries of this rational approach to design. One of the earliest and best of



Oregonian Building, 1891, Reid & Reid, showed the influence of Richardson and the Chicago School.



Dekum Building, 1892, McCaw & Martin. On left is the Hamilton Building, 1893, Whidden & Lewis; on the right is the Washington Building, 1889, now demolished. Reading from right to left presents a picture of the evolution of style in a few, but crucial years.

these is the new Market Annex, 1889, fortunately still standing. The simple elegance of this brick and stone warehouse significantly marked the beginning of a new phase in Portland's architecture. Boldly detailed rock-faced ashlar defines the ground floor. The next

three stories are subsumed under large round-arched bays. The top floor has simple square-headed windows and is separated from the lower floors by a simple string course. The building terminates in a rather high brick parapet paneled in a recessed checkerboard pattern. There are no heavy cornices or other ponderous crowning features of the type then so popular. It is the absence of top-heaviness, as much as anything, that gives the building its modern look. What detail there is, is fresh and original; there is even a suggestion of the Art Nouveau in the ironwork. Unfortunately the name of the architect remains unknown.

In the following years, a great many important commercial buildings reflected this Richardsonian spirit, generally, it would seem, as modified by the skyscraper development in Chicago. The largest and most important was the Oregonian Building, 1891-93, designed by Reid & Reid of San Francisco. This nine-story office building, with the addition of a tower, rose to a total height of 194 feet. It was the only structure of the period which could, with any justification, have been thought of as a skyscraper, though a number of others were designed along the same lines. Typical of this "Chicago Romanesque" were the Marquam Grand Opera House, 1891, the Dekum and Goodnough Buildings, 1892, and the Hazeltine and Chamber of Commerce Buildings, 1893. The best surviving example is the Dekum Building designed by McCaw & Martin. It is strikingly suggestive of the nearly contemporary DeYoung Building in San Francisco designed by Burnham & Root.

Not all the office buildings of the early '90s were Romanesquoid. Whidden & Lewis did two smaller but important buildings of this class, neither of which is Romanesque. The Concord Building, 1891, is a straightforward design which has almost no historical decoration. It is an excellent example of what Croly in 1912 called "the earlier phases of Modern American Architecture." One interesting detail is the checkerboard paneling in the parapet which recalls the New Market Annex of two years earlier. It suggests the possibility that Whidden & Lewis might have been the architects for the earlier building too.

In 1893, Whidden & Lewis were the architects for the Hamilton

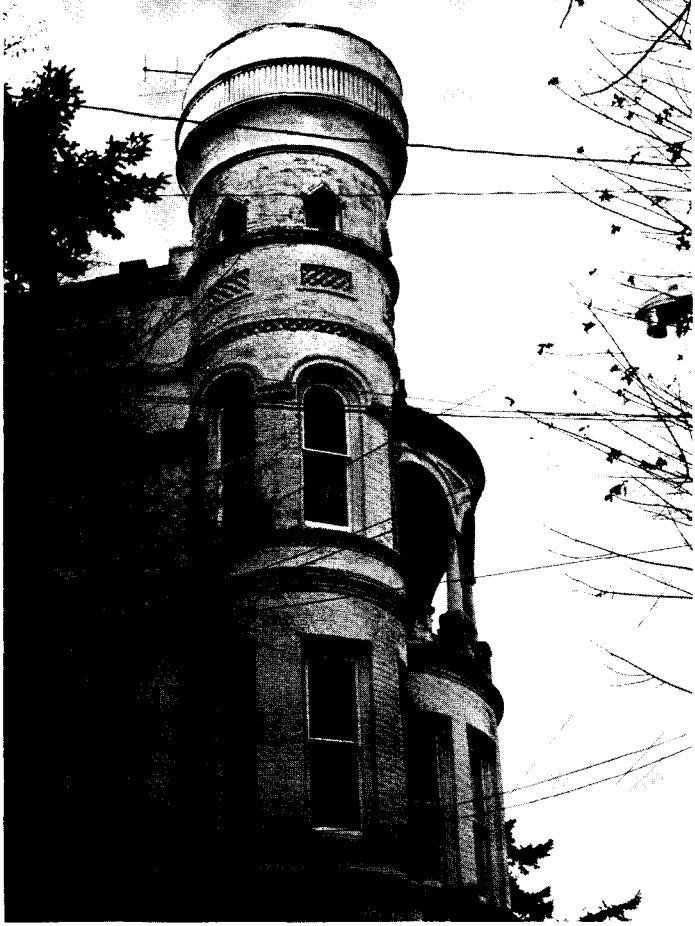
Continued on page 172



Currents That
Sweep
Portland

The timber, the river, the grain
have shaped Portland
from its start, when
Amos L. Lovejoy and
Francis W. Pettygrove, who
had come from the East across
the plains, decided
that here, at the confluence
of the Willamette and
Columbia Rivers, in the
shadow of Mount Hood, they
would found a city.
They flipped a coin, and so
it was that Portland was
named, in honor of
Pettygrove's hometown
in Maine. That was
a century and a quarter ago.
Within five years, the
settlement had 900 people,
a log cabin hotel and
a steam sawmill with the
shrillest of whistles.
The city spread over the hilly
terrain, the pioneers
wielding their axes against
the giant timber
to build their rough shelters



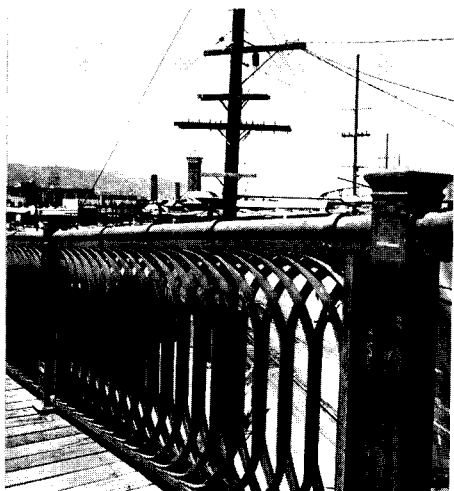


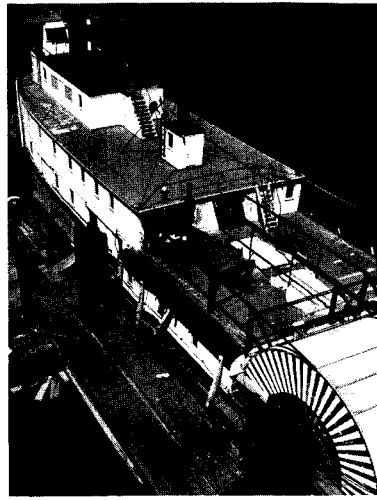
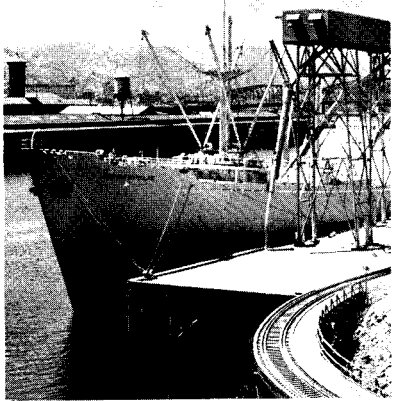
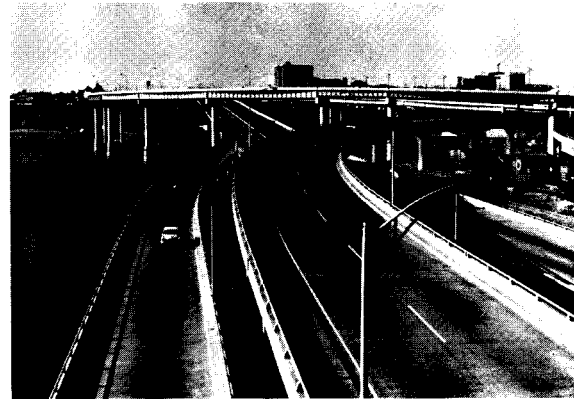
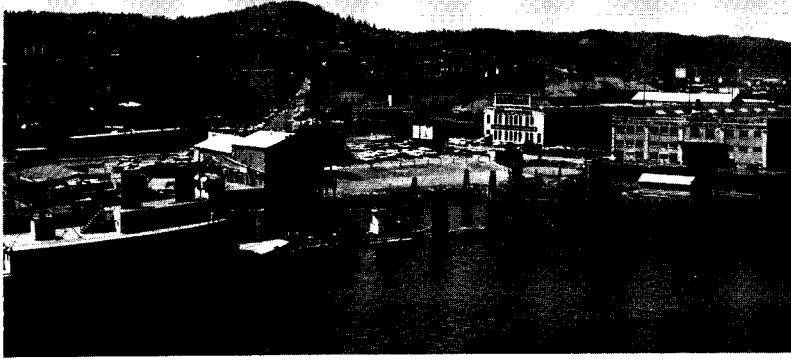
in the clearings. Many a settler was drawn by the lure of the gold to the south, but soon those staying behind were shipping of the land's abundance, lumber and grain, to those who had gone, and that was the start of this freshwater port, the only such port on all of the West Coast. With the trade, the city grew, and so did demands for a bridge to span the Willamette, but the ferryboat captains were dead against it, inspiring the local printer to compose the still-famous doggerel: They're going to build, I feel it yet, A bridge across the Willamette. With prosperity, the rough and the rustic gave way to the opulent, the mansarded mansions and the commercial palaces adorned with cast iron. Bank buildings sprang up, and stores and hotels and a Masonic temple and office blocks, and yet, left between them were open spaces with trees and flowers for rest and for play, the beginning of Portland's noted park system. Gaslight now dimly lit the streets at night, a muledrawn



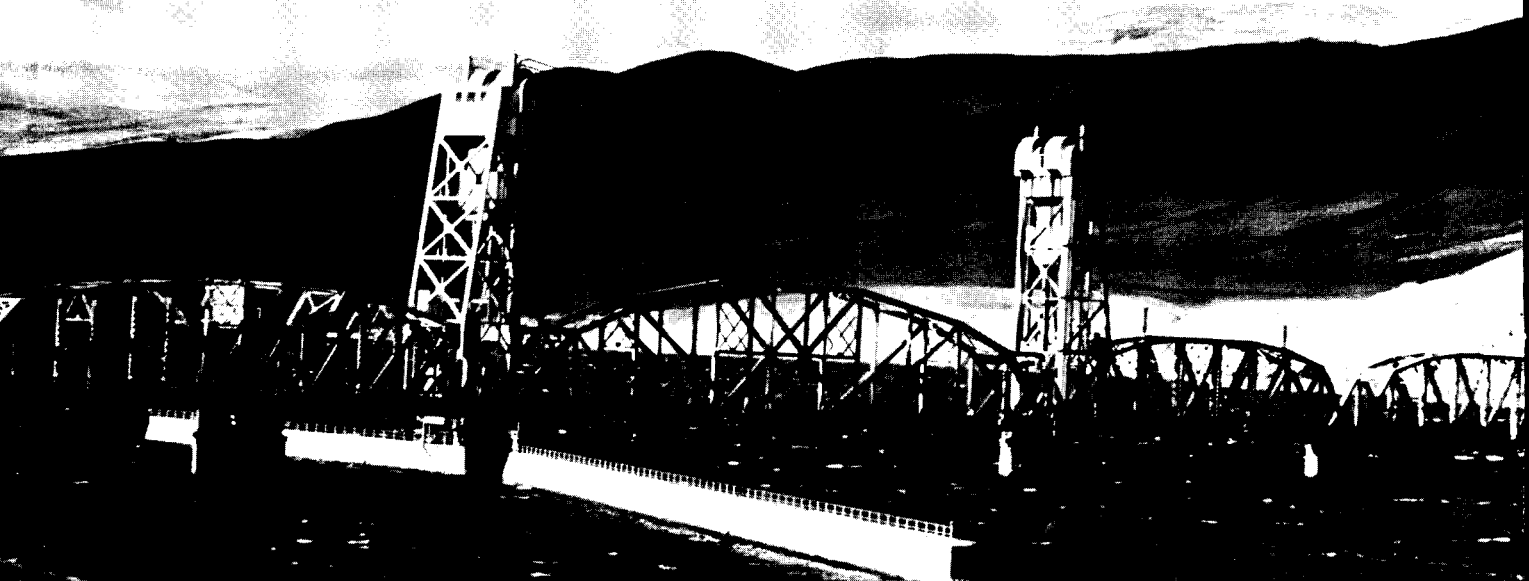


streetcar making a round over stony paths, using two hours circling the city. The pioneer town's houses of worship, simple frame boxes, yielded to larger ones, still wooden, and wood was used still for barns and for water tanks and for verandas on fancy brick buildings, and even the molded brick and stucco Union Station had now steamed across the continent to Portland. Ferryboats were churning the river, tugboats were towing the huge log booms to the sawmills and ships from all parts of the world began heading for this snug port in the heart of Portland, for to it drained the products from the Willamette and the Columbia River valleys. Steadily, the city prospered in its conservative way. The ferries and tugboats are fewer now, their chugging overpowered by the steady clinking of hammers against the steel of ships. For ship repair is flourishing in this port, with calls each year of more than 1,500 vessels under all free flags, bringing cargos of ores and of concentrates, of toys and of food, and clearing, still, with lumber and wheat, with oats and barley, with apples and pears, and now also with heavy machinery, for life in this timberland





and with the metal works easily gave the northwesterners the lead as makers of mammoth and sophisticated equipment for logging and lumbering. It is long ago now that the Willamette got its bridge; half a dozen or so straddle that river today, for the concrete bands of communication have reached into the city from the south and from the east and make it the intersection of the Pacific and the Columbia River highways. Along with the grain, the timber, the ore and all of the other riches is the tremendous energy of the Columbia River, tamed in dams to provide all the Northwest with hydroelectricity and with a potential within its watershed to supply the nation with a third of its power if need be.





This wealth of energy made the country's economists pick Portland as a light metals manufacturing center. Against this force of the river the Chinook and the silver salmon fight their way against any obstacle, even to death, each spring to spawn. To help them over the dams to their home grounds, fishlocks and ladders were built, for





by the Bonneville dam
is a salmon hatchery, said
to be the largest
anywhere for artificial
propagation. Like
the spawning salmon, the
twigs of the trees
are fostered and cared for,
a million of them planted
each year, shoots
of the best of the pine nuts
and seeds collected
from the nest of the harbinger
squirrel, who instead
gets corn or wheat
to keep him and his brood
from starving and to
keep them collecting for
next year's reforestation
to compensate for the tolls
of ravaging forest fires
and for what man fells.
For timber
is an integral part
of the city, its
rugged pillars of strength
which clime itself pays
respect to, allowing
it to remain durable even
when exposed, with its
mild winters and its
cool summers.





Northwest architects still talk about the regional meeting of 1962—the evening affairs conducted by candlelight in deference to the storm—and the witty but pungent words of the late Al Bendiner. So here’s to that perennial convention-goer and frequent AIA JOURNAL contributor as his last book is reviewed by a colleague.

Edited with loving care by his widow Betty, Alfred Bendiner’s last book *Translated from the Hungarian* (New York: A. S. Barnes, 1967. 317 pp. \$9.50) is a collection of autobiographical sketches, leading one into the other in chronological order, telling of the rich, full life and times, antecedents and relatives, friends and acquaintances, and the particular problems of a man who was “an American by birth, a Hungarian by descent and a Jew by religion.”

The book gets off to an atmospheric start with the unpronounceable, unspellable name—Sátoraljaújhely—of the town where his family came from, supper at a Hungarian restaurant amid “weeping and moaning” strains of Hungarian melodies, and a ride to the airport next morning with a churlish taxi driver whose own family came from the same town, illustrated with a sketch as delightfully humorous as the tale of

Toasting Bendiner with His Own Martini Glass

BY NICHOLAS SATTERLEE, FAIA

the ride. In this brief first chapter, the national characteristics of the Hungarian are established with a few broad, boisterous strokes, to be filled in and reinforced as his story proceeds.

It is all told with the benefit of that best of all talents: a robust sense of humor that carries with it a nice sense of proportion, keen observation, tolerance, philosophy and humaneness. Having warmed up the reader, the author takes you on a junket which starts with the emigration of his father from the Hungarian town of unpronounceable name to New York City, thence to Yale (by way of a newspaper and book route) and later on to Pittsburgh. From there the father traveled to Philadelphia to visit the Hartmanns—also immigrants from the same Hungarian town—and fell in love with, courted and married the fourth daughter, which caused a good deal of consternation because this didn’t follow the rules of seniority, whereby the oldest was supposed to be married first.

After Alfred—the second son—was born, the family moved to the City of Brotherly Love, and somewhere along the line his father switched from the liquor business to the more dignified occupation of selling insurance and being an active “Eagle, Elk, Moose, B’nai B’rith, Mason, Zionist, Red Man, Shekinah, I.O.B.A., and Pannonian, Knight of Pleasure, Father of the American Legion, Anti-Defamationist, YMHA, YMCA, Boy Scout and maybe a few others.” Alfred grew up on Seventh Street where he had “rickets, pneumonia, scarlet fever, whooping cough, earache and all the minor ailments,” later moving to Eighth Street in order to accommodate his “parents, four kids, Tante Sadie, Tante Jennie, Grandpop and Uncle Arthur, plus Uncle Morris, Tante Rose, David, Abie, Goldie and Ruthie . . . three big happy families.”

As a small youth in an orthodox Jewish household, there wasn’t much time left after the rigors of religious training for the usual childhood fun and games. There was, however, a good deal of

coming and going of any number of Alfred's colorful relations, particularly those on his mother's side because they lived in Philadelphia—and all of them get their due in the book.

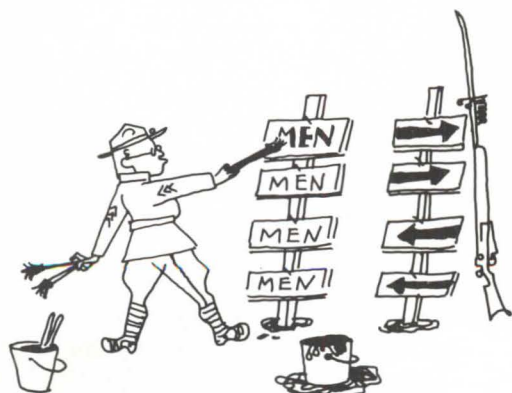
The demands of religious education and synagogue attendance were relaxed a bit at one point in his youth when Al was suspected of having curvature of the spine and was sent to Billy Hermann's Gymnasium to get straightened out. Here

The author: Mr. Satterlee, Washington, D.C. architect, admits he is one of those "Harvards which they let drift out to sea with the dead cats and the Coca-Cola bottle," as Bendiner puts it in a Martini Glass Venetian travelogue.

he was exposed to the wonderful world of the professional athlete: prize-fighters, fencers, gymnasts, acrobats, swimmers, aerialists and the like.

Another hardship imposed on Al by his ancestry and religion was the spiced, bloodless food served in the house. Thanks to his father's conveniently flexible reasoning about observing the rules, the family allowed themselves to let loose when dining out, thus affording relief from the dried-out, "good clean plain dull" meat and stuffed cabbage which was the typical household fare. The cabbage was put in crocks, put down in the cellar to cool for about eight months, at the end of which the tops would blow off when fermentation was complete, and the family knew they "would have stuffed cabbage for the rest of the winter, spring and summer."

When Archduke Otto was assassinated, Al was 15, and he enlisted when America entered the war four years later. Because he had gone to art school, he was made a "Sergeant in Charge of Sign Painting" and "painted Men's Toilet signs and arrows for the whole war." Thanks to this rigorous stretch of service to his country, Al was allowed by a grateful government to continue on

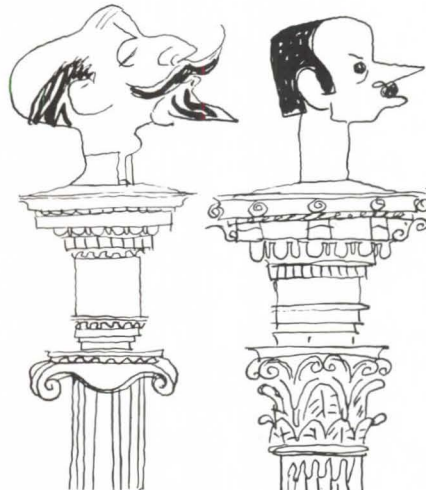


at the University of Pennsylvania without the "annoyance" of entrance exams. During and after this period, he and his elder brother Milford were very active in local veterans' organizations,

among which was the Society of Forty and Eight, of which he was a charter member.

Architecture at Penn was under the Beaux Arts system, which those of us who came along a little later, at a time when the Bauhaus had just immigrated to the United States, dismissed scornfully with all the conviction of revolutionary zeal. Many of us now serve on landmarks committees and work just as eagerly to preserve some of the better products of that eclectic era. That was the time of Paul Cret, whose return from the wars and dramatic entry into the drafting room was the beginning for Al of an association with the great man which lasted for 40 years.

Among other things, Al worked on American battle monuments and a number of competitions. Visiting firsthand some of the architectural masterpieces abroad, which the Beaux Arts students



studied at school, was a customary part of the system. Al tried unsuccessfully for traveling scholarship, borrowed some money and took off for the broadening experience of a year in Europe on the "sacred rounds." As was his wont, he ran into a number of characters, among them an "Englishman in very, very old tweed plus-fours" with "yellow uncombed hair" and "steel-rimmed, half-moon glasses," who Al later discovered was G. M. Trevelyan, O.M., the great English historian. He got flea-bitten, slept in bathtubs, worked on measured drawings with Ed Stone and had tea with Berenson at the Villa I Tatti.

Just as the Depression hit, Al met and fell in love with Betty, whom he had met 10 years before while studying at night for his master's degree, when he was assigned to her desk in the girls' drafting room. She reacted with a kind of spirit which he didn't fully appreciate at the time. There were problems like religious differences which needed resolution, so Al took advantage of an offer by an archaeologist he had met and went off to a "dig" in Iraq for a year, where he added

some Middle East characters to his collection, picked up lore on old artifacts and local tribal customs, and otherwise spent his time drawing the scenery and caricaturing the natives and his expedition fellows. On his return, he and Betty were married, rode over the bumps of family and religious differences and the Depression, and settled down to a happy life together.

So much about the plot. As for the drawings, they appear throughout the book, done in many styles and at many periods. Generally, an illustrative caricature marks the beginning of each chapter, several of which are reproduced here. These are my favorites—simple, direct and telling volumes in a few meaningful lines. Done with a fairly heavy pen, they don't have the stylization or the decorative flourish of those done with a finer pen or pencil.

Some of the drawings of landscape and architecture are done in a very loose and lively manner, often after the style of the art of the country such as the domed and pillared skyline of Turkey. The lithograph of the Piazza de San Marco, with the cathedral framed by a cloud of pigeons, people and photographers, is handsome and alive. You can almost hear the whir of the wings and feel the warmth of the sun on the cathedral's facade. There are a number of drawings in shaded, stylized cartoon manner; and there are lithograph-like drawings in compositional arrangements suggesting posters.

