A Tale of Eight Cottages

As you approach the 700 block of Summit Avenue East, the first announcement of a little site with big implications is the picket fence that runs out front. Like to meet the street. Like any residential site, it reads “Home.” But it also reads as a visual fairy tale with sweeping curves that draw down into the entrance, octagonal posts that rise to tur- reted points, pickets in an array of earthy colors, and wild, free-form wood-work. As any good fairy tale should, the introduction only hints at the delight and imagination that unfolds as you descend. The entrance leads to eight cottages on one of the smallest and liveliest streets around.

To walk down this lane is to be drawn through a richly visual, emotional, and sensual experience of continual mystery and surprise. Because of tightness of space and abundance of foliage, none of the cottages can be seen in its entirety from one location. Elements peek out at the passerby. What is revealed is a highly varied and playful dialogue among material, form, color, and detail. In comparison to much of the urban environment, which requires a viewing distance of two hundred feet, the cottages are so small to be fully appreciated, this experience is sequential rather than vertical. Everything happening before your eyes happens in your face; it is a pedestrian environment. Dwarfed scale and space enhance the belief in their imaginary quality.

Those who read even the fairy tale as a text coded with deeper meaning will not be disappointed. A classic, longitudinal axis runs the entire length of the site; it is subtly but clearly articulated. A tree is placed at the center of the entrance and another on center at the end of the lane. The asymmetry of the porch is brought into play against the generally bilateral symmetry. A dialogue among material, form, color, and Bernard Maybeck, the guiding principle on this project has been the local construction company built the cottages in 1920 as speculative apartments; they have been serving Seattle as rental units since. Around 1940, they were bought by the Denny family, and for the next 35 years the cottages gently aged toward disrepair. Their present condition is primarily the work of John Jarosz who has owned them for eight years. They stand now as an active testament to the relationship between past and present. Jarosz’s vision and sensibilities have brought new vitality to this complex of structures which are rooted in Seattle’s urban history. Jarosz consciously intended this project to bridge time. He admires most those earlier projects in architecture which freely experimented with decor- ation and detail, he sees today’s society with its fascination for fantasy primed for another surge in free expression. “This is such an eclectic civilization; there are no formal orders anymore. It is ridiculous to have any habits, and architecture has a habit.”

This is such an eclectic civiliza- tion; there are no formal orders anymore. It is ridiculous to have any habits, and architecture has a habit.


**Opinion**

### Seattle's Economy

Whether the local economy is temporarily afflicted or whether it is experiencing the early symptoms of a truly debilitating problem is a question on the minds of most Seattle workers these days. From Pugent Sound's mightiest bankers and industrialists to the region's simplest loggers and fishermen everyone wants to know: How bad is it?

The Boeing Company is confronted with the problem of mass-producing the environmental grounding of the nation's commercial airlines. Weyerhaeuser is reeling from the housing industry's depression. The Seattle-Puget Northwest cornerstone of financial stability, has suffered lastly. Unemployment in the state, standing at 12.4% of the labor force, has raised its head of work, is third highest in the nation.

Locally, there has been a net loss of approximately 25,000 jobs in the last year. Pugent Sound is no longer a magnet. More people are moving out than are moving in, a fact unheard of since 1973. Consequently, the value of local residential real estate has ceased to appreciate while commercial real estate fails to do much better. Vacancies have soared; new buildings stand empty; and large commercial projects have been scrapped.

All is not lost. A surge of growth in the late 1970's left the local economy with a stronger constitution than was found here prior to the angst of 1973. This growth has left a 2.2 million person economy "healthy" here, one of thirteen on the West Coast, and a market labeled among the top ten growth areas in the country. Other elements which contribute to the strength of a more diversified economy are the inherent livability of the region, proximity to China and Japan, and the emphasis on quality growth.

Illustrations of underlying economic vigor are offered. Local construction contracts through June 30 inch ed over last year's first half marks at slightly more than $750 million. Non-residential construction has risen 50%, but is coupled with home-building's sad construction levels, 40% lower than even 1981. 

