1. NAME OF PROPERTY

Historic Name: Aubrey Watzek House

Other Name/Site Number:

Designated a National Historic Landmark by the Secretary of the Interior July 25, 2011

2. LOCATION

Street & Number: 1061 SW Skyline Boulevard Not for publication:__

City/Town: Portland Vicinity:__

State: Oregon County: Multnomah Code: 051 Zip Code: 97221

3. CLASSIFICATION

Ownership of Property	Category of Property
Private: X	Building(s): X
Public-Local:	District:
Public-State:	Site:
Public-Federal:	Structure:
	Object:

Number of Resources within Property

Contributing		Noncontributing	
buildings	1	buildings	0
sites	0	sites	0
structures	0	structures	0
objects	0	objects	0
Total	1	Total	0

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing:

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

__ Entered in the National Register
__ Determined eligible for the National Register
__ Determined not eligible for the National Register
__ Removed from the National Register
__ Other (explain):_____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic: DOMESTIC Sub: single dwelling

Current: DOMESTIC Sub: single dwelling

7. DESCRIPTION

Architectural Classification: Modern Movement

Materials:
Foundation: Concrete, Stone
Walls: Wood
Roof: Wood Shingle
Other: Stone

Summary

From its time of construction in 1937, John Yeon's Watzek House has been acknowledged as an exceptionally valuable masterwork of American design in its contribution to the development of Modernism in the United States as it came to be defined in the Northwest. The house epitomizes designer John Yeon's seminal contributions to the movement among American architects to adapt International Style Modernist principles to reflect regional lifestyles, climate, and building traditions.[1] As notably recognized by the Museum of Modern Art (MOMA) in 1939, "the quiet sweep of simple forms harmoniously complements the fine Western landscape" and embodies Yeon's regional sensibilities as interpreted through a modern lens.[2] The house's architectural preeminence has been celebrated by academic and popular architectural critics, and in a range of publications including nationally distributed magazines, architectural journals, reviews of Northwest architecture, contemporary guides to Northwest design, and surveys of American architecture. The regional approach to Modernism launched by Yeon with the design of the Watzek House was rapidly emulated by other architects and became known as the Northwest Style of architecture. The development of regional responses to and adaptations of canonical modern design is a key element to its spread throughout the country. These responses comprise a nationally significant architectural context and central feature to the appearance and maturation of Modernism in the United States during the middle decades of the twentieth century.

The Northwest Style, a regional interpretation of Modernist architecture that emerged in Portland in the late 1930s, sought to unite modern spatial principles with regional sensibilities. In her survey of architecture in Oregon, historian Rosalind Clark wrote that the style is:

> characterized by a sensitive approach to the natural environment, takes into consideration Oregon's mild climate, predominantly gray skies, and abundant supply of wood and wood products...The Northwest Regional style shares some characteristics with the International Style: an open floor plan, concern for the site, and lack of historic decoration. They differ in their choice of building materials, roof shapes, and intended effect.[3]

Features intrinsic to the Watzek House and the body of John Yeon's work that defined the Northwest Style include its siting, early application of climatically-appropriate design principles, structural honesty, clean aesthetic forms, and use of regional materials detailed to emphasize materiality and building structure. Yeon carefully integrated the house into its dramatic site in the Portland hills to furnish panoramic views of Mt. Hood and the Cascade Mountains. Sensitivity to the climate and utilization of innovative technologies to condition the interior spaces were integral to the design. Local materials such as Douglas fir siding, noble fir and hemlock paneling, and volcanic schist chimneys are used throughout the house and grounds.

The property has been subject to few changes and retains a remarkable level of integrity.

Describe Present and Historic Physical Appearance.

Setting

The Watzek House is situated on 2.38 acres in the west hills of Portland, Oregon. Development on the surrounding properties consists primarily of single-family residences on large lots wooded with second growth conifers. At the time of its construction, the house stood just outside the Portland city boundary. While

[1] The capitalization of "Modern," "Modernist," and "Modernism," in this nomination denotes International Style Modernism.

[2] Museum of Modern Art, Art in Our Time: An Exhibition to Celebrate the Tenth Anniversary of the Museum of Modern Art (New York: Museum of Modern Art, 1939), 305.

[3] Rosalind Clark, *Oregon Style Architecture from 1840 to the 1950s* (Portland: Professional Book Center, 1983), 215.

development has increased in the neighborhood, the house retains a remote air largely due to the large stands of trees on the property. The sloping site features mature Douglas fir, cedar, madrone, dogwood, azalea, holly, vine maple, and ferns, many dating from before the construction of the house. Originally, the site afforded magnificent full views north to Mt. St. Helens, east to Mt. Hood, and south to the Tualatin Valley. The approach to the house is from the west along an asphalt-paved drive lined with native trees and shrubs that winds approximately 230 feet from Skyline Boulevard before culminating in a circular motor court on the west side of the house. The vegetation forms a perimeter around the house and its planned gardens, which shields them entirely from view at the street level.

Settled onto the crest of a hill, the one-story building is rooted to its site by low stone walls, a terrace, and a gradient of plantings that connect it to the surrounding wooded areas. The U-shaped building is oriented primarily west-east around a central courtyard. The public areas of the house occupy the central portion of the U, facing onto a lawn and garden with views to the Cascade Mountains to the east. Two wings, a service wing on the north side and a bedroom wing on the south, flank the courtyard. Additional outdoor living spaces occupy the areas adjacent to the service and bedroom wings. In addition to furnishing privacy, this scheme epitomizes the regional approach to Modernism by linking the building with the natural features of the site to modulate the climate in the living spaces. The house is covered by a series of low-pitched gable roofs, a dramatic departure from the flat roofs that characterized the International Style. Viewed from the west the four principal gables and jutting volcanic schist chimneys frame and echo Mt. Hood and the Cascade Mountains, which lie approximately sixty miles to the east. The low pitch of the gable roofs, integrated gutters, and cladding in cedar shingles with a 2 ½″ exposure, exemplify Yeon's desire to establish a vocabulary that reflected the region and rejected ornamentation in favor of clean forms and expressed structure.

The interior arrangements of the house also reflect Yeon's regional interest in departing from the more established approaches to Modernism. Rather than employing an open interior floor plan, Yeon provides discrete rooms that maximize the site's potential to furnish distinct spatial experiences directly connected to the outdoors at a variety of scales. The plan facilitates both the expansive entertaining spaces of the living room that seamlessly connects to the east terrace and lawn while also providing for bedrooms that overlook the tranquil woodlands to the south. Yeon created axes to highlight the principal living spaces in the house and their connection to the landscape. A west-east axis runs from the courtyard through the living room culminating in a magnificent view of Mt. Hood through the east windows. The south-north axis runs from the living room through the entrance hall and dining room culminating in a dramatic view into the woods. The interior spaces include a living room, library, guest suite, dining room, two family bedroom suites, two staff bedrooms, kitchen, pantry, five bathrooms, and a basement.

Construction

Yeon selected wood as the primary building material for the house, reflecting the most abundant resource of the Pacific Northwest. The house is built using traditional wood stud framing with 2″ x 6″ and 2″ x 8″ studs set 16″ on center. The cladding is 1 5/8″ tongue-and-groove clear fir siding except for the garden wall and garage which feature *pièce-sur-pièce* construction comprised of stacked 3 5/8″ clear fir members held by steel drift pins. The roof is framed with 2″ x 8″, 3″ x 8″, and 2″ x 6″ members and sheathed with 1″ x 6″ shiplap and tongue-and-groove decking. The house rests on a full basement, except for the service and bedroom wings, which sit above a two-foot crawl space, and the garage, which has a poured concrete pad.[4]

[4] George Moyer Bleekman III, "The Watzek House: A Restoration and Maintenance Plan" (thesis, University of Oregon, 1998), 9.

Exterior

The exterior elevations are largely planar and stark. The use of native materials combined with the low profile of the pitched roofs cause the building to appear to meld into its site, an approach emblematic of regional architecture. The simplicity of its finishes and lack of applied ornament quietly celebrates the materials and form while acting as a foil to the exuberant landscape. Extensive glazing in the principal spaces of the house contrasts dramatically with the restrained exterior detailing that gives the building its relatively austere character.

Motor Court/West Elevation

The MOMA catalogue from its 1944 *Built in the USA* exhibition described the view of the house from the west as one showing "a house intimately related to its magnificent natural setting. From the entrance drive the harmonious arrangement of low-pitched roofs is a subtle echo of the distant view of Mount Hood."[5] Although vegetation has since obscured the view of the mountain from the driveway, the house continues to interact with the larger landscape through its forms and materials. The dense native vegetation lining the drive gives way to a motor court enclosed by a curving border of native plants: tall deciduous azaleas, evergreen rhododendrons, Oregon grape, evergreen huckleberry, salal, camas, and snowberry. Other native plants—vine maple, beach strawberry, and iris—fill a central planting circle, contrasting with the planar, tongue-and-groove clad surfaces of the west elevation of the house and the garage. The approach is austere, as Yeon intended, "showing only blank walls and roofs" with a deep overhang supported by two slender columns.[6] Beneath this overhang, entry to the house is through a solid wall punctuated by a single door with three horizontal panes of glass. Above the overhang, two chimneys and the peaks of the gable roofs that shelter the rear bays of the house are visible. On the south side of the motor court, the three-stall garage, unusually large for its time, projects slightly from the main bay of the elevation. Equally unusual is its construction method. In the tradition of Scandinavian farmhouses, sawn logs are stacked on top of one another. A planting area to the west of the garage is filled with camas, providing a spectacular display in spring.

East Elevation

Yeon rejected traditional American housing forms and instead drew on the model of a courtyard house, locating the most dramatic elevation on the east side of the house. The east elevation, with its delicately columned portico on its south edge, captures the dramatic view of Mt. Hood and the surrounding hillsides in miniature. The portico, a feature that would become emblematic of the Northwest Style, also reflects regional sensibilities by invoking vernacular forms found in both Oregon barns and the gables of revival style houses found throughout the Portland area. With the portico, Yeon integrates the house and grounds in stages, beginning with a bay of windows that juts from the living room. These windows are sheltered by a gabled-roof overhang supported by six posts that align with the vertical supports of the windows. Although the roof pitch is moderate, it appears dramatic in comparison to the low rooflines and short overhangs on the surrounding wings. The house steps down in height before disappearing into the forest of native firs at the north side of the house. Despite this illusion, this lower bay is rather long—interrupted only by the six casement windows that illuminate the library and a divided nine-light window that discretely ventilates the guest bathroom before the house projects again to the east where four casement windows light the guest bedroom.

[5] Elizabeth Mock, ed., *Built in the USA: 1932-1944* (1944) (New York: Arno Press, 1969), 41.
[6] John Yeon, "John Yeon: Buildings and Landscapes" (Lionel Pries Lecture, University of Washington, Seattle, May 1, 1986).

North Elevation

The north elevation extends just over one-hundred feet and encompasses the service wing, kitchen, pantry, dining room, and guest bedroom. Windows, primarily double-hung two-over-two, are set into the flush siding. The quietness of the east and west ends of the elevation dramatically contrasts with the central bay where the floor to ceiling windows of the dining room wrap the corners, unfolding into the landscape like a Japanese screen.

Although nature is brought into the house through the brilliant colors of the vine maple and the softer hues of the forest wildflowers seen from the magnificent dining room windows, nature also protects the house from the encroachments of urban life. Tightly set against the native landscape, a dense forest screens the north elevation from the nearby road and increases the desired privacy of the house. The north elevation also furnishes additional access to the house for service and maintenance activities. An inset porch with an oak threshold provides entry from the kitchen lawn into the service hall. Adjacent to it and directly below the kitchen windows a concrete stairwell with 1 ¼″ pipe railing leads to the basement entry.

South Elevation

Yeon divided the south elevation into two bays connected by a covered passage. The main bay houses the bedrooms with a slight projection at the eastern edge punctuated by six casement windows. Wooden grilles below these windows provide additional ventilation. As the bay continues west down the slope of the hill, the stacked limestone foundation roots the building to the earth. Above the foundation, the tongue and groove siding is stark, with little detail to detract from the quality of the materials or the building form. A square nine pane window illuminates a bathroom. Six casement windows provide light to the second bedroom. Four casement windows serve the sleeping porch at the west end of the bay.

The garage bay is slightly recessed, with the stone wall that forms the foundation for the living quarters continuing north to frame a staircase that leads to the south lawn. Three fixed frame windows are set high to provide illumination while shielding the garage interior from view. This wall also supports an espaliered apple tree.

Courtyard

From the austerity of the motor court one emerges into an entry loggia created by a roof overhang on the north side of the courtyard. At over three thousand square feet, the courtyard comprises the majority of the footprint of the built features of the property. Much of the courtyard is paved with Tenino sandstone laid in a rectilinear pattern that emphasizes the progression east to the entry door. Reclaimed from a demolished Portland courthouse, some stones still exhibit numbers indicating their placement in the courthouse. [7] Originally Irish moss grew between the stones, however Yeon realized that this was causing deterioration to the stones and replaced the moss with gravel.

The tranquil courtyard establishes the intimate relationship between interior and exterior while guiding the visitor to the entrance door. A railing separates the walkway from a rectangular pool stocked with koi and water lilies. The pool, surprisingly large at 27′ x 10′, defines a path leading to the front entry door. The reflections cast by the pool onto the built surfaces extend the connection between the natural and the constructed.

[7] The name, location, and demolition date of the courthouse are unknown. Bleekman, “Watzek House: A Restoration and Maintenance Plan,” 21.

At the east end of the loggia, sheltered beneath the roof overhang, is an outdoor dining area. The walls of this space are stained a blue-green color. John Yeon restored this wall color by hand in the 1980s. The south edge of the dining area is defined by a stone pier. This is one of many instances where Yeon disguised function in elegant detail—the pier is also the location of a concealed downspout from the gutter above. This detail celebrates the raw quality of the material while never ceasing to respect the wet Oregon climate. This pier supports a beam of old growth fir that despite the omnipresence of high-quality wood in the house, is remarkable for its over-28′-length and 18″ x 10″ dimensions. The loggia wraps around a corner to provide views to the west wall of the house and the main entrance. Windows on this wall provide views into the entrance hall and living room, fostering the connection between indoor and outdoor spaces.

Slit windows on the courtyard's south wall illuminate the hallway that serves the bedroom wing of the house. At the western end of this wall a covered passage connects the bedroom number two suite, to the garage. This south corner is the sole portion of the courtyard unenclosed by walls, thus allowing breezes to move into the courtyard during the summer; an accommodation of climatic concerns that provides a physical as well as visual connection between the built and the natural elements. This opening was designed to provide views to the Tualatin Valley, but the trees on the south side of the property have since partially obscured this view.

In the courtyard, the plantings are ornamentals and exotics, including an original white wisteria and schizophragma. There are two planting strips given over to early spring bulbs and to colorful annuals in summer and fall. Other flowering plants, including some of the original agapanthus, fill wooden planter boxes or are grouped in pots.

Interior

Rather than featuring the open-floor plan common for International Style houses, the Watzek House is arranged as a series of rooms that are intimately related to outdoor spaces, in ways that maximize the connection between the two. The interior is dominated by high-quality Northwest wood, much of it showing its natural color (having only a very light, clear sealer or, in the case of hemlock, left completely unfinished) to capture the essence of the region. Only the oak floors have a dark, waxed finish. Where not paneled, the walls and ceiling are oil-painted canvas over plaster.