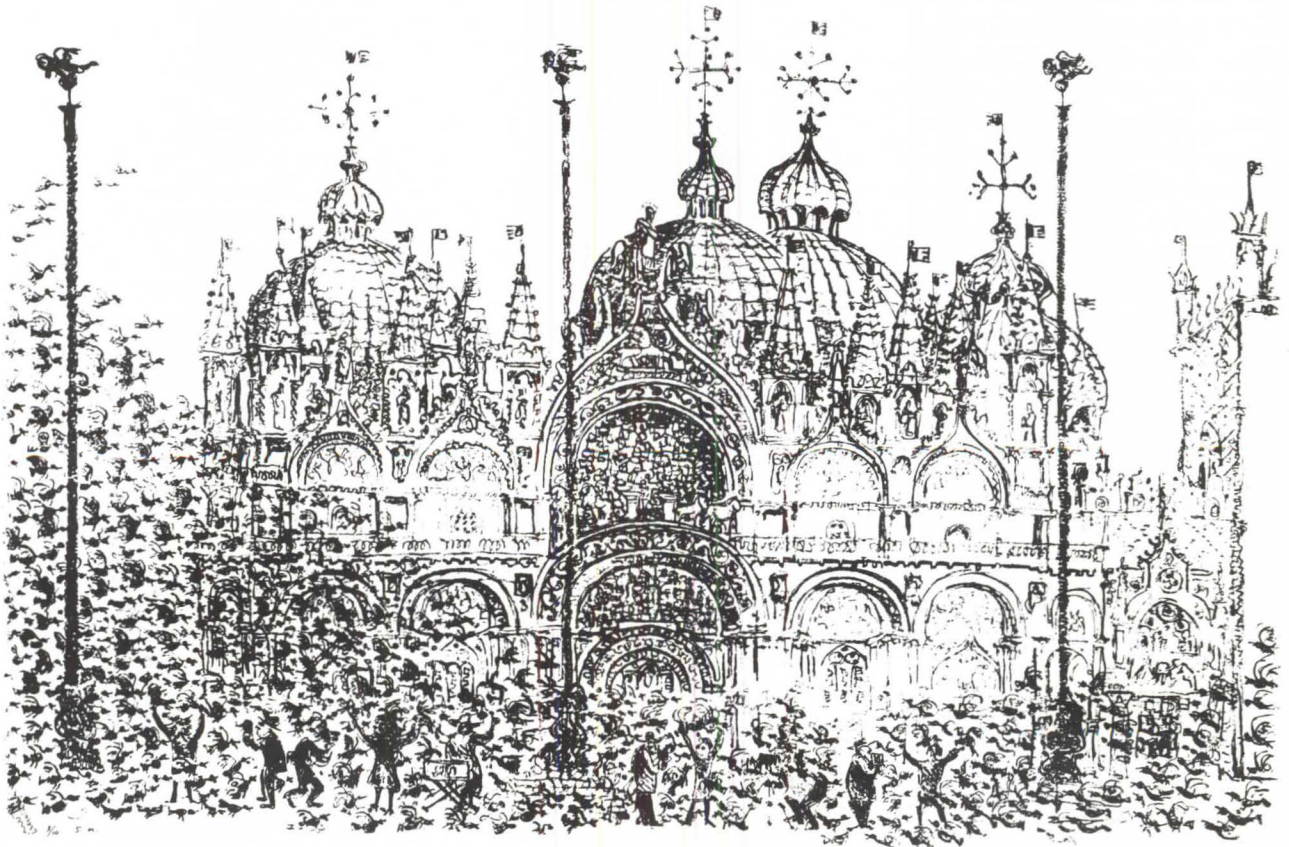
Al's exuberantly exaggerated recordings in his drawings and his writing, which are of a piece,

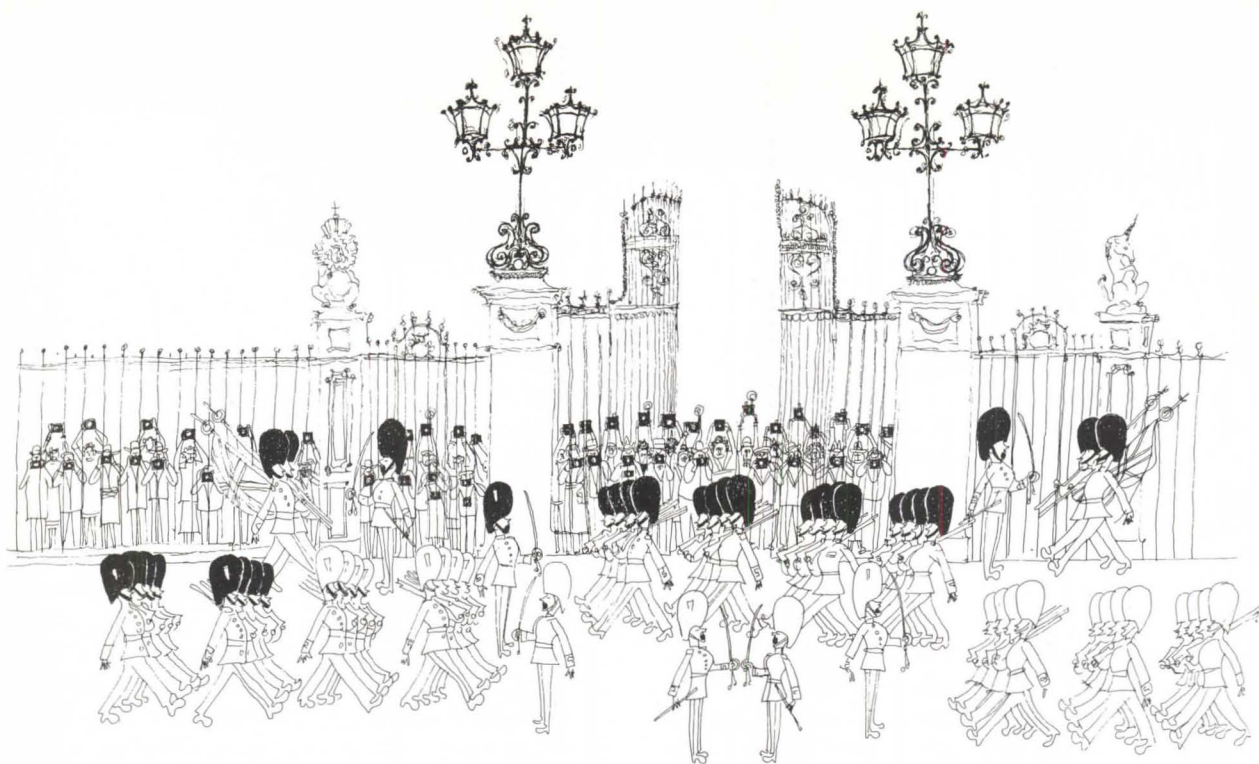
of the frailties of his fellow men—their excesses, extravagances, hypocracies, odd customs and behavior—are observed through very sharp eyes and set down with a humor that is healthy, warm and friendly, stemming from his obvious fondness for people and the things they do. His book, he writes, is "full of caricatures of people, and I wouldn't mention them if I didn't like them."

There are instant biographies like those of some of his relatives and of others who crossed his path at one point or another and were given the searchlight sweep—the cantor who gave him and his brother piano and violin lessons who "pomaded heavily" and smelt of "Hungarian cooking, pipe tobacco and vestry dead air" and who, to assuage their grief after rapping their knuckles for missing a passage, would reach in his pocket and pull out a sourball covered with tobacco shreds.

If Al had been born a WASP instead of a Hungarian Jew, it's a safe bet he would have used up his indomitable energy in some interesting direction, but we wouldn't have had the educational benefit of such humorous and philosophical observations on Hungarian life and customs and on orthodox Judaism. At times the atmosphere is so thick with goulash and stuffed cabbage, cimbalom and fiddles that I find myself taking in nothing but consonants.

There didn't seem to be too much conflict between the demands of orthodox Judaism and Hungarian ancestry except for the food. When the Hungarian "blooded nourishment" was mod-





ified by the demands of the “bloodless, tasteless” kosher food, it came out somewhat less than a gourmet’s delight. However, the Hungarian and the Jew agreed on the importance of eating much and often.

Architect, artist, story-teller and humorist—all in one man. Though architects are a dime a dozen, the good ones are to be respected and admired, as are the good artists, but it’s the man who can tell a story and who speaks and writes with humor who has the gift that is rare and wondrous. Al lived his life with relish and set down his reflections and observations with exuberant coherency. He was not bashful about criticizing; his comments were not made in muted, modulated tones. He made fun of himself as well as others.

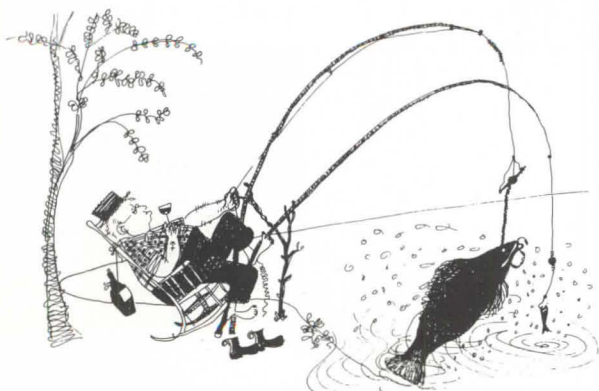
He could philosophize about dashed romantic notions as when a cousin told him that the Hungarian curved dagger which he thought was his father’s only relic of the old country was, in fact, “from a costume masquerade of the Knights of the Hungarian Pannonia Beneficial Society of Philadelphia”; or punctured pink reveries like

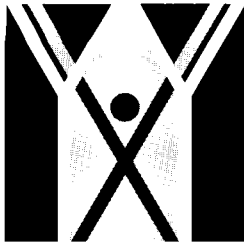


the one of the vision of the kohl-eyed diamond-naveled harem beauty who appeared at a party in Iraq in a hand-me-down British Club evening dress, army socks and paratrooper boots, with a gold ring “dangling from her runny nose.”

Little off-hand bits of wisdom are tossed in here and there throughout the book such as the comment made on the cast of odd characters performing at Bill Hermann’s Gym: “After all, if there wasn’t something the matter, you wouldn’t be in a gymnasium.” Imaginative expressions pepper the pages such as candles that “came out clean, sharp and the color of disease.”

When life seems grim and earnest, consult your *Translated from the Hungarian* for a real shot in the arm. □





TWO-CITY CONVENTION

Honolulu and the Hawaiian Islands

William D. Merrill, FAIA, says aloha to his colleagues from the mainland.

Your Hawaii Chapter is flattered and gratified that we are to be your host for this portion of the Institute's first split-level convention.

We trust that the shifting of gears will be done smoothly, that the jet lag won't cause too long a delay between your physical and mental arrivals, that you will adjust from totem to tiki, pine to palm, and from parka to bikini, so that our business will not be unduly interrupted.

This welcoming of the malihini, or stranger, is a custom with very special meaning for us. From the days of Captain Cook's rude greeting, through the age of canvas when ships six months out of Boston brought treasured goods and news of home, to arrivals by steam vessel—Boat Day—the Royal Hawaiian Band, rainbow serpentine streamers, air fragrant with leis of ginger, plumeria and pikake. Tears of joy and nostalgia, mail and new jokes circulating.

Now, with almost hourly flights from every corner of the world, the thrill and novelty of our aloha have been tempered but certainly not completely dissipated. The old magic is still there under the surface; we hope you will feel it.

You will be approaching in the opposite direction from the island's first arrivals by canoe. Yours will be from the direction of our trade winds, the path of the California Current that brings to our beaches the logs of the Northwest and the Japanese fishing floats. You will find yourselves relaxing—don't fight it. It doesn't necessarily presage a reduction in productivity. For many this won't be the first view, but unless you have been here recently you, too, will find many things to surprise you.

You are on a professional trip and will want to see some of our architecture. We will take you on a house tour, a tour of the city and to the windward side of the island for a luau. Take time to prowl for your special field of interest.

Your first impression may be of a rather ordinary city in a magnificent setting of ocean and mountains. You will see housing projects, urban redevelopment, schools, university, hospitals, shopping centers, condominiums and, believe it or not, our section of the interstate highway punching its own puka through the Pali.

Our urban scene, thus, is a reaction to many of the same stimuli that you know all too well. Our

residential architecture is more indigenous or regional, our region being the whole of this Pacific Ocean that surrounds us. The demands of our climate are so mild that there has been no pressure to solve a problem or develop a style of necessity. The native Hawaiian lived a completely al fresco life. Today, airconditioning is becoming more common but heating is unknown. Our lanais, with no enclosure other than optional wind screens, are used in all seasons. The open shoji-articulated plan is more appropriate to our climate than to that of its native Japan. Our lava rock, sandstone and hardwoods lend rich texture.

The outer islands have a wealth of variety, but even on this most populated island of Oahu—easily circled in half a day—there are lonely valleys and wilderness where experienced hikers have been lost for days, rugged cliffs from which seasoned marines have been rescued by helicopter, quiet beaches where you can stretch out in peace.

You will find within the community an uncommon degree of interest in many subjects close to your heart. Billboards have been kept at bay by militant female action of the Outdoor Circle and are now outlawed. Removal of a banyan tree for street widening, while not prevented, was the subject of countless hearings, letters to the editor and, finally, sit-ins. Zoning and preservation of historical and scenic treasures are matters of general concern, not limited to the action of a few crusaders.

You know that our climate is temperate. Anything below 70 degrees is considered cold, and anything above 80, hot; 90 degrees hadn't been recorded until about five years ago and is still front-page news. Rain varies more by locality than by season, with desert-dry cactus country only about five miles from lush tropical forests in the valleys or on the heights, drenched by over 400 inches a year. When the trade winds die, it is sticky. When they are obstreperous, hold on to your hat. For you, may they be gentle and constant during all of your stay.

We trust that you will find this a fruitful as well as a pleasant place to consider the aspects of "Man, Architecture and Nature," and that you will return to your practice regenerated and refreshed in body and spirit. □

*Diamond Head's classic profile
is due for a change if
the developers have their way.*

'Flower Children' Vs. 'Uglifiers'

To many a sentimental traveler, the eternal symbol of Hawaii is the giant cone of solidified volcanic ash at one end of Waikiki, which diehard Hawaiians call Leahi, and everybody else calls Diamond Head.

For those AIA convention-goers who will get their first look at Diamond Head this month, it might well be wise to make it a lingering one. For if a group of Honolulu developers has its way, the peak may never again look as proud and primitive as it did in all those Fitzpatrick travelogues back in the '30s—not with a necklace of glossy highrise hotels strung along its lower slopes where they meet the ocean.

Highrise buildings are already creeping along the lower slopes of Diamond Head. (The crater and upper slopes are state property; it is hoped that the combination of state ownership and forbidding terrain will keep them safe from developers.) Now a group headed by financier Chinn Ho wants to build a highrise hotel/apartment complex along the base of the cone on the *makai* (seaward) side.

Diamond Head hasn't been the focus of so much attention since its last fireworks display, centuries ago. Citizens' groups are irate and vocal over the proposed highrise development. But Honolulu is suffering from the same pinch as many mainland metropolitan areas—scarcity of land.

More and more tourists flock to Hawaii every year, in search of surf, sun and sand. They all need places to sleep, eat, play and, in some cases, retire permanently. The number of new resort hotels and apartments being constructed on and near Waikiki led NBC-TV correspondent John Dancy to remark, on a recent televised discussion of the Diamond Head controversy: "The mainland tourist who comes here looking for Polynesia may find he has just landed in Miami Beach West."

Serious Defilement Charged: Financier Ho insists that the proposed development won't harm Diamond Head's classic profile. Others call it "a most serious defilement of Hawaii's unusual heritage of *natural beauty*."

Almost everybody from Waikiki to Washing-

ton appears eager to take a side, and there are plenty of sides to choose from.

The Diamond Head Improvement Association, made up mostly of landowners, favors construction of the complex. The Oahu Development Conference, which favors preservation of the area as parkland, views the DHIA scheme with all the enthusiasm of the Louvre's curator confronted with a mustached Mona Lisa.

The Honolulu city planning department recently commissioned the office of John Carl Warnecke, FAIA, to recommend a desirable course for Diamond Head development. The Warnecke report originally favored a resort complex, but stipulated that the quality should be kept high and the profile low.

And the Board of Directors of the Honolulu Chamber of Commerce recommended that the area be zoned for single-family residences.

To give all the divergent opinions an airing, the Honolulu City Council held public hearings last winter, featuring testimony by two distinguished mainlanders—James Biddle of Washington, president of the National Trust for Historic Preservation, and Huey D. Johnson, San Francisco, representing the Nature Conservancy.

Reality's Dropouts: The hearings produced an overflow crowd, a lot of emotion and a few choice exchanges of invective. (Some observers claimed there was as much smoke, fire and brimstone generated in the council chambers as the volcano itself produced on the best day it ever had, which geologists place about 150,000 years ago.) Mayor Neal S. Blaisdell called opponents of the highrise development "flower children" and "dropouts from reality"; Ramon Duran, ASLA, retaliated by referring to the would-be developers as "uglifiers."

National Trust President Biddle pointed out that "preservation is always expensive, but quality has always come high. Land saved today from a tomb of concrete will be incredibly more valuable 20 years hence, not just in cash value but in the social enrichment of the lives of the population."

One after another, representatives of the design professions declared in favor of preserving



Diamond Head's status quo, as did spokesmen for organized labor, conservationists, civic groups, hikers and promoters of the tourist industry.

Ladies from the Garden Club of Hawaii heard their arguments enthusiastically seconded by representatives of the International Longshoremen's and Warehousemen's Union. The politics of preservation makes astonishing bedfellows.

Following the hearings, those in favor of preserving the area as it is appealed to Washington for federal support. Hawaii Congressman Spark M. Matsunaga sent an SOS to Interior Secretary Stewart L. Udall, who promptly responded by approving the listing of Diamond Head among the nation's registered natural landmarks.

The Secretary's action, applauded by Hawaiian and national press, was followed by a formal application by Hawaii Gov. John A. Burns to make the registration complete.

Standing on Geologic Merit: Diamond Head is to be designated a Registered Natural Landmark, but not, merely, for sentimental reasons. According to a sobersided government report, "A natural landmark must stand on its own merits as a geologic feature and not upon any emotionalism connected with its scenic qualities, although such may be a facet of its geologic importance."

As a geologic feature, the peak has plenty of merit. Dr. Gordon A. Macdonald, senior professor of geology at the University of Hawaii, has

called Diamond Head "a typical palagonitized tuff cone . . . one of the best exposed and preserved examples of this worldwide volcanic phenomenon. . . . It shows not only the character of the rock but the cone's bedding structure."

(Palagonitized tuff is rock created by the alteration of volcanic ash to a yellowish mineral called palagonite. And just to keep the record straight, there aren't any diamonds lying around on top of Diamond Head. The early sailors who gave the place its name just *thought* they were picking up diamonds; they later learned that what they had was a lot of calcite and olivine crystals, which must have been quite a letdown.)

Dr. Harold T. Stearns, who served for 16 years as district geologist for the US Geological Survey in the area, explains that the peak was formed by a series of explosions caused by sea water pouring into cracks in the limestone crust and coming into contact with hot lava.

Intriguing to Geologists: According to Dr. Stearns, similar cones occur elsewhere in areas of volcanic activity, but they are usually short-lived. They rarely last more than a few days or weeks, and are then eroded by rain before the soft ash has time to solidify into the volcanic rock called "tuff." The fact that Diamond Head has survived for a thousand centuries makes it uniquely intriguing to geologists.

Drs. Macdonald and Stearns may have their scholarly theories about the birth of Diamond Head. As any James Michener fan knows, however, the early Polynesians who sailed their great canoes to Hawaii had a different and much more romantic theory. They believed that the cone was the handiwork of Pele, goddess of volcanic fire—an irascible girl who had to be placated with frequent sacrifices, lest she take a notion to continue her incendiary experiments.

Hawaii still has a few residents who believe in Pele. According to one press report, there is a lady in Honolulu who claims that the goddess is pretty sore about the proposed development. Should plans for the highrise complex go ahead, the seeress warns, Diamond Head may erupt again in a year or so.

Few natural landmarks are so well equipped to take disciplinary action against their desecrators.

The factions which want Diamond Head preserved in its present, or seminatural, state are hoping that the development scheme can be stopped without eruptive intervention. But the outlook is grim. On the same NBC news telecast mentioned earlier, correspondent Dancy observed thoughtfully, "It is one of the peculiarities of man that he yearns so for natural beauty, and yet when he finds it, he destroys it by his very presence."
MARILYN E. LUDWIG

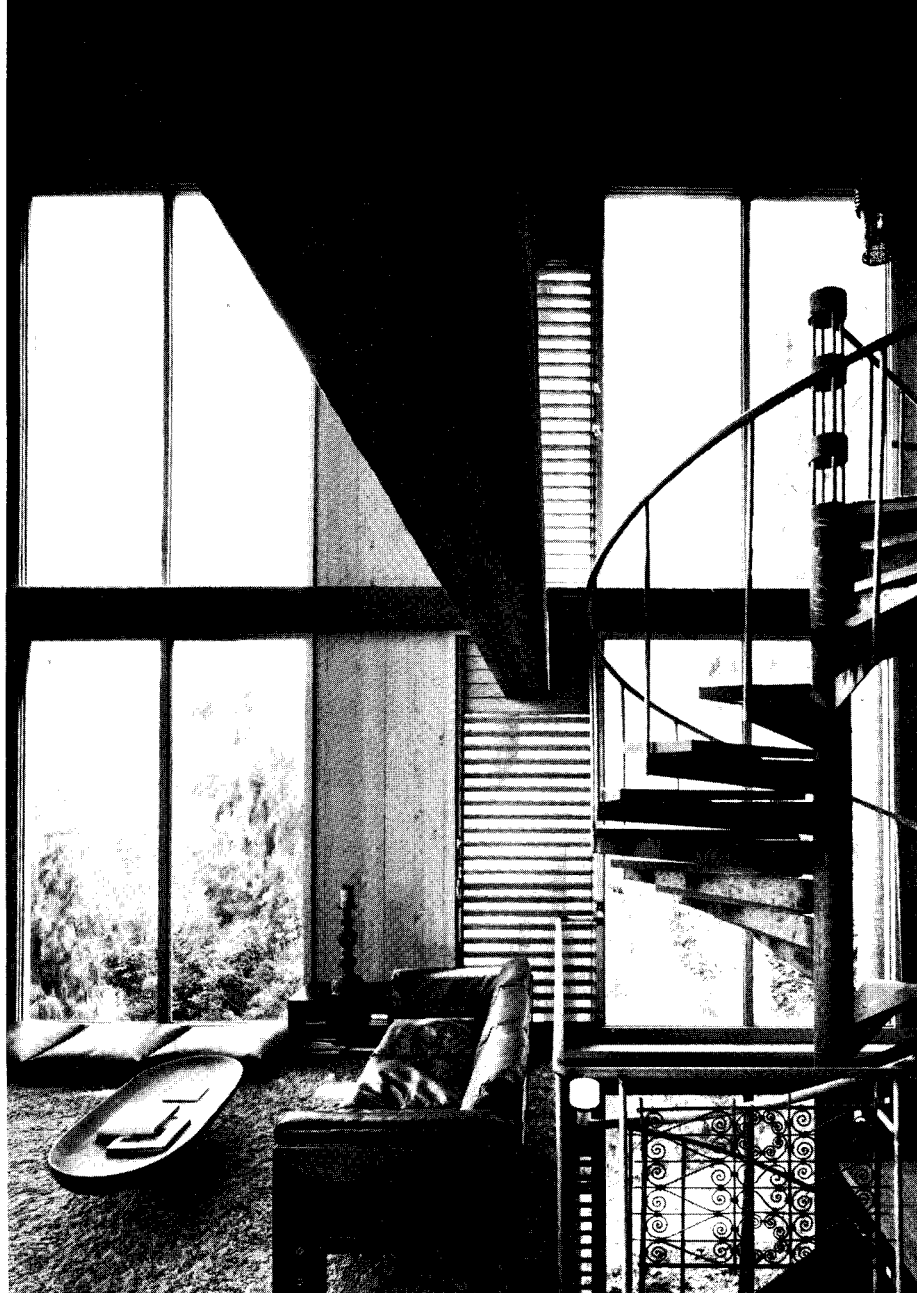
Tides That Mold Honolulu

To live in Hawaii is to live in a steady, mild climate, among fragrances of tropical flowers; to know the freshness of Pacific breezes and to find everywhere the views of mountain, valley and sea. The spirit of living in affinity with the outdoors permeates the architecture of many Hawaiian residences.