1816 SthAve,Seattle/625-0711

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### The Light At The End Of The Pencil

The recent spate of architectural drawings on exhibit in Seattle's galleries elsewhere heralds the renaissance of architecture in the eighties: the public is finally being allowed a glimpse through the architect's eye. Unfortunately, the quality of the glimpse here in the Northwest is spotty. In the past year Seattle's galleries have presented a few good shows and very recently a depressingly mediocre one. But, unlike our built environment which raises few issues, the drawn environment is hardly so meek.

There is a widespread belief that architectual drawings are the panacea for a host of modern and modernills, and to a great extent that is true. The International Style was literally modeled in sleek, planar forms, comprehensible and volumetric, best represented in three dimensions. The current preference for only two dimensions can be explained as a rejection of the Modernist model, a turn to a medium that allows a more romantic exploration of form and a more literary exploration of meaning. Drawings can represent a visual hypothesis that may be in tune with our drawings, even before they are typified buildings are able to emerge; or drawings can make concrete the ideas behind a utopia that may never emerge. The unsolicited and optimistic neighbor- borhood development plans by Seattle's Gang of Five are an example of architectural hypotesis to which the public has lately been treated.

The forgiving economy also plays a major role in the prevalence today of architectural drawings: paper is cheap, building materials are not. (Is for this reason, too, that architects, short on work, have the time and inclination to dream and draw?) Necessarily, if growth is to continue, we must be able to learn from drawings themselves. This is relevant also as far as revisionist historicts are concerned. For example, the AIA exhibition of about a year ago on "Unbuilt Seattle" was a well annotated presentation of drawings for buildings and plans that had never been executed for economic and other reasons. Lacking buildings, the drawings have become the sole source of visual information.

Another function of architectural drawings is to educate the public, to ex- pose it to more of the architectural proc- ess than a building can reveal. Viewers may learn about the architect, the design process, the particular project, the idea being explored, or the history of which all that is an integral part. In short, drawings can be treated as commodities. But as the past year in Seat- tle has proved, they can also be dealt with as commodities.

The dichotomy of the situation — commodity and communication — is not easy to resolve and raises questions about architectural drawing as entity. Can isolated drawings really be a viable medium for communication with the public? True, drawings are untainted with the unenlightened physical environment and ideally can help crys- tallize the important aspects of a parti- cular experience. But they are an abstraction. They risk gaining nothing in the step which removes them from that experience. Does a drawing have meaning and worth apart from the built form (is its only value as commentary or expla- nation?), or if the drawing represents an unbuildable idea only, shouldn't that idea be clear to the viewer? Then why are many of the drawings we see in a gallery context either esoter- ic, trite, or totally obscure, even though they still cost hundreds or thousands of dollars?

In turning from the building to the drawing, certain responsibilities (such as function) are shed, but others are as- sumed. For instance, more than a little thought should be given to pondering "What is Art?" before applying a price tag to a piece of torn tracing paper. The artists whose working drawings and scribbles are now sold for bundles were a long time in becoming famous, often dying first. (Although, even posthu- mously, it is not easy to sell John Len- non's lithographs.) As a more extant ex- ample, Christo sells his working draw- ings which are a part of his process, but they are also an intended symbol of his product. And not the least of their value is that they look like Art.

The crux of the matter is that dues must be paid and talent must be proven, if galleries are going to sell these draw- ings before the makers are immortal. If we can learn from them, if they can edify or excite either alone or with expli- cation, that's fine; but price tags cast unfailing shadows on the gleam in the architect's eye.

Architectural drawing is too impor- tant today to risk confusion or ignor- ance. The public finally has a chance to see behind facades into the heart of ar- chitecture. It is the shared responsibility of the viewer, creator, and curator to see that the gleam lights the path with- out blinding the eye.

Amy J. Avnet

Mr. Avnet is studying architectural criticism at the University of Washington.
EAT YOUR VEGETABLES, MIES

Elizabeth Hawes said: "Fashion is Spinach," and now that architecture's fashionable there are large tender green leaves everywhere. Much fashion, much talk. But talk and writing about architecture these days rarely includes structure or use, just exterior appearance. The outside is in. You find words like "The flat, lightweight, symbolic ornament eschews pomposity, mixing architectural metaphors and tongue-in-cheek allusions with great wit ... it has a strong and surrealistic imagery." (Progressive Architecture, January, 1960).

