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MOUNT HOOD'S TIMBERLINE LODGE:
AN INTRODUCTION TO ITS ARCHITECTS AND ARCHITECTURE

by

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A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE
MASTER OF ARTS

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ABSTRACT

Mount Hood's Timberline Lodge:
An Introduction to Its Architects and Architecture

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Ann Claggett Wood

Mount Hood's Timberline Lodge built in 1936 and 1937 is the realization of the collective goals of the influential Portland businessmen of the Mount Hood Recreational Association, the United States Department of Agriculture Forest Service, and the Works Progress Administration. The resolution of the sometimes conflicting needs and aspirations of these organizations contributed to the selection of the talented architectural team responsible for the design of the lodge. The consulting architect Gilbert Stanley Underwood participated in the initial development of the Timberline Lodge project, and offered his counsel during the development of the project. As the previously unknown documentation of their background reveals, the Forest Service architects, William Irving Turner, Linn Argyle Forrest, Howard Lester Gifford, and Dean Roland Edson Wright, were men well qualified to carry out the project. The final design of Timberline Lodge is the result of their collaboration.
Acknowledgements

Many people have encouraged, inspired, and guided me in this study of Timberline Lodge. I am indebted to Katherine S. Howe, Curator of Decorative Arts at the Museum of Fine Art, Houston, for her question, "What is a headhouse?" which became the impetus for this study. It is an adventure that has given me the opportunity to return to a place I visited as a child with my parents whose love of the out-of-doors and architecture has nurtured all of their daughters. It is a place I returned to as a young woman with Joanne Bollam Bayly whose family cabin on a tributary of the Zigzag river in Rhododenron was the base for our ramblings about the mountain. The personal affection I bring to the mountain and to Timberline Lodge has been deepened by respect for the men and women who made the Timberline project a reality.

I thank Katherine for her question and to the many people whose affection for Mount Hood and Timberline Lodge has made this project one of great pleasure. I have benefited from conversations with Janice Bergham, Steve Forrest, Morley Turner and Dean Wright, whose fathers the U. S. D. A. Forest Service architects, were at the center of the project. The architect's colleague, Ward Gano, has given graciously of his time to share recollections and thoughts about the Timberline project as well as collected documents and photographs. Douglas Lynch, an artist, whose "Calendar of Sports" enriches
the lodge, has shared his recollections of the Timberline project and his insight into the workings of the Federal Arts Project. A. P. DiBenedetto, called Benny, an architect and dedicated advocate for Timberline Lodge, whose father was one of the stone masons on the lodge, has graciously shared his remembrances and experiences of the lodge.

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At Rice University, I thank Dr. Walter M. Widrig, my thesis director, who has been a patient and encouraging critic and teacher, Dr. Joseph Manca and Dr. Hamid Naficy, my thesis readers, who have been supportive and generous in their comments and guidance, and Stephen Fox, a fellow of the Anchorage Foundation of Texas, who has graciously offered thoughtful and thought provoking reactions to my thesis.

I am grateful to my family for their love and encouragement and help. Jane Claggett Ayotte and Hal Ayotte have shared their home and their considerable knowledge and love of the architectural riches of Portland and the surrounding area. Susan Claggett Ritchie and Jeffrey Claggett Wood have found elusive material in Washington state and Michigan respectively. And as always, I am grateful to Jerry.
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Mount Hood's Timberline Lodge is the realization of the collective goals of the influential Portland businessmen of the Mount Hood Recreational Association, the United States Department of Agriculture Forest Service, and the Works Progress Administration. This thesis explores the resolution of the sometimes conflicting needs and aspirations of these organizations that contributed to the selection of the talented architectural team responsible for the design of the lodge. Although the consulting architect Gilbert Stanley Underwood participated in the initial development of the Timberline Lodge project, and offered his counsel during the development of the project, only two elevations and no working drawings said to be by him are known. As the previously unknown documentation of their background reveals, the Forest Service architects, William Irving Turner, Linn Argyle Forrest, Howard Lester Gifford, and Dean Roland Edson Wright, were men well qualified to carry out the project. Turner as the Forest Service resident architect contributed designs for the initial concept of the lodge as did his colleagues in the architectural section, Forrest and Gifford. Once the initial concept for the lodge had been developed, Turner whose broad administrative responsibilities included not only the completion of the Timberline project within a defined time period and budget, but region wide advocacy of design and field supervision as well, assigned design development to his colleagues. Forrest worked out the final plans and elevations for the lodge. Gifford was responsible for much of the interior including furniture and lighting fixtures. Wright worked out many details of the interior including designs for the wrought iron
work. The final design of Timberline Lodge is the result of their collaboration. Timberline Lodge is an instance when architecture by committee produced an extraordinary building.

When President Franklin Delano Roosevelt, standing on the upper terrace of the south facade of Timberline Lodge, Mount Hood, Oregon on September 28, 1937, dedicated the lodge "as a monument to the skill and faithful performance of workers on the rolls of the Works Progress Administration,"¹ he not only recognized the successful completion of a unique undertaking of the Works Progress Administration,² he acknowledged an extraordinary building born of the economic, social, and political conditions of the 1930s in America (figs. 1 and 2). It is a monument that gives meaning to our lives for it reminds us of "long-range, collective purpose, of goals and objectives and principles. . . . [it] gives [the] landscape beauty and dignity and keeps the collective memory alive."³ It is a monument that honors this special place.

Writing earlier in the year, the anonymous authors⁴ of the Writers Project of the Works Progress Administration dedicated the 1937 publication The Builders of Timberline Lodge to the "Project Workers of the Works Progress Administration who have combined industry with skill to make the work program in Oregon a success."⁵ In neither instance is the role and the individual contribution of the architects of the United States Department of Agriculture Forest Service recognized.⁶ What many critics do not realize is that these architects were men who because of their preparation, exposure, and
Fig. 1. Linn A. Forrest. Timberline Lodge, south elevation. 1937. Unknown medium. Location of original unknown.
Fig. 2. President Roosevelt dedicating Timberline Lodge from the south terrace, September 28, 1937. Photograph by Acme. Friends of Timberline, Portland.

talent were well qualified members of the team that designed this extraordinary building and that Timberline Lodge combines the vernacular architecture of the region with that of a long tradition of public buildings.

With the growing passion for winter sports in the early 1930s, the improved access afforded by the completion of the Mount Hood-Columbia Gorge Loop Highway in 1925 (fig. 3), and aggressive marketing by the Portland Winter Sports Association, the village of Government Camp, eight miles (2,200 feet) below the timberline on
Fig. 3. Key Map. From Mt. Hood Timberline Lodge, Mt. Hood National Forest, Constructed by W.P.A. Operators Prospectus, U. S. Forest Service and The Mt. Hood Development Association (Portland, August 1937).
the south slope of Mount Hood attracted an increasing number of winter sports enthusiasts. With this increase in numbers, the need for overnight accommodations on the mountain lead to several attempts to bring a hotel to the south slope. Not until the fall of 1935 did the hope for a lodge on the mountain become a possibility. The earliest documented mention of the "construction of a hotel on Tract "D" of the Mount Hood Timberline Auto Trail Recreation Unit . . . suitable for a W.P.A. project" is found in a letter to Forest Supervisor A. O. Waha from F. V. Horton, Assistant Regional Forester on August 7, 1935.

The Project Application form for the Timberline Project, a "year-round recreational center at Timber Line [sic] on Mount Hood" was sent to Washington on September 7, 1935. The project was to include "housing accommodations, roads, trails, landscaping, parking spaces, swimming tanks, toboggan and ski runs, tennis courts, water systems, open amphitheater, barns, shelters, etc. Plans include a hotel of stone and wood covering 10,200 sq. ft." The application was approved shortly before December 10, 1935.