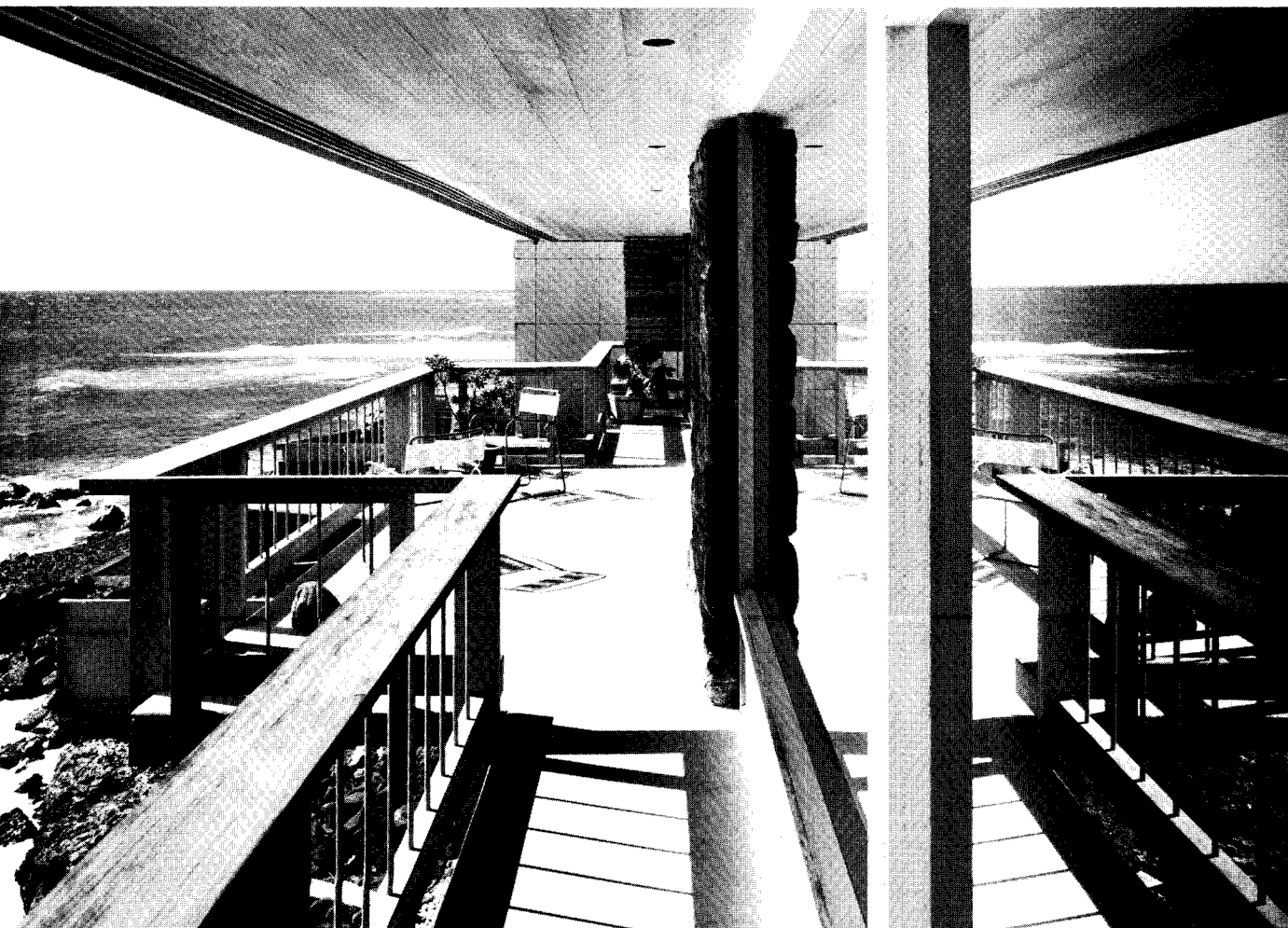
In the Kurt Johnson residence designed by George T. Johnson, the view shows the mountain side of the house, with the bedroom



wing in the foreground, the lanai side of the living room beyond, and the whole structure richly bounded by greenery. The choice of another client for his residence was a location which overlooks a lush valley. To minimize site accommodation, architect Charles J. W. Chamberland has designed the dwelling to "float" above the ground on steel legs. Capitalizing on the beauty of a forestal scene, the firm of Wimberly, Whisenand, Allison & Tong has employed high windows and integrated various levels in this house for Mr. and Mrs. Edward M. Brownlee. Further possibilities for a dramatic residential setting are shown by the house designed by Richard N. Dennis, AIA, on both the foot of a mountain and the edge of Kaneohe Bay. Architect John Tatom, AIA, has created a house, shown on the following page, which illustrates a new trend in Hawaiian residential architecture. It is notable for its volumes, deep recesses of privacy and cool quarters, continuous terrace through narrow but high doorways



and its individual gardens which harmonize with the embracing landscape. On the other hand, a more sunny setting was desirable for the inhabitants of a house designed by Akiyama & Kekoolani Associates, set on the edge of the ocean. "How to achieve that openness to the climate and yet privacy for oneself, that casualness that the aloha way of life demands," says Thomas H. Creighton, FAIA, writing in a Honolulu newspaper, "and yet achieve the dignity that the growing stability of the state deserves," this is the problem. So too, comments Creighton, are the use of diminishing land and the development of materials so they will be naturally used — problems, Creighton points out, for both the architect and the community.

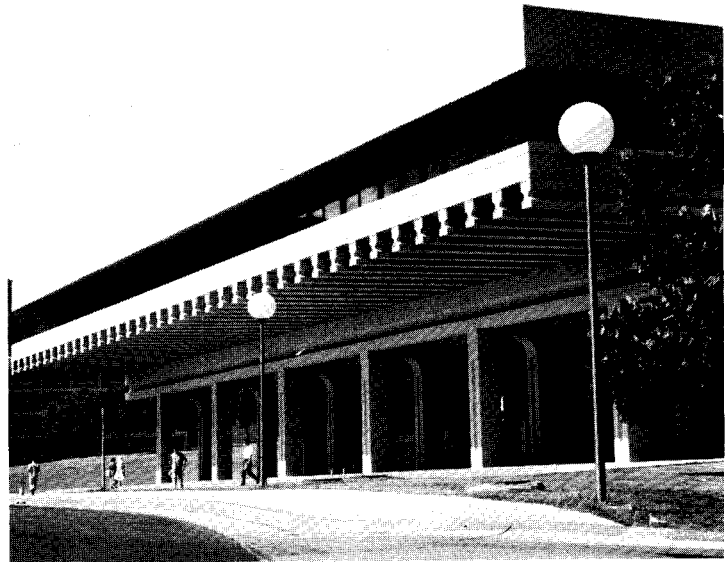




However informal the life of the islands, Hawaiian institutions are no less formal than those of the mainland. Most fundamental of these is the government — a relatively new state government seated in Honolulu and boasting a soon-to-be-completed State Capitol designed by Belt, Lemmon & Lo in joint venture with John Carl Warnecke & Associates. It is close by the 1882 Iolani Palace from which indigenous sovereigns once ruled and from where the Governor now presides, and it continues much of the original architectural idiom.



Hawaii's public architecture — all the places where life flows for cultural, commercial or educational reasons — does not, like the State Capitol buildings and many of the homes, possess a distinctly regional quality. Designs for public structures such as the City Bank (Takashi Anbe & Associates, Inc., and Walter K. Tagawa, AIA) could be found in any setting and climate. The Administration Building at the University of Hawaii, with its strong, bold statement by McAuliffe, Young & Associates, and I. M. Pei, Associates, serves as a further example. However, public buildings do, for the most part, enjoy one characteristic: the interplay of inspired landscaping with structure. The Honolulu International Concert Hall (Merrill, Simms & Roehrig) is particularly noteworthy in this respect.





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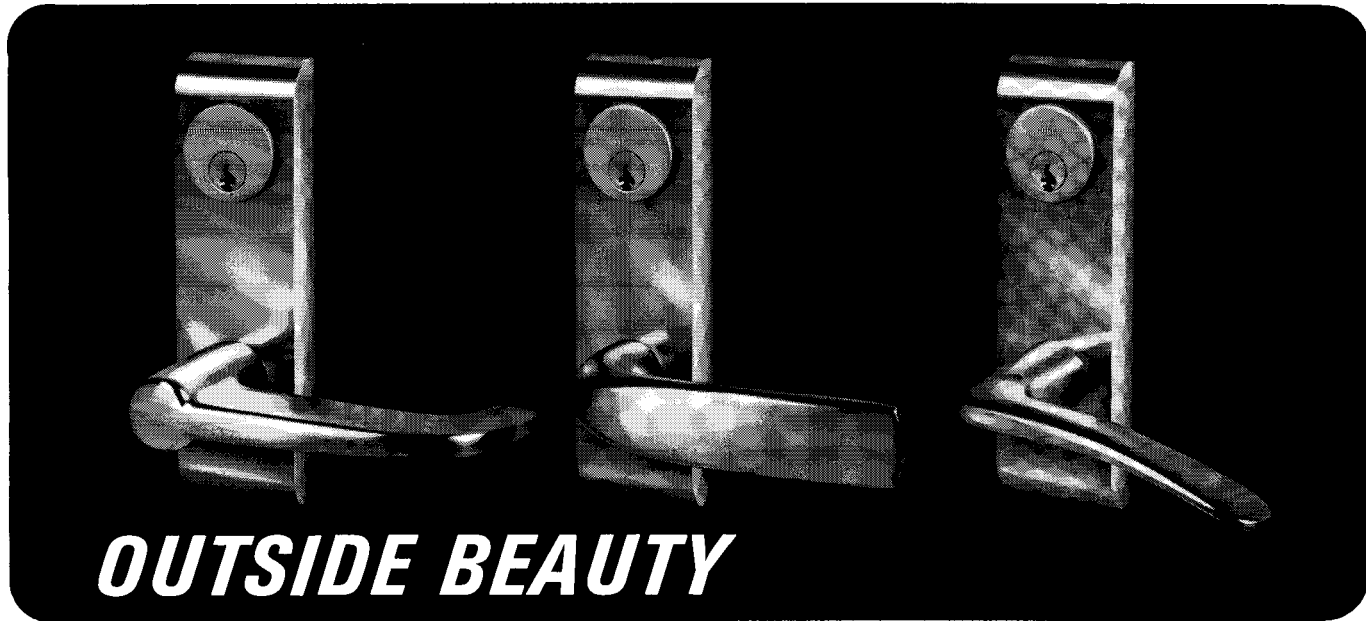
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The John Hancock Matter

BY HUSON JACKSON, AIA

More fortunate than most American cities, Boston has had a slower pace of growth during the 20th century that has kept largely intact the harmony of form and the consistency of scale achieved by earlier ages. When technical developments made skyscraper construction possible, this innovation, welcomed so enthusiastically in Chicago and New York, was viewed with misgiving by Bostonians. The Massachusetts Legislature was quick to pass laws regulating the height of buildings and, until quite recently, kept such laws on the books with respect to downtown areas.

As the 1960s opened, Boston inaugurated a new mayor, John Collins. Dedicated to the rejuvenation of the city, one of Collins' first steps was to bring in Edward Logue as director of the Boston Redevelopment Authority. The architectural and planning professions approved as Logue recruited a competent professional staff and appointed, under the chairmanship of Hugh A. Stubbins, FAIA, a Design Advisory Committee composed of the city's outstanding architects, including some of the most respected names of this generation, to guide the BRA's work.

Planning a Government Center for the "New Boston" was one of the BRA's first tasks, and for this

I. M. Pei & Partners were retained as urban designers. Pei and his associates took great care to study the downtown area. They trod the streets to determine scale and character and to select those buildings which should be preserved as landmarks. As designs for the Government Center took shape, they made efforts to bring the state and federal office buildings, already at that time in early planning stages, into harmony with the overall planning and volumes which were being established for the new center.

And they laid the groundwork for a nationwide competition to design Boston's new City Hall, which is now nearing completion. In all of this work, considerable effort was spent to assure that the new growth took place in harmony with its Boston setting.

The Government Center was not the only important undertaking of the BRA. Under its guidance, far-reaching plans have been made for renewal of the central business district anchored to the complete redevelopment of South Station as a trade and transportation center. The waterfront is also being re-planned and renewed with the emphasis on cultural and recreational uses and with housing replacing decaying business in the granite warehouses and along the docks.

Elsewhere, the residential parts of the city are being subjected to a selective rehabilitation process in

which much existing housing is modernized and new housing is carefully introduced into the established neighborhoods. The "New Boston" emerging from all of these endeavors is related in scale and character to the old.

In the late 1950s, before the arrival of Collins and Logue, the Prudential Insurance Company, benefiting from the availability of a

The author: Mr. Jackson is chairman of the Boston Society of Architects' Special Committee on John Hancock. He writes here as an individual.

large site adjacent to Back Bay (to be vacated by the Boston and Albany railway yards) began planning a huge office, commercial and residential development. Construction of this complex was delayed for a number of years until the Commonwealth passed legislation granting tax concessions and setting aside Boston's building and zoning codes in its favor.

The principal building of this project, reflecting rather the investment potential of its sponsor than the market needs for office space in the city, was a 50-story tower some 750 feet high. Boston's homogenous silhouette was suddenly broken by a single slender shaft on a new scale, that of New York or Chicago.

More buildings were to come in the complex, and architects hoped that these might make the ties needed to the Back Bay and South End neighborhoods lying on either side. But the additional buildings, serving apartment and commercial functions (the larger of which approach half the height of the office tower) seem to draw back from their environment as if fearing contamination. Quite apparently, the Prudential Center development is in Boston but not of Boston.

Despite the setback to Boston's harmonious growth dealt by this massive intrusion, the Boston Redevelopment Authority's staff and advisers have continued to work with public and private developers to bring about the "New Boston,"

Continued on page 152

Doubtless the final word on Boston's John Hancock project is a long way from being said. The implications in architecture, urban design, preservation and zoning are so profound as to suggest continued debate. The Boston Zoning Commission, meanwhile, has adopted an amendment to the city's zoning ordinance making possible the designation of large-tract developments as special subdevelopment districts — eliminating the need for variances from the Board of Zoning Appeal. This paves the way for the Hancock Tower.



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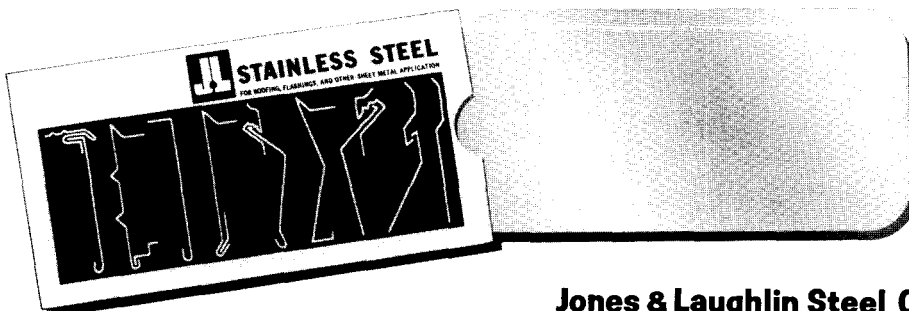
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and to assure that this new city grew out of and formed one with the older city. By design review, by staff planning and design, by persuasion they have worked to give the new city a shape and character which would be distinctively Boston's.

The faceless glass box skyscrapers of New York and Chicago, and indeed of almost every modern city on the earth, have until now largely been avoided. Efforts have been made to keep and rehabilitate that which is worth saving and see that the new was tied in scale and design with the old. And all this time the city has given vigorous encouragement to new growth and activity.

Indeed, it has never been the aim of the BRA or of Boston's architects, despite the fine things existing here, to see Boston treated as a city-museum.

In late November 1967, the John Hancock Mutual Life Insurance Company, one of Boston's and New England's largest companies, announced a new headquarters building to rise 790 feet high and to be situated on the southeast corner of Copley Square. The uneasiness which greeted this announcement could not be fully allayed by the realization that the company was about to make a \$75 million investment in Boston. Readers of the AIA JOURNAL can get some idea of this proposal from an article in the March 1968 issue.

The BRA staff and its Design Advisory Committee, comprising in addition to Chairman Stubbins, Nelson W. Aldrich, AIA; Lawrence B. Anderson, FAIA; Pietro Beluschi, FAIA; and José Luis Sert, FAIA, studied the project carefully and raised five major issues con-

nected with the design of this large building on this site:

1. The project requires an increase in the floor area ratio to nearly three times that provided for in the zoning ordinance: The committee thought that such a flagrant breach as this created an indefensible situation which will make the code ineffective as a tool for regulating the use of land in the public interest.

2. It has always been assumed, even in the national competition for the redesign of Copley Square, that the building height along the square would remain somewhere around 100 feet. The committee thought that this was still a most important concept and that to increase the building height adjacent to the two greatest architectural monuments in Boston would destroy them as the important and beautiful objects the world admires and appreciates.

3. "Although the architects have tried valiantly," the committee reported, "nothing can diminish the bulk and height of their proposal—not even mirrors. Since there are two broad sides as well as two narrow ends, this building from many points of view will be far larger in appearance than the Prudential Tower, already too massive for our city. Further, it will have no scale, due to the concept of a smooth glass enclosure."

4. The BRA design advisers were very concerned about the mirror-like surface. This concept had never been tried on such a scale in an urban location. It would be difficult to predict all the problems it might create, such as the sun's reflection as a discomfort to pedestrians and motorists, to say nothing of the glare and heat load reflected to other buildings and their occupants. "We are concerned," they stated, "that this may be a con-

trived solution, even though expertly done, that may not wear well in the future."

5. Finally the committee suggested that the new open space which is a resultant of the design idea would not invite public use and would dissipate the meaning and satisfaction of the restoration of historic Copley Square.

Despite the adverse weight of this informed opinion, the BRA Board of Directors, an appointed body of citizens, voted four to nothing (with one notable abstention) to approve the project. A second review by the Design Advisory Committee was held, which confirmed earlier findings and concluded:

"We think that the architects have been given a task to which no reasonable solution can be found under the presently imposed physical conditions. However, we think that if these conditions can be modified, the Hancock company can satisfy their building requirements in a way that will enhance their existing properties, have an acceptable floor area ratio, and be a significant and important landmark in the city, while at the same time preserving the prime things that make Boston Boston."

The BRA Board of Directors again acted by the same vote to recommend the project and to support the request for a variance from the Board of Appeal.

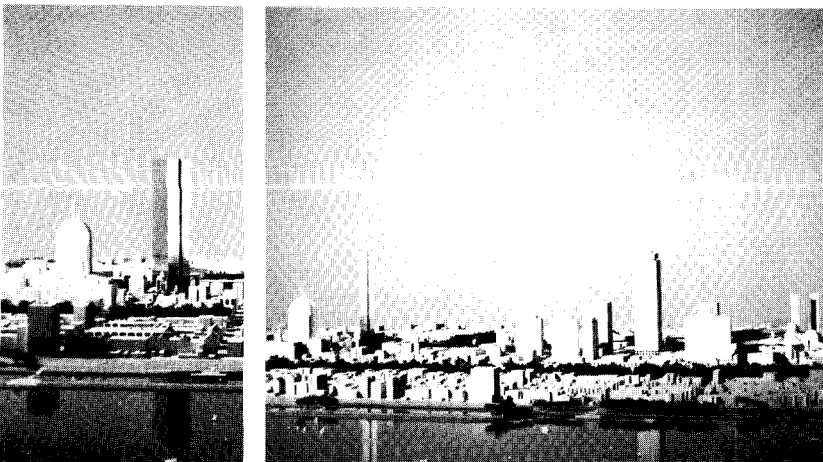
At this point, the Boston Society of Architects, an AIA chapter, spoke in behalf of the profession, since the professional voice of the city had been silenced by the overruling vote of the BRA Board, to ask time for proper study and evaluation of the proposal. There followed a meeting between a special committee of the society—the Boston Society of Landscape Architects and the American Institute of Planners were also represented—and the architects of the proposal, to become fully acquainted with the project.

This committee came to substantially the same conclusions which had previously been reached by the BRA's Design Advisory Committee.

Upon adoption by the Boston Society of Architects' board, a resolution opposing the John Hancock's petition for a variance was transmitted to the Board of Appeal. The leaders of the New England Chapter of the AIP produced a carefully reasoned study citing the

Continued on page 154

Tower and neighbor, photo left, and context view from across Charles River.



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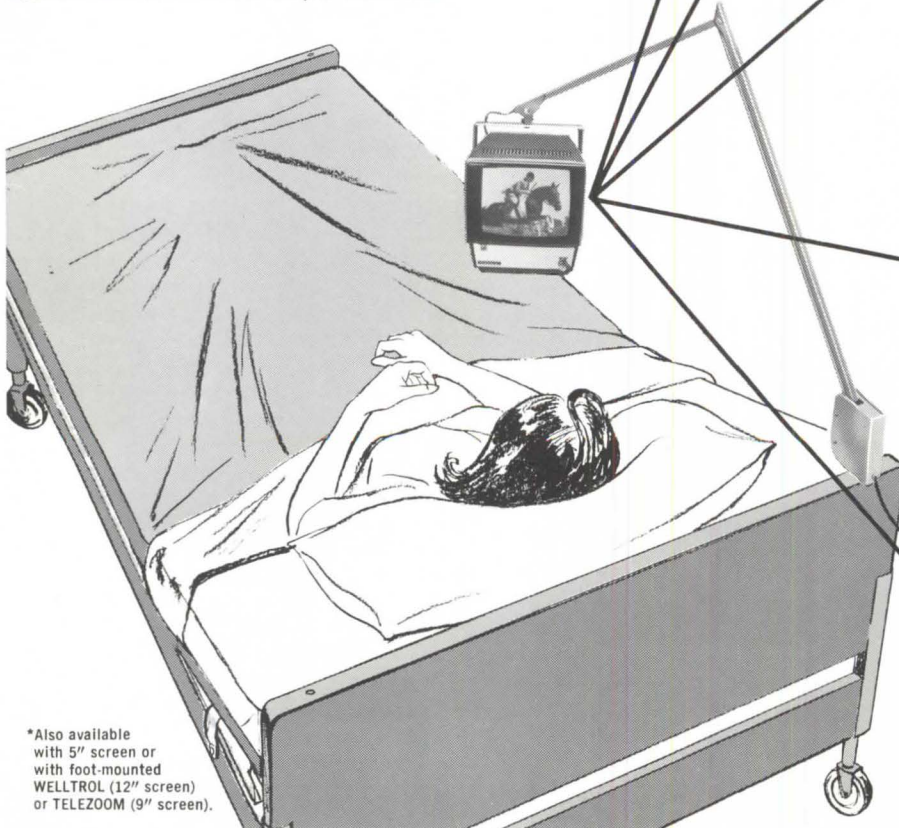
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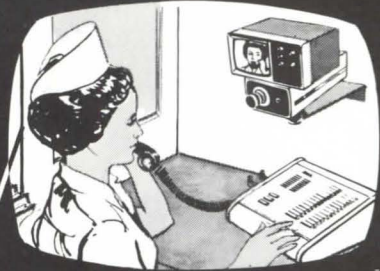
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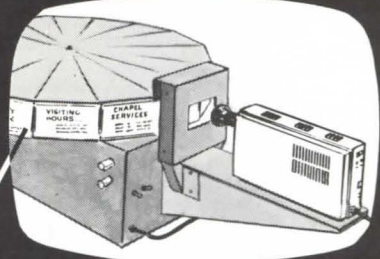
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impact of this huge development on the city and the obligations imposed by it on both developer and city government. They, too, opposed granting a variance for the project and suggested exploration of ways of amending the zoning code to achieve a flexible approach for planning of large-scale developments. As of this writing, a zoning amendment for this purpose is under study by the city and is receiving support from the Boston Society of Architects.