How ironic, surprising, the turns of taste. Replacement of "modern" by "post-modern" means the "Academy" has made a comeback, the eclecticism of Beaux-Arts days plagues us again. "The end justifies the means" is now OK. Note the critical acceptance and even praise of a punk design (the widely publicized raw plywood, rusty nail, and chicken wire house in Santa Monica) and of the large new mannerist public building in Portland. In both cases attention is on the facades which are arbitrary compositions of parts unrelated to either structure or use.

However, at some point late in the development of any building method, architects seem to get an uncontrollable passion for the look of some earlier type. That beacon for every art - "Beauty is the Splendor of Truth" - gets tossed out, and before you can say "Brecht & Lessing," a new fashion is born. It starts when some wonderfully irreverent soul shocked the world with a preposterous, yet skillfully conceived and usually good-humored design, like "Piazza d'Italia" by Charles Moore. But only an artist can pull it off; in lesser hands it's pancake makeup.

Thin-blooded times of fashion were late Greek, imperial Roman, late Renaissance, and the Beaux-Arts years until about 1940. In each of these periods 'educated' architects led the way, and so they do now. The heavy artillery is on campus - Princeton, Columbia, Harvard. Yale - supported by editors of architectural journals who know that only the sensational, the outrageous sells (Hefner and Guccione have shown the way). This would seem a strange provenance for the architectural fashion of our day until we realize that it's just skin in both places.

... attention is on the facades which are arbitrary compositions of parts unrelated to either structure or use.

Today's reaction to glass boxes is not only justified, it is long overdue. But the reactors sometimes flout basic design principles just as did the modernists. Mies applied small bronze "I-beam" columns to the exterior of the Seagram Building and achieved at considerable expense a skin of false simplicity which covered and denied the rich diversity and hierarchy of scale in the underlying structure. Post-modernists use similar tricks, but in flashier ways. The result is often cloying decoration which they justify with a scaffold of amusing comments and a learned slide show. But buildings are not to be just looked at and judged from a photograph or from a static distance as in the reproduction of an elevation; they must be visited and experienced.
Geometry is fundamental to architecture. Now perhaps you, like other important architects, hold this truth to be self-evident. After all, building materials come in prescribed sizes; buildings themselves have shape. Shape is geometry. Repeating bays, modular components, building envelopes, floor area ratios and the city block that is the site: geometry is integral to architecture.

Geometry is inherent in numbers. We are intelligent, rational, and scientific designers, and think of numbers as abstract quantities. We think of ourselves as having gained mathematical knowledge from past civilizations. But we have ignored the fact that during most past civilizations numbers were not merely quantities but had qualities as well. Numbers had "personae," were healthy or unhealthy, could marry, be male or female, have strength or weakness. The world teemed with things which had number and with numbers which had power and shape. How rich, the geometries from such numbers and how titillating the architecture from such geometries. Strange notions perhaps, but their effect is still pervasive, established, and subliminal. It remains only to rediscover them.

Most Seattle streets run north-south or east-west. It was thus ordained by our government ("thou shalt plat"), and how logical it all seemed. However, the U.S. government was not present 4,000 years ago at Sakkara (Egypt), 3,000 years ago at Peking (China) or 2,000 years ago at Neo-Babylon (Chaldea), yet these cities are similarly laid out with a north-south and east-west grid. The same is true of ancient cities in India, Mexico, and South America. The Egyptian hieroglyph for city, in fact, shows two streets crossing at right angles, not because of governmental law, but because of a natural law. The symbol represented the crossing of the sun's path and the axis about which it rotates. The earth was the center of the universe; the sun, its life-giver. These things were profoundly significant, and diverse cultures operated with the same reverence for the crossing of the two. This geometry was a reason for the orientation of paths of human travel; it affirmed man's place in the universe. He oriented himself to belong; he thought to participate in and accord himself with celestial powers by doing so. In addition, the physical layout of cities was very similar to sacred diagrams which carried symbolic meaning. It is compelling to think that people carried in the palm of their hands or wore around their necks the geometry of city planning in talisman form. The mere crossing of streets was a symbol well-known as having cosmological implications. Geometry signified place.