The initial role of the Forest Service in the Timberline project was that of sponsor, but in a limited capacity. The project was to be guided by the Mount Hood Recreational Association, "an unincorporated group of Portland citizens, who are interested in the development of recreational housing facilities at Timberline on the slopes of Mount Hood," working closely with Emerson Griffith, the director of the WPA for Oregon. The purpose of the organization, as stated in their "Prospectus," was "to develop a great outdoor
playground and to build a suitable hotel which will be a community enterprise and which will meet the recreational housing requirement on the south slope of Mount Hood in both winter and summer." The "ownership, supervision and control [of] the entire development including housing facilities and grounds will become the property of the United States Department of Agriculture Forest Service [and] the general supervision and control will be under the jurisdiction of the Forest Service at all times."14

The financial requirements for the project were also laid out in the "Propectus." The total expenditure for the project would be $320,513; $246,893 from the WPA grant, $8,620 from the Forest Service and $65,000 to be raised by the Mount Hood Recreational Association. This last amount included $20,000 "sponsors contribution as called for in application filed with W.P.A." as well as $15,000 for "furniture and equipment" and $30,000 for the first year's operating capital. The labor and material to construct the hotel was estimated at $138,863 with another $6,640 for decoration and paintings. $6,000 was designated for "Superintendents, architects, fees, et cetera."15

While stating that the Forest Service would control the supervision of the development, the Mount Hood Recreational Association clearly planned to exercise control over the architecture of the hotel. On September 23, 1935 the Architectural Committee of the Mount Hood Recreational Association met to discuss the need to "get the most for the money," referring to the $138,863 allocation for the hotel.16 John Yeon, a member of the Mount Hood Recreational
Association and the architect who designed the hotel that Emerson Griffith had promoted unsuccessfully on Mount Hood in 1934 presented his plan to the committee. The committee suggested the following requirement: "Large Ski and Drying Lounge Room, Coffee Shop adjacent, Utilize Basement. Many rooms with view of mountain, 100 rooms and several dormitories." Yeon was asked to "redraft plans to include these features."

Yeon had met again with Griffith and with Forest Code Examiner Ira J. Mason of the Forest Service sometime after Griffith was appointed Regional Director of the WPA in late May 1935 and before July 30 "in regard to the grant to the Forest Service for construction of a Timberline Hotel on Mt. Hood." On July 30 in a letter to Griffith that refers to the conversation between Griffith, Mason, and Yeon, Regional Forester C. J. Buck had expressed approval for Yeon's plan:

"This office considers Mr. Yeon's plans as having exceptional merit. They present an original treatment for the design of a mountain structure and harmonize with the natural setting. . . . We would be extremely reluctant to sponsor the construction of anything but a high class permanent building such as is embodied in Mr. Yeon's plan of this choice site."

The Forest Service had determined that Yeon's structure would contain 297,700 cubic feet. It would be a building with "concrete walls, laminated wood floor construction and stud walls for internal partitions."

Not everyone within the Forest Service saw the "exceptional merit" in Yeon's plan. Forest Ranger Francis E. Williamson, Jr. wrote
to Forest Supervisor A. O. Waha, expressing his belief that there was "not . . . a great deal of chance of receiving cash with which to construct this hotel and the surrounding improvements." He continued, "I wish to enter objection to the style of architecture that is being suggested." Williamon proposed that "Mr. Turner of the office of engineering and Mr. Blanchfield of the office of lands be sent on to the ground with me and some time during the winter work up suitable plans for the entire lay-out." He believed that there might be several plans:

One [plan] calling for a large central building with the outdoor features as contained in the estimates, one calling for a smaller chalet type of building, largely for climbing and winter use with the outdoor features as estimated and the last idea calling for the small chalet with accompanying cottages of a unique design with other features to care for all manner of outdoor recreation.

Waha's response to Ranger Williamson's memorandum indicates the subordinate role the Forest Service had chosen to play in the matter of the hotel's architecture at this phase in the development of the project.

Horton stated that when he first saw the proposed plan it did not particularly appeal to him . . . but when he learned that it had the approval of so many architects as well as men like Yeon, Jack Meier, Mc Nabb [sic], Mount and others he felt that there was nothing to do but go ahead with it.

Horton suggested that even though we may not all agree with the proposed architecture, we should be extremely careful not to express our opinions outside of the service for this could prove to be embarrassing.

In the end, it was Yeon's membership in the Mount Hood Recreational Association that resulted in his plan being set aside.
The selection of an architect from the group of private businessmen who stood to profit from the federally funded project appeared to give the association a degree of authority inconsistent with the guidelines of the Works Progress Administration. Jack Meier and Berger Underdahl met with Fred Aandahl, president of the Oregon Chapter of the American Institute of Architects to discuss alternative methods of selecting an architect, sometime between September 23 and October 14, when Aandahl attended the meeting of the Mount Hood Recreational Association. As well as recommending the rejection of Yeon's plan, Aandahl recommended a contest among interested architects. A jury made up of three prominent architects, a Forest Service representative, and a professional hotel operator would judge the plans. The question of the AIA's usual fee of six percent, as no WPA funds could be used to cover architectural fees, caused difficulties that the members of the Mount Hood Recreational Association and Aandahl attempted to resolve during the next few weeks. It was in the course of these discussions that Aandahl raised the question of using a Forest Service architect.

In addition to members, the Mount Hood Recreational Association meetings included Emerson Griffith and two representatives of the Forest Service, Floyd "Jack" V. Horton and Ira J. Mason, who were active participants in the group's discussions. During the association's meeting on October 23, Mason, speaking of the Forest Service's role said, "We have young architects who can assist, but they are not qualified to carry out this work." Mason's description of the Forest Service architects as young and
inexperienced may have been a subterfuge. The Forest Service, short of funds and personnel, perhaps hoped that the Mount Hood Recreational Association, working with Aandahl and the AIA, could work out a compromise. "Young and inexperienced" could also be used to describe John Yeon who was twenty-four in 1934 when his plan for a hotel on Mount Hood was approved by Emerson Griffith.\textsuperscript{27} It is the same plan that the Mount Hood Recreational Association Architectural Committee had asked Yeon toredraft with modifications at its meeting on September 23.

While the Mount Hood Recreational Association continued to search for ways to retain supervisory control of the project\textsuperscript{28}, the Portland branch of the Forest Service and their Washington supervisors were forming a contingency plan. The importance of the success of the Timberline project—the only WPA recreational project in a national forest—to the Forest Service was stated by Regional Forester C. J. Buck in a letter to the Chief of the Forest Service, F. A. Silcox, on September 10, 1935:

The construction of a publicly owned hotel and the development of recreational facilities in the Mt. Hood Timberline zone are in line with the approved policies of the Service. This has been the first opportunity of this office to make an application for funds to carry out these policies.

The need for such facilities on the Mt. Hood is acute. Suitable hotel developments here by private enterprise have not been forthcoming. The close proximity and accessability [sic] of the Mt. Hood area to the City of Portland make the problem of providing adequate recreational facilities on it the most pressing of this sort in the Region. The present application offers a possible means of making those badly needed developments, for which there is an increasing public demand. If the Forest Service cannot find the means to supply such facilities, it would not be surprising to see local sentiment favor the transfer of the Mt.
Hood area to the jurisdiction of some other bureau and department which can secure them."29

One of the architects in Washington who may have been interested in the Timberline project was W. Ellis Groben, the first architect hired by the Forest Service office in Washington, D. C.30 Another architect who may have been actively soliciting the work was Gilbert Stanley Underwood, consulting architect for the Secretary of the Treasury in Washington, D. C. Stanley Stonaker, an architect employed by Underwood's Los Angeles, visited the Portland office of the Forest Service on December 4.31 Stonaker's visit appears to have been unsolicited for on December 18, C. J. Buck was writing F. A. Silcox, Chief, Forest Service:

The preparation of a suitable design for this structure is the pressing problem of the moment. This office is unable to prepare the plans for the structure because of lack of funds and personnel which could be diverted to the project. . . . It is believed that there are several first-class architectural firms here who would be willing to participate in designing the building . . .

This office has taken the position that while it reserves the right to pass upon all features of the plans it is primarily interested in the external design and materials. The unusual and magnificent setting of the structure requires careful consideration and original treatment. We would like the assistance of a competent architect from the Washington office in this matter and he would be of great benefit providing he could be sent out here within the next month. It would expedite matters very much if he could give final approval to the architectural design.32

Buck's statement that the Regional Office could not divert personnel to the project and his request for an architect from Washington drew a sharp response from Forest Ranger Francis Williamson:

I hardly see the need of an eastern architect. I recommend that Tim Turner or Lynn [sic] Forrest of our Regional Office be detailed to the
work. It is our responsibility and a chance for one of our own to increase his technical reputation.  