There are many implications raised by a project of this magnitude which the professions cannot evade. Everyone takes it for granted that we want to live in a vital and prosperous city. But if Boston aspires to build a skyline on the scale of New York and Chicago, is the city ready to accept congestion on the New York or Chicago scale at street level and below it?

Indeed, with Boston's tighter downtown street system our congestion can be expected to be more severe. Public transportation in the Copley Square area is already overloaded. Huge single-use complexes such as the John Hancock will add new peak loads to daily rush hours.

Great physical size introduces problems on scales not previously experienced. We are now learning that large buildings have profound effects on the microclimate at their bases. Hancock Tower will cast its shadow reaching at times across the full width of the Back Bay to the Charles River.

All glass-surfaced buildings reflect glare at times and the Hancock's semi-mirrored surface will possibly differ not in kind but only in the degree of such reflection. Most important is the fact that all high buildings generate winds at

their bases; the higher and the more isolated the building, the more dangerous these winds become. The tower of the Prudential Center encountered such problems as might have discouraged another building in Boston on this scale. The open plaza at its base has now been altered to a glazed arcade.

We must expect serious wind problems at times both in Copley Square and in the new Hancock Place if this tower is built. The architects are aware of this danger and are seeking to reduce it. It is scarcely comforting to recognize that these problems will abate naturally, as we are told, when the entire neighborhood is developed with buildings of this scale.

Among the crucial questions for architects and for Boston raised by the John Hancock, none is more important than that of scale. It is a question that generates a number of subquestions which need to be addressed. Do, for example, the Back Bay-South End sections of Boston have consistent scale?

How can elements of higher density to meet the needs of business growth be introduced between the homogeneous neighborhoods lying north and south? What ties and transition elements can be introduced to help the new and the old to meet and coexist? Indeed, what is the limit of bulk that can be introduced?

Here the Hancock Tower, despite the subtle twisting of its shaft and its self-effacing mirrored skin, fails to carry conviction that it has found the proper measure. If built in its present form, it remains to be seen whether it would enhance Copley Square as its authors insist or reduce the square and its buildings to leftover Victorian toys.

Scale considerations are important in relation to Copley Square,

an urban space where building heights have been regulated for many years. But architects are asked to accept that once a building rises above the limits of vision, when seen from across the square, it is immaterial how high it goes. This argument loses its impact when we realize that the super-building will be seen from many other parts of the city as well.

The Hancock building, like the Prudential, will be a towering presence for residents of the South End and Back Bay and a beacon on the Boston skyline (especially with the vogue for illuminated lettering on buildings). When seen from the Cambridge side of the Charles River Basin, the disparity of scales is most striking.

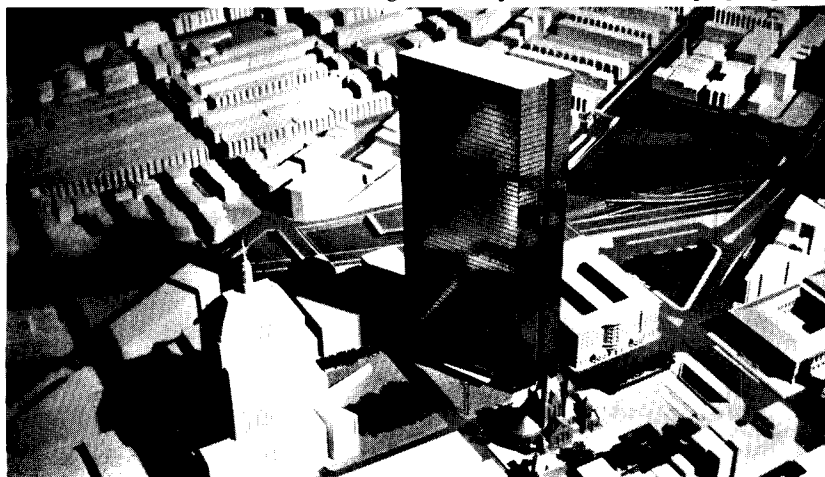
Boston's new zoning code, like that of most other American cities, regulates density by means of the floor area ratio method. But such regulations for the downtown area of Boston are lower than in most other big cities, reflecting the physical and economic patterns of past development.

Although their recognized purpose is to create order and organization of the city's structure for the public benefit, these regulations serve a design purpose by introducing a unit of measure which brings future development into relationship with the past. They are under heavy pressure from various quarters; and the Boston Society of Architects is concerned that the John Hancock matter may set a precedent for a growing stream of exceptions.

Rapid urban growth and the great size of new projects have found architects at times ill-prepared to exercise the full control needed or even to make their voices heard. We know that the new scales of building must emerge corresponding to the growing size and needs of our institutions. Our task is to look for ways to shape this new growth which will enhance, not damage, the quality of life in the city. It is never easy to question a multimillion dollar increment to the city's tax base, but it is harder still to see the *mistakes* of other cities repeated in one's own.

Boston's physical environment is in many ways unique among American cities and contributes much to the quality of life here. The city has long been able to combine cultivation with prosperity. The intelligence, talent and, most of all, concern of architects are essential to secure a prosperous future without losing Boston's unique qualities. □

The Hancock Tower and, lower right, Trinity Church and Copley Square.





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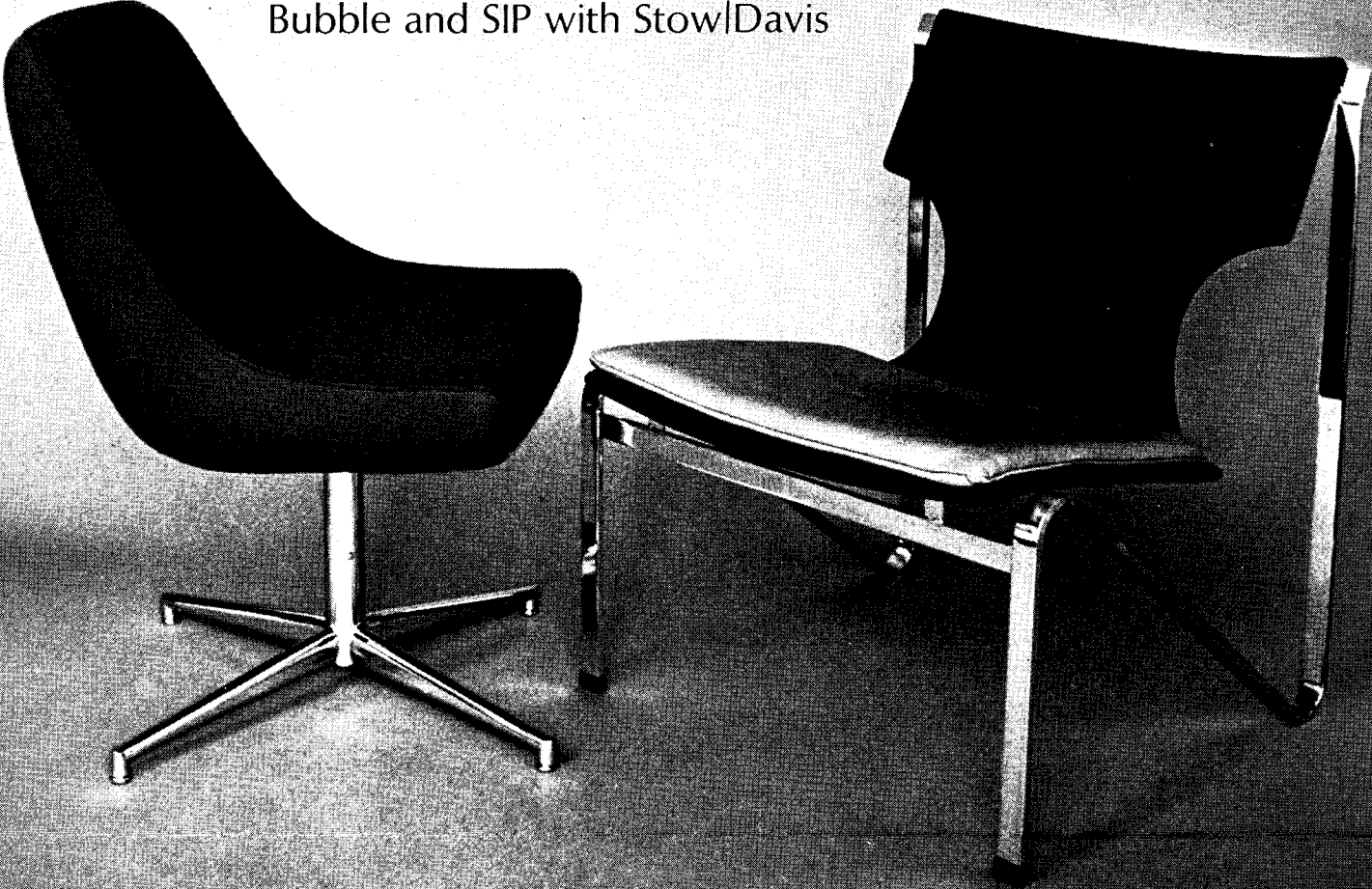
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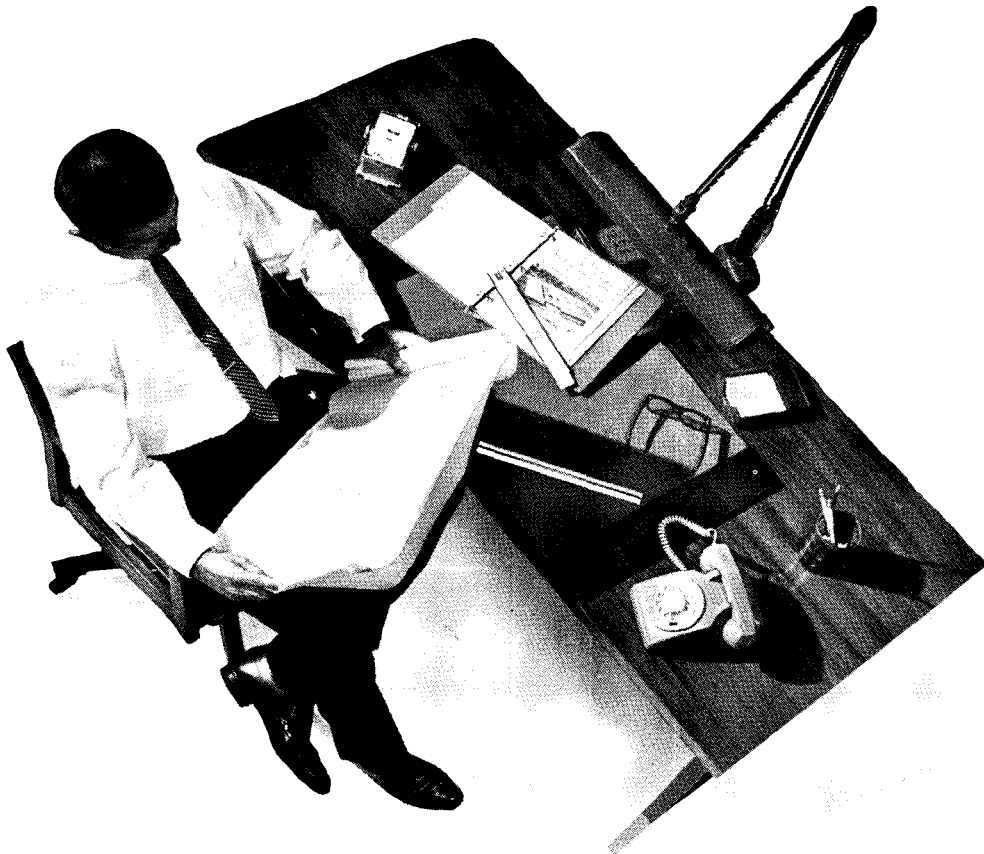
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The Octagon: A Progress Report

The research process for restoration of the house and the results achieved are reviewed by the staff liaison to the AIA Committee on the Octagon, George E. Pettengill, HON. AIA, Institute librarian.

With the completion of the architect's research report on the Octagon, it seems appropriate to give a brief summary of what has taken place in connection with the house during the past year.

Probably the most gratifying event was the successful completion of the fund-raising campaign, in which the members contributed over \$1 million, exceeding the goal that had been set for the Institute's building program. With this accomplished, the Board of Directors, with the advice and assistance of the Octagon Committee, has moved right ahead to implement the restoration.

Last summer, the committee received applications from AIA members interested in serving as architect for the restoration. After careful consideration of their credentials, the committee winnowed the list to three. The final choice was most difficult because of the high caliber of the candidates, but after holding interviews and weighing all pertinent factors, the committee recommended J. Everette Fauber Jr., AIA, of Lynchburg, Virginia, a choice endorsed by the directors and the AIA Foundation.

Following his selection, Fauber actively engaged with his assistants in conducting historical research in available documents and exploratory research on the superstructure of the building. Last April, he presented to the Octagon Committee a substantial report in two parts, one entitled "Research Report" and the other "A Proposal for Restoration." The committee, which has been considering the various problems posed by the restoration, last month made a number of priority decisions based on data gathered by Fauber.

With these, the architect should be in a position to go ahead with working drawings. Meanwhile, a contractor has been selected and negotiations on the contract are nearly complete at this writing. All indications point to a start of actual work by the end of the year.

What is to be accomplished? First and foremost is the strengthening of the third floor so as to make it available for use. This will involve the replacement of the framing structure in all the principal rooms on this floor and the raising and strengthening of the main staircase between the second and third floors. Another principal item is the restoration of the kitchen and the wine cellar so that they may be included as part of the house to be shown visitors. There will be other more minor work on the first and second floors to bring the house back into a condition approximating its original state, the restoration period for the building, gardens and furnishings being up to 1828—the year of Colonel Tayloe's death.

In addition to the restoration, it will be necessary to modernize the heating and plumbing and install airconditioning. This will make the use of the house more convenient and also protect the building and its furnishings. All such equipment will be concealed as much as possible so as not to interfere with the appearance of the rooms.

The committee is aware of the need of new items of furniture and furnishings to complete the restoration and is making plans for these as well.

It is not the intent here to give a detailed list of everything to be accomplished but rather to indicate in general what may be expected by the member visiting the Octagon after completion of the work.

But what of the research report and some of the facts that Fauber and those working with him have uncovered? First we might note an April 19, 1799, letter from William Thornton, the Octagon's architect, to George Washington: "Mr. J. Tayloe, of Virginia, has contracted to build a house in the City near the President's Square of \$13,000 value." This would seem to indicate that it was to be indeed quite a fine house, as evidenced by the prices of other local houses of somewhat comparable stature which Fauber mentions.

In an interesting section, the architect has analyzed two preliminary plans by Thornton for the Octagon which are quite different but show the derivation of the pres-

ent plan. Unfortunately, the final drawings have not to this date been located, although what appears to be an original drawing for the stable has survived. Sketches by Benjamin Latrobe for a house for Tayloe, although planned for a different site, have survived, and Fauber conjectures that possibly they had some influence on Thornton's final design in that they contained two staircases as the house does, whereas Thornton's studies showed only one.

In addition, it might be noted that the earliest use located of the name "The Octagon" appears in a letter from Edward T. Tayloe to his brother, Benjamin Ogle Tayloe, dated March 1, 1837, in which he refers to the house in a way which indicates that the name was well known in the family. This might be compared with the earliest reference in print that this writer has seen in Volume 2 of C. J. Ingersoll's *Historical Sketch of the Second War Between the United States of America and Great Britain*, Philadelphia, 1849.

There must be earlier usages of the name both in family records and more than likely in print, but so far they have not been located.

In addition to the documentary research, Fauber undertook considerable exploratory research into the actual fabric of the building. For example, he investigated the walls and floors in the old kitchen to determine the original condition. He was also concerned with attempting to ascertain the drainage system for the roof, complicated by a trussed structure added over the original flat roof.

There are indications to suggest that there were leaders and downspouts which perhaps emptied into cisterns on either side of the rear areaway. Some of these factors can be investigated further as the work of restoration progresses.

Most of the study and work preparatory to actual restoration has now been accomplished, and the committee looks forward to the time when it can offer a restored Octagon for viewing by the members and the public. □

ED. NOTE: Any readers who have knowledge of information pertinent to the Octagon or its history are requested to contact the author at AIA Headquarters.



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**Director, Institute for Research in Vision, Ohio State University

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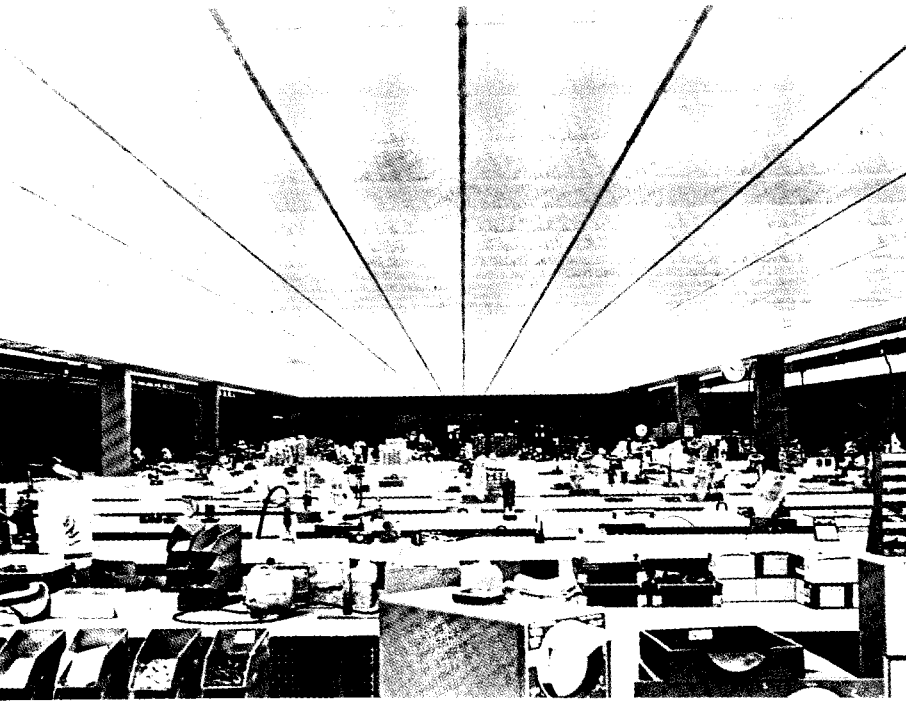
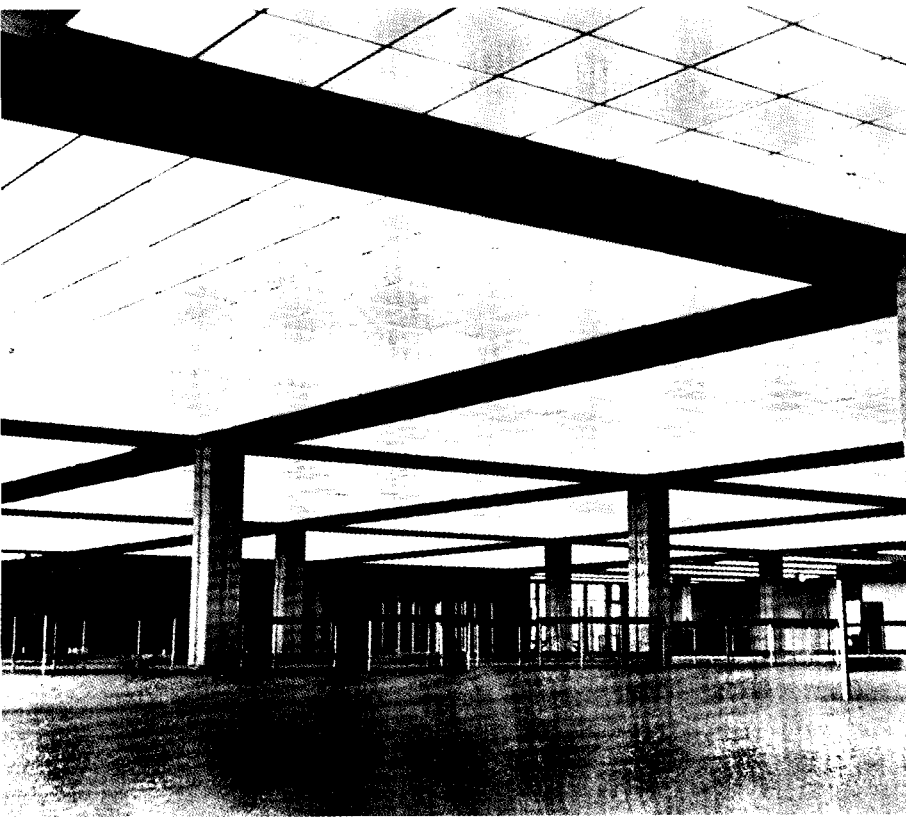


Photo Courtesy Northern States Power, Minneapolis

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And Now It's 100!

As The American Institute of Architects approaches its 100th convention in Portland and Honolulu, we might well ask: What are the factors that make for success?

While the speakers and content of the professional program are significant items, of course, it is the site itself that appears to dominate. At least that is what has emerged from a sampling of those who might be called seasoned convention-goers in a poll conducted by the AIA JOURNAL.

As one of the 20 respondents puts it: "Looking back, I believe that the setting of the functions is the major contributor to a good gathering."

Another offers this comment: "I feel that conventions in resort locations provide a great deal of advantages including recreation for the small amount of free time available during the week."

They Love New York: In answer to the question, "Which two conventions do you consider most outstanding?" the architects give top billing to those cities and years, in order of preference:

New York '67, Denver '66, San Francisco '60, St. Louis '64, Washington, D.C. '65 and Salt Lake City '48. Others which get more than one mention are New Orleans '60,

Philadelphia '59, Washington '57 and Houston '49.

When asked specifically to single out "which speakers and/or events (professional or social) you consider most outstanding," Lewis Mumford captures first place with the initial Purves Memorial Lecture delivered in Washington in 1965. In second spot is the Powerhouse Ball held at the same convention—"a great social event because of the dramatic setting and the size and architectural quality," to quote a respondent.

Beyond that, a variety of lecturers and affairs is listed.

Rump Sessions in '58: The strongest endorsement for any single convention comes from Sidney W. Little, FAIA, director, Western Mountain Region, who casts his vote for Salt Lake City. It stands out in his memory "perhaps because the Hotel Utah was ideal in size for that particular meeting, and there was no chaos in reaching or attending the seminars. Also, because the seminar presentation was prepublished and at the doors for delegates to have immediately after the session."

The dean of the College of Architecture at the University of Arizona goes on to say: "Another of the

memorable highlights was the electioneering that went on with Wurster versus Walker. State caucuses were more easily managed in those days and put the candidate visitations on a much more personalized basis."