Plan of Downtown Seattle from 1870.
From the time of crosses and four-letter names, architects used the square plan with intention. By the Renaissance the importance of the square plan/cubic building envelope had increased to the point of becoming a design doctrine. Other numbers and geometries had their realms of importance, but four and square linked the cosmos to the earth and gave man his place. As such they were the number and geometry of architecture. Renaissance theoreticians and designers used the square as the prime generator of plan, section, elevation, and even detail. Palladio's villas are representative of the outcome of the doctrine (called cubico rationes by Vitruvius). In the case of Villa Rotonda, a cross-in-a-square plan with circle-in-square central space has basically square elevation and columns with square plan as detail. It was not always the case, however, that the generative philosophy was followed verbatim in the actual built form; the designed outcome was not always perfectly square. The basic square could generate smaller squares, and an irregular site was gridded off in order that the architect might understand its underlying squareness and therefore its relation to the cosmos.

The mere crossing of streets was a symbol well-known as having cosmological implications.

An architect who has felt the energy in a villa by Palladio or in a Japanese temple does not doubt that the design decisions made were the right ones. Those buildings touch our souls. But is it important that the designer be cognizant of the doctrine and its significance, or does the geometry have a power independent of its designer? Buildings of square plan in Seattle such as the Olympic Hotel or the Federal Office Building seem to have something special. Other types of design decisions such as material or height notwithstanding, this specialness may be a result of the basic geometry.

In the above two cases, the geometry was not chosen as a result of a doctrine that involved cosmological links, but there is a building in Seattle which was designed with such intention and the result is astounding. Architect Dennis Alkire has constructed a house of cubic proportions with a pentagram inscribed within. Floors occur at points of intersection between the two shapes, and plan elements respectfully lie where they should. Functionally, the house works well; the surprise comes at "hot points" in the geometrical layout, where you can actually feel within yourself repose or excitement as a result of your position. These "hot points" are not necessarily the centers of rooms, or the space under a skylight; what happens here is very different from the architect having "created an exciting space." What happens is the result of the use of shapes with links beyond ourselves.

There is much talk nowadays of proportion, of module, and precious little of cosmological significance. The reasons why previous designers did what they did is not always extremely evident. As present-day designers, though, it seems to me that we are casting about for satisfying solutions, solutions that provide "place" in a technological age almost beyond our comprehension. The lifting of elevational elements from the past will not satisfy us at a deeper level. We do have commonalities with humans of other ages; we can know architecture which satisfies our soul. Perhaps we should look behind the facade to an underlying geometrical structure which will enable us, while keeping continuity with the past, to create an architecture which will nourish us as we change.

PJL Brown researched the hypotheses in this article while in Rome and Seattle and is currently interested in cosmological and spiritual powers in architectural form.

OPEN HOUSE & EXHIBITION: RECEPTION FOR THE ART OF THE ALPACAS. Faculty, Students, and Alumni. UW College of Architecture and Urban Design. Thursday, Oct. 3, 6:00-9:00 PM. Call 543-1800 for info.


LECTURE: "LUCCIO MUSSOLINI." 1ST ITALIAN ARCHITECTURAL LECTURE SERIES." Thursday, Oct. 24, 7:00 PM. University of Arizona Museum of Art, Tucson. Call 621-8444 for info.

ACKNOWLEDGMENTS: THANK YOU TO THE FOLLOWING ARTISTS FOR THEIR CONTRIBUTIONS TO THIS ISSUE: NORMANDY VAL. DELOREY & ASSOCIATES. CHERYL ROBERTSON. ANNE ANDERSON. LORA STANICK. STEVE MOORE.
the project and the resulting product attest to success. Imagination and time were allowed to all who worked with Jarosz. Many of the custom solutions evolved out of the ideas that sprang up on site. Those who worked on this project proudly claim their share of involvement and influence. Jarosz believes that "the final feeling you get from a place is all that really counts," and judged on that criteria, this place definitely counts! The people who worked here feel as good about the place as those now living in the cottages.