Public Wing

Entrance Hall

The entrance hall leads from the east end of the courtyard. The long, rectangular design creates a strong north-south axis that separates entertaining spaces from the various bedroom spaces. The 8′ 8″ high walls feature clear grain wall paneling comprised of vertical grain Noble fir panels, framed by projecting Noble fir moldings. This pale high-grade, high-altitude old growth fir contrasts with the dark inwood finish of the oak flooring.

Floor-to-ceiling windows on the west side create a connection between the courtyard and the interior. The connection is not merely visual, the interior and exterior are merged as water poured into the planter beneath the windows drains into the courtyard. Most of the clivia plants that fill the planter survive from the original stock. In the hall, Yeon integrated features to facilitate daily living directly into the building fabric. Above the planter, within the soffit, radiator vents flank the speaker for the music system. To the left of the planter a double-door closet contains a stainless steel sink and cupboards to facilitate plant maintenance. The umbrella closet to the left of the entry door includes a copper pan for drip control.

Living Room

One of the most celebrated and widely published spaces in the Watzek House is the living room, which, in its use of native materials and connection to the outdoors exemplifies Yeon's regional sensibilities but in its mathematical precision and control of volumes reveals his appreciation for modern spatial planning. Located to the south of the entrance hall the room is oriented to Mt. Hood to the east. All of the surfaces of the room are covered in wood except the fireplace. The space is asymmetrical and beautifully proportioned, measuring 22′ x 34′.

Yeon brings nature into the living room with precise manipulation of spatial progression and refined detailing of the wood. The ceiling rises dramatically to 12′ from a moderate 8′ 8″ in the hallway drawing the eye to the views of Mt. Hood to the east. The vertical grained Noble fir extends to a ceiling coffered in 4′ x 4′ modules, assembled in an alternating grain pattern framed by projecting Noble fir moldings. The paneling and coffering, while recalling earlier design traditions and the emphasis on materials and craft of the Arts and Crafts movement, is thoroughly modern in its feather-thin members and precise application of squares and rectangles. The panels are not merely ornamental references to earlier design practices. Doubling in size from those in the adjacent entry hall, the panels contribute to the sense of spatial expansion and movement toward the views to the east. The repetition of the module in the stonework on the adjacent terrace seamlessly connects the indoor and outdoor living spaces, drawing the eye from culture to nature.

Yeon's manipulation of space continues in the detailing of the living room windows. The wood mullions of the windows on the east wall, aligned with the coffering above, work as a frame that brings Mt. Hood into focus. The window on the west wall, set within the wall paneling, serves as a foil to the dramatic window wall on the east. This window, like the proscenium arch of a theater, creates a view into the courtyard where the design features are in a more human scale. The juxtaposition of these two views in such close proximity reveals Yeon's ability to synthesize the infinite variety of the surrounding landscape within the building's form.

In the living room fenestration Yeon married aesthetic purposes with a technical control over the climate. The need to moderate sun and wind while maximizing views to the east is accomplished through the overhanging portico. Yeon developed 12′ Venetian blinds, with wooden slats, that can be raised into pockets in the window head when not needed for sun control. To provide additional climate control, Yeon designed windows with independent panels of glass set in separate casements, creating one of the earliest forms of double pane windows in Portland.

Yeon incorporated mechanical and other systems into the building fabric to enhance the open character of the living spaces. The extensive use of built-ins in the house emphasizes the connection between the functional details, the structure, and the larger landscape. Deep reveals of the window on the west wall of the living room create a space beneath the sill that encloses heating vents and allows exterior windows (unseen from the room) to send natural light into the basement below. Along the north wall, integrated doors match the module of the wall paneling, concealing a standard closet, a wood lift, phonograph closet, and record closet. A music closet is concealed in the panels of the south wall.

The fireplace continues the interplay between opulent materials and the restrained design. Nearly flush with the wall, the surround of richly-grained Italian travertine echoes the warm color of the wood paneling. The combination of the wood and stone is another abstraction of the heavily-forested mountains with jagged rock peaks that are visible in the distance. The simplicity of the detailing amplifies the quality of the material while merging it with the building fabric, accepting of tradition but with a modern application. Yeon repeats the module of the paneling and coffering in the fireplace, where the interplay of traditional form with contemporary

detailing again exemplifies Yeon's ability as a regionalist to bring together multiple aspects of the design culture rather than solely applying the tenets of the International Style.

Library

The library is situated midway between the living room and the entry door. The room faces east, measuring 15′ x 19′, with tall windows that furnish views to the east lawn. The walls are 8′ 6″ high in the center and 7′ 6″ at the soffit above a window seat. The trim is clear pine rubbed with white pigment; the ceiling is white pine with the same finish. Laid with its grain running east-west, the paneling directs the gaze back to the windows. The soffit above the seat accommodates the low exterior roof line while furnishing an intimate reading space. The seat features an original textile covering. This seat also conceals the heating equipment that rises from the basement below, uniting climate control and aesthetic purpose with building structure.

Built-in cabinetry lines the library walls. To the south of the lounge seat is a set of three cabinets. Bookshelves on the north wall extend floor to ceiling. The five base cabinets have flush-panel doors and upper bookshelves, capped by raised pine panels. The lower panels protrude to form a counter-like space below the upper bookshelves with wooden pulls providing access to the shelves housed inside. The cabinetry on the south wall mirrors those on the north wall but features a built-in desk rather than a base cabinet. This wall also includes a fireplace with a black-veined white marble surround that is nearly flush with the wall. A cabinet next to the fireplace provides access to the wood lift that also serves the adjacent living room.

Dining Room

The dining room is situated on the north side of the house, adjacent to the service wing. The 17′ x 20½′ room terminates the north-south axis that extends from the living room through the entrance hall. A sense of expansion and compression, similar to that upon entry to the living room, is created by the deep and low reveal of the pair of entry doors. As one emerges into the room the ceiling rise creates a sense of expansion.

This sense of expansion increases through the use of floor-to-ceiling windows that extend the east and west walls by two feet and eliminate the sense of corners. In addition to dramatically connecting the space to the outdoors, this scheme made the moderate-sized room appear much larger. This was the first application of a device Yeon would employ to manipulate the sense of space by providing what he described as the "illusion of spaciousness" with the suggestion of "a continuum of space flowing along an extended wall beyond the actual room."[8] The thin mullions of these fixed-plate windows emphasize the closeness of the external elements. Yeon protects this closeness by incorporating window screens that remain completely concealed within their frame when rolled up. Just beyond the window wall are vine maples, with a native ground cover that, in spring, blossoms with drifts of erythronium, trilliums, and anemone, and in early summer, native delphiniums. In the background, a wood of mature Douglas firs and cedars fills the slope.

The connection to the view is heightened by the contrast between neutral, cream-colored walls and a vibrantly colored ceiling, orange stippled with red on canvas over plaster. As throughout the house, both walls and ceiling retain the original paint. The use of decorative paint treatments in the dining room and elsewhere in the house are another instance where Yeon adopts traditional decorative techniques, distinctly out of character with the International Style, but applies them in a manner that emphasizes movement and architectural form rather than solely serving as decoration.

As elsewhere in the house, Yeon incorporated cabinetry and other features directly into the building fabric. Built-in buffets on the east and west walls are partially recessed and raised above the floor. The chandelier,

[8] Yeon, "John Yeon: Buildings and Landscapes."

designed by Yeon, features eight cup-shaped bronze holders. Each cup is a set of two, one set within the other, creating an indirect lighting effect on the ceiling and along the inside of the cup. The round form of the chandelier cups is repeated in the recessed cabinet pulls, softening the verticality of the room without reducing its geometry.

Guest Suite

The guest suite is located immediately to the east of the main entrance on its own corridor. The position allows guests to come and go through the front door and easily access the principal entertaining spaces. The intimate guest bedroom measures 15′ x 17′. Tongue and groove paneling lines the walls which are painted blue-green. The wall color is a lighter version of a paint color that in subsequent projects came to be known as "John Yeon Blue." The ceiling is of white pine with a lightly-tinted translucent stain.

The detailing contributes to a feeling of formality in the guest bedroom. A light fixture designed by Yeon, framed in wood in the shape of an eight-point star, emphasizes the ceiling. Two sets of over-scaled crown moldings surround the perimeter of the room. This chamfering creates a coved effect that enhances the sense of verticality in the space that would otherwise feel low as it slopes to accommodate the low roof overhang on the east wall. By exaggerating the scale of the molding, Yeon plays with what would otherwise be a traditional detail while eschewing the starkness of the International Style.

To ensure privacy for the guests, Yeon employed innovative features to maintain the connection between interior and exterior. The casement windows that face the east lawn feature louvered wood shutters that slide, allowing guests to create privacy and control the morning sunlight. When pushed aside, the shutters are hidden in the wall to allow one to experience the full panorama of the Cascade Mountains. To avoid detracting from the view, when not in use the insect screens roll into the window head, behind the wood paneling.

The built-in cabinetry accommodates storage without detracting from the effect of the high-quality wood and elegant detailing. The spacious closet is concealed to blend seamlessly with the paneling. A small cupboard next to the closet contains shelves for shoes and hats. A built-in vanity is situated next to the cupboard.

The guest bathroom is accessed through the guest hallway from the entrance hall. The walls are covered in 6″ x 6″ white tile wainscot set with a tile border. The same tile covers the floor with a cove tile base. Oil-painted plaster covers the upper walls and ceiling. All of the fixtures in the room are original, including the faucets, handles, soap dispenser, cup holder, and light fixtures. On the east wall, the ceiling slopes to accommodate the low exterior roof line with built-in cabinetry set beneath the window.

Bedroom Wing

A hallway connects the bedrooms to living room. In addition to facilitating privacy for the family, the hallway accommodates service functions by providing storage closets and a linen closet with a laundry chute that connects directly to the basement. Fenestration in the hallway provides light but maintains privacy when the courtyard is in use. The windows are set high on the courtyard's south wall and comprised of three stacked, horizontal panes of glass. The coated glass further obscures the view into the private spaces of the house from the courtyard.

Bedroom One Suite

Situated in the southeast corner is the bedroom suite designed for Watzek's mother. While some of the ceilings in the house are flat and lower to a soffit at the window, this bedroom features a shallow barrel vault. As in the chamfering of the ceiling in the guest suite, Yeon plays with this traditional element by applying picture

molding around the entire room that remains horizontal as it crosses below the vaulted ceiling. The fir doors feature an applied geometric pattern of stacked, alternating-sized rectangles, outlined in half-inch painted molding. The flooring is clear, stained oak with a dark finish. An oil-painted fir baseboard butts against the floor.

Fenestration defines a sitting area in the southeast corner of the room while also providing for climate control. The five south facing windows are fitted with fixed plate glass panes while the east and west windows are operable casements. Each window also has a smaller fixed-plate glass window above it. Wood panels below the windows feature a rectangular pattern that matches the room's doors. Panels below two of the south-facing windows tilt up to admit fresh air through louvers on the outside of the wall. Two other panels across the room, at the top of the bookshelves on the north wall, pull down to provide cross ventilation. The latter panels open to a vent that connects with louvers that draw air from the courtyard. Through this unique detail, Yeon provided functional spaces for the residents that harmoniously linked multiple indoor and outdoor spaces while accommodating passive ventilation. This small device, made possible by the strength of the site plan, provides a powerful demonstration of Yeon's integrated approach to achieving regional design purposes. The panels beneath the bay window were removed but restored by Richard Brown in 1995.

Situated to the west of the entry door are built-in bookshelves with adjustable shelving. The doors on the lower portion of the bookshelves, adorned with panels of stacked rectangles, conceal additional adjustable shelves. Other decorative features include the fireplace on the west wall. The fireplace has a split-brick insert and mantel comprised of stacked bands of wood. A white Carrara marble surround, edged with a thin band of wood, frames the fireplace. The crisp detailing and geometrical emphasis harmonizes these opulent interior details with Yeon's Modernist aesthetic and the building's exterior.

The bathroom is accessed through a door on the west wall. The floor is tile with a wainscot on the wall. Above the wainscoting, oil-painted canvas over plaster covers the wall and the ceiling. Original features include the sink, toilet, bathtub, shower, and fixtures.

Bedroom Two Suite

Bedroom number two, designed for Aubrey Watzek, is located in the southwest corner of the south wing of the house where the secluded location ensured its privacy. The bedroom can be accessed from a door off of the hallway and a secondary entrance from the short passage to the garage. The 16′ x 17′ room has an 8′-high ceiling. Unfinished 1″ x 4″ flooring grade hemlock panels the walls and ceiling.

The east wall features a fireplace. The surround is a single row of buff-colored split bricks that terminate at a diagonal on the corners and are set flush with the wall paneling. The two narrow bands of trim frame the bricks. The hearth bricks are flush with the wood flooring, seamlessly integrating the fireplace with the room. A row of south-facing windows illuminates the room. The six windows are clear glass, wood, and single pane. The two center and two end windows are operable casements. The insect screens roll into the window head when not in use.

Built-in cabinetry integrates function into the fabric of the room. Below the window a row of built-in cabinets with open bookcases is flanked by end cabinets with flush panel doors. The cabinet frames align with the window frames above. The radiators are integrated within these bookcases with vents tucked behind and below. The oak grilles are flush with the window reveals on the top and the baseboard below.

A 9′ x 12′ sleeping porch is accessed through a west-facing door in bedroom number two. The enclosed porch faces south and west to capture evening sunlight. Vertical grain hemlock without finish covers the walls and ceilings. The ceiling is patterned in a concentric rectangle shape that narrows from the perimeter. Fenestration

lines the west and south sides of the porch, extending from 2′ 6″ off of the floor to the ceiling. Casement windows are located on the south and west facing walls. The sleeping porch is heated by a radiator concealed within the thickness of the wall below the window. Air circulates through oak grilles near the floor and escapes from metal grilles in the sill.

The bath is accessed from the small passageway that connects the bedroom to the covered passage and the garage. The floor is tile. Oil-painted canvas over plaster covers the walls above the tile wainscot and the ceiling. The stock sink, toilet, bathtub, shower, and fixtures are all original.

Garage

Yeon continued the experiments begun by Frank Lloyd Wright in the Robie and Barnsdall Houses to find a location for the automobile that recognized its increasingly central role in American society while maintaining a gracious entry experience. Yeon harmonizes the experience by locating the entry to the house at the far end of the courtyard. In addition to the physical separation, the contrast between the austere stacked members of the west elevation and the lush courtyard creates a psychological transition from the mechanical and the human environment. The garage features the same degree of technical sophistication, accommodation of lifestyle, and quality materials found throughout the house. Three overhead doors provide vehicular entry. The eastern-most door operates with a modern garage door opener. The center and western doors are motorized and in working order, with their original openers. To the east of the overhead doors is an entry door. The interior east wall features a closet for storing ski equipment (with Aubrey Watzek's skis and bamboo poles still in the closet). The closet is two-inches deep with two sets of double doors. The south wall features an L-shaped gardening closet that is accessible from both inside the garage and from the covered passage. A plank workbench extends to the west of the gardening closet. 1″ x 8″ shiplap fir with no finish covers the garage ceiling.

Service Wing

The service wing is located in the northwest portion of the house. These spaces can be accessed from the north wall of the courtyard through a separate entrance below the loggia. Two hallways serve this wing, one providing access to the kitchen and butler's pantry, the second hallway leading to the staff bedrooms and a bathroom.