Although the response to Williamson's recommendation has not been found, William "Tim" I. Turner and Linn A. Forrest would have the chance "to increase [their] technical reputation." In the meantime, on December 26, 1935, a wire was received at the Portland office of the Forest Service from its Washington, D. C. headquarters "recommending that Gilbert Stanley Underwood be consulting architects." Four days later the Washington office sent a wire "requesting appointment of Stanley S. Stonaker as consulting architect."

Underwood had gone to work as consulting architect for the Secretary of the Treasury in Washington, D. C. in July of 1934 after a successful private career in Los Angeles that was floundering in the early 1930s. With Underwood shielded by the relative stability of Federal employment, Stonaker, who had worked with him earlier, remained with the firm in Los Angeles, dedicated to securing new commissions. The Timberline hotel project is one that Underwood and Stonaker would have worked very hard to win.

Underwood had studied architecture and construction at Yale and Harvard. His eastern background and his role as architect with the Union Pacific Railroad—the lodge at Zion canyon, constructed in 1924 is his earliest work for the railroad—and designs for the Department of the Interior Park Service—the Ahwahnee Hotel that opened in July 1927 in Yosemite National Park is his best known and most distinguished Park Service Commission—must have been
reassuring to both the Chief of the Forest Service, F. A. Silcox, and Administrator of the Works Progress Administration Harry Hopkins.

The role Underwood was to play in the Timberline project was clearly defined in a letter from Theodore W. Norcross, Chief of the Forest Service Branch of Engineering in Washington, to C. J. Buck in the Portland office.

Mr. Stonaker will obtain the necessary data on the building site, type, cost of structure, etc. and will prepare rough layout drawings with the assistance of his office in Los Angeles as well as the assistance of your engineering and drafting office in Portland. . . . He will also utilize Mr. Underwood here for the creation of the architectural scheme and design and plans will be prepared here and in Los Angeles from which working drawings will be prepared in your office by your own force. Mr. Underwood plans to be in Portland about February 1 but this will not delay the prosecution of work since any work which Mr. Stonaker desires done by Mr. Underwood will be air mailed to him here [Washington, D. C] and done here.39

In a hand-written postscript, he adds "... it seems probable we will have to make headquarters in Los Angeles."

Underwood's early thoughts for the hotel are outlined in a letter he wrote in early January to R. C. Dieck, Oregon State WPA Director for Professional and Service Projects:

... The material forwarded from the Los Angeles office was of such quantity that I have spent most of my time since its receipt in studying the character of the pictures and trying to catch a mental image of the type of thing we should do to merge into the site. I am sure our final designs will be 'environmental', that is, of rough stone and timber, a sort of structure that will blend with the landscape rather than oppose it.

While it is too early to give you a very definite idea of a picture that has not yet completely formed in my mind, yet I believe that a decorative motif based on the crude Indian forms that were common in the Pacific Northwest, would form an interesting basis of study. Certainly there will be men of ability there who can do accurate research and who can develop primitive designs in primary colors which will blend with
rough oiled wood interiors. One note which must be kept out at all costs is sophistication. Neither inside nor out should the building carry any touch of sophisticated design or ornament. There can be some splendid opportunities for very crude iron work in fixtures, grilles, fire irons, etc. . . . 40

While Underwood's role in the project was being determined and material forwarded to him, personnel in the Portland office of the Forest Service had been working on their own set of plans and elevations. On January 7, 1936 in the office of Griffith, Tim Turner, Assistant Architect, presented a "set of sketches showing suggested floor plans and elevations of the hotel" to the members of the Mount Hood Recreational Association, a Forest Service representative, and visiting WPA officials. 41 Members of the association suggested various changes in the plans and elevations, changes they hoped to see reflected in the completed plans they needed to have for their money raising efforts. 42

The plans and elevations that Turner presented at the January 7 meeting were probably "Proposed Timberline Hotel, Mt. Hood National Forest, Oregon, Scheme "A," [elevation and plan drawn by William I. Turner] (figs. 4 and 5), and "Proposed Timberline Hotel, Mt. Hood National Forest, Oregon, Scheme "B," [elevation and plan drawn by William I. Turner] as well as "Proposed Timberline Hotel, Mt. Hood National Forest, Oregon, Scheme "C," [elevation and plan drawn by Howard L. Gifford], and "Proposed Timberline Hotel, Mt. Hood National Forest, Oregon, Scheme "D," [elevation and plan drawn by Linn A. Forrest]. These were probably the plans and elevations, photostats of which were sent to Underwood and Stonaker on

January 16, 1936. Characteristic of all of the schemes is a dominant center section with two wings. In two schemes, both wings sit at an angle to the center section and in the other two schemes, one wing sits at an angle while the other wing continues the line of the center section. A steeply pitched roof penetrated by dormer windows and punctuated by chimneys, gables ends, some clipped, others overlapping, and small paned windows many with shutters are characteristic of all of the elevations, as is a rustic exterior veneer of native materials, stone and wood. The domestic scale of the buildings, like that of a large country house, is welcoming and sympathetic to the mountain landscape.

The floor plans combined service and maintenance spaces with a ski lounge and coffee shop, men and women's toilets, and skiing support services on the ground floor. The first floor contained the more formal public spaces: the lobby, the main lounge and dining room and again men and women's toilets. The second floor was devoted to about two dozen guest rooms, each with its own bath, and a lounge. The third floor was taken over by dormitories, in all cases designed to house over one hundred people. Two bathrooms, one for men and one for women, were provided.

On the first floor, the view to the north and Mount Hood's towering presence, and to the south, out across the Cascades to Mount Jefferson in the distance, was the principle consideration in locating the lounge. In all cases the lounge, occupying the entire east wing or the center of the building, offered a view of both. The placement of the dining room in two instances offered the same
expansive view as did the lounge, although in the other sketches it offered a view to the south and distant Mount Jefferson, or to the north and Mount Hood.\textsuperscript{44}

State administrator Emerson Griffith responded favorably to the plans. He stated his suggestions and concerns in a letter to F. V. Horton.

\ldots I shall confine my comments to Scheme A. Make the main lobby two stories high and make the east end of the building streamlined against the east wind. This will result in making a very attractive lobby with a circular view from lounge windows. Use large plate glass windows in the lobby.\ldots

This hotel is being built primarily for its view. Every room and every window must be designed with that objective. For this reason the dining room should be on the north side. The mountain itself is the prime scenic asset and all public rooms should face it.\ldots

\ldots In designing this hotel it should be borne in mind that this is primarily a winter resort hotel and that winter conditions prevail about eight months out of the year. The main floor should be high enough off the ground to be above snow level. Exterior angles should be avoided to prevent snow piling against the outer walls. \ldots\textsuperscript{45}

The Forest Service had taken the lead. Regional Forester C. S. Buck had laid the foundation for a Forest Service partnership with the Underwood firm. Tim Turner reported directly to the General Coordinator of the Timberline project, Jim Franklin.\textsuperscript{46} Turner and his colleagues in the architectural section, Linn A. Forrest and Howard L. Gifford, working with the Underwood firm, developed the initial concept for the hotel. Dean R. Wright joined them later to finalize interior detailing. They were all men who had grown up in the northwest and who brought many years of experience with all facets
of architecture, including hotel architecture, to their positions in the Forest Service. They were men who were familiar with historical architecture and yet kept abreast of current developments both on the national and international level.\(^{47}\)

The early training and careers of Turner, Forrest, Gifford, and Wright is documented in material housed at the National Personnel Records Center, St. Louis, Missouri, in city directories, through interviews with their children, and their colleague, Ward Gano, as well as in their taped interviews and remembrances. Documents from the National Personnel Records Center are used as a framework for the following biographical sketches, as in most cases, the documents quoted were completed by the men themselves in the course of their employment with the Forest Service. Their words are used where ever possible to describe their positions and job responsibilities.