Time and loving care are luxuries in this overcrowded environment. Jarosz was well aware of his unique opportunity to take a risk; but it paid off. When the remaining cottages sell, Jarosz will have doubled his money. The cottages went on the market as condominium units in March, 1982, and so far, the asking price has been met. Prices ranged from $67,000 to $75,000 (for the ones with full basements), perhaps shocking for 850 square feet. But the purchasers are a special breed who feel "small and beautiful" has real worth. The return on their investment, in urban and human terms, is high.

This project does not offer a solution to our need for more lower-income housing on Capitol Hill, but it addresses well the matter of urban function and character in the area. A number of developers had offered Jarosz a market-value price for the site with intentions of leveling the cottages and constructing high-rise condominiums. You only need to glance around the neighboring blocks to see the devastating effect this approach is having on the historical fabric of Capitol Hill. Directly behind the cottages, a cold, brutalistic high-rise has stood empty for two years; it is a particularly poignant contrast between the lifeless and the vital.

Ms. Danadjieva began doing open space design in the United States after being abroad in India. With Halprin's firm, she became associated with urban plazas; since then she has widened her scope to include river studies and large-scale urban space planning. She is fascinated by the flow of rivers, cars on a freeway, and people. A reverence for the sacred and dramatic events in nature is the essence of her design inspiration. The success and strength of Ms. Danadjieva's designs are based on her understanding of how these natural elements can be translated into urban designs.

Ms. Danadjieva seeks the comprehensive overview, the big picture, the view of a site from a helicopter. Demonstrating her preference for perspectives instead of plans, many of the projects presented were dramatic renderings in both color and black and white as viewed from above. Her master plan studies the dramatic and beautiful James River at Richmond, Virginia, recognizes the natural power of the river by focusing on the water and the existing natural rock formations in the river. The liability of a required flood wall is planned as a design asset. The Great Wall will be transformed by design into an amenity enjoyed by many, as the Great Wall of China is. The wall will be sculpted into a series of terraces with a densely planted promenade on the river side and fountains and more urban plazas on the city side. Unable to work unless inspired, Ms. Danadjieva often finds design concepts in surprising surroundings or in historical and cultural traditions. This approach fostered the boldest project she described. Limestone quarries in Indiana were the beginning of design concepts for a semi-covered bridge that combines plantings and people. A restaurant is included as a giant pedestal which anchors the multi-level bridge to one side of the river. A large glass house for public use forms a variety of spaces with terraces on the opposite bank. Commercial interest in the restaurant will help support this large public space.

A variety of other subjects were touched upon before Ms. Danadjieva closed with a story of her work on Seattle's Freeway Park. She had completed at home a model of her design for the Park after the project director told her not to finish that portion of the office model. Later, her model (completed with the assistance of her architect husband) was used to convince Seattle to build the Park as she desired.

We can look forward to observing the evolution of the convention center design that Ms. Danadjieva will be working on with TRA and Howard Needles Tammen and Bergendoff. She described her concept of the convention center as "a hill of plants and people hanging over the freeway." Let us hope that Seattle's maternal instincts will nurture another great design response in the convention center over one of Seattle's great liabilities, Interstate 5.

Jestena Boughton
Jestena Boughton, a graduate of the University of Pennsylvania's Master of Landscape Architecture program, is currently working in London & London as a landscape architect.
OBSERVATIONS ON THE FIRST COMPETITION

Blueprint: for Architecture regularly invites authors to submit projects to inspire discussion of greater design possibilities for Seattle. The author has submitted this review to continue the dialogue.

After studying the projects published in "The First Competition: The Last Market Parcel," ARCADE, August/September, 1982, I am left with the feeling that Seattle's urban fabric, such an analysis could sponsor a variety of further thought and work. function, Stewart west of First is more developed. It serves to connect First Avenue as a cross street fur­ ther than itself and the ancillary marketing and shop spaces on the east side of Pike Place. The arcade, though relatively intimate, can surmise as much by looking about: • AR- chitectural facts directly addressed, • The arcade as built has a legibility which is a Seattle expatriate living in New York City.

The urban space is the best extant model to guide the development of any further extension of buildings and use at PC-1. The writing of Jane Jacobs and Oscar Newman and the drawn research of Leo and Rob Krier and Maurice Cu­ rran and vehicular access argues against programs periodically bringing huge crowds to the neighborhood. Nor can the delightful patterns of retail and commerce be complemented by occasional invasion. A 4000-seat auditorium is an inappro­ priate proposal, although a small building for performance might add life to the area.