Pantry

The pantry, located between the kitchen and the dining room, can be entered directly through the kitchen, from the dining room, or through a passage off of the entrance hall. The narrow room measures 8′ x 18′ with a 7′ 6″ high ceiling. The pathway between the kitchen and dining room doors bisects the room, creating a U-shaped workspace below the north windows and L-shaped workspace to the south. The floor retains the original linoleum laid in a continuous sheet that stretches across the pantry.

All four walls are lined with built-in cabinetry. The upper cabinets feature glass doors with small round pulls. Originally the counters and backspace were covered with 6″ x 6″ white-glazed tile, replaced with a plastic laminate working surface and backsplash with metal trim in the 1950s. The north wall has two double-hung two-over-two windows above the sink and dishwasher. A ceiling-mounted fixture provides additional illumination for the sink.

The pantry has other unique features designed to accommodate family life. A cabinet by the dining room door disguises a laundry chute. From the southeast corner, a passage connects with the entry hall, allowing access from the service wing to other areas without passing through the dining room. Here, a telephone counter is situated on the east wall. From this passageway, a door connects to the attic crawlspace stairs. The south wall

houses the original coiling fire hose, one of three requested by Watzek to ensure fire control because the house when built was outside the Portland city limits.

Kitchen

The kitchen is located on the north end of the house. Its location, between the staff wing and the pantry, afforded additional privacy to both the staff and Watzek family. The 13′ x 17′ space is painted a warm cream color. The original wax-finished ochre linoleum covers the floors.

The kitchen features three north facing double-hung, two-over-two windows with a stainless steel sink centered below the right-hand window. The sink appears to have been replaced in the 1950s when the tile was replaced with a laminate countertop. To the west of the sink the countertop cantilevers into the room. Yeon specified that the counter be made of spruce and not covered with tile so that it might serve as both a table and a work area. The counter has since been covered with the same laminate found throughout the kitchen.

The kitchen retains the original cabinetry, fixtures, and many appliances. The cabinet doors are flush-panel with exposed hinges and chrome handles. The cabinets on the east wall are split by a double-swing door that leads to the pantry. North of the door are wall and base cabinets that support a work surface. To the south, two pairs of full-height cabinet doors conceal wood-lined hooks for hanging pots and pans. Beyond these cabinets, a door leads to the interior entry to the basement. The west wall has additional cabinetry and a newer refrigerator. Cabinetry and work surfaces surround the stove. The original O' Keefe and Merritt gas stove is located on the south wall. Considered top of the line for the time, the stove features two baking ovens, a warming oven, and two broilers including one with a "Grillovater" that raises and lowers the grill pan. The stovetop has six burners with their original warming trays. A ceiling mounted fixture is set above the sink. A stove fan is recessed into the ceiling. An unusual fixture that reveals patterns of living of the time is the intercom system known as an "annunciator." When buttons are pressed on connected units throughout the house a bell rings on the kitchen annunciator and a flag rises to indicate to the staff where a call was made.

Staff Quarters

The two staff bedrooms occupy the west corner of the house and are entered from the hallway. The northern-most room is 10′ x 16′; the second staff bedroom is lightly smaller at 10′ x 13′. Both bedrooms feature two double-hung, one-over-one windows with fir trim and exposed radiators beneath. Kalsomine, a treatment made of casein and water, covers the walls and ceiling. The base and crown molding is oil-painted fir. Carpet covers the original oak floors. A door on the north elevation provides access to a service porch leading to the kitchen lawn and exterior basement door. The service bathroom is located to the east of the bedroom and entered from the hallway. The original toilet and bathtub/shower combination remain in place, but the sink is a replacement. A wax over linoleum with a linoleum cove base covers the floor.

Mechanical Systems

The mechanical system in the Watzek House attempted to create an environment that maximized individual control and comfort for the residents while concealing these devices within the building fabric. The steam actuated split system allows the occupant to control the temperature in each room of the house through a system of concealed heat convectors. Yeon placed the heat convectors and air ducts within the reveals of the windows. Setting the return air grilles flush with the floor in front of the window made the heating system even more unobtrusive. This system warms the air in front of the window. The innovative system, in conjunction with Yeon's experiments using insulating glass in the windows, modulated the Oregon climate. In recent years, it was determined that the gas boiler had outlived its normal lifetime and should be taken out of service. The

heating function was replaced with a new heat-exchange system, while leaving the original system entirely in place to maintain the historic integrity of the house.

Gardens and Outdoor Rooms

Yeon's garden design (outside of the courtyard) was restricted primarily to native plant species. This plan has been adhered to throughout its seventy-two-year history, and many of the original plants survive as mature specimens throughout the grounds. In addition to the courtyard, Yeon designed numerous outdoor areas to bring the natural features to a human scale that is accessible throughout the house. These outdoor spaces connect both functionally and psychologically with the adjoining indoor spaces that form a perimeter around the house before meeting the woods that surround the property. At the time of the house's construction, much of the sloping site lacked vegetation due to previous logging in the area. During construction, Yeon protected the existing trees and plants on the site and planted additional native species to restore the wooded areas with Douglas fir, western red cedar, incense cedar, and hemlock. Yeon's most significant alteration to the landscape was to slightly re-grade the site at the eastern edge of the terrace off the living room. This subtle alteration placed the hill and the roof at the same angle. The effect of this alteration gives the impression that the house hugs the hilltop while also causing the building to appear larger than it actually is.

Living Room Terrace

Celebrated in countless published photographs, the living room terrace is located off of the living room, extending the entertaining areas out to the mountain vistas. Set on a flagstone base resting on a 3′-wide flagstone patio, the columns of the portico directly align with the window supports behind them and the module of the wood paneling in the living room. This module is repeated as the stone grid progresses out across the terrace. The longer stones are laid east-west with shorter stones oriented north-south.

The terrace is supported by a fieldstone and schist masonry retaining wall on three sides. From the wall, the east lawn slopes downward. The flat stones of the wall create a horizontal effect that extends the view toward Mt. Hood and the Cascades. The terrace is a simple bench, devoid of plantings but highly manicured, designed to contrast with the native plants that grow freely along the lawn's periphery. At the east edge of the lawn the bank slopes steeply, the manicured grass giving way to a wilder bank of deciduous trees, shrubs, and conifers that screen the noise from Skyline Boulevard below.

Dining Room View

The view from the dining room is another area where Yeon utilizes plantings to unify the building with its natural environment. The vine maples, ferns, and native ground covers, framed by the dining room windows, connect the elegant interior space with an equally-lush exterior view. Beyond the foreground, native trees conceal the short trail that traverses the woodland area to the north of the house. The trail provides access from the motor court to the east lawn, leading to the dramatic views of the portico.

Ancillary Outdoor Spaces

Although the motor court, courtyard, east lawn, and dining room view are the most celebrated elements of the Watzek House gardens, Yeon designed other outdoor spaces that are as carefully conceived to facilitate the connection between indoor and outdoor life. Many landscape features, such as the *allée* on the south side of the house formed by shrubs and large conifers, referred to as the "greensward" by John Yeon, provide a transition between the formal lawns and the surrounding woods. More utilitarian areas include a cutting garden hidden in the dense evergreen vegetation on the north side of the driveway, and a kitchen lawn that furnishes additional opportunities to experience nature.

Furnishings

John Yeon designed much of the original furniture, including the living room chairs and room divider; beds, chairs, a chest of drawers, and a free-standing vanity for the bedrooms; an upholstered armchair and ottoman for the library; and the dining room table, chairs, and two consoles. In addition, he selected several pieces of modern Scandinavian furniture by Alvar Aalto and Bruno Mathsson. All of the original furniture was removed by Aubrey Watzek's heirs after his death, but duplicates of the upholstered armchair and ottoman, and a few other pieces, remain in Richard Brown's collection. Three large ceramic pots made by Yeon remain with the house, as does the original hand-woven curtain for the west window of the living room. The curtain was stained and disintegrating, but Yeon had retained one original panel. Using it as a guide, Brown had the curtain reproduced and it now hangs in place. Brown has samples of a few other hand-woven fabrics designed for the house.

Legacy and Integrity

The property has been subject to very few changes since its construction in 1937 and retains a remarkable level of integrity. The high level of integrity is due in part to the occupancy history of the house. Aubrey Watzek resided there for the first thirty-five years, followed by Richard Louis Brown for the ensuing thirty-five years before it was donated to the University of Oregon. Watzek and Brown scrupulously maintained the house. Following Watzek's death in January 1973, John Yeon bought the house to protect it from change and to serve as a residence for Brown. Yeon himself did not live in the house although he was cared for there during his final illness and died in the house in March 1994. In 1996, to assure preservation of the house, Brown donated the house to the state of Oregon on behalf of the University of Oregon, School of Architecture and the Allied Arts, establishing the John Yeon Center for Architectural Studies. With Brown as its president, the Yeon Charitable Trust provided an endowment that will provide perpetual care for the Watzek House and other properties designed by John Yeon and owned by the University of Oregon. Brown continued to reside in the house through 2009, making the house available for tours by architects, architecture students, and other interested students and professionals. The house is now fully owned and maintained by the University of Oregon and continues to be used as a center for the study of architecture, landscape architecture, and historic preservation in the context of Yeon's creative work and philosophy.

The property was subdivided in 1969 by Aubrey Watzek. The parcel on the west edge includes a caretaker's house, originally resided in by Elmer Pollock, the longtime chauffeur and caretaker. Watzek continued to occupy his own residence until his death in January 1973. The caretaker's house, now owned by Geneva Pollock, the widow of Elmer, is accessible from the west side of the driveway off of Skyline Boulevard and visually isolated from the Watzek House by a large stand of evergreen trees. The building has elements found throughout Yeon's work but is not considered a character defining feature of the Watzek House or central to its original design. The property was under the ownership of the Pollock family at the time of the 1974 National Register of Historic Places nomination and was not considered a part of that nomination, nor was its disposition viewed as a reduction to the integrity of the defining features of the Watzek House.

Exterior

The major change to the exterior involves the wood finish. Originally, the finish consisted of several coats of linseed oil, with a thin wash of white lead, which was wiped to reveal the wood grain. At some point, probably in the 1950s, Watzek had the house painted a solid gray color—much to John Yeon's distaste. Yeon restored, by hand, the north wall of the courtyard dining area in the 1970s, but the rest of the exterior remained painted gray until 1997. At this time, Brown had it painstakingly stripped and restored to its original appearance. The new finish is a clear water-based resin product with a small amount of white pigment that replicates the original

effect. Brown has had this finish renewed in whole or in part every year since 1997. Aubrey Watzek also added two exterior downspouts to the house. One is on the south façade, where the span between two concealed downspouts proved to be too long. The other is on the east façade, near the library, where a leak developed in the concealed downspout.

The house was re-roofed in the late 1960s, and again in the fall of 1996. Clear #1 western red cedar shingles were laid with a 2 ½″ exposure that matched the original roofing of the house. At this time, the copper that sheathes the cedar ridge was restored. Other work included installation of new sections of the ridge cap on the east end of the living room, the chimney crickets, the dead valley, and the dining niche. In the dramatic Columbus Day 1962 windstorm that swept through Oregon, the roof of the Watzek House lifted slightly, compromising the mortise-and-tenon connection that joined the columns of the portico to the roof beams. Aubrey Watzek installed iron brackets for added support, to the dismay of Yeon. When the new roof was installed in 1996, Brown had the iron brackets removed. The panels beneath the bay window in bedroom number one were removed but restored by Richard Brown in 1995. Originally, Irish moss grew between the courtyard stones; however, Yeon realized that this was causing deterioration and replaced the moss with gravel.

The principal changes to the gardens and the planting scheme implemented by Yeon have resulted from the passage of time as the trees and vegetation have matured over the past seventy years. Vegetation now hides the view of Mt. Hood from the driveway. A planting area to the west of the garage originally had several young madrone trees among a field of camas. The madrones have not survived but the camas remain. The opening at the south side of the courtyard originally furnished a view to the Tualatin Valley, but the trees have mostly obscured it.

Interior

The primary changes made by Aubrey Watzek to the interior were to the surface treatments of the kitchen, pantry, and service bathroom. These changes included replacing the service bathroom and kitchen sinks in the 1950s. At that time, the counters and backsplash in both the kitchen and the butler's pantry were covered with a plastic laminate working surface and backsplash with metal trim. A new refrigerator has been recently installed in the kitchen. Slightly more extensive preservation efforts were required in the family quarter bathrooms. In the second bathroom, cracks appeared in the tile and painted walls as early as the 1960s. The shower was rebuilt in 1968 due to water leakage in the walls and shower pan. The shower wall tiles were replaced in kind and the floor tiles were replaced with a 1″ x 1″ gray tile. At the same time, in bathroom number one Watzek installed a shower floor with 1½″ x 1½″ gray tile, new shower pan, and concrete sub floor. In 1996, the shower in bathroom number two began leaking again. It was rebuilt with a new lead-lined shower pan, compatible wall tiles, and 2″ x 2″ white floor tiles. Exhaust fans were installed in both bathrooms in 1998. The vent covers for both bathrooms were also re-chromed at this time.

The heating system for the Watzek House required maintenance throughout the years, beginning as early as 1946. In the late 1980s, a problem developed with the condensate returning to the boiler. Efforts to address the issue included cleaning and rebuilding the steam traps, burners, and the copper heating coils in 1997. These actions failed to fully rectify the problem. With the original boiler nearing the end of its useful life, a new heating system was installed in 2006–09. The original systems and controls were left in place.

Beyond these maintenance, preservation, and restoration efforts, there have been minimal alterations to this magnificent example of regional Modernism in the Northwest. These alterations have not reduced the integrity of the Watzek House's materials, location, design, setting, feeling, association, and workmanship. The house and gardens remain in excellent condition and powerfully convey John Yeon's nationally-significant work of architecture.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide:__ Locally: __

Applicable National Register Criteria:	A__ B__ C X D__
Criteria Considerations (Exceptions):	A__ B__ C__ D__ E__ F__ G__
NHL Criteria:	Criterion 4
NHL Theme(s):	III. Expressing Cultural Values 5. Architecture, landscape architecture and urban design
Areas of Significance: Landscape Architecture	Architecture
Period(s) of Significance:	1937
Significant Dates:	1937
Significant Person(s):	Yeon, John
Cultural Affiliation:	N/A
Architect/Builder:	Yeon, John/Smith, Burt
Historic Contexts:	XVI. Architecture Z. Modern

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Introduction

Since the time of its construction, the Watzek House has received national acclaim as a building that helped to redefine American residential design. John Yeon, a largely self-trained designer from Portland, Oregon, uniquely shaped the development of Northwest regionalism through civic and professional involvement beginning in the 1930s and continuing to his death in 1994. The inclusion of the Watzek House in the New York MOMA exhibitions *Art in Our Time* (1939) and *Built in the USA: 1932-1944* (1944) directed international attention to his work and underscored Yeon's importance among a new generation of architectural innovators. The design community immediately recognized the house as a building of national significance. The organizers of *Art in Our Time* proclaimed that "this house is emphatically American" thus confirming Yeon's groundbreaking role in creating a distinctively American version of Modernism.[9] Other recognition for the building's importance in fostering innovative approaches to housing design came from architectural critic Elizabeth Gordon who asserted it was "one of the really important houses, architecturally in America. It is great because it is an original building for a powerful landscape which had previously been encrusted only with imported styles."[10] At the heart of the praise for the Watzek House lay recognition not only for the powerful design, but also the role that regional approaches played in enriching the search for an expression of modern residential building in the United States. The widespread influence of the Watzek House offers proof that the Modernist movement in America was richer and more indigenous than its critics have allowed. Regional responses to and adaptations of canonical modern design comprise a nationally-significant architectural context and central feature to the appearance and maturation of Modernism in the United States during the middle decades of the twentieth century.