Dean Little continues: "Yet another feature of the 1948 convention were the smoke-filled rooms with their lively bull sessions on the procedure to get Frank Lloyd Wright nominated for the Gold Medal. Members may recall the solution to the Institute fear that Wright might reject the award if offered it, namely, to ask him privately if he would accept. This eventually was done: He would and did graciously receive the medal in Houston in 1959, saying at that time, 'It has been a long time in coming.'"

Production-Line Mint Juleps: Little also recalls the much earlier 1936 convention at Old Point Comfort and Williamsburg in Virginia, reminiscing that "It was very small—in fact, smaller than the average regional conference today.

"The really amusing episode was at the President's Reception (for Stephen Voorhees) held on the roof-garden ballroom of the Old Point Comfort Hotel where a single bartender whipped up a battery of frosted glasses into ecstatic mint juleps and thus served the entire group in attendance. Never before or since have I seen so many juleps manufactured at once and in record time," Little concludes.

Motorcycling up the Hills: The wife of an architect—Mrs. Frank Crimp—reminding the JOURNAL that some of the womenfolk have been attending conventions for decades, voices her opinion.

"If you want to know what I consider the Finest AIA Convention of All Times, let me say it was in Denver two years ago, and immediately upon returning home, I wrote the Octagon complimenting the staff on a Fun Convention.

"In Denver," Mrs. Crimp remembers, "we had Central City and the opera; the Air Force Academy, John Kenneth Galbraith as a speaker; and my first ride on a motorcycle, up the hills of Central City, courtesy of a member of the Denver Chapter. The whole feeling was a happy one, not a stodgy moment day or night." That's saying a lot.

ROBERT E. KOEHLER

Early Convention Highlights

1876—first, in New York: Arthur Gilman delivers an address entitled "On the Relations of the Architectural Profession to the Public."

1888—23rd, in Buffalo: The Committee on Uniform Contracts reports that a contract form has been developed and is being distributed. And at the banquet, "Before we separate, let us drink a toast to the lady member [the first in the Institute—Ed.] of the Buffalo Chapter, Mrs. Bethune."

1898—32nd, in Washington, D. C.: The delegates are received by President McKinley in the East Room of the White House; then on to pay their respects to Treasury Secretary Gage; then on to the Octagon which is thoroughly inspected from top to bottom.

1905—38th, in Washington (recessed from December 15, 1904): President Roosevelt and Supreme Court Justice Harlan address the banquet.

1907—40th, in Washington (recessed from December 29, 1906): Special ceremonies commemorating the 50th anniversary of the founding of the Institute include a dinner with Secretary of State Root and Secretary of War William Howard Taft among the guests. Sir Aston Webb receives the first Gold Medal.

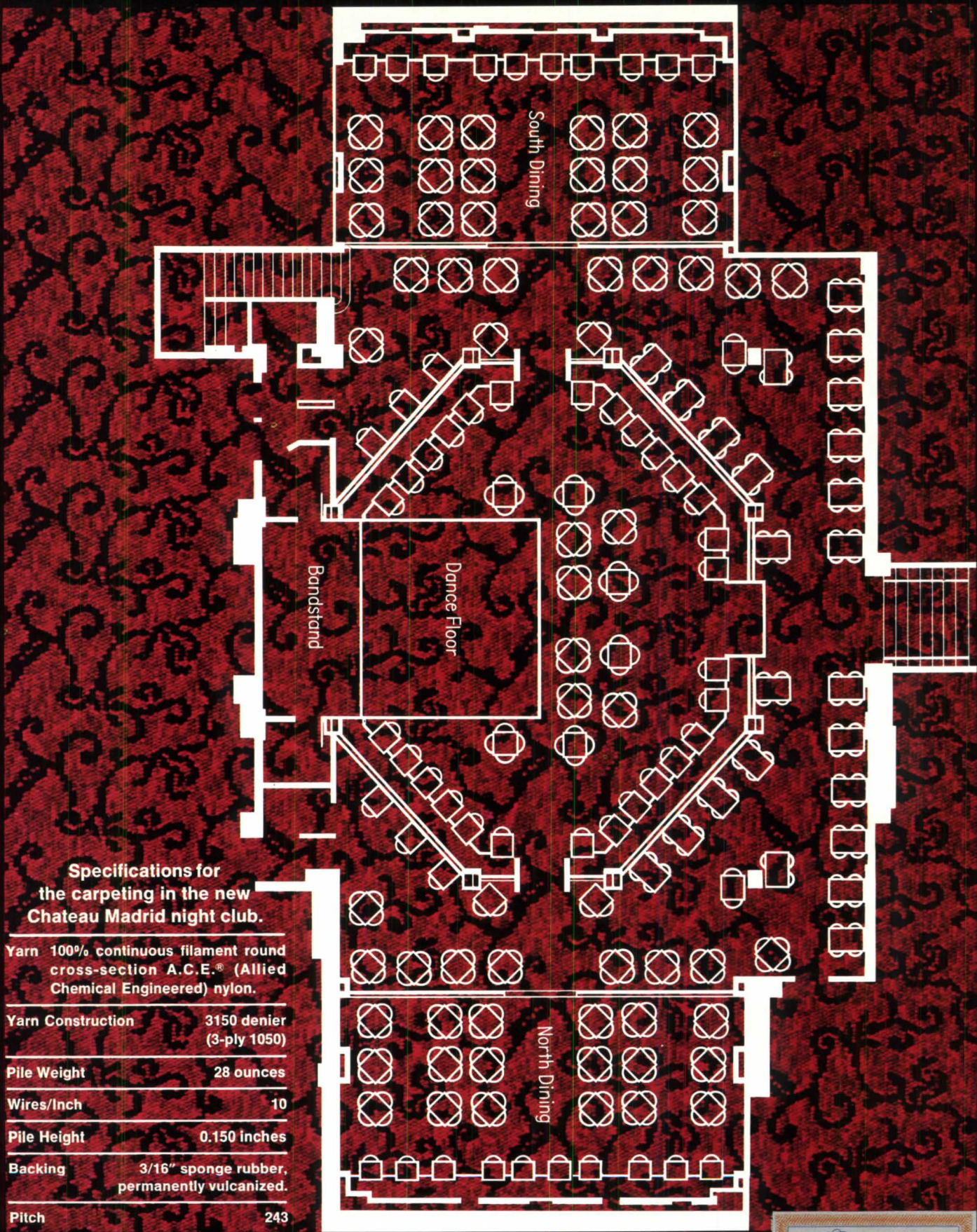
1908—42nd, in Washington: President and Mrs. Roosevelt head a distinguished guest list—Cabinet members, justices, diplomatic corps—at a memorial meeting in appreciation of Augustus Saint-Gaudens at the Corcoran Gallery of Art.

1923—56th, in Washington: In a pageant at the Lincoln Memorial, Henry Bacon is presented the Gold Medal by President Harding. The Annual Dinner is held at the east end of the Reflecting Pool.

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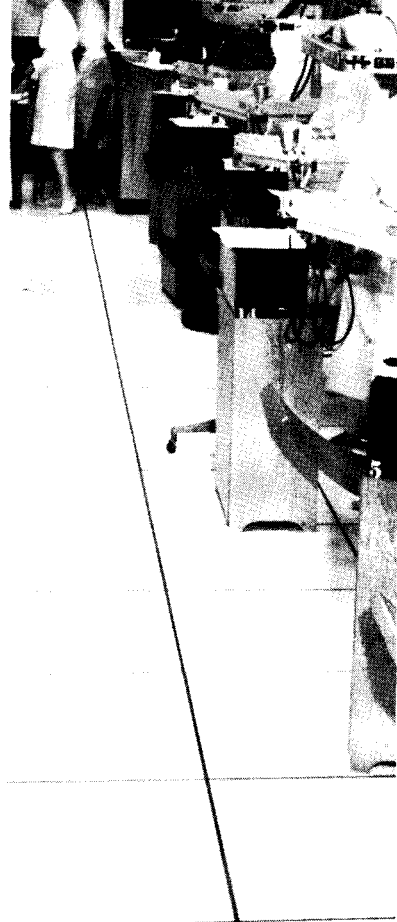
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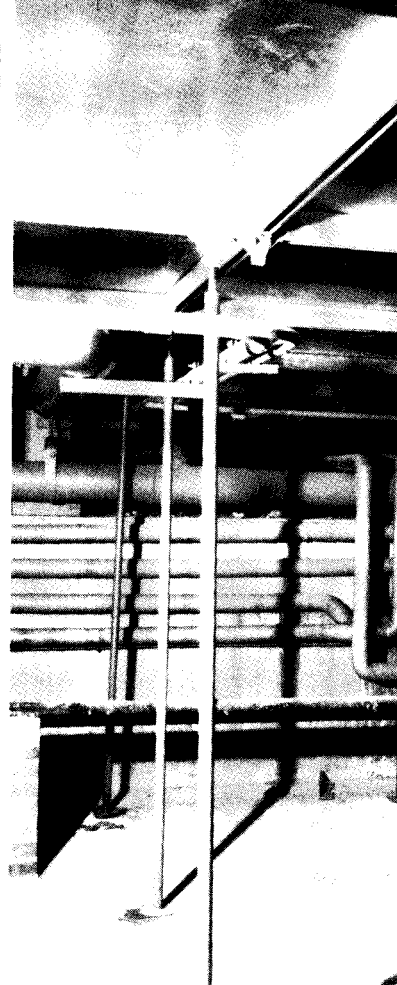
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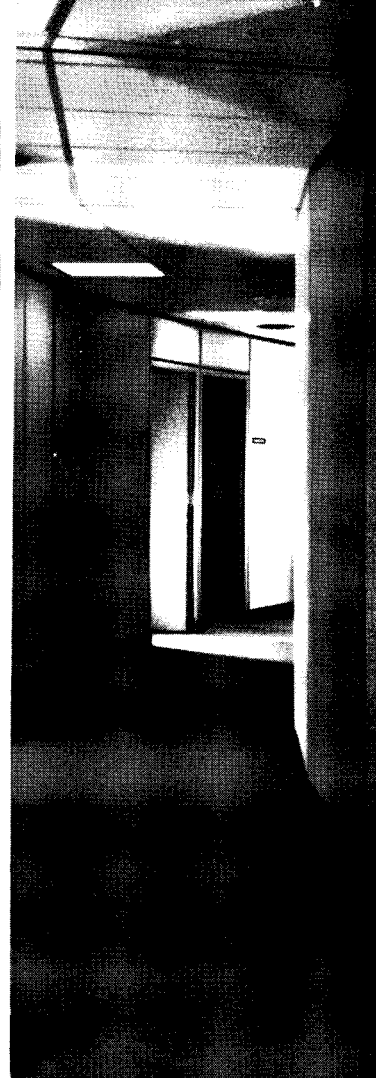
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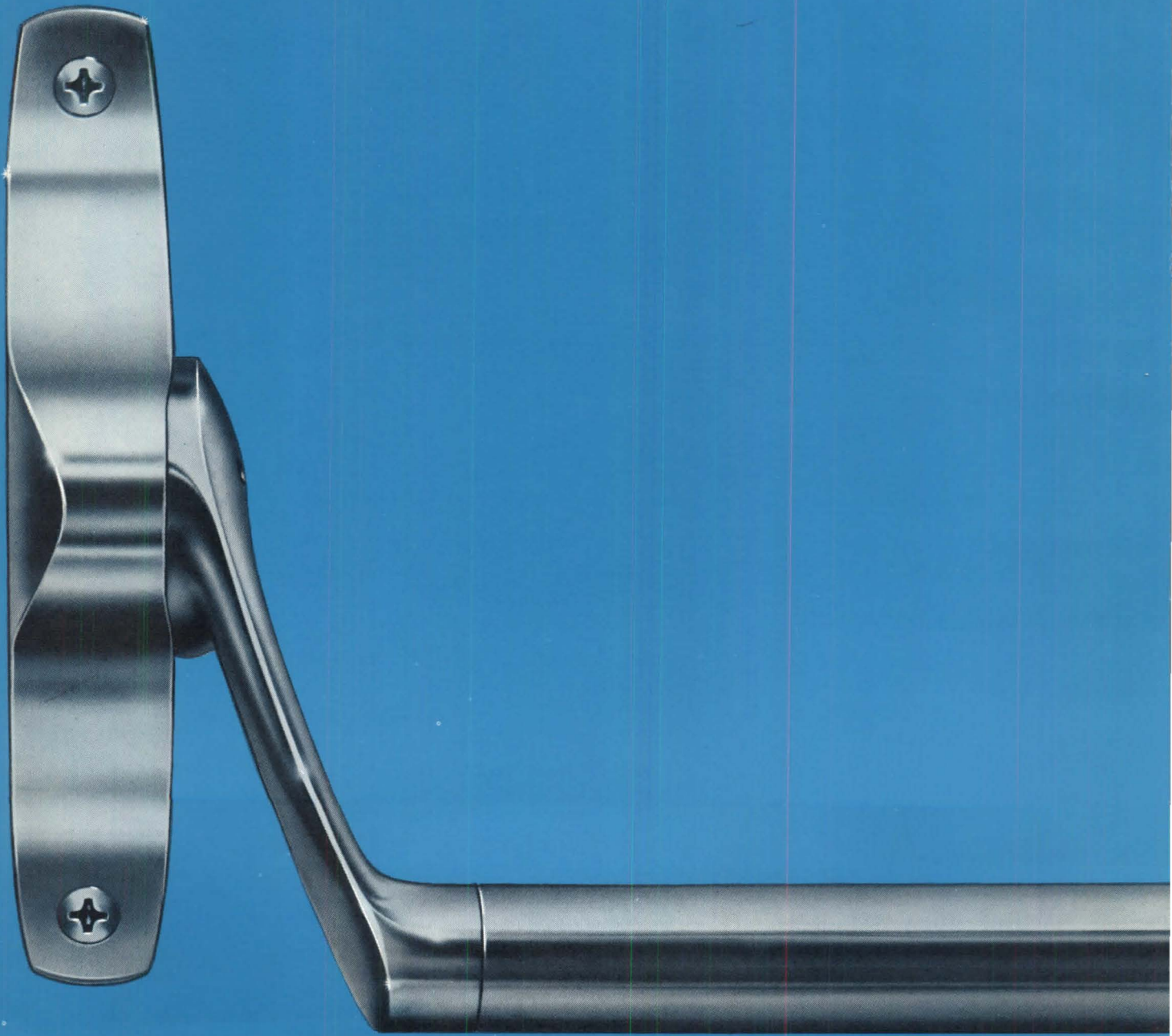


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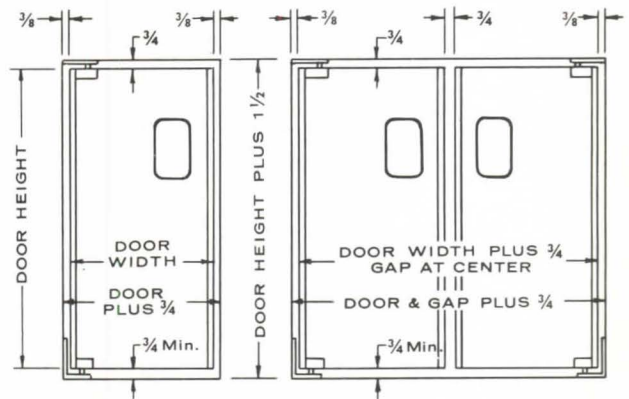
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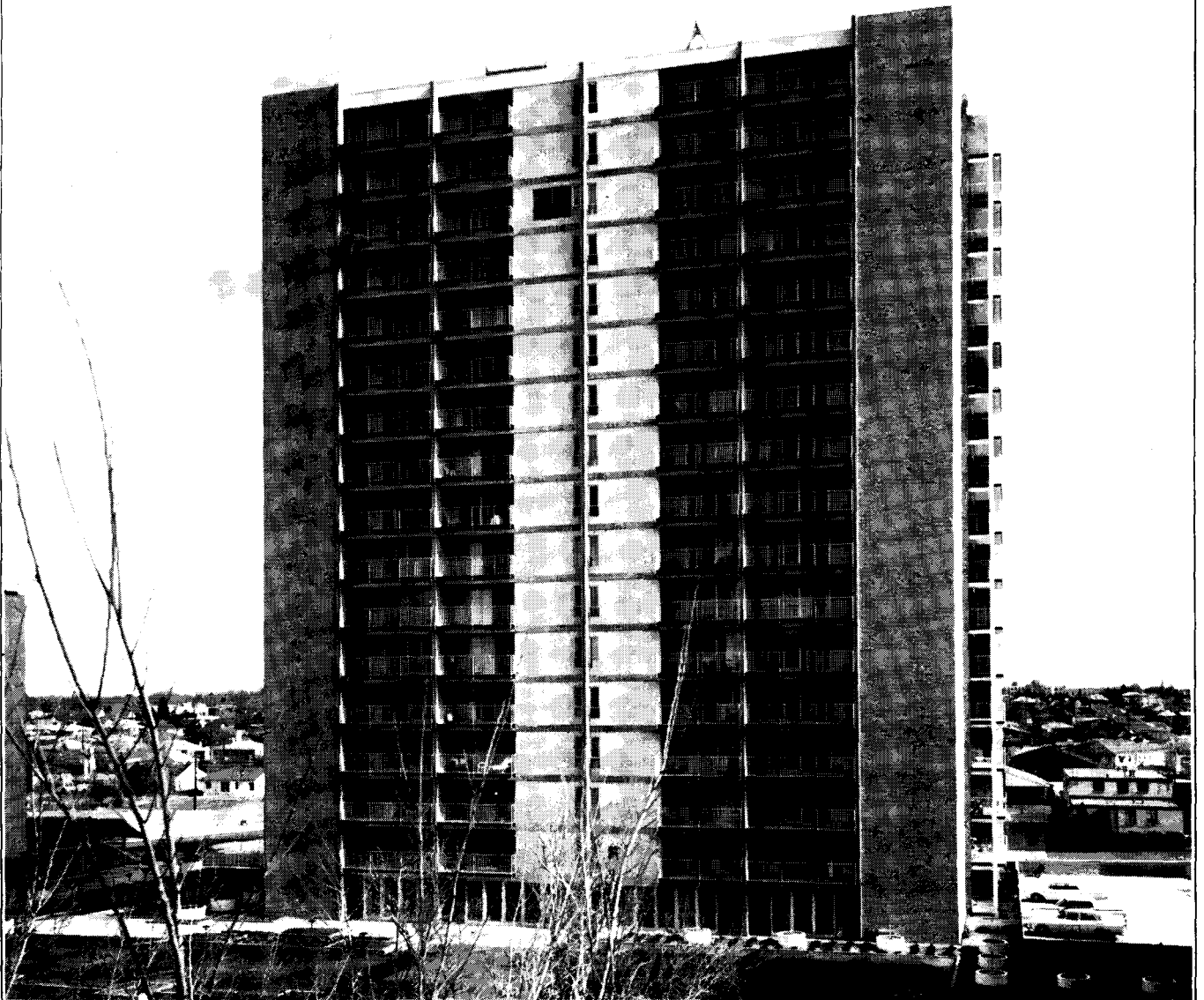
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Building which arose alongside the Dekum Block. This building has a handsome Ionic colonnade in the ground floor, simple detail around the squareheaded windows and a crowning entablature. In comparison to the huskier Dekum Block, it has an air of sophisticated elegance. It is apparent that the architects were aware of the direction eastern designers were taking in rejecting the somewhat rustic vigor of the round-arched style. It was prophetic: In the next important group of office buildings built after the turn of the century this manner prevailed.

Both the Hamilton Building and the Concord Building have fine and unusual brickwork. It appears that for a time in the early '90s, bricks were shipped to Portland from Japan. The colors and dimensions of the brick are different from those common in American practice. It would be interesting to know if the use of Japanese brick was common practice in the West. Since the raw products of Oregon, such as lumber and grain, were bulky in comparison with finished goods from abroad, it may have been economical to ship brick in vessels which otherwise might have had to load ballast. Belgian blocks were used to pave many of the downtown streets in Portland as they were in other coastal cities.

One other building of the '90s needs to be noticed. This is the Sherlock Building of 1893; the architect is unknown. Though it has round arches under which the bays are formed, it is not so much

Richardsonian as it is Sullivanian. It is very similar in design to the Dooly Block in Salt Lake City designed by Adler & Sullivan in 1891. (This was illustrated in *Architecture and Building*, January 23, 1892.) Several other buildings show the influence of the Chicago School in the following years; some of them had the well-known Chicago window. However, this style was not as widely followed as might have been expected.

In the notable group of office structures built in the first decade of the new century, the precedent was eastern rather than midwest-



Union Station, Van Brunt & Howe.

ern. Quite a few good examples of these still stand, though in many instances they have been rather brutally scarred by the removal of crowning features. The best of these rather classical skyscrapers were the Yeon, Spalding, Wells Fargo, Corbett, Wilcox and Selling Buildings. What they lacked in the way of originality was made up by their clean and economical design. Some of them were the work of well-known eastern architects. The Spalding Building (now the Oregon Bank) by Cass Gilbert is perhaps the most typical. A more lively design, with interesting polychromy in the upper floors, is the Wells Fargo Building (now part of the United States National Bank), 1907, the work of Benjamin Wistar Morris.

Toward the end of the first decade of the century, the firm of A. E. Doyle began to be the leading office in the city supplanting that of Whidden & Lewis, for whom Doyle had worked before opening his own practice. Light-colored terra cotta came to be the almost universal surfacing material. Along with its use there was an increasing tendency to use applied ornament, no doubt suggested by the nature of the material as well as by a desire for greater historical suggestion. Although later rather unfortunately enlarged, the Meier & Frank Store of 1911-14 is a representative ex-

ample of this trend. The design by Doyle & Patterson was well liked and favorably commented on by a writer of the day, though he noticed that it had "a certain amount of superficial ornamentation."

During the 1890s, several public buildings of more than average interest were constructed. In 1890, the Union Station was finally built, this time from the design of Van Brunt & Howe of Kansas City, architects much in favor with the Union Pacific Railroad. It is a simple and dignified structure with an imposing campanile. Though it has been variously described as Italian or Renaissance, it is really closer to the kind of modified Queen Anne that Richardson had used in his station at New London, Connecticut, in 1885. In 1890-92, the Public Library received its first independent building (having been housed earlier on the second floor of the Ladd & Tilton Bank). This design by Whidden & Lewis followed closely the Boston Public Library by McKim, Mead & White. Though perhaps too closely based on that precedent, it does illustrate how quickly eastern fashions were now followed in Portland. It was demolished in 1913.

More successful was the design by Whidden & Lewis for the City Hall of 1895, taking the place



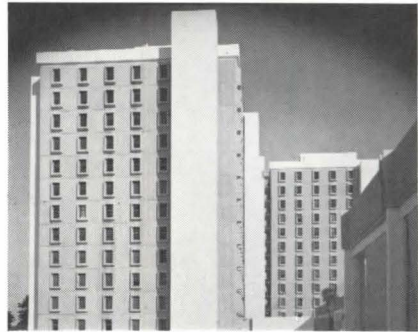
Distinguished classicizing design with many interesting details has the City Hall, 1895, by Whidden & Lewis.

of the bombastic project of Henry J. Hefty. This building, which fortunately still stands, can bear comparison with similar structures in any part of the country. It is a serene and dignified block with knowingly handled Renaissance detail. Some of the features which appeal to present taste, the rusticated column shafts and the medallions on the end walls, are what we now call Mannerist. The clarity of mass and overall horizontality are refreshing after the agitation of the preceding decades. Renderings show that a tall square

Continued on page 178



Wells Fargo Building, 1907, Benjamin Wistar Morris, now US National Bank.