Not one of the drawn projects presents the development of PC-1 as seen from Western Avenue as an issue of primary importance for site planning.

The provision of two bridges from the market to the amphitheater also re­ moves movement from the street. Fur­ ther, these bridges would not likely am­ plify the ambiance of Western Avenue when seen from below. In short, two of the three major partial elements of the design are: how might an amphitheater be sited to generate activity on Western Avenue, and whether the market arcade south along Pike Place would produce Architecture, if it ignores the economic vitality of the market and the park more effectively than any of the three major parti elements of the design. It would not illustrate the new elevations for that site. Site planning should take full valuations of street geometries. In emphasizing issues of the city’s "grid" they ignore the balance of what is built near PC-1.

Not one of the drawn projects pre­ sent the development of PC-1 as seen from Western Avenue as an issue of pri­ mary importance for site planning. Finne and Hook’s winning scheme does not illustrate the new elevations for that street except by implication. Nor is there any intimation of what program fills the site adjacent to it. Both, indeed, the scheme devolves Western Avenue by di­ verting pedestrian traffic at the site’s north end away from the existing streets.

Two-sided streets typically work better than one-sided streets.

Stewart and Pine Streets, which fig­ ure prominently as formal generatrices in the Finne and Hook’s winning scheme, are streets of the same broken order. Both are wide and well-trafficked circulation routes to downtown. East of First Avenue they serve to intersect the whole of downtown; west of First they connect the market proper and its near neighbors to the diversity up the hill. The lines of the grid continue through to Pike Place only graphically. Stewart and Pine west of First Avenue link the market to the grids which end at First.

The hills of Seattle nearly prohibit clear and at a visual level, they offer instead a series of panoramic vi­ sues.

The convergence of Stewart and Pine west of First is more important than any given street within the city grid that touches numerous neighborhood com­ mercial developments. It serves to com­ municate differentiation does not exist between PC-1 and the market that the whole of downtown; west of First and Pine west in concert with development of the site. Narrowing the street slightly and build­ ing against the market’s blank flank be­neath the arcade would improve the condition of Western. Two-sided streets typically work better than one-sided streets. Nor did anyone propose extend­ ing the market arcade south along Pike Place to the corner of Western and Vir­ ginia. Such an extension could support the economic vitality of the market and the park more effectively than any of the proposed schemes do. Proposals of this scale would begin to work for the neighborhood, while they acknowledge the larger city. Only a thorough site analysis can clarify the scales of appropriate work. The brief period of competition cannot excuse the omission of a full analysis from pro­ posed projects. Urban design cannot produce Architecture, if it ignores the built city. Attractive Images offer no durable substitute for Architecture.

A. Eugene Sparling

Gene Sparling, a U.W. and Columbia gradu­ ate, is a Seattle expatriate living in New York City.

Drawing from the office of George Bartholick, provided by Richard Cardwell

9
LEONARDO AT THE HENRY

Imagine that a painting by Leonardo da Vinci were to disappear. Suppose that there were copies of such a masterpiece. Suppose that historians had reason to believe that Leonardo da Vinci had indeed painted it, but now it was lost. Then imagine the excitement if this masterpiece were rediscovered. Now, imagine that you are standing in front of a hauntingly beautiful portrait of Christ, and that this painting has, after intense scrutiny, proved to be Leonardo's lost masterpiece. This is the story of the Salvator Mundi of Leonardo da Vinci which has now been identified with a painting in a private collection in Paris. This painting of the "Savior of the World" is the centerpiece of an exhibition at the Henry Art Gallery of the University of Washington from November 6, 1982 to January 16, 1983. The exhibition is of the collection of the late Countess de Behague of Paris and includes four other works by Leonardo and works associated with him by other artists.