In addition to broadening the reach of Modernism in the United States, Yeon's design for the Watzek House was essential to the establishment of a regional approach to architecture that became known as the Northwest Style. Marion Dean Ross, a pioneering scholar of Northwest architecture, former Acting Dean of the School of Architecture and Allied Arts at the University of Oregon, and a founding member of the Society of Architectural Historians, recognized in the 1950s that "in its sensitive composition, the forms of the vernacular tradition of the Oregon countryside were knowingly combined with contemporary spatial flow to produce a structure of archetypal significance."[11] Writing in *Space, Style and Structure* (1974), the seminal guide to Northwest architecture, architect George McMath, one of the founders of the preservation movement in Oregon, noted that the building is one of "the 'monuments' of the Northwest Style."[12] Architectural historian Rosalind Clark argued in the 1980s that the Watzek House "sited with a view of Mount Hood and incorporating natively finished local woods, epitomizes the style."[13] Indeed, although over seventy years have passed since its construction, contemporary Northwest architects continue to recognize the house's influence on their work. John Cava recently observed that its designer, John Yeon, "single handedly conceived what has become known as the Northwest Style of architecture with his first major commission, the Watzek House."[14] The ensuing

[9] Art in Our Time, 305.
[10] Elizabeth Gordon, "One of the Great Houses in America," *House Beautiful* 88 (February 1946): 80.
[11] Marion Dean Ross, *A Century of Architecture in Oregon, 1859-1959* (Portland: Woman's Architectural League of the Oregon Chapter of the American Institute of Architects, 1959), 19.
[12] George McMath, "A Regional Style Comes to the City," in *Space, Style and Structure: Buildings in Northwest America*, ed. Thomas Vaughan (Portland: Oregon Historical Society, 1974), 475.
[13] Clark, Oregon Style Architecture, 215.
[14] John Cava, "Yeon–Tripp–Oregon Regionalism and Portland," in *West Coast Residential: The Modern and the Contemporary*, ed. Greg Bellerby (Los Angeles: Blueimprint, 2007), 49.

spread of the Northwest Style was essential to the establishment of a design culture that was regionally sensitive, climatically responsive, and aesthetically powerful.

Establishing a Modern Building Culture in the United States

John Yeon's work in defining a regional approach to architecture is integral to the response by American designers to changing social mores and technical innovations of the early twentieth century. These efforts, counterposed against the revival styles that dominated residential architecture in this period, reflected an indigenous conception of Modernism, only now being fully recognized. In 2001, architectural historian Leland Roth argued that although "conventional wisdom suggests that Modernism was a style imported into the United States," the work of early twentieth century American designers reveals a more complex picture.[15] The emergence of Modernism and its influence on residential building was varied and looked to address broad issues including technology, access to affordable housing, and local innovation.

The efforts by American architects to break with the revival styles resulted in innovative forms, spatial planning, use of materials, and connections to the site. The work of Frank Lloyd Wright in his Prairie houses in Chicago and at Taliesin East (NHL, 1976) in Spring Green, Wisconsin, the Keck brothers in Chicago, and Buckminster Fuller were the earliest and among the most successful.[16] California also attracted concentrated experiments in construction and form that were sympathetic to its ecology and culture. The influence of the Prairie School, Japanese architecture, and the Arts and Crafts Movement can be traced in the Gamble House (1907–1908; NHL, 1977) by Charles and Henry Greene.[17] Other early efforts to develop contemporary housing came in the work of Irving Gill whose Dodge House (1914–1916) recalls early California forms with a geometric emphasis and spare detailing that is entirely modern. Wright also experimented with unifying contemporary spatial patterns, technology, and forms to indigenous and historical motifs, most famously in the Hollyhock (Barnsdall) House (1916–21; NHL, 2007) in Los Angeles. In Roth's view, a number of early twentieth-century architects in the San Francisco Bay area, such as William Wurster, were "developing a modern idiom, unique to that region, by taking indigenous vernacular architecture and stripping it to its essentials."[18] The Gregory Farmhouse (1927) near Santa Cruz exemplified Wurster's employment of local materials, low-pitched roofs, and verandas and porches that connected the interior and exterior spaces suited to new patterns of residential life in California. The spirit of innovation and contextual sensitivity in these projects laid the groundwork for Yeon's approach to regional architecture.

The publication and immigration of European architects during the 1920s and 1930s profoundly challenged the conception of American housing, both its most traditional forms and the more experimental approaches. In the 1920s, Dr. Philip Lovell commissioned two houses in the Los Angeles area that would dramatically redefine American building. The houses, designed by Viennese immigrants Rudolph Schindler and Richard Neutra, were among the purest expression of European Modernism in the United States.[19] Schindler's Lovell Beach House (1926), in the view of architectural historian Dell Upton, exemplified the European response to Modernism. "It could have been dropped anywhere. Nature at this beach was equally abstracted. It was not an adversary to be conquered, conciliated or improved, simply air, sun, and water, another technology available."[20] This approach to the landscape contrasted dramatically with the more indigenous experiments in modern residential design pioneered by Wright and Wurster. Similarly, Upton argues that although Neutra's Lovell Health House (1927–

[15] Leland M. Roth, *American Architecture: A History* (Boulder, CO: Westview, 2001), 360.
[16] Ibid., 361.
[17] Sarah Allaback, *Essays on Modern Architecture Theme Study* [draft] (Washington, DC: National Park Service, National Historic Landmarks Program, 2003), 22.
[18] Roth, American Architecture, 363.
[19] Ibid., 392-393.
[20] Dell Upton, *Architecture in the United States* (New York: Oxford University Press, 1998), 169.

29) showed a deference to the site that indicated shared concerns with the American Modernists, it too sought to distance itself from historically- and regionally-based architecture with stripped-down forms and a material palette of "gunite and metalwork serv[ing] as picturesque signs of modernity, characteristic expression of the present."[21]

A growing interest in the American design community in the abstraction of building, to technological and formal precision, explains the inclusion of Neutra's Lovell House in the 1932 MOMA exhibition—*The International Style*. The preface to the exhibition guide promoted as a pure implementation of Modernism the aesthetic qualities of this style—"space enclosed by thin planes or surfaces as opposed to the suggestion of mass or solidity; regularity as opposed to symmetry or other kinds of obvious balance; and lastly dependence upon the intrinsic elegance of materials, technical perfection, and fine proportions, as opposed to applied ornament."[22] Despite widespread adoption of these elements following the exhibition, Modernism continued to take many forms in the United States. Indeed, in *Modern Architecture: A Critical History* (1980), architectural historian Kenneth Frampton acknowledged that "in many respects, the International Style was little more than a convenient phrase…its apparent homogeneity was deceptive, since its stripped planar form was subtly inflected so as to respond to different climatic and cultural conditions."[23]

These variations became more pronounced as the style was adopted by American architects and adapted to American houses. Architectural historian William Jordy has observed that Modernism was hardly a static movement. He argued in 2005 that the International Style changed during the 1930s as a result of "the influence on it of vernacular and regional traditions. At its best this tendency provided modern architecture with the denser appeal and meanings possible from form called forth by concern for historical values."[24] Jordy also argues that the transformation also resulted from the influence of Finnish architect Alvar Aalto on American practitioners and "the movement of the center of the International Style to England, Switzerland, the Scandinavian countries,…countries in which modern architects seemed to have been more concerned with the intimate relation of the house to the site than they were in France, Holland, and Germany."[25] These developments in Europe and the work of early American Modernists, particularly those working on the West Coast, was essential to the redefinitions of the conception of Modernist residential design that began to occur in the United States in the late 1930s.[26]

The Rise of Regionalism in the Pacific Northwest

The development of Northwest Modernism was shaped by dramatic alterations to the ecological systems and culture of the region in the early twentieth century and John Yeon was one of the first to seek a design response to these changes. He developed a concern for the Pacific Northwest landscape and culture through travels with his father, John B. Yeon, whose ventures in timber, real estate, and construction took him throughout Oregon. Views of recently logged areas along the Oregon coast left the young John Yeon, as he described in interviews

[21] Ibid., 170.

[22] Alfred Barr, "Preface," in *The International Style: Modernist Architecture, from 1925 to 1965*, eds. Henry-Russell Hitchcock and Philip Johnson (1965) (New York: W. W. Norton, 1995), 29.

[23] Kenneth Frampton, *Modern Architecture: A Critical History*, 3rd ed. (1980; repr., London: Thames and Hudson, 1992), 248. Frampton also argues against both the hegemony of Modern building and the nostalgic adoption of vernacular forms associated with regionalism. In his essay "Towards a Critical Regionalism," Frampton advocates adopting the concept of "critical regionalism" as coined by Alex Tzonis and Liliane Lefaivre. Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," in *The Anti-Aesthetic: Essays on Post Modern Culture*, ed. Hal Foster (Port Townsend, WA: Bay Press 1983), 20; Alex Tzonis and Liliane Lefaivre, "The Grid and the Pathway: An Introduction to the Work of Dimitris and Susana Antonakakis," *Architektonika themata* (*Architecture in Greece*) 15 (1981).

[24] William Jordy, *"Symbolic Essence" and other Writing on Modern Architecture and American Culture*, ed. Mardges Bacon for the Temple Hoyne Buell Center for the Study of American Architecture (New Haven: Yale University Press, 2005), 155.

[25] Jordy, *"Symbolic Essence,"* 156-157.

[26] William Curtis, *Modern Architecture Since 1900*, 3rd ed. (1982; repr., London: Phaidon, 1993), 399.

for the Smithsonian Archives of American Art, "brokenhearted to see the devastation. I remember just being shocked and horrified by it."[27] Yeon also saw the potential for positive interventions into the landscape evidenced in his father's work as a highway commissioner. He witnessed his father's role and commitment to these issues in supervising the construction of the Columbia River Highway. The nationally significant "aesthetic and engineering achievements" had a profound influence on Yeon, Jr.[28] These experiences, coupled with the potential for modern development to reinforce or decimate human relationships with the environment, led to Yeon's passionate concern for aesthetically engaged, yet innovative design. Devising an architecture that responded to the landscape would be central to his professional and civic pursuits.

Yeon's aspirations regarding the landscape and design were initially shaped by his familial experiences and travel, but his talent was innate and primarily self-trained. His intuitive interests in architecture and building were expanded through his employment as a teenager in the Portland offices of A. E. Doyle and Herman Brookman. Brookman primarily designed residential buildings, often in revival styles, but his later work also contributed to the expansion of the Northwest Style. The Doyle office, responsible for the design of such civic buildings in Portland as the Multnomah County Library and the Reed College Campus, was one of the principal firms in the Portland area in the first half of the twentieth century. Yeon received little formal design education. Although granted early admission to Stanford University, he took the occasion of his father's death to leave school after less than a year. In 1929, he moved to New York to work for a short time in the architecture firm of DeYoung, Moscowitz, & Rosenberg.[29] Yeon's attendance at some architecture courses offered by Columbia University marked the end of his academic training, but, overall, his time on the East Coast exposed him to new ideas about design through contacts with Philip Johnson and other luminaries in the New York arts community.[30]

John Yeon was well aware of both the International Style and the work of architects like Frank Lloyd Wright who attempted to create Modernist design within regional building practices. Yeon, too, was knowledgeable about the conflicting influences of vernacular and Modernist sensibilities among both American and European designers. In 1930, at age nineteen, he toured Scandinavia and experienced the traditional architecture of that region juxtaposed against the modern forms promoted at Gunar Asplund's Exposition in Stockholm. In 1983, Yeon recalled that "I regretted it very much because I was a great admirer of the town hall and the architecture in Sweden that had preceded this International Style…I saw this exposition as the end of that, as indeed it was."[31] Yeon felt the ideas expressed in Wright's biography "vindicated my feelings because he kept talking about a different architecture for every region."[32]

Creating what he termed an "architecture which translates the spirit of places into forms which are habitable" became Yeon's mission as a designer and as an activist for new approaches to residential building in the United States.[33] In the 1930s in Portland, Yeon found others who shared his interest in promoting design that was both

[27] John Yeon, interview by Marian W. Kolisch, December 14 and 16, 1982, and January 10, 1983, Smithsonian Archives of American Art, Washington, DC.

[28] Robert W. Hadlow, "Columbia River Highway," National Historic Landmark Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2000).

[29] John Yeon, interview by Marian W. Kolisch. Family connections resulted in Yeon's placement with this New York firm which was assisting the renovation of the Portland Meier and Frank Department Store. Founded in 1929, the firm is best known for buildings designed for the Fashion Institute of Technology (1956), Queen's College (1962), and Lehman College (1968) in New York. Heritage Consulting Group, "Saving One of America's Great Stores: The Renovation of the Meier & Frank Department Store Building" (Portland, OR: Portland Heritage Commission, 2008), 34; Christopher Gray, "A Smorgasbord of Architectural Diversity," *The New York Times*, June 26, 2005, accessed online May 10, 2009, https://www.nytimes.com/2005/06/26/realestate/a-smorgasbord-of-architectural-diversity.html.

[30] John Yeon, interview by Marian W. Kolisch.

[31] Ibid.

[32] Ibid.

[33] Yeon, "John Yeon: Buildings and Landscapes."

refined and appropriate to its context. His belief in the potential of architecture to engage the natural landscape was heightened by his connection with Harry Wentz, a painter and teacher with whom Yeon studied at the Portland Art Museum School. Despite the difference in their adopted medium, Yeon and Wentz found common ground in their appreciation for the Oregon landscape. In a 2006 essay on Portland regionalism, architect John Cava notes that Wentz, like Yeon, "thought it was possible to have a contemporary artistic culture that was regional, without resorting to artificial or historic posturing."[34]

A fellow promoter of architecture informed by its relationship with the landscape was Pietro Belluschi, a native of Ancona, Italy. Belluschi, who practiced in the A. E. Doyle firm where Yeon had worked as a teenager, also participated in classes led by Wentz at the Portland Art Museum. Belluschi became prominent in the architecture community through his role as managing partner for the Doyle firm. The connection with Wentz established Yeon and Belluschi's friendship and had lasting influence on the development of Northwest regionalism. Both men admired Wentz's cabin (1920) on the Oregon coast, designed by Doyle with direction from Wentz. Yeon acknowledged the profound influence the cabin had upon his work, describing it as "the first really beautiful piece of architecture, at least in Oregon, that I had experienced."[35]

Yeon first publically promoted the aesthetic potential of Oregon's natural terrain in an exhibition organized for the Portland Art Museum in 1934. This exhibition was part of a series of Public Works Administration (PWA) exhibitions on Oregon artists, organized by Wentz with Yeon and Belluschi acting as curators. These programs, in the view of architectural historian Meredith Clausen, constituted a reaction among Northwest intellectuals "not only against European influences but also against the hegemony of the architectural establishment on the East Coast."[36] In one exhibition, Yeon contrasted the richness of the Oregon wilderness with old master landscape paintings and prints.[37] In a later exhibit, Yeon displayed a model of what he termed "a sort of manifesto…It foretold my interest in a sense of movement in roof shapes and in compositions on sloping sites."[38] Clausen recognized that this work also foretold Yeon's ability to synthesize Northwest sensibilities with the contemporary influences on residential building. In Clausen's evaluation, the manifesto, with its extensive glazing, integration to the contours of its hillside setting, and southern orientation, anticipated the design of the Watzek House with features that were "modern and regional at once."[39]

The Role of John Yeon's Watzek House in Establishing Northwest Regionalism

A self-proclaimed devotee of the "architecture of the here and now," Yeon sought to bring the spatial planning, devotion to form and detail, and technical innovation he had witnessed in Europe and at the International Style exhibition at the MOMA, to Oregon.[40] The opportunity to translate these interests into built form came in 1936. Upon learning of his friend Aubrey Watzek's desire to build a house for himself and his elderly mother, Yeon developed a scheme and model. After rejecting both the more conventional scheme by Portland architect Ernie Tucker and a design with Modernist leanings by Belluschi, Watzek gave approval to build a house on a magnificent site Yeon had located in the Portland hills. Working as an independent designer, with the technical assistance of the A. E. Doyle office, Yeon produced his first built project at the age of twenty-six.[41]

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[34] Cava, "Yeon–Tripp–Oregon Regionalism and Portland," 60.
[35] John Yeon, interview by Marian W. Kolisch.
[36] Meredith L. Clausen, *Pietro Belluschi: Modern American Architect* (Cambridge, MA: MIT Press, 1994), 84.
[37] Ibid., 84.
[38] Yeon, "John Yeon: Buildings and Landscapes."
[39] Clausen, *Pietro Belluschi*, 87.
[40] John Yeon, "Aubrey Watzek Award Acceptance Speech," 1980, as transcribed in Janet Longenecker, "Taking Place: A Study of the Residential Architecture of John Yeon" (thesis, University of Washington, 1995), 4.
[41] William J. Hawkins, III, and William F. Willingham, *Classic Houses of Portland, Oregon, 1850-1950* (Portland, OR: Timber, 1999), 529.