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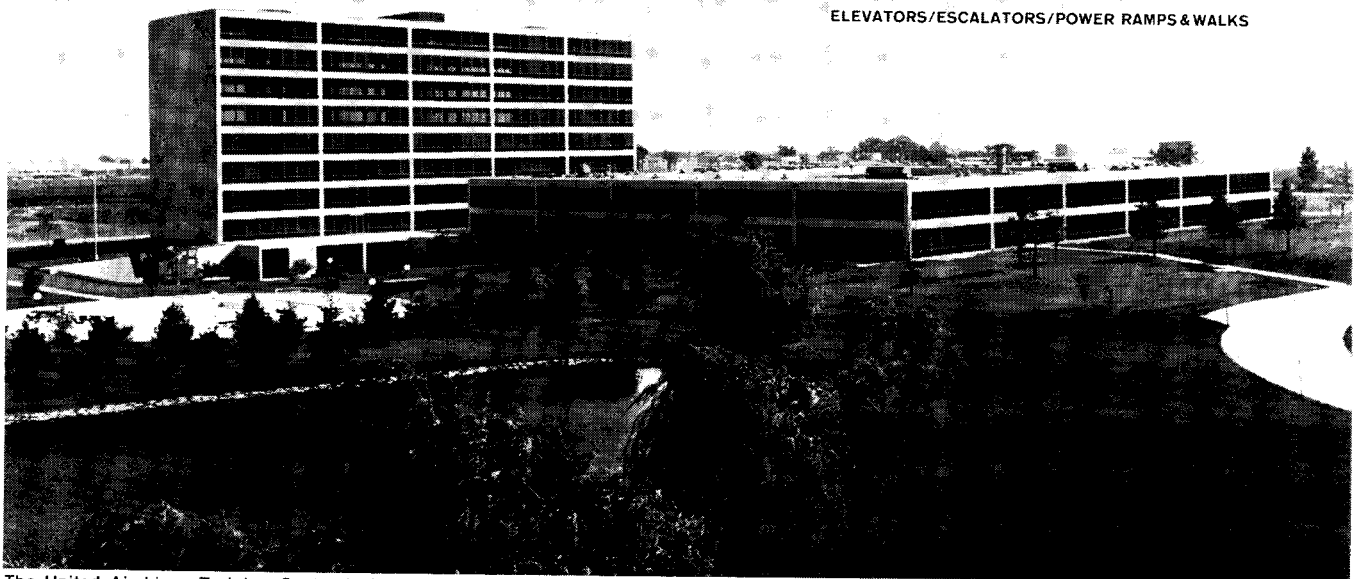
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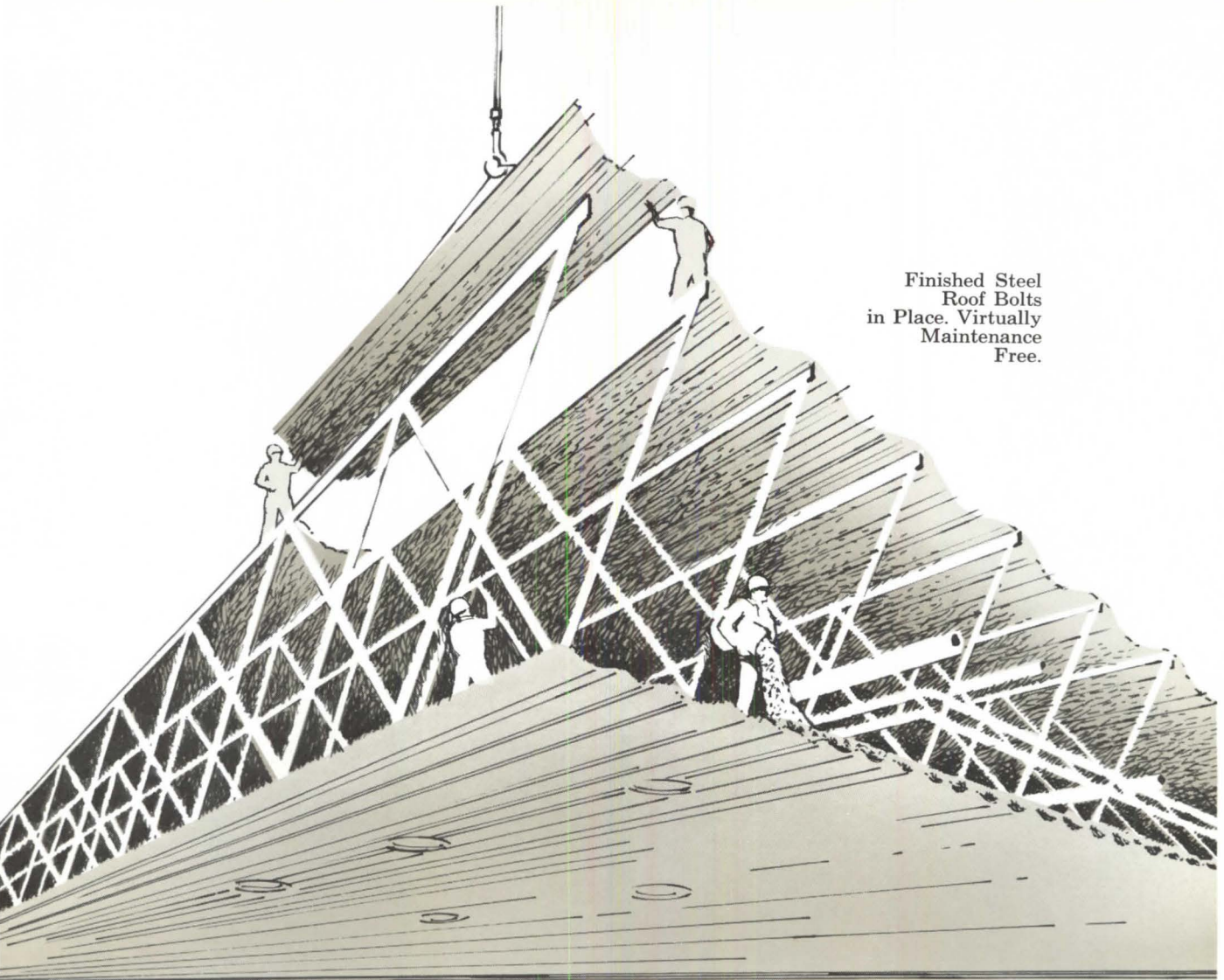


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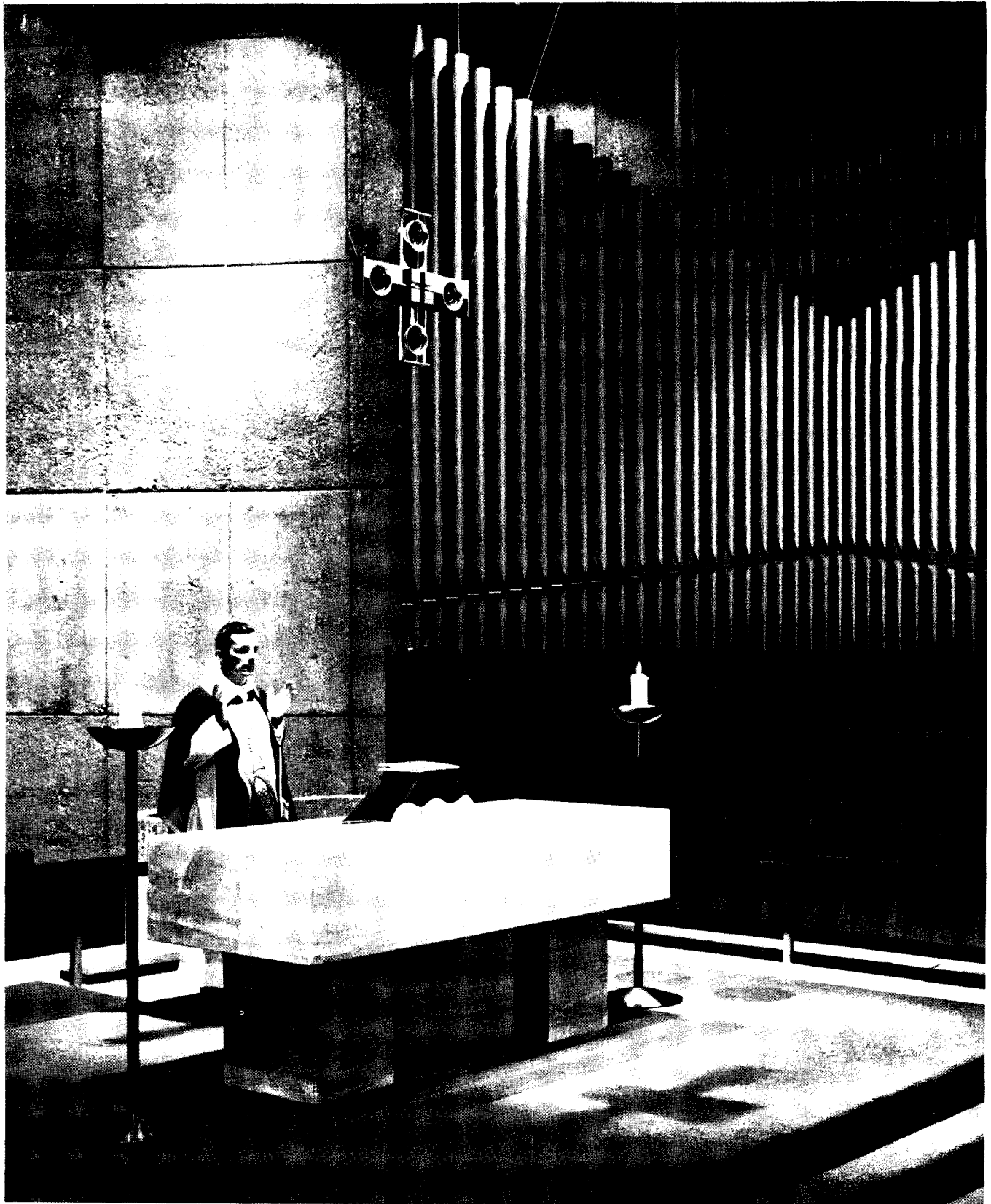


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campanile was intended but not built, probably to the improvement of the design, in later eyes at least. The City Hall, like the Post Office, has qualities that give it more than merely period interest. Together they remain the two most impressive public buildings in the state.

Domestic architecture after 1890 followed a course parallel to that of the commercial and public buildings. The exuberance of the mansion period was gradually toned down. A few houses such as the Ledbetter, now demolished,



The Ledbetter House, 1894, was a fine Richardsonian residence.

were Richardsonian. Others were marked by the mixture of Richardsonian elements with Queen Anne features as were the early houses by McKim, Mead & White. In this field, Whidden & Lewis were again the leading architects. Their house for Dr. K. A. J. Mackenzie of 1892 is an excellent example of the type. It happily combines random ashlar and round arches with window and dormer detail of a decidedly Queen Anne character. At about the same time, they introduced the Colonial Revival. The exact date is not known, but it was probably around 1891. The Milton W. Smith House of



Typical of the grander Colonial Revival houses of the first part of the century is the Josselyn House.

that date is still standing, and there were others of similar character illustrated in publications of the early '90s. This was still

a new mode. It had been introduced by McKim, Mead & White in the middle '80s. The firm's H. A. C. Taylor House at Newport, 1886, was the first important example. While this style had at first much in common with the Queen Anne, from which it was derived, it tended toward greater symmetry and more closed contours. It was also most suitable for wooden construction, and it is not surprising that it became the most widely used mode for larger houses in Portland in the next 20 years.

Many good examples can be found in the northwest section of the city, which was then one of the most fashionable, though they are, in fact, to be found in all the popular residential areas. Sometimes there seemed to be a kind of midwestern influence at work in these designs: Cornices became far broader than any colonial precedent would suggest and other details, windows and porches, showed a certain heaviness related to the Chicago School. A curious instance of this kind of mixture is to be seen in the W. F. Burrell House designed by Whidden & Lewis in 1902. An alternative mode to the Colonial Revival was what may be called "Bungalow-Tudor." Houses with half-timbered facades and picturesque outline were given the heavy, boxy detail, wide eaves and stocky posts that were the marks of the California bungalow.

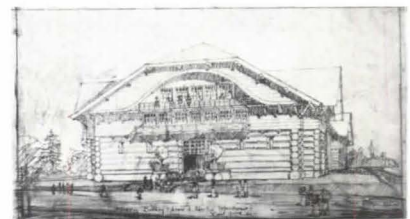
The period from 1900 to 1910 was one of considerable growth in the entire Pacific Northwest. One of the marks of this expansionist era was the exposition. Both Portland and Seattle held important expositions in this decade. From June to October 1905, the Lewis and Clark Exposition commemorated their famous trip to the Pacific a hundred years earlier. Though not at all comparable in influence, the general effect was intended to be much like that of the expositions in Chi-

cago and St. Louis. Ion Lewis was the director of architecture. The principal buildings seem to have had a Mediterranean character. Some rather strongly suggested the California Mission Style. It was thought that "the historic missions of Southern California have stamped their impress upon western American architecture." Just how this effect was felt in the Northwest was not explained.

More interesting was the Forestry Building, designed by A. E.



Lewis and Clark Exposition, 1905, Whidden & Lewis. Principal buildings were in California Mission Style.



In the gigantic timber manner, the Forestry Building, Lewis and Clark Exposition. Drawing by A. E. Doyle.

Doyle, which was the only building kept after the fair. It burned in 1965. A gigantic log structure, it must have been somewhat incongruous among the fake missions. A few of the pavilions were in the Colonial Revival, and one of them is said to have been purchased for use as a residence after the exposition. On the whole, the exposition had little influence on the course of architecture, unless the colossal rusticity of the Forestry Building can be claimed as a collateral ancestor of more recent displays of wooden virtuosity.

ELEGANT ECLECTICISM 1913-1937

Slowly but certainly a change appeared in architecture in the years immediately before the First World War. As in other parts of the country, the vigorous and forthright character of the '90s was lost as architects tended to be more conscious of historical correctness.

It was closely associated with an increasingly professional education. From about 1908 onward, the organization of architectural clubs and leagues provided an opportunity for the development of a critical attitude in the profession.

Continued on page 180



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Annual exhibitions held by the Architectural League of the Pacific Coast brought together the work of architects from the principal cities both to the north and south, or even farther afield. In 1909, the exhibition in Portland included work by Walter Burley Griffin, Wilson Eyre, Howard Shaw, Greene & Greene, Willcox & Sayward, J. C. Stevens and Claude Bragdon as well as local architects. In spite of the number of pioneer modern architects in the list, the tone of the exhibition tended to be rather academic.

In the same year, the Portland Architectural Club was organized as an atelier of the Society of



Of sophisticated Edwardian-Baroque design, the Benson Hotel, 1911, Doyle, Patterson & Beach. From rendering by Louis C. Rosenberg.

Beaux Arts Architects of New York with Ellis F. Lawrence as patron. Problems such as "A Loggia" and "A Retaining Wall and Mausoleum" were published in the yearbook along with actual buildings. The application of the French system of design education through the use of the problems issued in New York had a dampening effect on the course of architecture here as well as in other parts of the country. In 1914, Lawrence became the first dean of the newly established School of Architecture and Allied Arts at the University of Oregon. He continued to practice, and his firm was one of the important architectural offices in Portland throughout the next several decades. Although well grounded in the Beaux Arts tradition, Dean Lawrence was a far-sighted educator. Together with W. R. B. Willcox, whom he brought to the University in 1922, he led

the school away from the Beaux Arts method of instruction. Under their guidance, Oregon was one of the first schools in the country to make this break.

The change to this period of refined eclectic design is well marked by the Public Library by Doyle, 1913. The historicism is not oppressive, but in contrast to earlier buildings, it is unmistakable. Both the general composition and the detail are carefully considered. It is Renaissance, in some ways more suggestive of England than of Italy, but, in fact, it does not assert a particular "period" ancestry as much as many following buildings. Restraint and taste are adjectives one wants inevitably to apply to it. Since the direction of architectural design has turned so decidedly away from the use of historical precedent in recent decades, buildings of this immediately preceding fashion are not always sufficiently appreciated. But an historian should try to look with some objectivity at the past, even the recent past which frequently is more difficult to assess than earlier periods. No one period has all good nor all bad architecture.

It was typical of the teens and '20s that architects should design projects in very different styles at the same time. Just before the library, Doyle & Patterson had done the Benson Hotel, 1912, in a fashionable Baroque manner, and at the time they did the library, were designing the buildings for Reed College in Collegiate Gothic. In the Reed College buildings, great care was taken with the detail and in the choice of materials, an aspect in which these decades excelled. The good designer of the period tried to give a personal touch to detail while avoiding anachronisms. Fine draughtsmanship and fine craftsmanship were both



A distinguished example of the elegant eclectic manner which was to mark the following two decades, the 1913 Public Library, A. E. Doyle.

required and could still be obtained. In fact, neither before nor after can such high quality work be found in this area.



United States National Bank, 1917, A. E. Doyle. A fine adaption of the Roman corinthian to a modern bank.

Some form of classical inspiration was usually the base for design of banks and office buildings. Portland does not seem to have been much affected by the Gothic skyscraper formula. Doyle designed the United States National Bank in 1916. This is a fine example of the use of ancient Roman inspiration, similar in general composition to the Bank of California



The main banking hall in Doyle's United States National Bank.

in San Francisco and to the Knickerbocker Trust in New York. Entirely clad in glazed terra cotta, the exterior sports a fine Corinthian order four stories high. There is an impressive banking hall 30 feet high on the interior. Well preserved and cared for, it is probably the finest bank in the city. The First National Bank nearby is a Greek version of similar form. It was built about the same time from the design of Coolidge & Carlson of Boston. Most of the office buildings followed this classical trend. The former Elks Temple, 1920, by Houghtaling & Dougan was inspired by 16th century Roman palace architecture.

Not too long ago it was considered that this period in American building had nothing to recommend it. Now that there are many slick curtain-wall structures, a new appreciation for the work of the '20s is possible. Two characteristic office buildings, the North Western National Bank

Continued on page 182



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(later American Bank), 1913, and the Public Service Building, 1926, both by the Doyle office, are fine examples of classically detailed office blocks. Other good examples can be found in the business district, but they are not assertive. The discreet and reserved character of these buildings may be the architectural counterpart to the conservative temper of the citizens. During the '20s and early '30s, commercial building remained conservative and classical. Neither the Gothic nor "modernistic" design had much currency. However, Portland did not quite escape the influence of the Paris Exposition of 1925, which was often used for shop fronts in this country. The Charles F. Berg Store is a fine "period piece" of



Typical office building of the 20s, Public Service Building, 1926-28, A. E. Doyle, shown before additions.

perfume-bottle décor. Professional architects should note that it was designed by the Grand Rapids Store Equipment Company.

Churches and public buildings illustrate the same eclectic taste. It is a characteristic of the approach to design that while no one would actually think them to be historic buildings, the designs are such that the viewer's first reaction is to put historical labels on them. Thus Westminster Presbyterian Church, 1914, by Lawrence & Holford, is Gothic in a quite unmistakable way, and the First Unitarian Church, 1925, by Jamieson Parker is at once identifiable as "Georgian." Neither is an archaeological replica, but they adhered much closer to their historic ancestors than the earlier revival styles did. The difference

is clearly seen if one compares the Westminster Presbyterian Church of 1914 with the First Presbyterian of 1889. Other churches of this period can be found in various historic dresses. On the whole, though it would seem that churches should have been easier to accommodate in an historic



Crown Point on the Columbia River, Vista House, 1917, Edgar Lazarus; a pioneer modern structure with suggestions of Jugendstil.

style than other types of buildings, they are not among the solutions of the period which are most likely to be admired today.

While the main current of design throughout this period was academic, there were occasional hints that other approaches were possible. As early as 1917, the Vista House at Crown Point overlooking the Columbia Gorge was designed by Edgar Lazarus in a nonhistorical style closely related to the German *Jugendstil*. (Lazarus should also be given credit for the excellent way he handled the problem of additions to the old Post Office.) Temple Beth Israel, designed by Herman Brookman in association with M. H. Whitehouse & Associates and Bennes & Herzog Associates, also owes something to the pioneer German modernism. However, there are suggestive elements drawn from many periods all brought into harmony through



Temple Beth Israel, 1927, Herman Brookman. The finest and richest example of the mixture of traditional and modern motifs.

the skill and taste of the architect. Perhaps more than any other building, this illustrates the real

excellence that was possible in this eclectic approach to design. Again, one must note the great care in design of detail and the quality of material and execution. The Sixth Church of Christ Scientist, 1931, by Whitehouse & Associates (Glenn Stanton and Walter Church) is another building which might be called half-modern. The fine brickwork as well as the general form recalls certain German expressionist designs of the 1920s.

More completely divorced from historic precedent was the Third Church of Christ Scientist, 1926, by William Gray Purcell. The simple geometric forms and long ranges of windows recall the designs of Irving Gill in southern California, parallel to but surely not influenced by the International Style then being developed in Europe. The stark simplicity of this church stands in direct contrast to the romantic charm which was characteristic of the period in general.

Purcell already had had a distinguished career in the Middle West where he was one of the important architects of the "Second Chicago School" before he came to Portland for reasons of health about 1920. Though Purcell remained in Portland until 1931, he did not have an extensive practice, and aside from a few houses this church is his most important work in Oregon. An outspoken critic of the Beaux Arts system of education, his presence in Portland undoubtedly helped form the next generation of architects who were to introduce modern architecture in the '30s. He was a friend of Dean Lawrence and Professor Willcox and supported the direction they were giving to architectural education at Oregon.

Another important design of the '20s was the Masonic Temple, 1924-25, Sutton & Whitney and Fritsch & Aandahl. Fritsch used classically based detail in a very personal way. He had something of the ability of Sir Edwin Lutyens to give fresh interpretation to old forms. The effective massing and harmonious use of materials are far more important than the fact that there is an order. This set an example which was to be followed a few years later in the adjacent Portland Art Museum. Fritsch was also the architect for the Fruit and Flower Day Nursery, 1928. This basically Georgian design has a similar personal feeling for detail and

Continued on page 186



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sensitive use of materials. Even more than the Masonic Temple, it suggests the work of Lutyens.

The major monument of the 1930s is the Art Museum. Built in two campaigns, 1931-32 and 1937-38, it spans the decade and marks the acceptance of modern architecture. Like the Public Library of 20 years earlier, it was the work of the Doyle firm, A. E. Doyle & Associate. Since Doyle's death in 1927, Pietro Belluschi had been in charge of design, and this was the first major work of the man who was to have such an important influence on architecture in Portland.

Preliminary drawings indicate that it was first conceived in an eclectic Georgian style. In the development of the project, this historicism was eliminated, and a fresh new form emerged, which although not "International" is nonetheless modern. The formality of the principal facade is the most conservative part of the design. It harmonizes well with the Masonic Temple just to the north, and some of the detail suggests that the architect was aware of the quality of that building. The interior is rational, and the technical features were recognized as making important contributions to museum planning. The addition of the Hirsch Wing broke the formal symmetry and a sense of flowing space was introduced in the spirit of the new European architecture. Some of the details suggested the work of Mies van der Rohe. In 1937, the Finley Mortuary, also by Belluschi, illustrated some of the same quality and forms that had appeared in the museum building.