**Timberline Lodge: The Forest Service Architects**

**William (Tim) I. Turner (1890-1951)**

William Irving Turner, called Tim, (fig. 6) joined the Forest Service in December of 1933.\(^{48}\) He was born in Oregon and attended junior high school and high school in Portland.\(^{49}\) His training for architecture, typical for a young man at the beginning of the twentieth century, began in the architectural firm of David C. Lewis
in Portland, where he worked from August 1912 to July 1916, one year as an architectural student and three years as a junior draftsman. Turner was also studying during that time in Portland, from August 1913 to August 1915, in a "Beaux Arts Atelier in design."  

Whether Turner was lured away from a career in architecture by the hope of quick gain or whether the work was no longer available is not known, but in August 1916 he became a partner and superintendent of operations of the Calapooia Mines, a gold mine, in Blue River, Oregon. Turner worked there until May of 1917, when he joined the U. S. military effort in Europe. He spent two years, from
May of 1917 until May of 1919, in the military, stationed in Belgium.\textsuperscript{52} Ward Gano, the Forest Service engineer assigned to the structural design for the Timberline project, remembers Turner talking about "rest and relaxation" breaks in Paris.\textsuperscript{53}

Turner returned to Portland and his work as an architectural draftsman after the war. His first job, from June of 1919 until December 1921, was with D. L. Williams, a firm specializing in industrial buildings. He stated that he worked as a senior draftsman with DeYoung and Roald, an architectural firm specializing in church and school design, from January 1922 until March 1925.\textsuperscript{54} By the spring of 1925 Turner had left the northwest and was working with the the Los Angeles office of the New York firm of Schultze & Weaver. His position as "Job Captain" gave him responsibility for the supervision of "ten men engaged in . . . [the] architectural work" for the "major structures . . . banks, clubs, hotels, and office buildings, " that the firm was building.\textsuperscript{55}

In June 1928, Turner had returned to the northwest and was working as chief draftsman, supervising three or more [draftsmen], for Victor W. Voorhies, an architectural firm in Seattle. The firm was furnishing plans for such "major structures as hospitals and office buildings." One of the "major structures," designed by Voorhies, that Turner may have worked on was the Vance Building in Seattle of 1929.\textsuperscript{56}

Turner's next move was to Phoenix, Arizona where he spent two years, from September 1931 until August 1933, as the "Field Representative" for E. Heitschmidt, a Los Angeles architectural firm,
"directing construction work on [the] Arizona Biltmore Hotel, a million dollar project of William Wrigley's." The Arizona Biltmore Hotel, designed by Albert Chase McArthur, and built by the Arizona Biltmore Corporation -- a partnership between McArthur's brothers, Charles and Warren, and the Los Angeles Biltmore Company -- opened on February 23, 1929 to great acclaim. It was a short lived enterprise for the McArthurs. By August of 1929 their interest had been taken over by William Wrigley.\footnote{57}

Although work continued on the Arizona Biltmore after Wrigley's death on January 26, 1932, the worsening economic climate had a devastating effect on the architectural and building trades, a circumstance that may account for Turner's return to Oregon in the fall of 1933.\footnote{58} Turner spent one month, from November 22 until December 22, working for the U. S. Bureau of Public Roads in Portland as assistant engineer before he accepted his first temporary appointment as "Foreman (architect)" with the U. S. D. A. Forest Service on December 24. "The services of a Foreman (Architect) are needed in the Regional Office for a period not to exceed three months, to assist in the construction of a new forest service warehouse at Portland."\footnote{59} Turner, as had Underwood, found a new career in the relative security of Federal employment.

Linn A. Forrest (1905-1987)

Linn Argyle Forrest (fig. 7) joined the Portland office of the U. S. D. A. Forest Service in February of 1935.\footnote{60} Born August 8, 1905
in Bucyrus, Ohio, Forrest, the youngest man on the Forest Service team, had the strongest academic background and the broadest travel experience. He attended Franklin High School in Portland from 1919 to 1923 where he studied "Drafting, Manual training & Sciences." On September 28, 1923, he enrolled at the University of Oregon in Eugene, where he remained until 1927, earning 113 1/3 credit hours, but not completing his degree. His major subject was architecture. His course of study, in addition to architectural design, delineation, construction, architectural history, architectural practice, watercolor, and pen and pencil, included economics, English, and French. In addition to school, Forrest "supervised construction of the 1st Baptist Church in Eugene [and] work[ed] for F. Mason White,
architect." His summers were spent working as a plasterer, mill hand, and construction worker.

After leaving the University of Oregon in 1927, Forrest worked as chief draftsman for Hugh Thompson, an architect, in Bend, Oregon until the "termination of the work" in 1928. He was in "charge of [the] office and all architectural work therein. Work included all phases from original studies and discussion with owner on thru to completing job. Types of work: schools, hospitals, garages, ornamental building, hotels, residences, etc." His responsibilities included the supervision of two draftsmen.⁶³

In the spring of 1928 Forrest enrolled at the Massachusetts Institute of Technology studying architectural and structural design.⁶⁴ Forrest's decision to attend M.I.T. was perhaps influenced by Ellis F. Lawrence, founder and dean of the School of Architecture and Allied Arts at the University of Oregon,⁶⁵ and the desire for "an analytical study of the past as the best guide to the future,"⁶⁶ and for training in the French academic tradition including Beaux-Arts design methods, a training received by Lawrence and by three of Portland's most influential architects, Ion Lewis, William M. Whidden, and Morris H. Whitehouse, all M.I.T. graduates.⁶⁷

Some time after his return to Portland in April 1928, Forrest went to work as architectural draftsman with Roi L. Morin, architect, supervising one draftsman and working on "various phases of architectural work including all services performed by this profession [and the] types of work included commercial buildings, residences, theaters, schools etc. also design of furniture suites,
ornamental bronzes, and cast stone & planning the proposed layout for Morningside Hospital." Forrest worked with Morin until he closed his office in 1929.68

With his position as architectural draftsman established, Forrest entered the firm of Whitehouse, Stanton & Church in 1929. Walter E. Church was his immediate supervisor.69 Forrest was responsible for "all phases of architectural work: preliminary sketches, perspective scale & full size drawings & supervision in the shops & on the job [and the] types of work [included] schools, hospitals, large residences, U. S. Federal Courthouse Building, Commercial Buildings, etc., etc."70

The quality of Forrest's architectural work must have been thought exceptional among members of the architectural community for on June 23, 1931, he was awarded the first Ion Lewis Traveling Fellowship. Ion Lewis, F.A.I.A, "retired architect of Portland ... [who with] his partner, the late William H. Whidden, were responsible for much of the best work in Portland during the forty years of their practice as the firm of Whidden and Lewis" established the grant in 1930.71 Forrest was one of three candidates for the award, open to Oregon architects between twenty and thirty years of age "who are graduates of schools of architecture or have had at least six years of architectural experience." It was to be an annual award "by the University of Oregon with the Dean of the School and two members of the Oregon Chapter A.I.A. as trustees.72 In 1931 the board consisted of Harrison Whitney and Morris H. Whitehouse with Jamieson Parker acting in dean Lawrence's place. It was an award
Forrest had prepared for. He left Portland on August 15, 1931. On his way to Boston he had the opportunity to see the station designed by Gilbert Stanley Underwood in Omaha, Nebraska. He sailed from Boston on August 29 to spend a year in Europe that included travel in Sweden, Finland, Denmark, Germany, Czechoslovakia, Austria, France, Italy including Sicily, Holland, Belgium, and England. His return home was via Havana, Cuba.