Although passionately concerned with the effect of buildings on their context, Yeon's commitment was to innovation, once noting: "I aspired to a new architecture for a new landscape."[42] Architectural principles, derived from Yeon's understanding of the landscape, included integration of the building site, sensitive climate response, and use of native materials detailed to express contemporary aesthetic values. These principles would become emblematic of regional approaches and the Northwest Style but were rarely applied with the sophistication of the designs for Yeon's houses. Yeon's success in integrating these issues led architectural historians William Hawkins and William Willingham to observe in 1999 that in the Watzek House: "the entire landscape became a unified experience, from the most distant mountains to the most immediate small-scale plantings."[43]

Although conceived from Yeon's keen sensitivity to regional interests, the Watzek House was infused with the Modernist goal of connecting interior and exterior space. Recognizing Yeon's unprecedented success in achieving these interests, Wallace Kay Huntington asserted that it is "difficult to discuss the garden of the Watzek House as though it were a separate entity from the architecture; no previous Oregon house and garden had ever been conceived with such mutual interdependence and for that reason it was the most harmonious and intellectual synthesis of disparate arts that had been achieved in so-called 'contemporary' American design."[44]

In 2001, architectural historian Leland Roth recognized that "designing for the local climate rather than adhering to abstract international formulas," as pioneered in the Watzek House, differentiated the regional response to Modernism from work in the International Style.[45] By adopting the courtyard as the organizing element, Yeon enhanced interior and exterior connections while modulating the climate through the building's form. Writing for *House Beautiful* in 1946, Elizabeth Gordon praised the skill with which this courtyard scheme facilitated family life while taking advantage of the natural features of the site and climate. She observed: "The plan was devised to exploit a breathtaking panoramic outlook, yet also to provide an enclosed space for outdoor living...It is one room wide, and runs on the site to enclose space for private living, to create a windbreak and a sunpocket."[46] In Huntington's evaluation, this departure from traditional American housing planning was an early success in marrying regional and more mainstream design goals. He explained: "Despite its logic, the house built around an atrium was an innovative introduction to the Northwest...the facility of the atrium in trapping winter sun and deflecting wind is obvious; privacy and control of the view from the interior windows are extra dividends."[47] In time, the use of courtyards and other outdoor rooms to modulate the climate would be widely adopted by practitioners in the Northwest.

Other features of the Watzek House designed to accommodate the climate were even more unique. Yeon incorporated passive ventilation features throughout the house including louvers below the windows of bedroom number one. In recognition of the realities of the extensive fenestration in modern buildings, he detailed the windows to create double-glazing, among the first in Portland. In the Watzek House, climate response often became one with the building fabric, as with the integrated interior downspouts instead of external ones that appear as reluctant accommodations to the realities of wet Northwest winters. Yeon explored the potential of modern invention to reshape residential life with the heating system as well. The features and advantages of Yeon's use of steam-actuated split-system heating, one of its first uses in a domestic setting, were discussed in detail in *Architectural Record* in 1940.[48]

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[42] Yeon, "John Yeon: Buildings and Landscapes."

[43] Hawkins and Willingham, Classic Houses of Portland, Oregon, 523.

[44] Wallace Kay Huntington, "Parks and Gardens of Western Oregon," in *Space, Style and Structure: Buildings in Northwest America*, ed. Thomas Vaughan (Portland: Oregon Historical Society, 1974), 570.

[45] Roth, American Architecture, 362.

[46] Gordon, "One of the Great Houses in America," 80.

[47] Huntington, "Parks and Gardens of Western Oregon," 569.

[48] "A Country House in the Oregon Hills," *Architectural Record* 88 (December 1940): 61.

The use of wood as the primary building material, rather than the glass, concrete, and steel employed in most modern houses, represented a choice sympathetic to the climate, the existing site, and the region's history. In 1946, *Ladies Home Journal* proclaimed the house as "Perfection in Portland" in part because few buildings "have ever exploited the possibilities of wood so effectively and from such a fresh point of view."[49] As architectural historian Meredith Clausen later noted, the "unpainted fir tongue and groove siding…divested of all traces of rustic texture" married Northwest vernacular to modern sensibilities.[50] Nearly seventy years of critical analysis support Leland Roth's 2001 conclusion that Yeon's "direct expression of wood with natural finishes" on the interior and exterior became emblematic of the Northwest approach to modern residential design.[51]

The distinctive roof forms of the Watzek House emerged in part out of deference to climatic considerations, in part to evoke the distant Cascade Mountains, and in part to recall vernacular Oregon forms. Yet they were also the product of Yeon's admitted:

> obsession with the lateral movement of interior spaces…The same obsession with movement affected exterior compositions. In the proportion of roof surfaces there was movement from narrow to broad, low to high, a beginning and a climax, which may have looked casual, but believe me it was not. To get an exterior with its movement imperatives to fit over an interior with its movement imperatives takes some doing. No wonder most Modern architects stuck with flat roofs.[52]

While the design goals of later architects who employed pitched roofs may not have been as lofty, they would adopt sloping roofs and porticoes inspired by the east elevation of the Watzek House with a frequency that the form would come to characterize the work of the region.[53]

The interior of the Watzek House is perhaps most illustrative of Yeon's successful application of the spirit of Modernism without resorting to formulaic application of the trademark elements of the International Style. The design eliminated the open plan, in part at the direction of Watzek, but primarily as a rejection of what Yeon described as the "house of cards syndrome." Instead he compartmentalizes the space by function with wings and true walls, exaggerating these distinctions through changing ceiling heights and wall thicknesses. His goal was to "create a drama of sequential spaces," but as Yeon acknowledged, "this concept was the antithesis to the Modern movement in architecture in the 1930s."[54] The success of the plan in creating both memorable and livable spaces caused Elizabeth Gordon, writing for *House Beautiful* in 1946, to assert that "the plan of the Watzek House represents the best contemporary practice."[55] Inspired by the timelessness of this design, architect and historian George McMath also observed in 1974 that "the interrelated sequence of spaces with changing vistas, each flowing one to the other is a delight to experience."[56] The spatial arrangements reveal, as argued by Gideon Bosker in his 1985 history of Portland architecture, that "Yeon's interior implied, rather than preached, the rational formulas" of Modernism.[57]

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[49] Richard Pratt, "Perfection in Portland," *Ladies' Home Journal* (March 1949): 46.
[50] Clausen, *Pietro Belluschi*, 93-94.
[51] Roth, American Architecture, 428.
[52] Yeon, "John Yeon: Buildings and Landscapes."
[53] Hawkins and Willingham, Classic Houses of Portland, Oregon, 529.
[54] William Carlson Lee, "The Watzek House by John Yeon, A Seed Grown to Fruition: The Northwest Regional Style of Architecture," thesis, University of Washington, 1991, 45.
[55] Gordon, "One of the Great Houses in America," 83.
[56] McMath, "Regional Style Comes to the City," 473-474.
[57] Gideon Bosker and Lena Lencek, *Frozen Music: A History of Portland Architecture* (Portland: Oregon Historical Society, 1985), 115.

Despite this lavish praise, critics including the organizers of the MOMA exhibition have sometimes remarked on the Watzek House's interior for "its conventional formality."[58] However, in the plan for the Watzek House one can also see Yeon's willingness, emblematic of regional practitioners of Modernism, to adopt elements that drew from many design traditions to create a distinctive spatial experience. In addition to the distinct rooms and thick walls, Yeon developed two primary axes intended to direct movement through the house. Yeon acknowledged the controversy of this choice, commenting: "when the house was built, an axis was an anathema to the avant-garde; it was called despotic—'despotic axis' was the phrase."[59] In Huntington's evaluation these axes were essential to Yeon's ability to unify the building with its landscape by "linking the formal elements of the architecture to the progressively relaxed forms of the garden, a subtle transition from man-made to natural forms."[60] In her 2008 article on the Watzek House interiors, interior architect and historian Mary Anne Beecher argued that while the exteriors have been the source of much of the recognition for Yeon's influence, it is the interiors and "Yeon's orchestration of volumes that more deeply reflects the house's regionalism…The floor plan reveals that its interior spaces are oriented around a circulation spine that choreographs what Yeon himself described as 'a sequence of revelations' that is not unlike a walk through an Oregon forest."[61]

Yeon's skill in adapting features of Modernism to his regional interests led to its rapid recognition as a unique American building idiom. This reputation came through its inclusion, perhaps as a result of his early connections to the New York arts community, in the MOMA exhibition. Yeon reflected on why the house was included in a 1986 lecture:

> On a clear day shortly after the house was finished, an astute photographer chanced by and stopped to take a single picture. He had glimpsed a composition repeating the outlines of Mt. Hood, roofs, and a strong shadow. I don't recall how that photo reached the Museum of Modern Art, but when it did it was warmly welcomed as revealing a regional alternative in wood to the mostly white concrete International Style which the museum had been so ardently promoting. It suggested the crisp geometry of modern architecture could include triangles as well as rectangles and cubes, and be built of various materials.[62]

Correspondence from MOMA architecture curator John McAndrew to Yeon from ca. 1939 reveals the remarkable response the Watzek House provoked among architects and critics. In addition to his own lavish praise for the Watzek House, McAndrew conveyed Walter Gropius's description of the young architect as "one of the most hopeful talents in the country."[63]

Yeon's position as a leading designer in the United States along with national recognition for his powerful adaption of modern sensibilities to regional practices increased with his next project, a series of speculative houses for Burt Smith, the contractor of the Watzek House. In these buildings, praised by *Architectural Forum* as "a brilliant series," Yeon demonstrated the sensitivity to the site, interest in technology, and contemporary planning principles that characterized the Watzek House.[64] He now adapted these interests to a project that responded to the Modernist desire to create higher quality but affordable housing, expressed in the work of Wright's Usonian houses and Neutra's Channel Heights workers' housing.[65] The financial constraints of the

[58] Built in USA, 41.
[59] Yeon, "John Yeon: Buildings and Landscapes."
[60] Huntington, "Parks and Gardens of Western Oregon," 570.
[61] Mary Anne Beecher, "Condensation: Regionalism and the Room in John Yeon's Watzek House," *Architectural Design* 78 (May/June 2008): 54-59, 56.
[62] Yeon, "John Yeon: Buildings and Landscapes."
[63] John McAndrew to John Yeon, ca. 1939, as transcribed in Randy Gragg, "John Yeon in the Land of Influence," *ARCADE: Architecture and Design in the Northwest* 20 (Autumn 2001).
[64] Architectural Forum, "House near Portland, Ore," *Architectural Forum* 86 (January 1947): 71.
[65] Rosalyn Baxandall and Elizabeth Ewen, *Picture Windows: How the Suburbs Happened* (New York: Basic Books, 2001), 80.

speculative housing project led to what Northwest historian McMath identified in 1974 as one of the first instances in which "a systems approach was used in the design of a single family house."[66] The Jorgensen House (1939), the largest of the project, embodied the adeptness with which Yeon brought his eye for detail and interest in new technologies to the forum of low cost housing.

As in the implementation of the Watzek House heating system, Yeon recognized the potential of new products to reshape contemporary housing while remaining sympathetic to the region. Yeon looked again to regional materials but rather than utilizing old growth wood, now seen as ecologically and financially prohibitive, he employed a new grade of exterior fir plywood, developed by the Harbor Plywood Company in Grays Harbor, Washington. This plywood utilized a recently-developed form of waterproof glue that enabled its use as an exterior cladding. Yeon applied this economical material in a 2′ module of related wall panels that provided enclosure from the elements while allowing for individual control over light, ventilation, and exterior views.[67]

Yeon's employment of this system in the Jorgensen house facilitated the innovative windows where the glass was placed between the studs and fixed in place by plywood at the head and by the battens along the sides. Ventilation was provided through a system, placed above or below the glass, of fixed exterior louvers, insect screen, and a hinged panel operated from the interior which could be set for any degree of air movement. McMath noted that this system was "influenced at least in part, by the complexity and difficulty encountered in the Watzek House in achieving the desired aesthetic result through conventional construction techniques. With Yeon's panel system, art fostered a significant technical advance."[68] Yeon's refinement of this detail, first experimented with at the Watzek House, garnered widespread praise in architectural journals, including articles in the 1940s and 50s in *Architectural Forum* and *House Beautiful.*[69] Northwest architect John Cava credits the widespread publication of these windows with their being "quickly adopted by architects in their mid-century houses throughout the entire country."[70] The Portland house of John W. S. Platt by Belluschi (1941) was one of many houses to utilize Yeon's system of fenestration.[71] Perhaps the most significant national promotion for these windows came in the 1946 MOMA publication *If You Want to Build a House.* This guide provided illustrated examples of modern residential buildings from designers including Wurster, Belluschi, Walter Gropius, and Mies van der Rohe. In addition to praising qualities pioneered in the Watzek and Jorgensen houses, such as the use of courtyards, integration to the site, and climatic control through passive ventilation, the publication recommended fixed windows with louvers as a contemporary solution that was easy to build, economical, and "much better looking."[72] This publication highlighted Yeon's application of these windows in the Vietor House in Eureka, California (1941) as an example of innovative and climatically-appropriate residential design.