The reason that the general public has never heard of the Salvator Mundi painting is that it was hidden away in a convent in Nantes, France, from the early 16th century until the end of the 19th century, when the French convents and monasteries were dissolved. The painting was then bought by the Baron de Lareinty, who sold it in 1902 to the Countess de Behague, great-aunt of the present owner, the Marquis de Gunst. The Countess was an art collector and aficionada, amassing the world's largest privately owned collection of art by Leonardo. She believed throughout her life that her Salvator Mundi painting was by the hand of Leonardo himself, but even so, no serious effort at authentication was made until 1972.

Because thick yellow varnish made it physically and stylistically to an unUNCTION at the Louvre Museum. In 1972 side-by-side comparisons of X-rays of the Salvator Mundi and St. John were made at the Laboratory of the Louvre. It was immediately apparent that the wood panels on which they were painted are identical. Madame Madeleine Hours, Director of the Laboratory of the Louvre, called it a "French nut wood," until then known to have been used by Leonardo exclusively for the St. John, while all his other paintings are on Lombardy poplar. Additional X-ray analyses conducted by Madame Hours revealed shadow patterns which she said indicated the techniques of painting were identical in the St. John and the Salvator Mundi, techniques used by Leonardo during the last years of his life.

Tests under monochromatic light and ultraviolet rays showed that the painting needed to be cleaned of old varnish and also revealed some overpainting and retouching done after Leonardo's time. Finally, the penetrating power of infrared radiation was used on the Salvator Mundi. A series of infrared photographs revealed the various stages and the artist's methods of construction . . .

In "Leonardo da Vinci painted the original which Wenceslaus Hollar etched in 1650" has long supported the opinion. Moreover, there are seven known direct copies plus numerous variations of the subject painted by pupils of Leonardo and members of his circle. In 1938, Lord Kenneth Clark, famous for his Civilization television series and his books on Leonardo, identified two of Leonardo's drapery studies at the Royal Library at Windsor Castle as being preparatory drawings for such a painting. However, the original was assumed lost until the results of my research were published in 1978 in the journal Arte Lombarda in Milan, the city where Leonardo had spent 25 years of his life and where probably the Salvator Mundi was painted.

Documentary evidence points to the painting having been completed by Leonardo about 1513-14 as the result of a commission by Louis XII, King of France, who desired an iconic representation of Christ for his private devotion altar. The Salvator Mundi was then donated to a convent as a votive offering upon the death of Louis' wife, Anne of Brittany. There it remained, unknown but for Hollar's copy made some 130 years later.

In order to determine the authenticity of the painting as a Leonardo, it was necessary to compare the Salvator Mundi physically and stylistically to an unprecedented work of the artist. Because a series of infrared photographs revealed the various stages and the artist's methods of construction . . .
ARCHITECTURE WEEK IN PORTLAND

For those of us who thrive on a celebration of architectural events, Portland will be the place to be during the second week in October. The Mayor of the City, no less, has proclaimed that week "Architecture Week," and many city and state arts and design organizations plan action-packed and star-studded events.

The Portland Chapter of the American Institute of Architects will hand out their annual honor awards in an open-to-the-public ceremony which will include a critique of the entries and a reexamination of the awards presentation. Judges include solar architect David Wright, Gordon Walker of Olson-Walker Architects, Seattle, and Stephen Otero, Executive Director of the Portland Art Association. The ceremony will be held at the Berg Swann Auditorium at 7 PM on Tuesday evening.

The A.I.A. in Portland is now in new digs at 615 Southwest Park Avenue, which will include a small bookstore and exhibition gallery. Their first planned show is antique architectural books.

On Wednesday evening Pietro Belluschii will give the major address at the official dedication ceremony for the Oregon School of Design, the Northwest's newest school of architecture.

The dedication is the kick-off for O.S.D.'s two-day symposium called "Contemporary Architecture and Ideology," to be held on Thursday and Friday. The symposium's aim is "to identify and critique the ideological content of modern architecture, as well as to discuss the extent to which architects can exercise an ideological impact through their work." Speakers include Anthony Vidler of Art History, and Alice Aycock, sculptor, will explore historic and contemporary relationships between artist and architect. Events on Sunday will also focus on the collaboration of artists and architects. A fitting grand finale to this architectural celebration will be a Beaux Arts Ball, "Neo-Deco," to be held in Michael Graves' Portland Building. Dress for the gala is black tie or costume.