Due to the depression of the early '30s few other buildings on the scale of the museum were constructed. When building was resumed again toward the end of the decade, the modern style seems to have been established. It seems probable that the example of the museum gave the major impetus to this change, which was more complete in Portland than in some other cities. It was, however, in domestic architecture that the new movement made the greatest headway.

Between 1913 and 1937, residences in Portland followed in general the popular eclectic tastes of the day. Houses were built in various styles: Georgian, Colonial Tudor or French Provincial.

Whether because of the local environment or the conservatism of clients, they tended to be less ostentatiously historical than in some other areas. This was no longer a period of mansions, though some quite large houses were built. The Lloyd Frank House of 1924, which was designed by Herman Brookman, might be considered an exception. Now a part of Lewis and Clark College, it was indeed large and costly, but it did not have the ostentatious character of the "mansion age." Here it was the refinement of detail that counted. Many comfortable but more modest residences reflected the tradition of the English Arts and Crafts Movement. Wade Pipes, Harold Doty, Fred Fritsch and Roi Morin did many houses in which the quality of English work of the turn of the century seems to have lived on. They have a traditional air but are modest, unassuming and very livable—well adapted to local materials and the pattern of life.

The California Bungalow Style had its examples; the Reid House of 1914 by Francis Brown of California is the most elaborate. This fine house is rather exceptional. For the most part, the Bungalow-Craftsman manner was not followed by major architects in the Portland area. It was, however, popular with builders, and its influence can be found in many ordinary residences supplanting the earlier Colonial Revival in this field. Purcell did several houses of unusual character, but which, unlike his earlier work, seem to be closely related to the English half-modern tradition. Perhaps the climate had an influence. Purcell's influence was personally carried on by Van Evera Bailey who, with Yeon and Belluschi, was one of the major innovators of the late '30s.

There was also an interest in what can best be called a rustic style, though these buildings were

usually in the mountains or at the coast rather than in the city. Doyle designed a cottage for Harry Wentz at Neahkahnie in 1916 of this type. He also made studies for extensions to *Cloud Cap Inn* on Mount Hood and designed the Multnomah Falls Lodge, both in 1925, in a manner later to be followed in Timberline Lodge, 1937. Harry Wentz, who taught at the Museum Art School, seems to have been influential in directing the attention of younger architects to the vernacular farm buildings of Oregon. This concern for local building forms and the use of wood bore fruit in the designs for the Watzek House, 1937, and the Sutor House, 1938. The Watzek House was the work of John Yeon in the Doyle office, and the Sutor House the design of Pietro Belluschi in the same firm. In these two buildings, the new spatial order of the International Style was successfully expressed in local materials. As much or perhaps more than the Art Museum, they inaugurated the era of modern architecture. The effect of this understanding was not only of consequence for domestic buildings. The first notable church of the modern movement, St. Thomas More, was designed by Belluschi in 1941 (it was later enlarged). Like the Watzek and Sutor Houses, St. Thomas More has an archetypal position in the history of architecture in the Northwest.

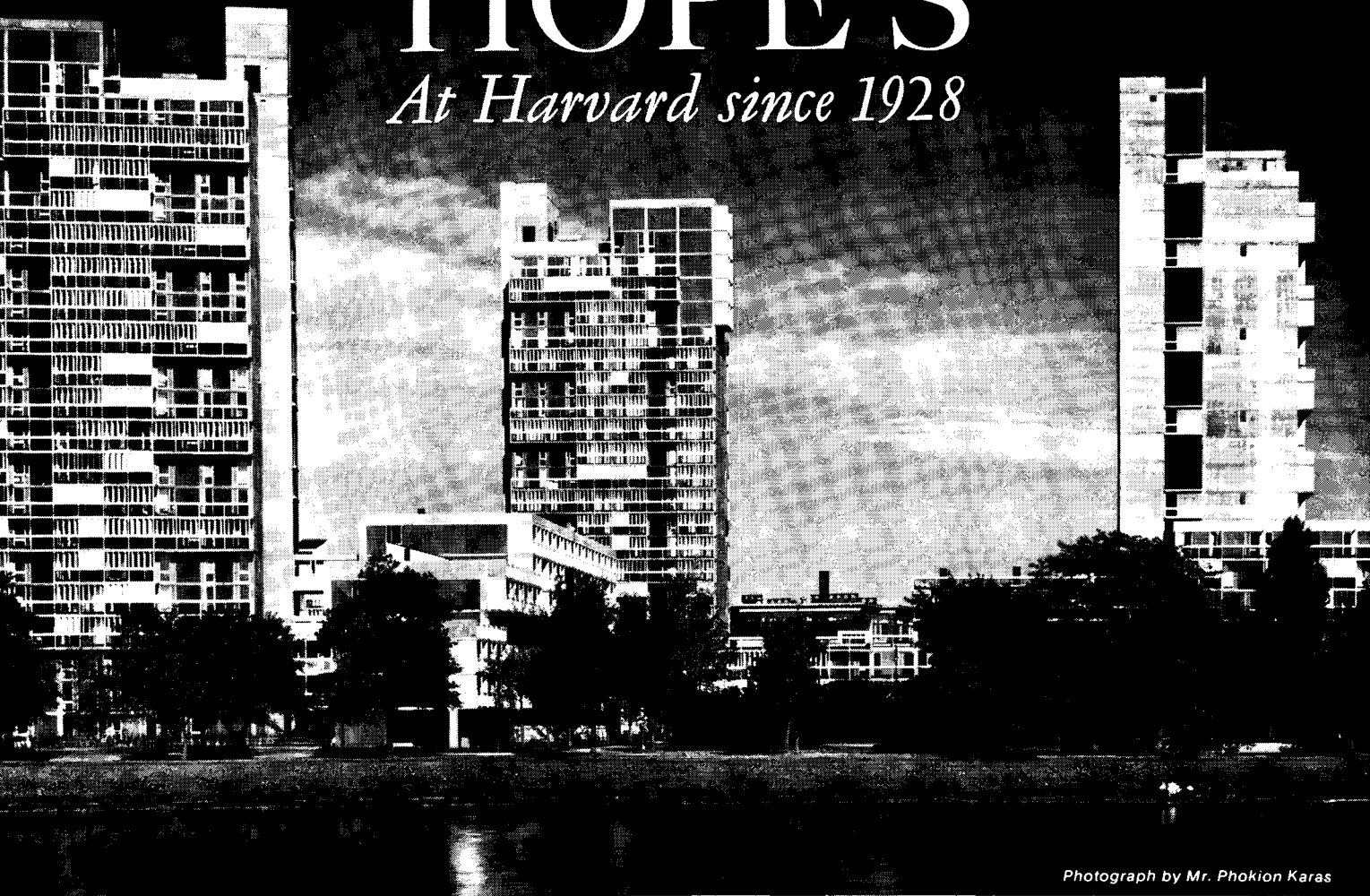
From 1937 to the present, architecture in Portland can be called "modern." There have been variations in approach to design, but none of them have introduced a basically different style. In some buildings, such as the Equitable, 1948, by Belluschi, the character is completely international; in others, particularly houses and churches, the character seems more regional. It is still too recent a development. That must await the future historian. □

Portland today.



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1963 Francis Greenwood Peabody Terrace, Married Students Housing, Harvard University, Cambridge, Mass. Sert, Jackson & Gourley, Architects

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| 1937 | Lowell House and Eliot House <i>Architects: Coolidge, Shepley, Bulfinch & Abbott</i> | 1961 | Arnold Arboretum Head House <i>Architects: Griswold, Boyden, Wylde & Ames</i> |
| 1949 | Botanic Garden Apartments <i>Architects: Des Granges & Steffian</i> | 1961 | Gordon McKay Applied Science Laboratory <i>Architects: Shepley, Bulfinch, Richardson & Abbott</i> |
| 1949 | Graduate Center <i>Architects: The Architect's Collaborative</i> | 1962 | David & Arnold Hoffman Laboratory of Experimental Geology <i>Architects: The Architect's Collaborative, Inc.</i> |
| 1951 | Gordon McKay Applied Science Laboratory <i>Architects: Coolidge, Shepley, Bulfinch & Abbott</i> | 1964 | Computing Center, (Alterations & Additions) <i>Architects: Shepley, Bulfinch, Richardson & Abbott</i> |
| 1953 | Observatory <i>Architects: Harvard University</i> | 1967 | Law School Faculty Office Building <i>Architects: Benjamin Thompson & Associates, Inc.</i> |
| 1958 | Quincy House <i>Architects: Shepley, Bulfinch, Richardson & Abbott</i> | 1968 | Law School Classroom & Administration Office Building <i>Architects: Benjamin Thompson & Associates, Inc.</i> |
| 1959 | Leverett House, New Dormitories <i>Architects: Shepley, Bulfinch, Richardson & Abbott</i> | | |

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Books

A Century of Portland Architecture. Thomas Vaughan and George A. McMath. Portland: Oregon Historical Society, 1967. 226 pp. \$2.50.

Portland is one of the oldest and most worldly of West Coast cities. As major port of the Columbia Basin and terminus of a transcontinental railroad line completed in 1883, the city did much of its building at the height of a speculative boom. McKim, Mead & White, Van Brunt & Howe and Shipley, Ruten & Coolidge were prominent among firms which moved in on the changeable tides of eclecticism. Long before the first wave of professional talent arrived from the East, however, the city had seen some impressive building. Through periods of gold excitement and flourishing trade, carpenter builders provided fashionable mansions, an opulent theater or two and many a brick mercantile house decorated in the palatial manner with cast iron made by local foundries or shipped from San Francisco.

There is unique continuity in Portland architecture. Despite two serious fires in the 1870s and massive postwar clearance of the waterfront district, something of every construction period remains. Important works of the creative era between the wars have been widely recognized in discussions of modern architecture. Now a more complete perspective is available. For those interested in the well-springs of the distinctive Northwest vernacular style or the evolution of urban architecture in general, *A Century of Portland Architecture* is a book to own.

Thomas Vaughan and George A. McMath, AIA, have selected 68 extant landmarks of the metropolitan area from a list of 175 surveyed by the Historic Buildings Committee of the Portland Chapter AIA. The historic period encompasses the Willamette River dock town's incorporation in 1851 and construction of Pietro Belluschi's Zion Lutheran Church with its prototypical laminated wood arches.

It is not clear whether the authors intended a critical selection of the best buildings of a century or a didactic sampling of representative types. The distillation shows something of either approach. It is a balanced, if not comprehensive, view.

In 1869, construction was started

on the region's first important federal building, a courthouse and customs house with Palladian quality designed by A. B. Mullet, supervising architect of the US Treasury Department who also produced the San Francisco Mint. The 1870s brought a mansarded mansion in the style of the French Second Empire for a steam navigation tycoon and a bishop's Victorian Gothic brick and cast-iron residence which was put to unexpected uses in later years by a Chinese tong, a speakeasy and the Portland Architectural Club.

A pre-eminent Portland landmark is the brick and stucco railroad terminal for the Oregon and Transcontinental Company designed by Van Brunt & Howe of Kansas City. Completed in 1890, Union Station was a radical interpretation of work best characterized as Richardsonian. Office buildings of the '90s reached heights of five and six stories over heavily rusticated ground courses in the tradition of Romanesque Revival, and a few followed practices of the Chicago School in expressing skeletal steel construction. Particularly blatant manifestations of a provincial time lag are the Gothic and Romanesque churches and a mansion in the Italian Villa style built during the last decades of the 19th century. The only glimmerings of regional personality in these are due to native woods, Oregon black basalt and Washington coast sandstone.

Responsible for some of the finest Academic Revival buildings in Portland, residences in the Queen Anne and Colonial idioms, was William M. Whidden, who had represented McKim, Mead & White in the city before returning to form a partnership with Ion Lewis in 1889. Among the many landmarks produced by Whidden & Lewis is the City Hall, a High Renaissance *palazzo* with Mannerist detail. The influential firm made a lasting contribution to the city's architectural continuity by fostering the first generation of local architects to seek professional training in the East.

After the turn of the century, art and architectural circles of the Pacific Slope were motivated to overcome their isolation. Determined to establish closer affiliation between architectural clubs and chapters of the AIA, architects convened in Portland in 1909 and formed the Architectural League of the Pacific Coast. One result of this was the organization of Beaux Arts Ateliers

in Seattle, Portland, San Francisco and Los Angeles. By the time the Oregon Chapter AIA was chartered in 1911, a new climate prevailed, giving rise to the highly individual work of Morris H. Whitehouse and Albert E. Doyle and to the free and exploratory design of their younger associates who included John Benes, John Yeon and Pietro Belluschi. William Gray Purcell was one of the exceptional talents attracted from the East during succeeding decades. It was in Portland that an impression of Japanese architecture, the California bungalow and informal vernacular cottages — all strains of domestic building sympathetic to the natural setting—converged to become the basis of a Northwest style.

The Oregon Historical Society study was prepared with the assistance of the Portland City Planning

The reviewer is employed as historian for the Parks and Recreation Division, Oregon State Highway Department.

Commission and was financed in part by a grant from the Renewal Projects Administration of the Department of Housing and Urban Development. Its primary objective is to freshen perception of the local resident whose view of his city has become fixed by familiarity and to spur his support in planning and preservation activities.

The landmarks which are surveyed are not confined to a renewal area but are scattered throughout the city. Some are secure under public or private ownership. The status of others is tentative. If a building is in imminent danger of being displaced, the fact is mentioned objectively. No recommendations of specific action are given.

This book is Oregon's first effort in the current movement to publish localized surveys. It is certainly among the best designed and most readable produced anywhere. Black and white photographs are excellent, barring a few incomplete views of residences hedged in by evergreens. Detail shots are used to good effect. A sequence of vintage photographs of the city's once vital waterfront district, up to and including the first demolitions in the area, is a reminder of former losses. It is an apt prelude to an introductory note on the city's origin and its pattern of building.

A Century of Portland Architecture makes no pretenses in the direction of architectural history, but, in fact, contributes new detail and brings established information

Continued on page 190

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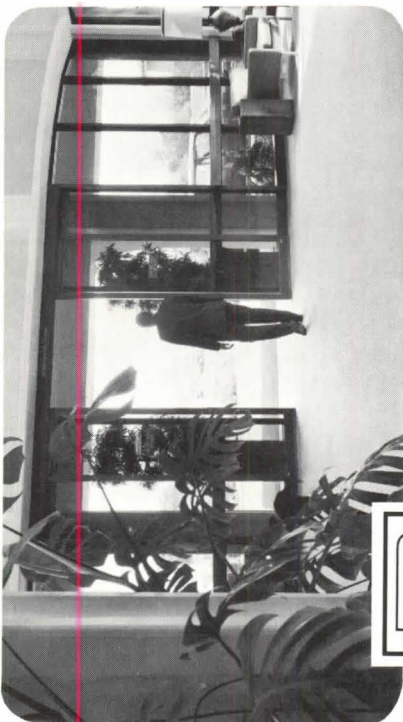
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Books from page 188

into sharper focus. It has started machinery for collection of supplementary data and further studies. Except for accompanying descriptions of works of the modern period which are uniformly incisive, stylistic characterizations tend to be generalized and, in a few cases, debatable. Comments on economic trends, technology and relationships between client and architect are soundly based on the pictorial and documentary collections of the Oregon Historical Society and other sources.

A unique feature of the format is a separate section for data profiles, a short list of sources and site location maps sketched for each structure. It is to this glossary that the reader turns for ready reference and a guided tour. The apparatus is completed by a glossary of architectural terms and a comparative list of stylistic periods. The latter shows that Portland generally lagged behind the eastern United States by 10 to 20 years until improvements in communication and transportation after 1870 steadily closed the gap.

ELISABETH WALTON

A Guide to Portland Architecture. Portland Chapter AIA. Portland, Ore.: 1968. 80 p. \$2.

Editor Richard Ritz and his eight volunteers from the local chapter began 16 months ago to survey the city, gather photographs, locate sites on maps, devise tour routes and lay out the guide. They have come up with 25 cohesive districts which include, in addition to the core area, residential and college neighborhoods, an industrial park, an urban renewal development, a research center and a residential tract.

The guide provides a large base map of Portland as well as the smaller detail maps to be used in touring. A brief word-sketch of each district is accompanied by good-sized photos of representative structures or general views. Of the 300 buildings singled out, about half are illustrated.

The guide, which should be considered a complement to *A Century of Portland Architecture*, is wider-ranging in scope. It offers a selection of significant Portland buildings up to and including the present day. Its geographic limits reach far into the suburbs.

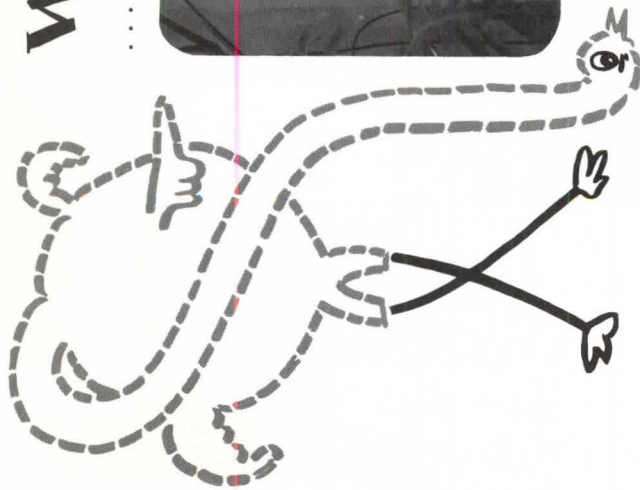
A Guide to Portland Architecture is a carefully designed and comprehensive document. It adequately covers former trends and high points in planning and building as well as the most promising contemporary projects. ELISABETH WALTON

The Official Activities Guidebook/Hawaii, 1968 National AIA Convention. Star Bulletin Printing Co., Honolulu, 1968. \$1.50.

The packet includes the *Thrum's Hawaiian Annual*, comprising some 400 pages and which is, in effect, a guide to all Hawaii. In addition, it incorporates a new special printing on "Architecture in Hawaii," which will be a part of all future editions of *Thrum's*.

This marks the first time that architecture will be included in the larger work, pineapple and sugar having been the only industries to be given feature status up to this point. The special section was developed and written by a committee of the Hawaii Chapter AIA.

Accompanying the packet is a copy of *The Snooper*, highlighting dining, entertainment and visitor activities for the week. □



Calendar

National

- June 21-23:** Association of Collegiate Schools of Architecture, Benson Hotel, Portland, Ore.
- June 23-26:** American Society of Landscape Architects Annual Meeting, Sheraton-Brock Hotel, Niagara Falls, Canada
- June 23-29:** AIA Annual Convention, Portland Memorial Coliseum, Portland, Ore., and Ilikai Hotel, Honolulu (June 28-29)
- June 29-July 2:** National Council of Architectural Registration Boards Annual Convention, Princess Kaiulani Hotel, Honolulu

AIA Regional and State Conventions

- Sept. 4-6:** North Central States Region, Radisson Hotel, Minneapolis
- Sept. 18-21:** Western Mountain Region, Hotel Utah, Salt Lake City
- Sept. 26-28:** New Jersey Society, Chalfonte-Haddon Hall, Atlantic City
- Oct. 3-5:** Pennsylvania Region, Bellevue-Stratford, Philadelphia
- Oct. 3-6:** Northwest Region, Sun Valley Lodge, Sun Valley, Idaho
- Oct. 7-9:** California Council, Fairmont Hotel, San Francisco
- Oct. 9-12:** South Atlantic Region, Marriott Motor Hotel, Atlanta, Ga.
- Oct. 9-13:** New York Region, Whiteface Inn, Lake Placid
- Oct. 10-12:** Central States Region, Tan-Tar-A Resort, Osage Beach, Mo.
- Oct. 17-19:** Ohio Region, Sheraton Biltmore, Dayton
- Oct. 25-28:** Florida Region, Daytona Plaza, Daytona Beach
- Nov. 6-8:** Texas Region, Driscoll Hotel, Corpus Christi

International

- June 15-20:** International Federation of Landscape Architects Congress, Montreal
- June 16-22:** International Design Conference, Aspen
- Oct. 14-16:** Congress of International Council for Building Research Studies and Documentation, Willard Hotel, Washington, D. C., and Skyline Hotel, Ottawa (Oct. 9-11)

Continuing Education

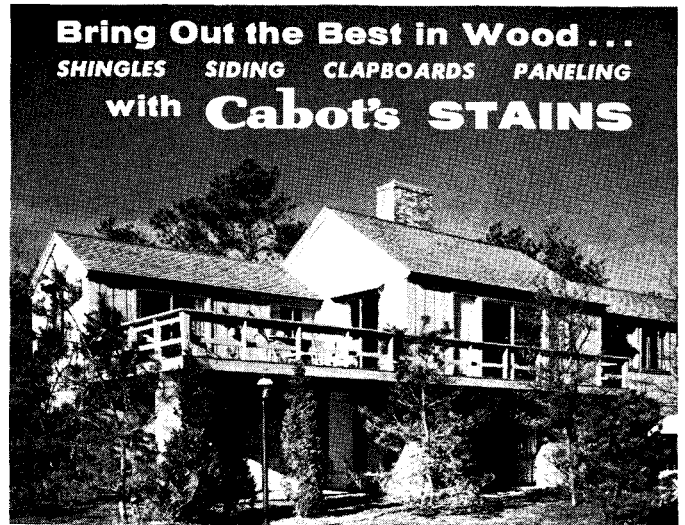
- June 17-28:** "Computer Graphics for Designers" course. Contact: Bertram Herzog, Associate Professor, Department of Industrial Engineering, University of Michigan, Ann Arbor 48104.

Awards Programs

- James F. Lincoln Arc Welding Foundation. Contact: Secretary of the Foundation, P.O. Box 3035, Cleveland, Ohio 44117. Submissions due July 15.

Tours

- Architectural Tour of Scandinavia, Aug. 8-Sept. 6. Contact: Dr. Harold Fredsell, Director of Church Development and Architecture, United Presbyterian Church, USA, 475 Riverside Drive, Room 1511, New York, N. Y. 10027.
- Architecture and Garden Tour of Japan, Oct. 7-31. Contact: Kenneth M. Nishimoto, AIA, 263 S. Los Robles Ave., Pasadena, Calif. 91106. □



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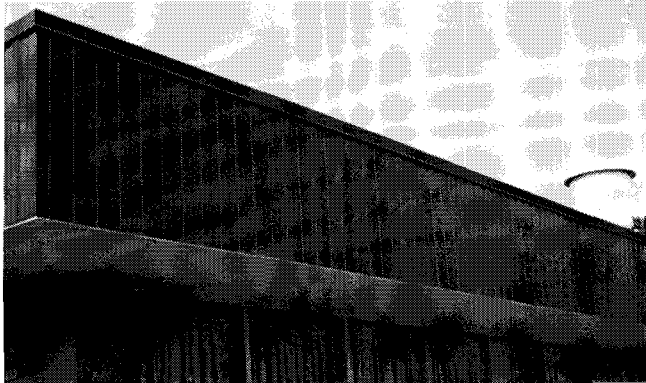
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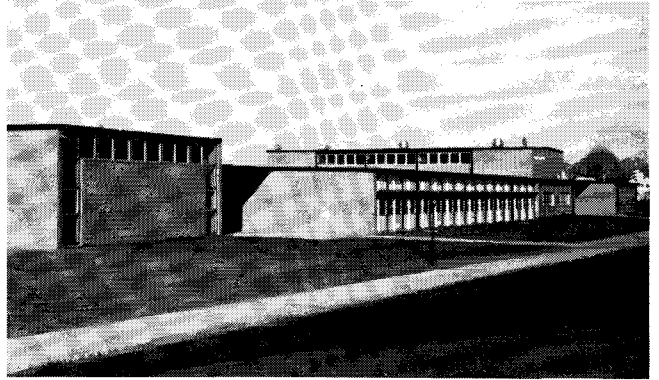
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Letters

Interest in Sociology

EDITOR:

I was very interested in Robert Gutman's article "What Architectural Schools Expect from Sociology" in the March issue. In this connection, I am wondering if you could supply me with the names of any colleges or universities where this field is being pursued in depth at undergraduate or graduate level. JOHN B. PARKIN JR.
*University of Southern California
Los Angeles, Calif.*

ED. NOTE: Student Parkin will find the 1967 Directory of Behavior and Environmental Design issued by the Research and Design Institute, Providence, R.I., a helpful document in this regard.