After these early successes, Yeon continued to work independently as a designer with no desire to establish or join a large architectural firm.[73] His designs for the Swan, Cottrell, DeCanizares, and Shaw residences, the Portland Visitors Information Center, and numerous museum exhibitions created powerful spatial experiences following Modernistic principles with a holistic sensitivity to regional building practices, climate, and landscape. Yeon's work emphasized crisp details, technological innovation, and thoughtful site planning that married Modernist aspirations to regional values. Critically acclaimed in MOMA exhibitions*, Progressive Architecture*, *Architectural Forum*, *Pencil Points* and other journals, his work expanded national recognition of

[66] McMath, "Regional Style Comes to the City," 480.
[67] Ibid., 481.
[68] Ibid.
[69] "House near Portland, Ore." 71; "A Small House of Great Merit," *House Beautiful* 89 (February 1947): 60-69; "Three Beautiful Houses by John Yeon," *House & Hom*e 5 (April 1954): 98-109.
[70] Cava, "Yeon—Tripp—Oregon Regionalism and Portland," 60.
[71] Hawkins and Willingham, Classic Houses of Portland, Oregon, 536.
[72] Elizabeth Mock, ed., *If You Want to Build a House* (New York: Museum of Modern Art, 1946), 28.
[73] Yeon, "John Yeon: Buildings and Landscapes."

the quality of building in the Pacific Northwest and all architecture that harmonized contemporary forms by instilling them with a sense of place. Writing of the Visitors Information Center, philanthropist and architectural critic Edgar Kauffman, Jr. compared the building with work by Frank Lloyd Wright and Charles Eames. Kauffman noted that Yeon's "architecture never once succumbs to a vulgar allusion to rusticity. Each detail and proportion is simple with the simplicity that only long patient study secures. One supposes that this rare elegiac accomplishment in American architecture will vanish one day, but it is not unknown and its influence will survive and grow."[74]

The Significance of Northwest Regionalism within American Modernism

Despite the growing recognition for Yeon and other regionally-based work, the significance of this approach to architecture, in part due to its close relationship with the work of Modernists whose work is most closely associated with the International Style, has been widely debated. In his introduction to the *Built in U.S.A.: Post War Architecture* exhibition guide (1952), Henry-Russell Hitchcock wrote that "regional stylisms in architecture are in fact relatively undifferentiated…considering—as compared to European Countries—the enormous distances between one region and another and their disparate climates and available building materials—it is the homogeneity of American production that is surprising."[75] Similarities between Yeon's vision of regionalism and projects by Walter Gropius, Mies van der Rohe, and Philip Johnson, architects all renowned for their contributions to the International Style, reveal shared interests provoked by their modern sensibilities but discernible differences that are a product of deeper-rooted design philosophies.

Designed nearly contemporaneously with the Watzek House, the Gropius House (1937–38; NHL, 2000) by Marcel Breuer and Walter Gropius, in collaboration with his wife Ise and daughter Ati, is at first glance a pure expression of the International Style in its crisp white walls, ribbon windows, and flat roofline. The rectangular plan extends outward from the central hall with an open area in the living spaces where privacy is obtained through curtains rather than the solid walls and wings of the Watzek House.

The building, nonetheless, reflects interests on the part of Gropius that may have contributed to his rejection of the International Style label in 1943.[76] Recent evaluations of the building, including architectural critic Michael Webb's 2001 depiction of the house, have observed that "the house is a showcase of Modernist principles infused with the practicality of the Colonial vernacular…The taut skin of vertical clapboards rising from a fieldstone base, the screen porch and the fences that extend from either side, and the central stair hall with rooms opening off on two levels are features that the architect admired in New England farmhouses."[77]

Similar to Yeon's staggered integration of the terrace, lawns, and woods, the Gropius House is connected to its larger context through its landscape. Architectural historian for the Society for the Preservation of New England Antiquities (SPNEA) Anne Grady notes in her 2000 NHL nomination for the house that the Gropius family, "fashioned the landscape into a series of spaces that progressed from the planned landscape immediately around the house to a less cultivated intermediate space further out and finally to the natural and agricultural landscape beyond."[78] Unlike the Watzek House where the outdoor spaces were integral to the original design, much of the landscaping at the Gropius house evolved over time, reflecting new interests and familial use.[79] Like the Watzek

[74] Edgar Kauffmann, Jr., "Three New Buildings on the Pacific Coast," *Architects' Year Book* 4 (1952): 57.

[75] Philip Johnson, *Built in U.S.A: Post War Architecture*, eds. Henry-Russell Hitchcock and Arthur Drexler (New York: Arno, 1968), 12. First published in 1952 by the New York Museum of Modern Art.

[76] Walter Gropius, *Scope of Total Architecture* (New York: Harper and Brothers, 1955), xxi.

[77] Michael Webb, *Modernism Reborn: Mid-Century American Houses* (New York: Universe, 2001), 30.

[78] Anne Grady, "Gropius House," National Historic Landmarks Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2000), 10. SPNEA is now known as Historic New England.

[79] Grady, "Gropius House," 11.

House, the building occupies a grassy hillside, but instead of melding into the hillside, the Gropius House rests on a plinth with forms abstracted from, rather than synthesized into its setting.

The mutual influences of Philip Johnson's Glass House (1949; NHL, 1997) and Mies van der Rohe's Farnsworth House (1951; NHL, 2006) have been widely discussed, enhancing their positions as two of the most famous modern houses in the United States. In 1965, *House and Garden* recognized intriguing commonalities between the Glass House and the Watzek House while posing the question: "How Long Will Modern Last?" The magazine observed that "both houses were marked by a high degree of quality in materials, construction, and meticulousness of detail" and that "as revolutionary as these two houses may have seemed when they were built, each incorporated certain traditional elements that gave it roots in the past, and in consequence a sense of timelessness."[80]

The Watzek, Farnsworth, and Johnson Houses are all set on isolated properties that permitted their designers to pursue interior and exterior connections in unique ways. The resoluteness with which the Watzek House becomes one with its setting through its materials and forms caused Philip Johnson to compare the house to "an Italian Villa."[81] In contrast, as Leland Roth observed, the Farnsworth House "hovers in the air, seeming to disdain the ground; its purity and abstraction contrast sharply to the irregularity and unpredictability of the landscape."[82] A brick base connects the Johnson House to its hilltop setting, but openings on all of the elevations eliminate the distinction between building and site rather than linking these features with the climatically-sensitive approaches found at the Watzek House. What makes the Watzek House uniquely regional is that its integration with nature extends beyond the boundaries of its site to encompass not just views, but the character of the Northwest as in the triangular wood roof forms that proved so pivotal to the house's fame.

Both the Farnsworth and Glass Houses collapse interior living space into rectangles free of partition walls, a practice that Yeon rejected; however, all three designers organize space with the studied regularity that remains a hallmark of Modernism. The precision module that Yeon applied to the paneling that guides the gaze from the living room interior to the exterior is not unlike the Farnsworth House which Leland Roth noted in 2005 is regulated by a "modular grid to which everything is compulsively fixed." Roth also recognizes that despite the similarities in organization with the Farnsworth House "Johnson's approach was somewhat more intuitive…there is no grid but rather a non-directional, non-proportional field on which anything can be arranged."[83]

The transparency of these glass temples is a dramatic contrast to the stark motor court at the Watzek House, but the three buildings share a purity of form, composition, and rejection of applied ornament in favor of sophisticated detailing of basic materials that is resoundingly modern. Indeed, the similarities between the work of these architects was noted by architect George McMath in 1974, who found that the Watzek House's "apparent simplicity of detail is simple in the manner of Mies van Der Rohe or Philip Johnson."[84] As noted by Clausen, Yeon's detailing, forms, and sense of proportion resulted in a building with "the demeanor of a classical temple, but now with the attenuated forms and linearity of wood: classic in spirit, modern in form."[85]

Perhaps the most striking characteristic shared by these three houses is the execution of artistic vision. Architectural historians Bruce Clouette and Hoang Tinh remarked in their 1996 NHL nomination that: "the

[80] Elizabeth Gordon, "How Long Will Modern Last?," *House and Garden* 128 (October 1965): 183.
[81] Lee, "The Watzek House by John Yeon," 49.
[82] Roth, American Architecture, 430.
[83] Ibid., 433.
[84] McMath, "Regional Style Comes to the City," 475.
[85] Clausen, *Pietro Belluschi*, 93-94.

Glass House was also an experiment in extremism, taking an idea and carrying it to its consequences."[86] The totality of Mies van der Rohe's synthesis of modern principles caused Roth to describe the Farnsworth House as "not designed to be a home at all but the realization of an architectural ideal."[87] Although Yeon accommodated the requirements of residential living down to a ski closet and a heating system that acknowledges the realities of life in housing with extensive fenestration, he shares with Johnson and Mies a desire for artistic unity. This pursuit of aesthetic perfection inspired Clausen to portray the Watzek House as "conceived less as a functional building than a perfect work of art."[88]

Yeon's achievements at the Watzek House demonstrate that his regional interests enabled him to create buildings that reflected the central features of Modernism but with a distinct character derived from a connection to place. The national significance of the work is reflected in both the quality of the design and its ability to simultaneously convey the principles of Modernism and regionalism that are woven throughout the development of American housing in the twentieth century.

The Northwest Style and the Influence of the Watzek House on American Domestic Architecture

In addition to the attention the Watzek House received nationally, the influence of Yeon's regional variant of Modernism was felt keenly within the Pacific Northwest. One of the first to react to Yeon's work was Pietro Belluschi. Many of Belluschi's early designs, including the house at Council Crest (1936–37) originally designed for Dr. Burkes and would later become his own Portland residence, show lingering historicist influences but, as noted by Leland Roth, "after 1938 [they] used many of the details first developed by Yeon in the Watzek House."[89]

Although many of Belluschi's buildings show Yeon's influence, the Jennings Sutor House, built one year after and directly down the street from the Watzek House, reveals the transformation in Belluschi's work. The Sutor House is reminiscent of the International Style in its largely open plan and shows the influence of Japanese building in its construction and detailing. In their history of Portland housing, Hawkins and Willingham depict the Sutor residence as modern housing "presented in the most straightforward terms: posts, beams, purlins and roof decking combining the structural harmonies of barn structure with the sophistication of ancient Japanese residential architecture."[90] With its wood frame and open plan, the Sutor House embodied the regional approach practiced by Belluschi and subsequently adopted by many designers working to bring a modern idiom to the Northwest. Despite the differences in structural approach and plan, the Sutor House bears witness to, as noted by Belluschi scholar Meredith Clausen in her 1994 monograph *Pietro Belluschi: Modern American Architect*, the extent to which *"*the Watzek House radically transformed Belluschi's thinking…in its freedom from tradition…full use of wood, porticoed front on slender two-by-four colonnade, attenuated proportions, and expansive fenestration, the house he built owed much to the Watzek House."[91]

The spread of a regional variant of Modernism in the Northwest is often attributed to the combined influence of Yeon and Belluschi. The quality of the work led to the acclaim both men received in MOMA exhibitions, architectural periodicals, and throughout the design community. Although the bulk of their work of this type is in Oregon, their influence spread to other designers in the region. As noted by architect Lars Scharnolz in his 1999 thesis on Northwest Modernism: "an increasing number of designers in Portland and Seattle follow[ed]

[86] Bruce Clouette and Hoang Tinh, "Philip Johnson's Glass House," National Historic Landmarks Program Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1997), 12.
[87] Roth, American Architecture, 430.
[88] Clausen, Pietro Belluschi, 9.
[89] Roth, American Architecture, 363.
[90] Hawkins and Willingham, Classic Houses of Portland, Oregon, 532.
[91] Clausen, *Pietro Belluschi*, 97.

the given direction of Pietro Belluschi's and John Yeon's contributions toward a regionally distinct modern architecture."[92]

Of the Seattle designers working in the Northwest idiom, Paul Thiry and Paul Hayden Kirk were among the most influential. Most of Kirk's and Thiry's work evoked the International Style in that they often featured flat roofs, glass block, and white stucco. Both architects manifested their regional interests primarily by incorporating the landscape into the overall design and linking interior spaces to the exterior by ways of terraces and decks. The influence of Japanese and Scandinavian architecture was also prevalent in Kirk and Thiry's projects.[93] The Blair Kirk house utilizes a partially-enclosed deck that is nearly equivalent in size to its interior as an organizing element, showing the influence of the Watzek House's courtyard. Integrated into its sloping site, other features that exemplified Yeon's approach to Modernism included "ample transparency and stained wood and interior finishes."[94] Professor of Architecture at the University of Washington David Miller, in his study of regional design in the Northwest, recognized the importance of Thiry's Kerry house (1938) for its "sympathetic relationship to the site."[95] Thiry's Huntington house (1939) also shows a strong relationship to Yeon's and Belluschi's work in its use of indigenous materials.[96]

By the early 1950s, Henry-Russell Hitchcock observed that Yeon's influence had also spread to Vancouver, British Columbia. Hitchcock, the leading architectural historian of his time, visited the Northwest in 1954, with stops in Vancouver, Seattle, Portland, Eugene and San Francisco. After returning to Massachusetts, Hitchcock wrote to Yeon, "Vancouver is worth at least a day or two's look-around for its new architecture. It should particularly amuse *you*, since the houses often owe a great deal to their understandable admiration for yours. It seems to me that without question you are the dean of Northwest architects."[97] The principles established in the Watzek House were adopted with a regularity that led other architectural historians to apply the term Northwest Style or Northwest Regional Style to the residential buildings designed by Yeon and other Northwest architects.[98]

Many of the Northwest architects sought to expand their contribution to American architecture beyond the shared characteristics of precisely crafted wood, porticoes and deep roof overhangs, and intimate relationship to the site. In 1953, *Architectural Record* devoted an edition to the issue of regionalism by posing the question "Have We an Indigenous Northwest Architecture?" Paul Thiry expressed his debt to Belluschi and Yeon for creating a more nuanced approach to contemporary architectural design. As opposed to developing a catalog of interchangeable architectural parts, their work inspired "the desire to design for the country…a building that would better fit a way of life, that would fit the land, exploit the vast panoramas of waterways and mountains that make the Northwest, that would enliven the gray days of the winter and share the exterior country in summer; buildings that would be flexible and adaptable to an infinite variety of situations."[99] Seeking to characterize the contribution to Northwest architecture by Yeon, Belluschi, and other designers, George McMath argued that of greater significance than the shared palette and formal attributes was the shared goal of

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[92] Lars Scharnholz, "Changing Concepts of Regional Modernism in the Pacific Northwest: The Architecture of Henry Klein" (thesis, University of Washington, 1999), 24.

[93] Jeffrey Karl Oschner, ed., *Shaping Seattle Architecture: A Historical Guide to the Architects* (Seattle: University of Washington Press, 1994), xxxiii.

[94] Susan Boyle, "Seattle: The Persistent Tenants of Modernism," in *West Coast Residential: The Modern and the Contemporary*, ed. Greg Bellerby (Los Angeles: Blueimprint, 2007), 41.

[95] David E. Miller, Toward a New Regionalism: Environmental Architecture in the Pacific Northwest (Seattle: University of Washington Press, 2005), 19.

[96] Lee, "The Watzek House by John Yeon," 28-29.

[97] Henry-Russell Hitchcock to John Yeon, April 15, 1954, original held by Richard Louis Brown, copies available at the John Yeon Archive, University of Oregon, Eugene, Oregon.

[98] Hawkins and Willingham, Classic Houses of Portland, Oregon, 519.