Forrest returned to Portland in June 1932 at the depth of the depression, eager to share "his splendid opportunity to observe at first hand the periods of architecture which we had studied." He observed that "the south European countries were the most picturesque while the northern countries probably supplied more useful examples of modern architecture." He planned an exhibition of his sketches. (fig. 8)

In light of the reality of the economic situation--"we did anything in those days just to survive"--Forrest must have been glad to find work on a relief project for the City of Portland. It was here that he met Tim Turner. He and Turner were in "charge of crew including surveyors, field assistants and draftsmen compiling data for City of Portland on underground services in the downtown area [and] also [in] charge of group collecting data and making measured drawings preparatory to redesigning several blocks of buildings facing on proposed waterfront esplanade." It was during this period that Forrest obtained his Oregon state architect's license. Forrest left the City Planning Committee in 1933 to "accept [a] better position."
Fig. 8. Linn A. Forrest. Sketch of unidentified Roman temple, Rome. 1932. Unknown medium. Location of original unknown. From The Sunday Oregonian (Portland, July 10, 1932).
He again worked for Whitehouse, Stanton and Church, and Walter Church was his immediate supervisor, but now he lists his position as draftsman. He is earning the same salary as he did as an architectural draftsman before his year in Europe. He continues to be engaged as "architectural draftsman on all phases and types of work, including scale drawings, perspectives, preliminary drawings, full size details and limited supervision on the job." and defines the types of jobs as including "churches, college buildings, high and grade schools, commercial buildings, theaters, residences." He states that his reason for leaving Whitehouse, Stanton & Church was "Termination of work in office."

In June 1934 Forrest went to work with the "War Department Bonneville Dam Project" as a draftsman reporting to Hollis Johnston, a man "whose influence and encouragement" he had acknowledged on winning the Ion Lewis Fellowship. He was responsible for the "preparation of plans for permanent housing [for] Bonneville Dam employees [and] also administration offices and architectural design on dam proper. [He also had] charge of filing progress photographs of dam constructions [and did] free lance perspective and architectural work including competitive drawings for State of Oregon Capitol Building." He left the Bonneville Dam Project in February 1935 to take a position with the U. S. D. A. Forest Service.

Forrest described the title of his first position with the Forest Service as "Skilled Worker" and his work as "Compiling [a] handbook of acceptable building designs for Region wide use in R-6, USFS. Making detailed survey of proposed headquarters improvements,
region wide and later preparing working drawings, specifications and supervising their construction in the field. Designing recreational facilities such as ski resorts, bathing facilities and related structures. Cooperating with other state and federal agencies on related work including designing of State of Washington Forestry Building at Olympia, Washington." He supervised three draftsmen. Forrest may have been compiling the "acceptable" building designs as part of the research for W. Ellis Groben, Chief Architect for the Forest Service in Washington, D. C., who was developing a document of unified concepts for Forest Service buildings. *Acceptable Plans, Forest Service, Administrative Buildings* was published in 1938.82

**Howard Lester Gifford (1889-1945)**

Howard Lester Gifford (fig. 9), the third member of the Forest Service team that designed Timberline Lodge, joined the Forest Service in March of 1935. Gifford was born in Spokane County in Washington State on October 11, 1889. He attended South Central High School in Spokane from September 1903 until June of 1905, when he entered the office of Cutter and Malmgren, architects, as an apprentice. He stayed with them until 1909, earning promotion to junior draftsman and delineator.83

C. A. Houghtaling, a former draughtsman in the office of Cutter and Malmgren, persuaded Gifford, who Houghtaling recognized as "an exceptional free hand draughtsman," to join him as his chief assistant, when he became chief draughtsman for C. H. Smith, whose
firm had been awarded the project for the Court House in Twin Falls, Idaho. It was a role Gifford assumed again for Houghtaling who "was employed" with the Granby Smelting and Refining Company in Grand Forks, British Columbia in 1911 and 1912, before returning to Spokane to fill a position as senior draftsman with A. G. Rigg designing "hospitals, schools, [and] large industrial buildings." His travel and increased responsibility served him well for in 1915, Gifford returned to Cutter and Malmgren, the office in which he had served his apprenticeship, as assistant chief. He listed his duties and specialty as "designer and job captain on office buildings, hotels and large country residences. It was a position he held for three years."
Gifford's next role, as assistant to the superintendent for the U. S. Railroad Administration, railroad repair shop, in Hillyard, Washington from 1918-1919, seems a curious choice for a man who appeared to be steadily advancing toward the title of architect. In his new position he had charge of from four to ten draftsmen and listed "mechanical drawings for engine repairs" under "duties and specialty." In 1919 he formed a partnership with C. Richardson, architect, in Lewiston, Idaho, where he was engaged as designer for buildings at the University of Idaho, Moscow, and Lewiston State Normal School, Lewiston.

The financial independence and design responsibility Gifford had enjoyed in his partnership with C. Richardson in Lewiston may have led to his next move. On his return to Spokane in 1920, he formed a partnership with Mr. Westcott. Since it was also in 1920, on April 7, "that H. L. Gifford was licensed in this state [Washington]. . . to practice as an architect, and was issued license number L 229," Gifford probably formed the partnership with Westcott after this date. He listed his "duties and specialty" as "designer" for the "production of plans and specifications for schools, fraternal buildings, churches, etc." It was a partnership that survived until 1923 or 1924, when Gifford became "chief architectural draftsman" and "designer" with the responsibility of the "supervision of twelve draftsmen [and the] production of plans and specifications for large institutional buildings, [and] office buildings" for the firm Houghtaling and Dougan in Portland, Oregon.85
C. A. Houghtaling, Gifford's mentor from his days as an apprentice, must have been following the career of his friend for he "brought Gifford here [Portland] as my Chief Draughtsman." In his personal recommendation, written in 1938 to the Oregon State Board of Architect Examiners commending Gifford's application for an Oregon state architects' license, Houghtaling wrote "Gifford is a very finished draughtsman, and a credit to the profession." He continued, "[he is] a clean, honorable, moral man." It was a sentiment echoed in the personal recommendation written by Houghtaling's partner, L. L. Dougan.86

Gifford returned to Spokane in 1926 to the job as assistant to the chief for Whitehouse and Price, architects. He listed his "duties and specialty" as assistant designer and supervision of "job groups on plans for churches, schools, theaters, etc." One of the most important commission won by Whitehouse and Price was the Cathedral of St. John the Evangelist in Spokane. "Construction began on the cathedral in November of 1925. The nave, from the west end eastward through the crossing, was completed in four years . . . . The first service was held on October 20, 1929.87

Gifford returned to Portland in June 1929 at the urging C. A. Houghtaling, who "prevailed upon him to return to Portland, giving him an interest in my business." His position as chief draughtsman in Houghtaling's firm of architects and engineers gave him responsibility for the supervision of ten draftsmen in addition to his duty as "designer" responsible for the "production of plans and specifications] for office buildings, schools, [and] churches etc." The
details of the collapse of the relationship between Gifford and Houghtaling are not now know, but as we have seen earlier, the economic conditions of the early 1930s had a devastating effect on architectural firms. By 1931, Gifford was accepting private commissions and had initiated a private practice. 88

The earliest documented private commission for Gifford's Portland office appeared in the *Daily Journal of Commerce* on September 24, 1931. Howard Gifford and Merrit Fuson were "retain[ed] to complete plans for nine beach residences, a hotel and a clubhouse, to be built at Yachats, Oregon." The article stated that they have already completed preliminary sketches of the buildings, "which [are] to be of the same general style as the office building that has already been completed." Whether Gifford and Fuson were "retained" for the office building is not known. The hotel "which will accommodate 36 rooms besides dining rooms, sun room, morning room etc. . . . [will be in] a simple but quite effective style of architecture which is most appropriate to the Oregon beaches . . . the exteriors will be finished with boarding and shingles [and] Oregon products are to be used almost exclusively in the construction . . ."89

Gifford's practice did not survive the early 1930s. By 1932 he was working for Universal Plan Service, an architectural service, as chief architect, supervising a "drafting crew from two to six men." He listed his specialty as "residential and small industrial buildings [and] production of plans and specifications." This work, too, appears to have ended by 1934 and Howard Gifford like his colleagues endured a period of months when he would have been glad for any work A
job with the U. S. D. A. Forest Service must have been especially attractive. On March 1, 1935, Gifford was hired as a junior architect with the Department of Bridges and Buildings assigned to "general architectural drafting and large recreational developments."90

Dean R. E. Wright (1898-1968)

Dean Roland Edson Wright (fig. 10), who joined the U. S. D. A. Forest Service in April 1935,91 was brought into the Timberline Lodge project after December of that year.92 Wright was born in Goldendale, Washington on April 10, 1898. He attended Washington High School in Portland for three and one half years. While in high school he had expressed his desire to become an architect. "Knowing I could not go to college, I spent most of the last year at High School under special tutorage in design and drafting rather than graduate with regular course."93 Wright, like Turner and Gifford, spent the early years of his career as an apprentice; from June 1915 until July 1916 in the Architectural Department of School District No. 1 in Portland working with F. A. Naramore and from June 1916 until August 1917 with Fenner and Company, working with O. Hossack, architect, before he returned to School District, No. 1 for another year. Wright wrote of these years that he "received careful and thorough instructions in the fundamentals of Architecture, Drafting and Construction." His first instructor, F. A. Naramore, chief architect for the School District, had received his training at M.I.T. During his last year with Naramore his "Instruction in Architecture [included]
tracing of working drawings and full size details. In August of 1918 Wright worked as a draftsman, reporting to J. F. Hoss, construction engineer, for Columbia Shipbuilding Corporation in Portland, where he "prepared working drawings and tracings for plant buildings and ship hull."