An Essay on Ethics

EDITOR:

Mr. Mutrux, in his article in January, makes some interesting observations on ethics. Centrally, he raises a question regarding the clarity and definition of the subject.

The fact is that ethics in professional architectural circles is vague and mystical for the same reasons that morality is obscured in modern life, i.e., the rights and responsibilities between the individual and his society are ignored, distorted or perverted because of years of neglect in educating present generations in ethical and moral values.

Yet, the lessons of ethics and morals are simple. They are first and fundamentally a recognition that the welfare of any individual lies in the welfare of his group. The difference, if any, between ethics and morals is only one of group size or social emphasis. The practical results are the same. Ethics says, "We must be concerned with the good of the society if the society is to return good to its members." Morality says, "We must relate the good of all in our society, one to the other, so that each can contribute his best to the group, and thus the group can return this best to each individual." In either case, both the society and its individuals benefit mutually from ethical and moral principles. Without ethics and morals, a society is, at best, ineffective. At its worst, it goes entirely contrary to its true purpose—the protection and welfare of its members.

Today, we tend to overstress the "rights" of the individual vis-a-vis his parents, his employers, his com-

munity and country, but we hear little or nothing about the duties and obligations that the individual incurs as a member of these groups. Therefore, he forgets that he is a part of many groups and that he needs others in order to function and survive himself. The individual even comes to believe that society is an adversary which denies him work, pleasure and other satisfactions. He mistakes social malfunction for the true social objectives, and he fails to realize that society requires some self-sacrifice in the general interest in order that a society exists at all for the protection of each individual in his self-fulfillment.

The greatest lesson we must learn today is that we must pay our obligations to society by obeying its laws and rules, so that interferences and conflicts are avoided to our benefit. If we do not obey the law, others will be encouraged to do the same. With many lawbreakers, law enforcement becomes impossible. The police and our jails could not cope with the situation. The result would be that laws would become meaningless, and civilization as we know it would finally vanish.

We all could then do as we pleased, and take what we pleased. But then, we would also be subject to being robbed, murdered and enslaved ourselves. Without a society to enforce the law, and without the aid and cooperation of its members to give it necessary life and force, we would be thrown out of our houses and jobs, stripped of our possessions and otherwise violated and used by any stronger individual. More likely, this would be done to us by small bands of stupid and weaker individuals with just enough intelligence to recognize the fact that union and cooperation can forge a stronger power for good or bad than any one person, whatever brains and brawn he might have.

The same denouement could befall the architect who feels that 1) he does not need to belong to a professional society and/or 2) he does not have to adhere to its ethical rules when these conflict with his own interest. For without a professional society and without ethical conduct, architects would soon contend with one another on the basis of blatant advertising, cutting of fees and watering of services. Competition on the basis of design ability, intelligence and integrity would be cast aside. Under such circumstances, public confidence in the profession would soon be

lost. In self-defense, the public would have to turn to legislation, to in-house staffs or to other professionals for necessary design services. Architecture as a profession would be dead.

True, there is always some injustice in the world, and we may have more than a fair share of it today. Persons in influential positions, for selfish motives and because of their ignorance of moral values, initiate and enforce rules which have little moral significance and sometimes go contrary to social purposes. They would govern what we should wear and what we should say, as well as what we should do in a society down to the last detail, merely to suit themselves. Yet, morality has really little to do with how high women wear their skirts, any more than how strident some architects get in publicizing their work. Ethics and morality are much more than a stuffy concern for good taste and decorum. And, they should be more than mere taboos or reflections of selfishness or narrow prejudice. They should be a benefit or protection to all. If they are not, they must be changed. Meanwhile, they must be obeyed.

In this country we have many channels open to us with which to right laws and rules that are patently wrong or unnecessarily enthralling. Reason, debate, the courts and political representation are several of the legal means by which unjust laws and rules can be changed. Civil disobedience and other unlawful action, either violent or non-violent, are entirely unnecessary and self-defeating in results.

If architects feel that ethical rules are unfair or ineffective, they can be changed. But, before changing them, they ought to keep in mind the following underlying principle: *Ethics is a system of values which equates self-interest with community interest.* It recognizes that what is good for the individual in the final accounting must be good first for the community as a whole.

Professional ethics is based on this same principle. What is good for the practitioner must be good for society. The professional man exists because society has need of him. It is not the other way around. Society may be created to protect the individual, but it does not necessarily follow that society can exist, to go on supporting its members, without getting support in return. The architect joins a pro-

fessional society, and by paying dues and obeying its rules he gives his personal support to the community of architects. Some of them become active in the larger public community. The larger community begins to know that the architect fulfills certain social purposes in a larger and more intense way. The architectural profession is helped because society recognizes the importance of architecture. The architect is helped because society uses the services of architects. And, of course, society benefits when architecture is practiced by those who are best qualified for it.

Architects should come to realize that the social system is a complex of wheels within wheels operating on a fairly simple ethical base. When the base is weakened by any individual or sub-group purely for self-interest, the entire social structure is threatened. With self-interest in the saddle, ethics become vague and meaningless. They have no value to us personally, and we forget their social significance.

When we reduce fees to obtain a job from someone else, we do so with the knowledge that we can still do so profitably by also reducing our service—the fact of which a client is kept unaware. We do so also in ignorance of the full consequences to the profession. Competition on the basis of fee will not only reduce the status and income of architects, it will deny to society a measure of the services which architects ought to provide.

We can go on to other examples in our profession as illustrating modern misconceptions about ethics. Fundamentally, however, we cannot make much headway in establishing ethical principles in the architectural profession unless we first establish them in the larger society. People still ask, "What does my country do for me?" They have yet to ask, "What can I do for my country?"

Architects, after all, are only people. FRANK MEMOLI, AIA
Lexington, Ky.

New Math, New Science & Now . . . EDITOR:

There's nothing quite like finding an article like "Decision Maker 1985" (Feb.) staring you in the face when you're about three-fourths through a thesis dealing with the same subject. For the record, I'd like to say, it's about time!

There's New Math, New Science and New Music being implemented in the elementary school curriculum. We can't even say we're going

to have New Architecture for there's never been the old version of architectural confrontation in the schools.

After reading the article, I was more firmly resolved than ever that I was on the right track. Over and over again, the text substantiated and reiterated what I've been writing on my own.

There are, however, some methods of approach in my work that could eventually be of considerable help to the people engaged in this project. How can I assist?

There is no time for redundancy of effort here. Too often, through sheer lack of communication in our profession, much energy is expended in an independent effort, and then the results go completely unnoticed by those who would do well to know of their existence.

F. CORINNE KUTSENKOW
Teaching Assistant
Department of Architecture
University of California
Berkeley, Calif.

ED. NOTE: Mrs. Kutsenkow has been put in touch with the AIA Task Force on Elementary and Secondary Education which is continuing its work in this field.

More Than Coffee in Brazil

EDITOR:

The Institute Library will soon become the recipient of one of our country's best magazines, *Manchette*, which illustrates what Brazil is doing in all fields of activities despite inflation and the present international political situation.

Sao Paulo, with more than 6 million inhabitants, is considered the fastest growing city in the world, it is Brazil's industrial park and has seven automotive factories.

As an Honorary Fellow of the AIA and a graduate of the 1911 class of the University of Pennsylvania, I read the *JOURNAL*, undoubtedly the best of its kind in the world.

CHRISTIANO STOCKLER DAS
NEVES
Sao Paulo, Brazil

A Mutual Interest

EDITOR:

We thought you would be interested to know that your reference to *Washington Artists Today* in *Comment & Opinion* for January has brought many requests for the book from out-of-state architects. You have performed a service to both the artist and the architect.

MERRY ELLEN FOSTER
Corresponding Secretary
Washington, D.C. Chapter
Artists Equity Association, Inc.
Silver Spring, Md.

THIS SPACE CONTRIBUTED BY THE PUBLISHER



Avedon

Miss Sophia Loren

Learn the seven
warning
signals of
cancer.
You'll be in
good company.

1. Unusual bleeding or discharge.
2. A lump or thickening in the breast or elsewhere.
3. A sore that does not heal.
4. Change in bowel or bladder habits.
5. Hoarseness or cough.
6. Indigestion or difficulty in swallowing.
7. Change in a wart or mole.

If a signal lasts longer than two weeks, see your doctor without delay.

It makes sense to know the seven warning signals of cancer.

It makes sense to give to the American Cancer Society.

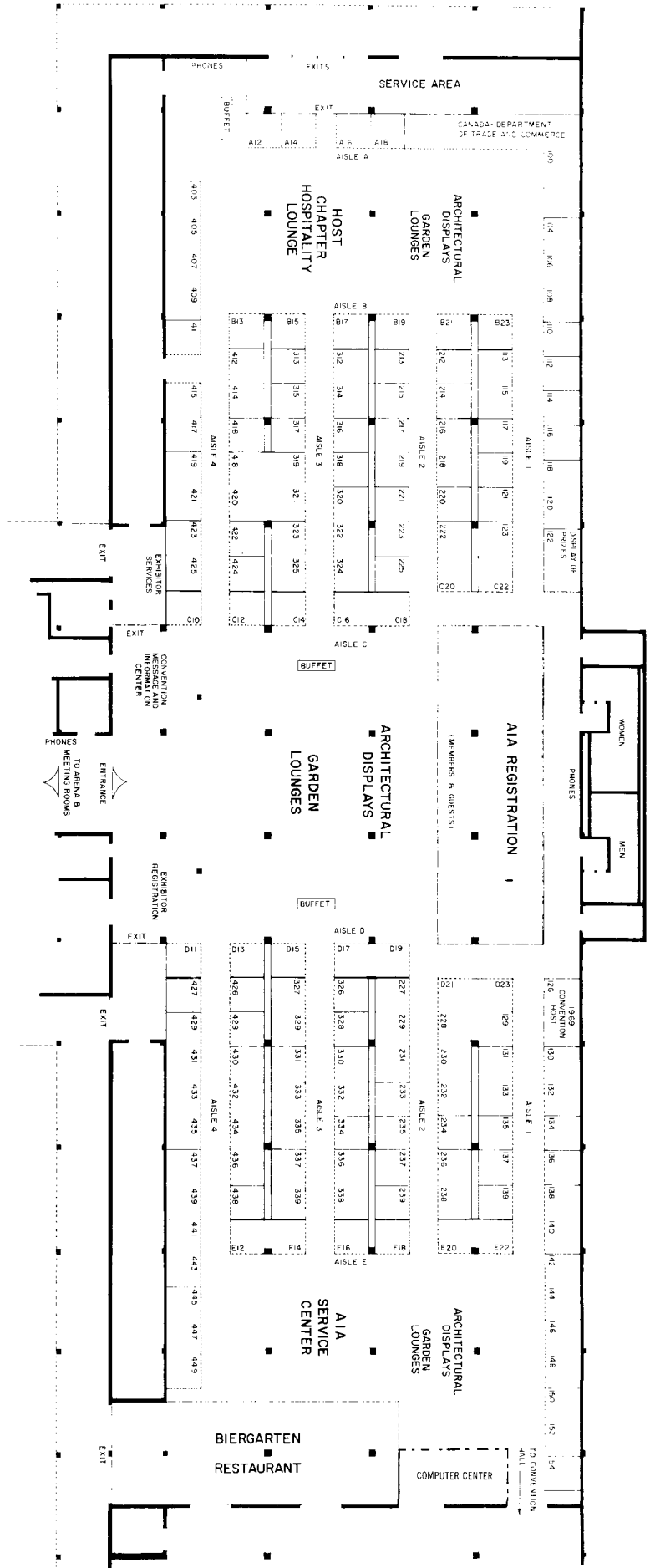
EXHIBIT HOURS

Sunday, June 23: 11 a.m.-5 p.m.; Monday, June 24: 8 a.m.-5:30 p.m.; Tuesday, June 25: 8 a.m.-4:30 p.m.; Wednesday, June 26: 8 a.m.-9:30 a.m. and 12:30 p.m.-5 p.m. Exhibitors will host a continental breakfast on Monday and Wednesday; a sandwich buffet on Tuesday and Wednesday. The top 10 exhibits will be announced at Monday noon (complimentary cocktails), after which AIA members may vote for their favorite, thereby entering a special drawing for a grand prize. A daily drawing for prizes also will take place.

The 1968 Products Exhibit at the Coliseum

- | | | |
|--|---|--|
| AllianceWall Corp. Booth B21 | Day-Brite Lighting Division of Emerson Electric Co. Booth D13 | Jenn-Air Corporation Booth 313 |
| Allied Chemical Corporation Fibers Division Booths 130, 132 | Dur-O-Wal Booth 114 | Johns-Manville Booths C16, C18 |
| American Colloid Company Booth 121 | Dwyer Products Corporation Booth A14 | MOEN/A Division Standard Screw Company Booth 411 |
| American Gas Association, Inc. Booths 412, 414 | Edison Electric Institute Booths 433, 435 | Kaiser Aluminum & Chemical Corp. Booth D11 |
| American Olean Tile Company Booth D15 | Electric Heating Association Booths 142, 144, 146, 148 | Kentile Floors, Inc. Booth 424 |
| American Plywood Association Booth 331 | Eliason Easy Swing Door Division Booths 118, 120 | Kinnear Corporation Booth B19 |
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| Armstrong Cork Company Booths 320, 322, 324 | Fixtures Manufacturing Corporation Booths 336, 338 | Krueger Metal Products Co. Booth 139 |
| Art Metal, Inc. Booths C20, 222 | Flexicore Manufacturers Association Booth 232 | Lamont & Riley, Inc. Booth B15 |
| Automated Building Components, Inc. Booth 154 | Follansbee Steel Corporation Booth B17 | Lead Industries Association, Inc. Booths 150, 152 |
| Azrock Floor Products Booth 430 | Fry Reglet Corporation Booth 133 | Libbey•Owens•Ford Glass Company Booths 104, 106, 108 |
| Behlen Manufacturing Co. Booth 212 | Gates Engineering SCM Corporation Booth 237 | Lighting-Accessories, Inc. Booth 112 |
| Bell System Booths 227, 229, 231 | General Electric Co. Silicone Products Dept. Booth B23 | Liskey Aluminum, Inc. Booth 214 |
| Bethlehem Steel Corporation Booth A12 | Georgia-Pacific Corporation Booths E20, E22 | 3M Company Recreation & Athletic Products Booth 233 |
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| Buckingham-Virginia Slate Corp. Booth 134 | Hallmark Chemical Corporation Booth 316 | The Merchandise Mart, Chicago Booth 334 |
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| Philip Carey Corporation Booths 327, 329 | Heywood-Wakefield Company Booths 113, 115 | Monsanto Company AstroTurf Recreational Surfaces Booth A18 |
| Columbus Coated Fabrics Division The Borden Chemical Co. Booths 216, 218 | Hillyard Chemical Company Booth E18 | Monsanto Textiles Division Home Furnishings Booths 419, 421 |
| Commercial Carpet Corporation Booths 429, 431 | Holcomb & Hoke Mfg. Co., Inc. Booth 326 | Mo-Sai Institute, Inc. Booth C10 |
| Copper Development Association, Inc. Booths 217, 219 | Homasote Co. Booth A16 | The Mosaic Tile Company Booth 225 |
| Corning Glass Works Booths 423, 425 | Inland Steel Products Company Booths 415, 417 | National Electrical Contractors Association Booth 422 |
| Crane Co. Booths 323, 325 | Interpace Booth 215 | |
| Crouse-Hinds Company Booths 319, 321, 418, 420 | | |

- National Steel Products Company
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- National Terrazzo & Mosaic Association, Inc.
Booth 137
- PPG Industries
Booths D17, D19
- Paceco Corporation
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- Plumbing and Drainage Institute
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- Potlatch Forests, Inc.
Booths 432, 434, 436
- Red Cedar Shingle & Handsplit Shake Bureau
Booth C14
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- Sanspray Siding Corp.
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Booth 426
- Western Wood Products Association
Booth 239
- Weyerhaeuser Company
Booths D21, D23, 129, 228, 230
- Yale Lock & Hardware Division
Eaton Yale & Towne, Inc.
Booth 220



Asides

Next Month: The air rights principle of construction is commanding greater attention as a viable solution to complex problems of urban development; it offers, in fact, a new frontier for government and private teamwork. As architect for Trinity School now underway in New York City, the author discusses the prototype building in the context of the advantages of air rights projects, the need to define entities and points of demarcation, preconstruction considerations, the designer's continuing responsibilities and the future of the concept.

Also in July: Two articles on minimizing earthquake hazards—one on geologic factors, the other on architectural considerations.

Portland Portfolio: The husband-and-wife team who has supplied the sensitive photographic coverage of the more commercial aspects of the City of Roses in this issue is working on a book to document the unique quality of the country surrounding Pullman, where both team members are on Washington State University architectural faculty.

Catherine Matthews, who has exhibited collections of her work, is graphic designer at WSU in addition to her classroom assignments; Henry Matthews, formerly a practitioner in London and Boston, teaches design. R.E.K.

PHOTO & ART CREDITS: P. 14—Sam Melhorn; 20, top left, bottom right—Ezra Stoller; 28—George Cserna; 40—Jeremiah O. Bragstad; 56, left—Dudley, Hardin & Young, Inc.; 85—Morley Baer; 86—Julius Shulman; 87, bottom left—Hedrich-Blessing; 87, right top—Richard Nickel; 87, right bottom—Ezra Stoller; 88—Tony Leonard; 89—Ezra Stoller; 90, top, center right, bottom—Roger Sturtevant; 91—Tom F. Walters; 93, top—Gil Amiaga; 93, center, bottom—Marc Neuhoof; 94, top—GE, Nela Park; 94, center—Robert Perron; 94, bottom—Peter Pearce; 95—J. Alexander; 96—Louis Reens; 97, top, center right—David Hirsch; 98—Max Gruzen; 99, top, Joshua Freiwald; 100—Morley Baer; 101—Ezra Stoller; 102—Bill Maris; 103—Robert Galbraith; 104, top and center—George Homsey; 104, bottom—Rondal Partridge; 106, top—Tom Upper; 106, bottom—Ray O. Welch; 107, 108—Hugh N. Stratford; 109—K. E. Richardson; 110—Art Commercial Studios; 111, left and center, Glenn M. Christiansen; 111, right—Richard Dawson; 112—Karl H. Riek; 113—Art Hupy; 114—Roger Sturtevant; 115, top—Morley Baer; 115, bottom—Marvin Rand; 116—Ernest Braun; 117—Sterling Engraving Co.; 118—Photo-Craft Co.; 119, top—Edmund Y. Lee; 119, bottom—Richard Fish; 120, 121, 122, left—courtesy Oregon Historical Society; 122, right, through 125, 126, bottom—courtesy University of Oregon; 141—Hawaii Visitors Bureau; 142, left, 143, top, R. Wenkam; 144, top—B. Howell; 144, bottom—R. Wenkam; 145, left, right top—B. Howell; 145, right bottom, 146, top—R. Wenkam; 146, center, bottom—B. Howell; 172, 178, 180, 182—courtesy University of Oregon; 186, right—Leonard Bacon.

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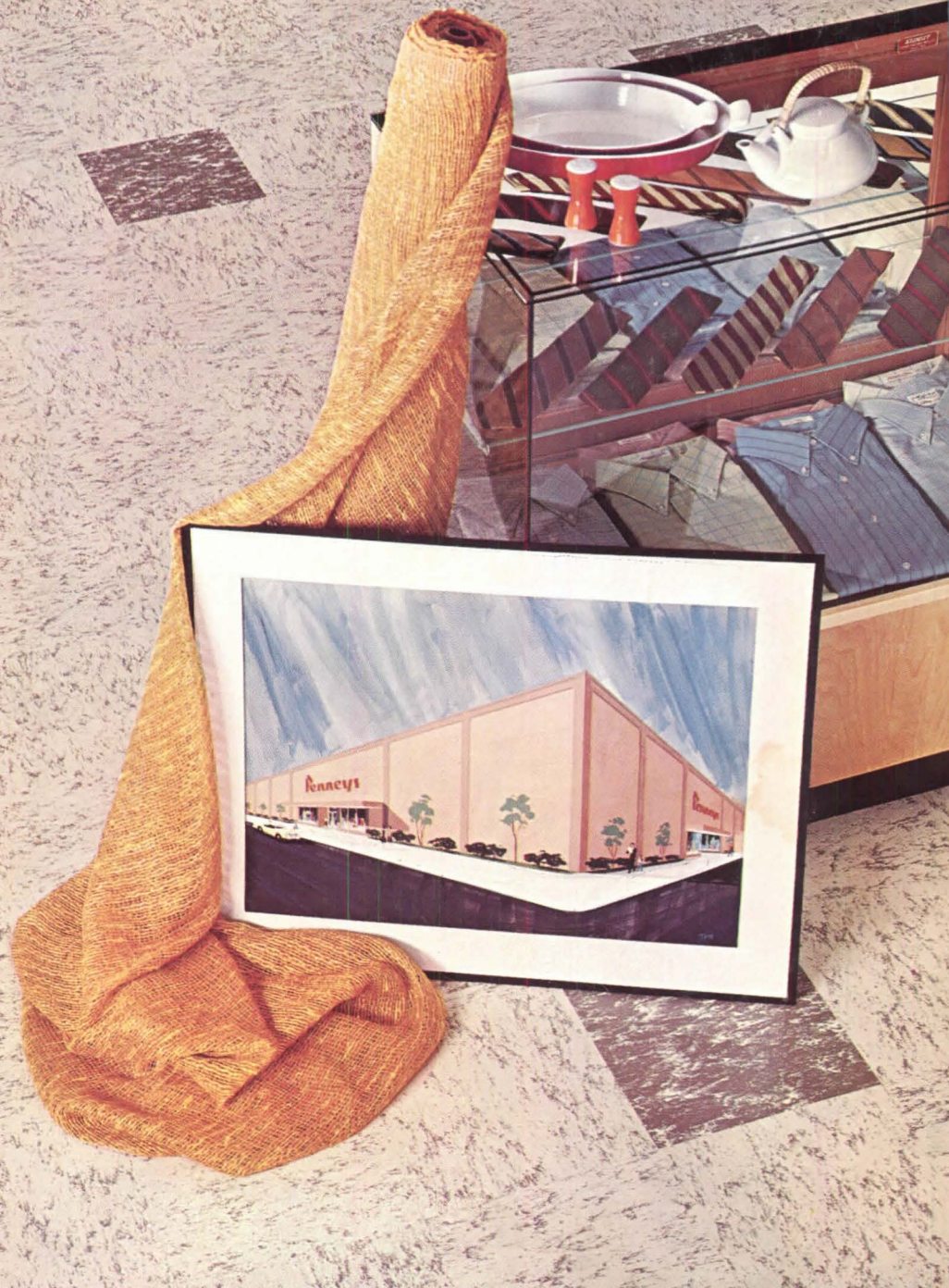
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