[99] Paul Thiry, "Have We an Indigenous Northwest Architecture?," *Architectural Record* 113 (April 1953): 191-192.

producing work that "was distinctive and characteristic of the climate, the terrain and the history and attitudes of the regional populace."[100]

Architect David Miller asserted in 2005 that regional practitioners in the Northwest, beginning with Yeon, Belluschi, and Thiry, drew from the "factors of the landscape and climate and used them to advantage. They did not try to outmuscle the natural systems but instead adopted an architecture that shelters people in a sustainable way."[101] This characterization of Northwest regional architecture as one driven to shelter its inhabitants rather than meet commercial goals, thereby expanding the often overlooked humanistic goals of Modernism, partially explains why the most acclaimed works in the Northwest Style were residential buildings and why the Watzek House retains its national significance. Pioneering scholar of Northwest architecture Marion Dean Ross asserted in 1959 that "the residential work is perhaps the most widely acclaimed and the most characteristic of the area as a whole. In the design of houses more than in any other single type of building it may be possible to adumbrate a regional style."[102] Unlike Belluschi, whose commercial projects and tenure as Dean of Architecture and Planning at the Massachusetts Institute of Technology attracted greater notoriety, Yeon expressed little interest in non-residential projects, devoting his work to defining the regional approach through housing.[103] George McMath observed that efforts in the 1950s to expand the Northwest Style to schools, public buildings, and smaller commercial structures, were hampered by difficulties of adapting the wood vocabulary to meet the constraints of fire codes, zoning, financing, and scale. Consequently, non-residential projects increasingly adopted the International Style and "the purest regional expression continued to be seen in domestic work."[104] The desire to employ the Northwest Style was fundamentally shaped by an abiding concern for the relationship between people, aesthetics, and the environment. Architect John Cava notes that the significance of the work and the transcendent characteristic of Yeon's approach to regional design is his ability to "sensitively blend tradition and innovation, local and universal to create architecture that, in 'melting into the land,' give unusual comfort and dignity to domestic life."[105]

The importance of the Watzek House and other buildings in the Northwest Style in developing an ecologically and culturally-sensitive approach to residential living and building can also be seen in its ongoing influence upon architects and designers in the region. In Cava's view, Yeon's "quiet unpretentious form of modernism" continues to be seen in the designs of such Northwest architects as Thomas Hacker, William Tripp, and Richard Potestio. Projects including Hacker's house in Eugene, Oregon (1980), Tripp's Packer House in Portland (2001), and Potestio's Lair Condominiums in Portland (2006), exhibit Yeon's care for integrating the building into the landscape with "careful wood detailing and interior-exterior spatial overlaps [that] place this work in direct lineage with that of Oregon's Northwest style."[106] Interior architect Mary Anne Beecher argues "industrialisation [*sic*] and globalization have greatly diminished the ability of today's designers to generate an authentic regionalism." The Watzek House serves as "a model for how atmosphere might be created in contemporary interiors, Yeon's subtle use of materials and the manipulation of scale offer a strong argument for the value of constructing abstracted regionalist designs that do not rely on the literal to evoke a sense of the extraordinary."[107]

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[100] McMath, "Regional Style Comes to the City," 499.
[101] Miller, Toward a New Regionalism, 24.
[102] Marion Dean Ross, *A Century of Architecture in Oregon, 1859-1959* (Portland: Woman's Architectural League of the Oregon Chapter of the American Institute of Architects, 1959), 19.
[103] Clausen, *Pietro Belluschi*, 95.
[104] McMath, "Regional Style Comes to the City," 628.
[105] Cava, "Yeon–Tripp–Oregon Regionalism and Portland," 49.
[106] Ibid., 63.
[107] Beecher, "Condensation," 59.

Recognition of Yeon's Work

John Yeon's concern for the interrelationship between human activity and the natural environment was equally reflected in his civic life as in his built works. The breadth of his intellectual and creative pursuits led Huntington to write "the career of John Yeon…was like pyrotechnic display…Yeon's diversified achievements burst individually as against a night sky."[108] As a noted environmentalist and conservation advocate, Yeon played essential roles in protecting natural resources throughout the Pacific Northwest. He served on Oregon's first State Park Commission, the Columbia Gorge Committee of the National Resources Board, and was a lifelong advocate for the protection of the Columbia River Gorge. Yeon was also active in the creation of the Olympic National Park and the North Cascades National Park in the state of Washington.

In addition to civic and scholarly recognition of Yeon's work, his peers continually affirmed his stature as a leader in the design and conservation movements in the United States. In 1955, the American Academy of Arts and Letters named Yeon as the second recipient of the Arnold W. Brunner Memorial Prize for Architecture. The City of Portland designated the Watzek House a historic landmark in 1971. Three years later the house was recognized as "nationally significant" and "the most pivotal and famous example of domestic architecture in the Pacific Northwest " when listed in the National Register of Historic Places, only 35 years after its construction.[109] The University of Oregon presented Yeon one of its highest honors, the Distinguished Service Award, in 1977 for his "distinguished and original contributions to architectural design" and for "his long and assiduous devotion to the cause of conservation and preservation of both natural landscape and historic structures." Acknowledging Yeon's unique contributions to American architectural development, the American Institute of Architects named Yeon an honorary member in 1977.

Conclusion

The Watzek House is nationally significant as one of the most influential works of domestic architecture in the Pacific Northwest and has been widely celebrated as such since its construction in 1937. It set the vocabulary for a Northwest Style of Modernism; beyond the Northwest, it gained importance in the wider context of an American response to Modernism. John Yeon's experiments with technology, materials, and accommodation to climate brought lasting changes in domestic architecture across the United States.

The design of the house expresses Yeon's unique understanding of the vernacular and the contemporary, the historical, and the avant-garde. Disdaining what he called "easy architecture," he strove to forge his ecological, technological, and aesthetic interests into a unified work of art. He said that "regional architecture does not happen simply…it results from deliberate aesthetic resistance to ubiquitous popular fashions…an act of will, an act of taste, a response triggered by appreciation of nature."[110] Yeon's legacy is evident in the work of architects in the regional schools of the Northwest, San Francisco Bay area, and in Southern California. Beyond interests in siting and climate response, these regional schools are united by the "aspiration toward a humanistic architecture that is a response to place."[111] Such regionalism, first established and exemplified by John Yeon's Watzek House, infused residential design with a uniquely American spirit.

The house is, above all, a sublime work of architecture. Its rooms are superbly proportioned, its forms refined, its materials elegant, its details masterfully designed and crafted. Its state of preservation is remarkable. After

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[108] Huntington, "Parks and Gardens of Western Oregon," 567.

[109] Paul B. Hartwig, "The Aubrey Watzek House," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1974).

[110] Yeon, "John Yeon: Buildings and Landscapes."

[111] Greg Bellerby, "Introduction," in *West Coast Residential: The Modern and the Contemporary*, ed. Greg Bellerby (Los Angeles: Blueimprint, 2007), 7.

more than seventy years, the original form is unchanged, and to an impressive degree, the original materials, finishes and fixtures remain intact. The powerful design and remarkable preservation of the house continues to inspire critics and scholars to echo Henry-Russell Hitchcock's opinion that Yeon was "without question, the dean of Northwest architects" and the Watzek House is, without question, his masterpiece.[112]

[112] Hitchcock to Yeon, April 15, 1954.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
X Previously Listed in the National Register. NR# 74001715; 11/1/74
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
__ Recorded by Historic American Buildings Survey:
__ Recorded by Historic American Engineering Record:

Primary Location of Additional Data:

X State Historic Preservation Office
__ Other State Agency
__ Federal Agency
__ Local Government
X University - University of Oregon
__ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: 2.38 acres

UTM References:	Zone	Easting	Northing
	10	781496	2900000

Verbal Boundary Description: The boundary includes the parcel known as 1061 SW Skyline Boulevard, Portland, shown as Lot TL 1600 on Portland Assessor Map IS IE 6 AD.

Boundary Justification: The boundary includes the 2.38 acres that contain the Watzek House and the significant features of the landscape design developed by John Yeon. Excluded from the boundary is the 1.24 acres, including the caretaker's house, that were deeded to Elmer Pollock by Aubrey Watzek in 1969.

11. FORM PREPARED BY

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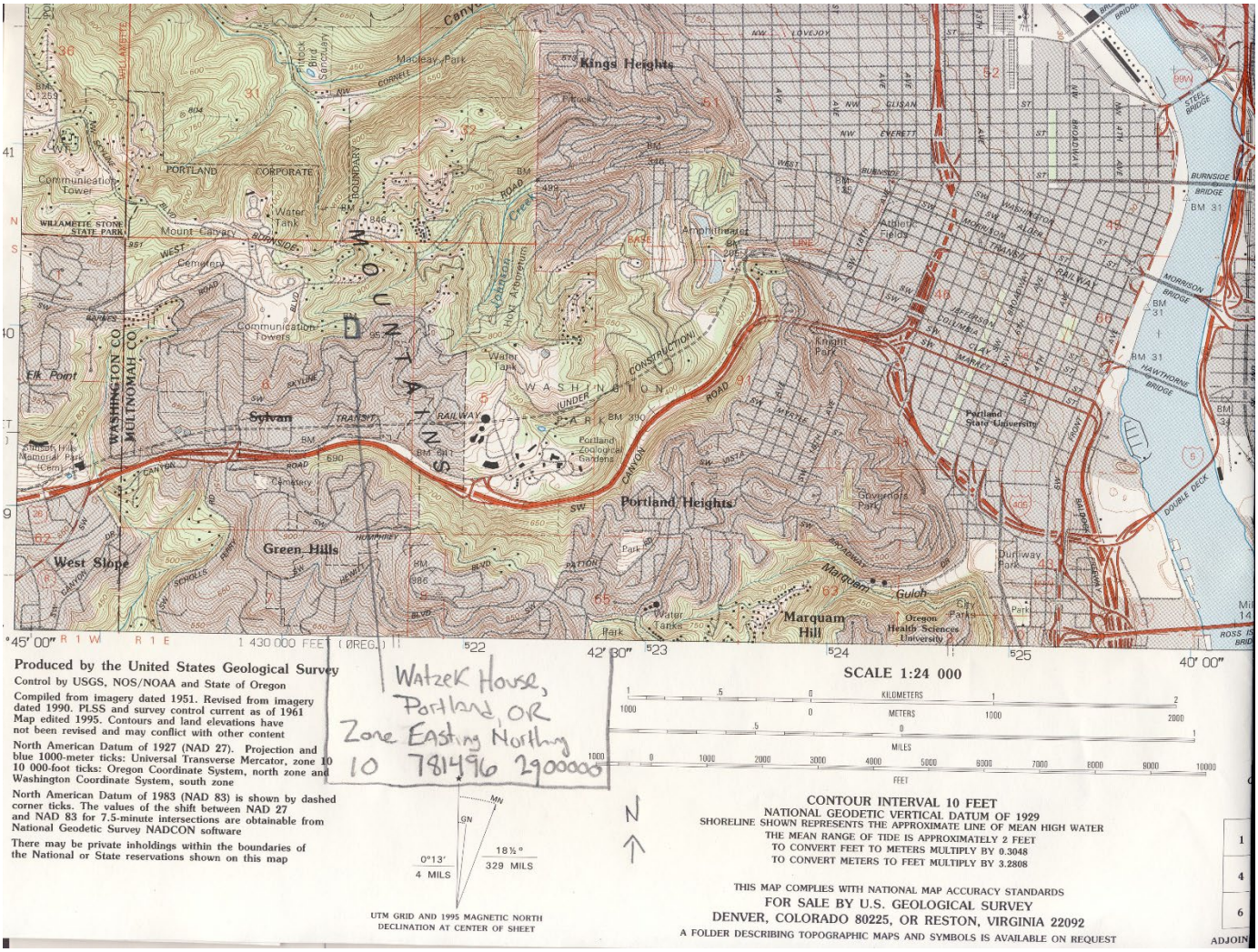
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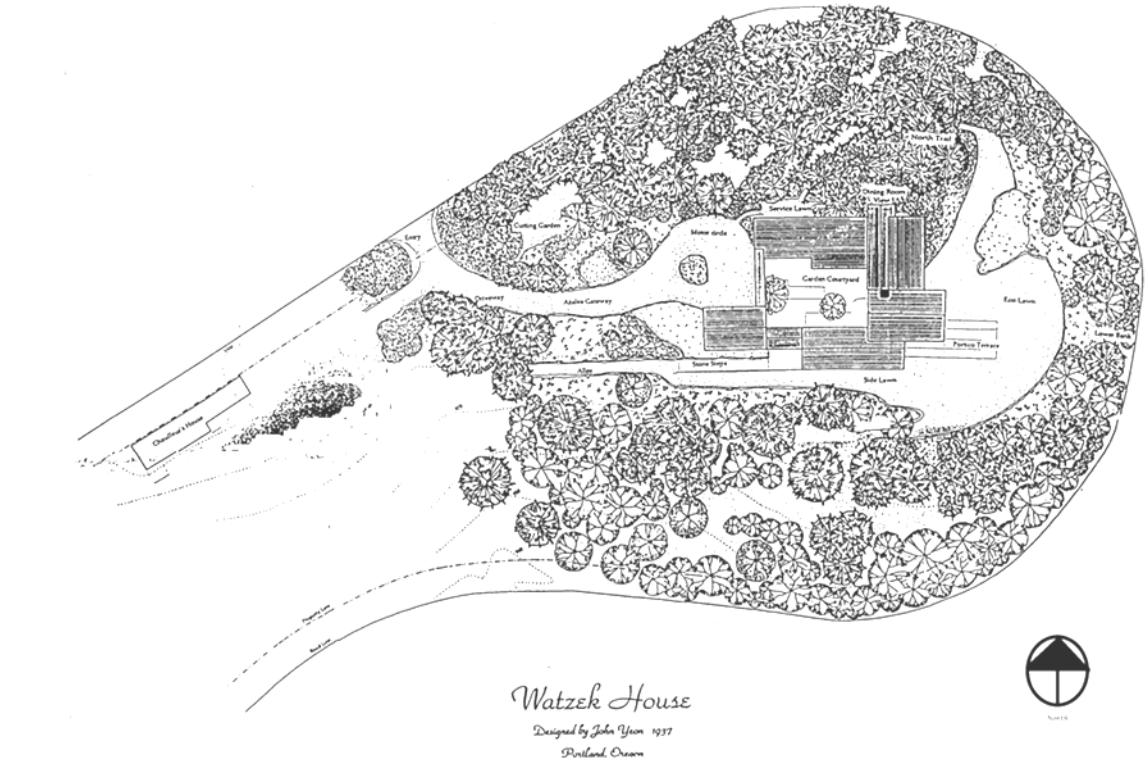
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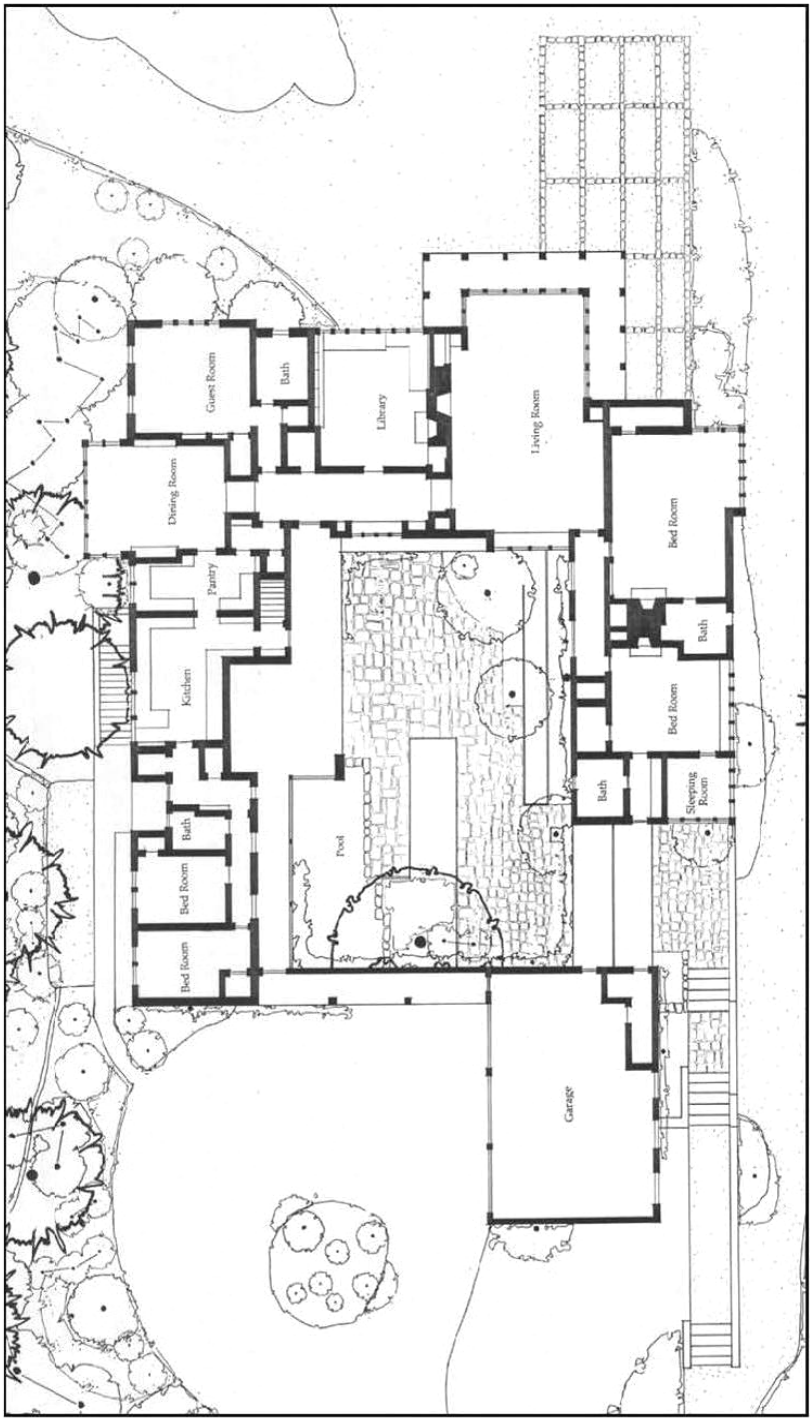
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July 25, 2011