Wright's work took him to Tacoma, Washington, in June 1919, where he was employed as an architectural draftsman by the Port of Tacoma, "in charge of three architectural draftsmen in the preparation of the design and working drawings for a new port development, [work that required] heavy frame and reinforced concrete construction." A rendering of the Port of Tacoma, signed by
"Deane R. E. Wright, Delineator," appears in the Port and City of Tacoma: Annual Shipping and Manufacturing Review for 1921 (fig. 11). Wright returned to Portland in November of 1922 where he worked in a series of jobs — "architectural drafting" with L. Thomas from November 1922-February 1923; "architectural design and drafting" with School District No. 1 from February 1923-December 1923, and "chief draftsman and designer" with F. M. White from December of 1923-February 1924 — before becoming chief draftsman and designer for Knighton & Howell. It was a position he held for eight years. The firm had a large general practice in Oregon and Washington that "included all Greyhound Bus Terminals, depots, and shops for this territory, Masonic temples ... state hospitals ... court houses ... office buildings ... apartment houses, factories ... mills ... residences ... libraries, elementary schools ... [and the] United State Post Offices at Oregon City and Marshfield, Oregon. Wright was responsible for the preparation of "designs, renderings, working drawings, and details; supervised the work of other draftsmen and acted as the Architect's assistant in contacting clients, inspectors and contractors." In the summer of 1932 Knighton & Howell appears to have suffered the fate of nearly half of the architectural firms in America in the early thirties, for Wright stated that from August 1932 to November 1933 he was "unemployed during depression. Did carpenter work, painting and any odd jobs at hand." The next years found him again in positions of responsibility in a series of temporary jobs — November 1933-January 1934, "Supervisor City Planning Projects CWA [Civil Works
Fig. 11. Deane [sic] R. E. Wright. Development of Port of Tacoma, Pierce County, Washington. Municipal Terminal. c. 1921. From *Port and City of Tacoma Annual Shipping and Manufacturing Review* (Tacoma, 1921).
Administration]; January 1934-May 1934, "Asst [Assistant] Regional Field Supervisor" with the Northwest Planning Committee; and June 1934 to February 1935, "Supervisor of Drafting" with the National Resources Committee. He joined the Forest Service as, "Design Supervisor Drafting," in April 1935. He states that from September 1935 to December 1935 he was "loaned to the National Resources Commission by the U. S. Forest Service to supervise all statistical compilations, drafting and printing of maps, charts, and graphs for the 'Columbia Basin Study'". This report contained 139 drawings, and portions were published by the National Resources Committee in 1936."96

The importance of the Timberline Lodge project to the careers of the men who contributed to its design may be reflected in their statements on later Treasury Department and Forest Service documents. Gilbert Stanley Underwood does not mention the project or the Forest Service in any documents held at the National Records Center. Among the U. S. D. A. Forest Service architects, Turner and Gifford mention "recreational structures" and "recreational developments" respectively. Linn Forrest identified the "$1,000,000 Timberline Lodge Resort on Mt. Hood, Oregon" as did Dean Wright; "Timberline Lodge, the million dollar resort located on Mt. Hood, Oregon." Their roles and their responsibilities in the Timberline project are remembered by the architects in the following statements.

Turner stated that from December 1933 to May 1941, he was "Assistant Architect ... In charge of office, advocating design of
administrative and recreational structures; specification writing, quantity surveys. Field supervision of construction on National Forests in Oregon and Washington [with] 5 to 10 architects & draftsmen under my supervision."97 Linn Forrest, too, from July 1935 until October 1938, was "Assistant Architect" and had "Charge of all architectural design for Region 6, USFS, as well as the preparation of plans, specifications & supervision of construction for complete ranger stations, guard stations, resorts, consolidated garages, equipment storage buildings & $1,000,000 Timberline Lodge Resort on Mt. Hood, Oregon. Designed & supervised State of Oregon Forestry Building, Salem, Oregon & assisted in laying out of CCC developments of all kinds. Cooperated with other state and federal agencies. Designed Wind River and other Experimental Stations in Oregon and Washington." He stated that he reported to Jim Franklin.98 Howard Gifford stated that his title from March 1935 to July 1939 was "Junior Architect" and that he was responsible for "general architectural drafting and large recreational developments."99 Dean Wright stated that from April 1935 to June 1938 he was "Assistant Architect design and supervision of architectural drafting for the U. S. Forest Service, Region #6. This included complete plans and material lists for all residences, shops, warehouses, laboratories, recreation buildings, hotels, etc. During this assignment I was one of the four Architects who designed and supervised the construction of Timberline Lodge, the million dollar resort located on Mt. Hood, Oregon. This included the design of buildings, hardware, electric fixtures, furniture, drapes, rugs,
bedding, paintings for the Lodge and the design of a natural amphitheater." He concluded, perhaps expressing the sentiment of all of the men, "It is only once in a lifetime that an Architect gets to do a job like this."  

The Forest Service architects, as well as Gilbert Stanley Underwood, brought a spirit of independence and self-reliance to the Timberline Lodge project. Underwood's work for the National Park Service and for the Union Pacific Railroad prepared him for the challenge of the Timberline project. Turner from his experience at the Arizona Biltmore for William Wrigley, knew first-hand the requirements of a large resort hotel. Turner and Forrest brought familiarity with the extraordinary stone and wood structures of northern Europe to the project.  

Gifford had designed a hotel on the Oregon coast that stressed the relationship of the building to the site and the use of Oregon materials as a prime consideration. All of the men understood the need of architecture to control and direct the activities for which the structure was destined. However, with all of their experience designing hotels and solving other problems that had been set before them, none had been faced with the challenge of the Timberline hotel project. The site of the lodge - "...[an] area...[with] a general slope of 20 percent above and below the building—a large enough drop to create concern about the effect of downhill creep of deep snow fields—[and an area that] bears the brunt of storms striking Mt. Hood...[with] no solid information...available on wind velocities, snow depths, and drift patterns (fig. 12), or minimum temperatures" raised a series of questions to challenge
the most experienced architect. It was a mountain lodge that had to consider the requirements of participants in a growing winter sport activity, skiing, an activity that attracted wealthy participants as well as the young and adventuresome for whom monetary considerations were primary. It also had to consider the needs of an average citizen or family. It was a problem complicated by the vision of WPA director Emerson Griffith, who appears to have been, at once, the driving force behind the project and a man whose concept for the lodge grew even more ambitious.\textsuperscript{103}
Timberline Lodge: The Site and Exterior

The site chosen by the Forest Service for the construction of a proposed lodge, Tract "D" of Timberline Auto Trail Recreation Unit, lies at the timberline (about 6,000 feet) near the rim of the Salmon River Canyon, on the south slope of Mount Hood in Mount Hood National Forest (fig. 13), three and three-fifths mile from the summit of the mountain and about sixty miles southeast of Portland. It is a region of extraordinary physical beauty—the summit of Mount Hood draped in the year round mantle of Palmer glacier to the north, the canyon of the Salmon River to the east, and in the distance to the south, Mount Jefferson and the Cascade range—and of mercurial weather—sunny blue skies, dense clouds, cold grey rain, violent winds, and blinding snowfall—all possible during the course of a day. It is a wilderness, "on the one hand . . . inhospitable, alien, mysterious, and threatening; on the other, beautiful, friendly, and capable of elevating and delighting the beholder." It is an "unusual and magnificent setting." The lodge, its hexagonal core bound by two wings opening toward the south, nestles in the embrace of the summit of the mountain and the drop of the ridges on either side (fig. 14). The building and its site are joined in an ever changing harmonious union. The main facade looks to the south, down the slope of the mountain and across the Cascades to Mount Jefferson. The north side looks up the slope of the mountain to the summit. The approach to the south facade is by a long road that climbs twisting and turning through dense forest up the slope of the
Fig. 14. Timberline Lodge. Late 1930. Photograph by Federal Writers' Project. From Crafts of Timberline Lodge (1943), vol. 1. Oregon State Library, Salem.
mountain from the Loop Highway. This oblique approach to the lodge echoes the indirect approach to the mountain, for although one is always aware of its presence much of the lodge and the mountain always remain hidden.