How can you stay away? For more information on any or all events, contact the Portland AIA at (503) 223-8757, the Oregon Arts Commission at (503) 378-3625, or the Oregon School of Design at (503) 223-3727.

K.D.

The hand-carving of the triptych ... is the work of Roberto Tacchi, a seventh-generation Florentine carver who now lives in Seattle.

Joanne Snow-Smith

Joanne Snow-Smith is a professor of Art History at the University of Washington. Tickets are on sale starting October 1 through Ticketmaster Northwest, Seattle, and eleven suburban outlets. For more information or charge by phone, call 206-628-0888, or, toll free, 1-800-562-4988. Bon, VISA, and Master Charge accepted.

PETER MILLER
ARCHITECTURE AND DESIGN BOOKS
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629-9563
The architectural firm of Cardwell/Thomas and Associates is three years old, and in that time it has accumulated a rather impressive list of awards, including an AIA Honor Award for its work on design of tenant spaces in the Pike Place Market. They have also been recognized by Architectural Record with a House of the Year award in 1977 and by Sunset Magazine with a cover photograph.

Richard Cardwell, after completing his education at the University of Washington and Cornell University, began his architectural career at the office of Eero Saarinen in New Haven, Connecticut. That office was being run at that time, as it had since Saarinen died in 1960, by Kevin Roche and John Dinkeleoo. As a member of the design team there, Cardwell participated in the design of the Ford Foundation Building in New York, the Oakland Museum, and the National Aquarium in Washington, D.C. Returning to his native Seattle in 1968, he went to work for Ibsen Nelsen and with William Isley Associates.

Val Thomas was educated at Rice University and the University of Pennsylvania, where he received degrees in both architecture and city planning. As a partner with David A. Crane and Partners in Philadelphia, he worked for several years as urban designer on such projects as the master plan for the new town of Peachtree City, Georgia, and a plan for the town center of Reston, Virginia. In 1974 he came to Seattle to become the Development Manager for the Pike Place Market Preservation and Development Authority. An association that formed between Cardwell and Thomas while both were involved with the restoration of the Pike Place Market eventually led to their partnership in Cardwell/Thomas and Associates in 1980.

Evident in the work of this firm is a feel for the city and a thoughtful sense of urban design. The background of both Cardwell and Thomas in designing large-scale urban projects has led to a broad approach in designing the individual building; the building site is seen not as an isolated parcel, but as a small piece of a larger puzzle. Their urban design sensibility goes beyond the study of the building facade and attempts to deal in a realistic way with the issues of context, continuity, and neighborhood infill.

The Woodland Place Townhouses on Seattle's Phinney Ridge are a noteworthy example of this design philosophy. The site plan echoes the curving streets of the surrounding neighborhood, while allowing each unit a view to the Sound and distant mountains. The expanse of lawn, the clapboard siding, and the use of varied colors all reflect the qualities of the neighboring houses. Space around the buildings is drawn into the composition, extending the territory of each living unit out into the landscape. The stepped section, which provides virtually every room with a deck, is successful as a means of visually extending the interior spaces outward and provides a common link which unifies the project.

The Taylor Place condominiums on Queen Anne Hill in Seattle respond to similar concerns on a much different site. Faced with the common problem of view blockage on the steep east-facing site, the architects chose to maintain a relatively low profile on the uphill street facade and step the mass of the building down the hill. The large landscaped roof terraces stepping down the hill strongly connect the building to the site and provide each unit with a generous outdoor living space.

Cardwell/Thomas and Associates is a small office of five people that would like to take on the challenge of larger urban projects. Current projects in their office include the facelift of the Warshal Block on First Avenue for the Cornerstone Development Co., renovation of the Exchange Building lobby, the design of the new restaurant at the Seattle Athletic Club in the Pike Place Market, and a proposal for renovating and converting the old West Queen Anne Elementary School into a housing complex. It is their conviction that in-city housing and the accompanying array of commercial activities is a viable and vital part of the urban environment. Cardwell/Thomas' design approach, which extends their consideration beyond an individual building lot to the larger urban context, is a commendable response to the challenge of building a cohesive and livable city.

Paul Shema

Paul Shema practices architecture in Seattle with William Isley Associates.