Kings Heights
Macleay Park
PORTLAND
CORPORATE
Communications Tower
Mount Calvary Cemetery
Water Tank
WILLAMETTE STONE STATE PARK
Communication Towers
Fir Point
Sylvan
Green Hills
West Slope
Portland Heights
Marquam Hill
Gulch
Oregon Health Sciences University
Portland State University
Knight Park
Governors Park
Duniway Park
Portland Zoological Gardens
WASHINGTON PARK
Amphitheater
Athletic Fields
Johnson Creek
Tryon Creek
WASHINGTON CO
MULTNOMAH CO
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HAWTHORNE BRIDGE
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Compiled from imagery dated 1951. Revised from imagery dated 1990. PLSS and survey control current as of 1961
Map edited 1995. Contours and land elevations have not been revised and may conflict with other content
North American Datum of 1927 (NAD 27). Projection and blue 1000-meter ticks: Universal Transverse Mercator, zone 10
10 000-foot ticks: Oregon Coordinate System, north zone and Washington Coordinate System, south zone
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software
There may be private inholdings within the boundaries of the National or State reservations shown on this map
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TO CONVERT FEET TO METERS MULTIPLY BY 0.3048
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FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

USGS Map



Aubrey Watzek House, Site Plan
Ann Bettman, 1996; updated by Jennifer Flathman, 2009



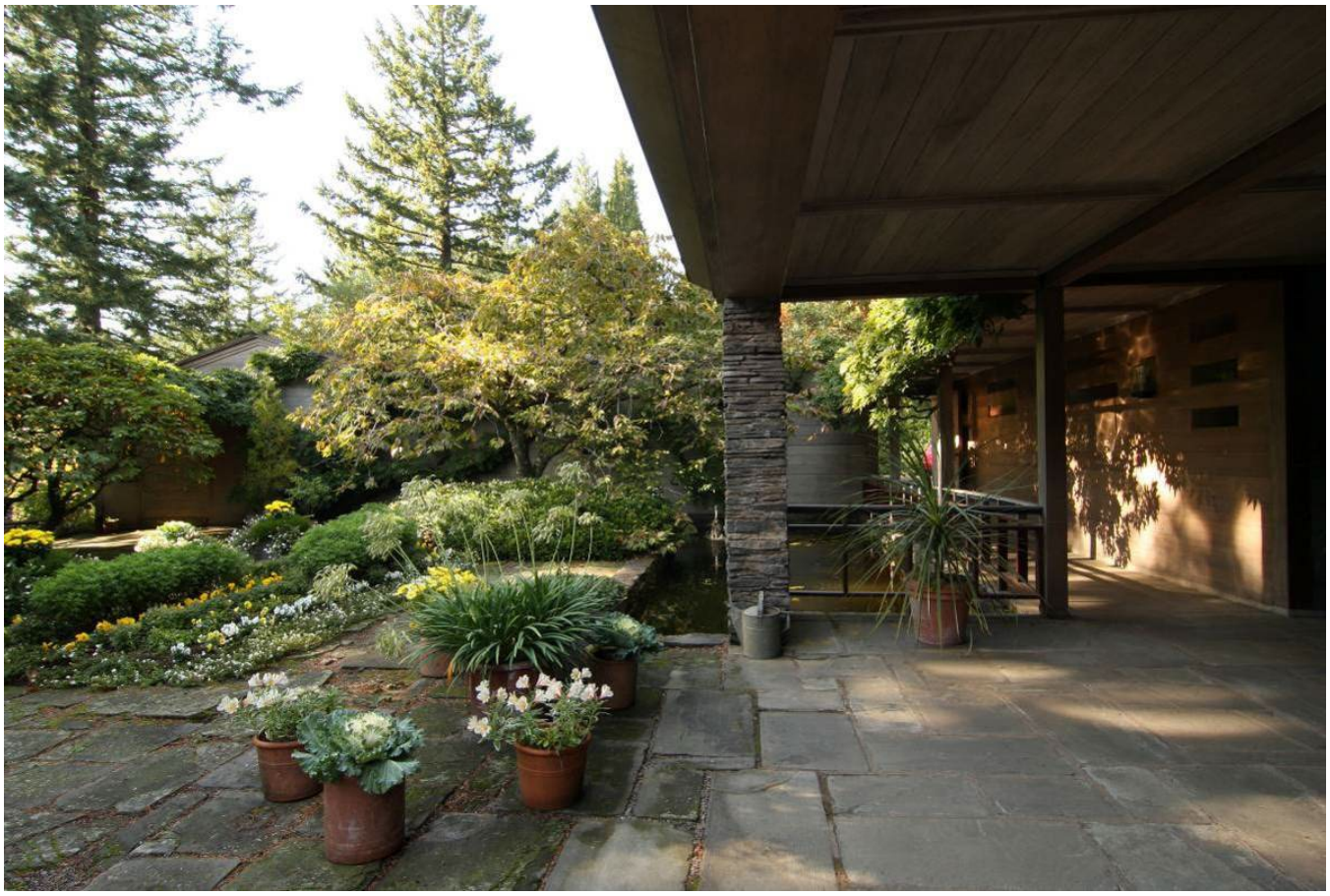
Floor Plan, Aubrey Watzek House
Ann Bettman, 1996; updated by Jennifer Flathman, 2009



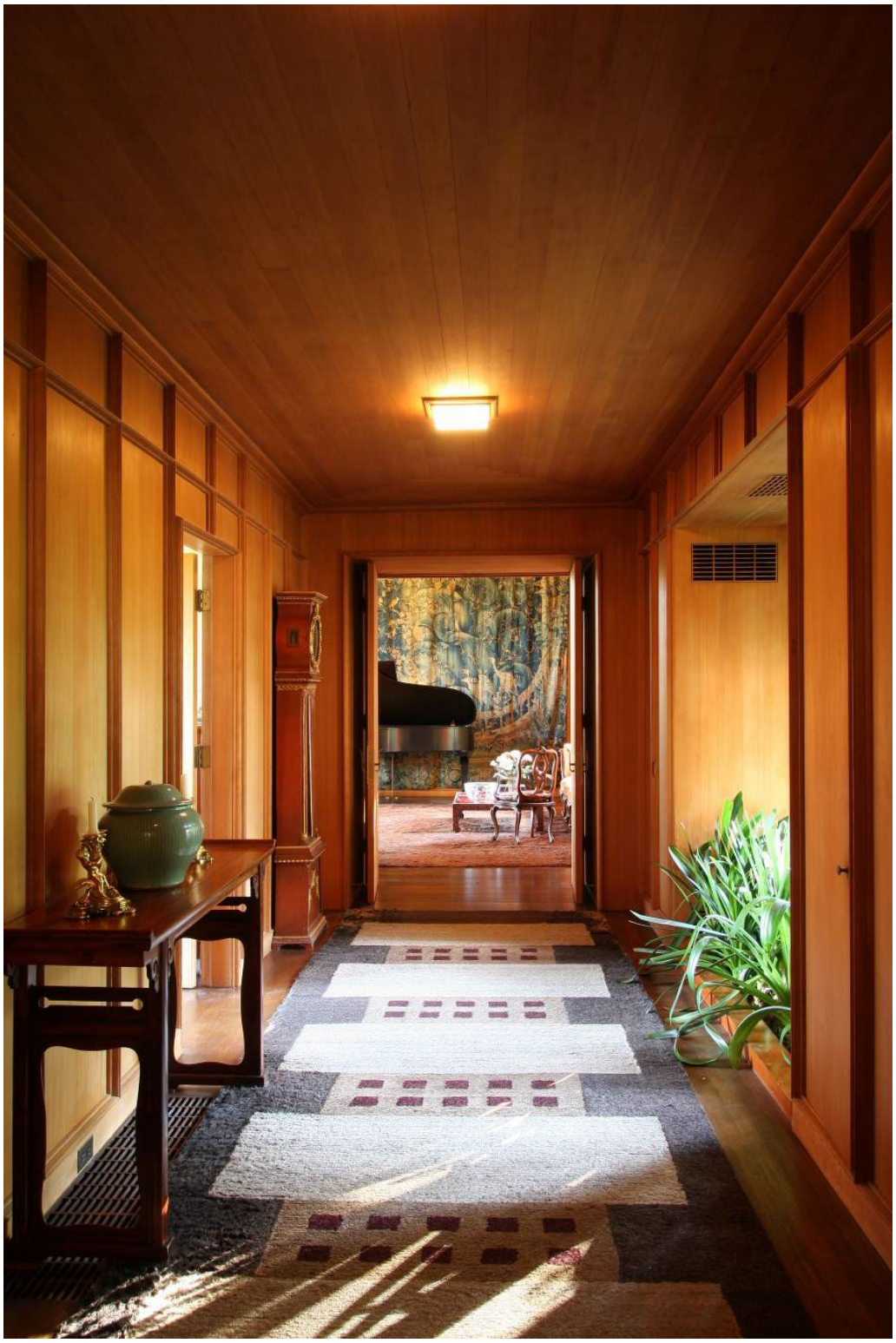
East elevation, looking northwest
Jack Liu, photographer, October 2008



Entrance to the courtyard looking east from the motor court with koi pond on the right.
Jack Liu, photographer, October 2008



Courtyard, looking west
Jack Liu, photographer, October 2008



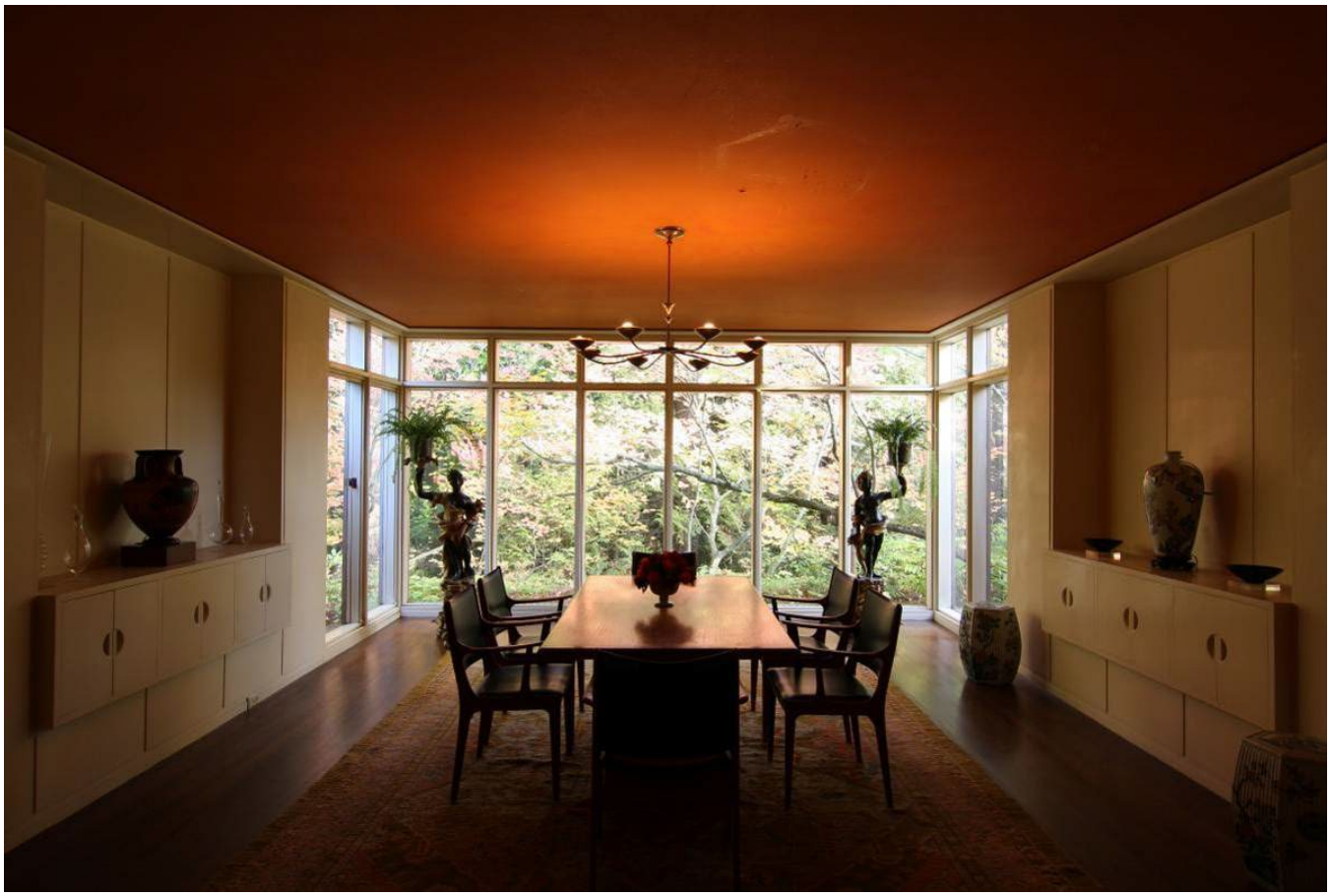
Entrance hall, looking south
Jack Liu, photographer, October 2008



Living room, looking northeast
Jack Liu, photographer, October 2008



Library, looking southeast
Jack Liu, photographer, October 2008



Dining room, looking north
Jack Liu, photographer, October 2008



Bedroom one, looking southeast
Jack Liu, photographer, October 2008



Guest bathroom, looking east
Jack Liu, photographer, October 2008



Kitchen, looking east
Jack Liu, photographer, October 2008