The lodge that the Forest Service, with the counsel of Gilbert Stanley Underwood, designed for this site was massive (fig.15). Its final over-all dimensions were "roughly some three hundred and sixty feet, with an average depth of thirty eight feet for both wings." Its asymmetrical massing and irregular profile echo the terrain surrounding it. Timberline Lodge is a building of mass and weight sensitively integrated to its site and like the mountain above it expresses the magnitude and the power of its creation.

This intimate relationship of Timberline Lodge to its natural setting reflects a quality often found in the vernacular architecture of the area, those early buildings that served as shelter for this thinly populated region and depended on the land, its form for shelter and protection, and its products, wood and stone, for the material with which to build. The buildings of the Forest Service often emulated vernacular examples. It is an organic quality that the architects would also have known from "the strong well-developed Regionalist discourse of the Pacific Northwest....with its strong dependence on the precepts of the Arts and Crafts movement."

The character of the exterior of the lodge like that of the mountain, slowly reveals itself at your approach (fig. 16). On the east wing, a wall of beautifully laid irregular massive stones faces
Fig. 15. Timberline Lodge. Late 1930s. Photograph by Federal Writers' Project. Oregon State Library, Salem.
Fig. 16. Timberline Lodge. Late 1930s. Photograph by Federal Writers’ Project. Oregon State Library, Salem.
the basement floor level. The stonework appears to support the two upper stories of rough sawn clapboard whose surface is pierced by windows. An oriel window unites the stone and clapboard surfaces. A steeply raked cedar shake roof pierced by dormers caps the wing and drops precipitously, almost to the ground, over the end of the wing.

The horizontal movement of the west wing, clad in board and batten siding above the stonework of the basement level, is broken by the cross wing whose stone chimney, embellished by ornamental ironwork, cuts through the center of the gable. The upper floors of the end of the wing are covered with shingles. As is the east wing, the west wing is capped with a steeply raked cedar shake roof that drops precipitously almost to the ground over the end of the wing and the cross wing. This use of natural materials, a feature of the vernacular architecture of the region and the buildings of the Forest Service, represents here a dramatic exploitation of the color and the texture of those materials. It is also a hallmark of the Arts and Crafts movement's greatest work.

Although knowledge of the vernacular architecture of the area and the Forest Service aesthetic, as well as regional architecture, may have contributed to the integration of the the lodge to its site, and the use of natural materials readily available on the mountain was determined by economic considerations, the heart of the lodge, the large hexagonal center section whose walls are completely faced in stone and whose hexagonal hipped roof is sheathed in cedar shakes crowned with a vaulted stone chimney top, is the form that anchors
the building to its site (fig. 17). It embodies an idea of domestic life with its central core rooted to the earth . . . and the idea of personal identity and freedom with its outward extensions into the landscape." It is a form that recalls the indigenous architecture of the region—the tipi or pit house—and the later hop driers seen in the Willamette Valley and their ancestor the English oast-house and malt kiln. It is a form that has offered shelter since an age of unrecorded history as seen in reconstructions of an Early Iron Age village on the Palatine Hill in Rome. It is also a form that echoes that of the mountain in whose embrace it sits.

Broad shallow steps lead up to the arched entryway and the door beyond on the south side of the ground floor of the lodge. The two radiating wings, opening at a 120 degree obtuse angle to the south, offer shelter if not complete protection from the weather on the approach to this secondary entrance on the ground floor before the stairway parts and curves up around the lower entrance to the porch and the main entrance on the first floor. It is a dramatic entrance whose rhythm may contain remembrances of some of the great approaches Forrest had seen in Europe. The projecting entrance section is capped by a hipped dormer over the broad expanse of a plate glass window above the massive entrance door (fig. 18). The head of a whimsical wrought-iron creature poised within the circular knocker supported on a sunburst medallion gazes out from the center of the door. It is surrounded by a beaded wrought-iron border, elaborate strapping, and escutcheon.
Fig. 17. Timberline Lodge. Headhouse. Late 1930s. Photography by George Henderson.
Fig. 18. Timberline Lodge. Main entrance door with Mount Jefferson in the distance. Late 1930s. Photograph by Federal Writers' Project. From Crafts of Timberline Lodge (1943), vol. 1. Oregon State Library, Salem.

On the north side of the building, three facets of the heroic form of the center hexagon (fig. 19), thrust out by the receding line of the framing wings, stand attentively before the looming presence of the mountain. The roof falls almost to the ground over the buttresses that frame the windows, breaking through the three facets of the center hexagon. The roof stops abruptly above the center plate glass window. In the winter snow covers these windows
Fig. 19. Linn A. Forrest. Timberline Lodge, north elevation. 1936. Unknown medium. Location of original unknown. Oregon Historical Society (37946).
Fig. 20. Timberline Lodge. Headhouse and east wing with Mount Jefferson in the distance. Late 1930s. Photograph by F. W. Cleator. U. S. D. A. Forest Service, Portland.

and a now much smaller hexagonal monument marks this spot on the mountain (fig. 20).

Timberline Lodge: The Plan

The plan\textsuperscript{124} of the lodge divides the building into three distinct areas (figs. 21 and 22); the "headhouse"\textsuperscript{125} with its major public spaces, the west wing with its private spaces, and the east wing in which the two functions are combined. The main entrance--the expansive space as one approaches the broad low stairway and climbs one of the rising curving stairs that frame a narrow passage to a secondary entrance-- rhythmically evokes the beginning of an
imaginative pilgrimage to the headhouse—to the mountain. It is a journey that leads through the great wooden door (see fig. 18) on the first floor, then through a small dimly lit vestibule whose blank wall on the left pushes one forward with only a glance toward the stairway rising on the right. The sense of enclosed space, strengthened by the floor of the balcony and the blank face of the chimney ahead, makes the impact of the soaring chimney even more powerful as one steps into the light (fig. 23). Six massive Ponderosa pine columns, hewn into hexagonal forms (fig. 24), frame the corners of the inner hexagon and reinforce the upward
movement of the interior space, reflecting in its void the form of the mountain. The columns recall the soaring compound piers of a medieval cathedral. They were described in a letter from Regional
Fig. 24. Timberline Lodge. Hexagonal column in Main Lounge. Late 1930s. Photograph by George Henderson.

Forester C. J. Buck to Gilbert Stanley Underwood on March 20, 1936.

...In the main lounge, we have indicated hewn wood columns, hexagonal in shape, three feet in diameter with an introduction of smaller columns engaged to the main one forming a group of three.128

The heart of the headhouse provides a place "for people to gather for conversation"129 around the hearth (fig. 25), the three large fireplaces at the base of the massive tapered polygonal stone monolith that cuts up through the interior space to pierce the apex of the enclosing form (fig. 26).130 The hexagonal form of the chimney and the interior space is reinforced by large beams that reach across the open space from the corners of the chimney to the tops of the
Fig. 25. Timberline Lodge. Main Lounge. Late 1930s, Photograph by Federal Writers' Project. Oregon State Library, Salem.
Fig. 26. [Howard L. Gifford. Timberline Lodge, section through headhouse. Oregon Historical Society (71471).]
columns. Diagonal timbers rise from the corner of the chimney to
meet timbers rising from the top of the columns to the apex of the
space. These tresses recall the pattern of the ribs in medieval
construction. After her visit to the lodge on September 28, 1937,
Mrs. Roosevelt commented:

"The interesting central fireplace with its many openings, is a feature I
have seen in no other building of its kind, and nowhere have I seen
such big timbers used." 131

The hexagonal form of the space is also reflected in the planks of the
floors that radiate in a widening pattern outward from the hearth.
From each corner of the hearth a single row of planks stretches to
the outer corner of the room, defining the form. In his letter of
March 20, Regional Forester C. J. Buck describes the interior as
conceived by the Forest Service architects to Underwood.

With the use of wood on our wall spaces to keep in scale with the
balance of the room, slabs of wood approximately three feet wide, two
and one-half inches thick, and to the full height of the wall were
considered. . . . Varied width oak planks would form the finished floor
and would be placed in conformity to our hexagonal lounge shape . . . 132

Like a pinwheel, the space draws one in, only to discharge you
into the spinning movement of the surrounding promenade under
the balcony separated from the central space by a low railing. The
plan controls movement between the public areas of the hotel and
the private areas. It also controls and frames the views of the
mountain and the surrounding area—the openings to the observatory
in the northeast and the northwest walls of the hexagon frame a large window in the north wall whose small panes frame more than a score of perfect images of summer on the mountain. The headhouse is a sanctuary from which to look at the outside world. In the winter, snow covers this window and those of the observatories.

Access to the balcony is framed by haunched timbers that form a flat-headed arch shape (fig. 27), a figure used throughout the lodge. It is an elegant curvilinear form which recalls medieval cruck construction and highlights the sensitive use of wood and superb craftsmanship. The chimney pierces the space of the balcony (fig. 28). The great trusses supporting the rising ceiling over the balcony echo the flying buttresses of medieval construction as they drop to rest on piers standing in the corners of the outside wall of the hexagonal form of the balcony. An observatory over the front entrance and vestibule, looks through a plate glass window to a distant view of Mount Jefferson and the Cascades (see fig. 18). Across the space, on the opposite side, a plate glass window looking up the slope to the summit of Mount Hood is framed in the north wall of the hexagon. This wall is bracketed by an observatory on either side whose small pane windows fragment the images of the mountain. On either side of the observatories are small niches that hold a desk and chair (fig. 29). It is an area of repose, one that "... looks down into ... [the main lounge] and permits a full view without one actually taking part in the activities below." (fig. 30)133

The Forest Service architects took Underwood's concept of an octagonal form, an inner octagonal promenade with balcony, and a
Fig. 27. Timberline Lodge. Stairway to balcony framed in arch. Photograph late 1930s. Oregon Historical Society (54294).
Fig. 28. Timberline Lodge, plan of second floor. From Mt. Hood Timberline Lodge, Mt. Hood National Forest, Constructed by W. P.A. Operators Prospectus, U. S. Forest Service and The Mt. Hood Development Association (Portland, August 1937).
Fig. 29. Timberline Lodge. Desk and chair in balcony niche. Late 1930s. Photograph by Mrs. Russel Baker.
Fig. 30. Timberline Lodge. Main lounge from the balcony. Late 1930s. Photograph by Federal Writers' Project. Oregon State Library, Salem.
centered circular fireplace and refined it. The elegant hexagonal form of the headhouse, itself now containing an inner hexagonal promenade covered with a balcony supported by six massive timbers, flows around a soaring hexagonal chimney containing three fireplaces. The hexagon is defined within the circular movement that follows the curve of the railing of the terrace outside the main entrance and the outside edge of the terrace around the north face of the hexagon.

On the ground floor (fig. 31), a secondary entrance to the lodge for skiers, was built under the terrace at the top of the curving stairway to the principle entrance. This cave-like entrance (fig. 32), in the winter converted to a snow covered tunnel (fig. 33), passes under the terrace and through the door into a hall containing storage rooms on either side for skis. Beyond, a stairway on the east goes up to the first floor. Straight ahead the massive stone chimney with its three fireplaces anchors the spokes that radiate across the ceiling of the room, reflecting the hexagonal shape of the chimney within the larger hexagonal form of the ski lounge. C. J. Buck envisioned that "The use of the ground floor will be devoted generally to the winter sports public...where one is cheered by the warmth of huge fireplaces..." The stone walls and the timber framed post and lintel and parabolic arches (fig. 34) used in the entryways in this area emphasize the feeling of being deep within the earth--the shaft of a mine, the foundation of a medieval cathedral or castle.

The polygonal form of the headhouse may recall the polygonal or circular form to mark a revered area or in commemoration as
Fig. 31. Timberline Lodge, plan of ground floor. From *Mt. Hood Timberline Lodge, Mt. Hood National Forest, Constructed by W. P.A. Operators Prospectus*. U. S. Forest Service and The Mt. Hood Development Association (Portland, August 1937).
Fig. 32. Timberline Lodge. Entrance to Ski Lounge. Late 1930s. Photograph by Larry Hudetz.

Fig. 33. Timberline Lodge. Entrance to Ski Lounge. Photograph late 1930s. Friends of Timberline.
Fig. 34. Timberline Lodge. Stairway from Ski Lounge. Late 1930s. Photograph by Federal Writers' Project. Oregon State Library, Salem.
used in ancient temples or heroa. The hexagonal form would have been familiar to the Forest Service architects from Vista House [1918, designed by Edgar Lazarus] at Crown Point on the Columbia River Highway. Several examples of National Park architecture use another architectural form with religious or spiritual allusions, the basilica. This form provides a progression that emphasizes the moment and focuses the view on the landscape or natural formations that make the area unique. The sunroom of the Grand Canyon Lodge [1927-28, designed by Gilbert Stanley Underwood] on Bright Angel Point opens to the grandeur of the canyon. The solarium of the Ahwahnee Hotel [1926-27, designed by Gilbert Stanley Underwood] in the valley of Yosemite National Park opens to a view of the meadows and the valley walls after progressing through the long space of the Grand Lounge terminated at the center of the crossing with a fireplace.

The principle public rooms of Timberline Lodge spill over from the headhouse into the east wing. "Off...[the] main lounge is the dining room (fig. 35) that is capable of seating 120 persons. This room will have a ceiling support formed of large hand-hewn beams, the ceiling material itself consisting of rough planks—all in turn to be carved or decorated. The walls of this room will be of knotty hemlock...the floors will be finished with varied oak planks...."136 The room looks out on the mountain to the north and to the Cascades and Mount Jefferson to the south.137 A large fireplace on the wall at the east end of the room is directly opposite that in the headhouse. On the second floor, the balcony opens to a corridor that runs
Fig. 35. Timberline Lodge. Dining Room. Late 1930s. Photograph by Federal Writers' Project. Oregon State Library, Salem.
through the length of the east wing with guest rooms on either side. On the ground floor, "Immediately off... [the ski lounge] is the coffee shop, the same having a horseshoe shape counter with a seating capacity of forty people...."138 (fig. 36)

The west wing contains the private areas of the lodge. A long corridor (fig. 37) penetrates the center of the wing on each floor providing access to the guest rooms, each with its own bathroom on the first and second floors and dormitories with communal bathrooms on the ground and third floors. Four bedrooms on the first and second floor in the cross wing of the west wing also have fireplaces.

With the exception of the six old growth Ponderosa pines from the Gifford Pinochet National Forest in Washington state used in the headhouse, Timberline Lodge was built of materials native to the state. Reflecting the charge of the Works Progress Administration, its construction "employed a greater variety of labor--skilled, unskilled and professional--than any other Works Progress Administration project in Oregon."139 Its use of native materials and its harmonious relationship with its site was a reflection of the vernacular architecture of the region and the Forest Service aesthetic as well as familiarity with the well developed regional architecture of the Pacific Northwest. Its scale--the massive size of the building and the massive size of the boulders and timber used in its construction--as well as its finely laid stone and sophisticated hewn wood interior finishing with pointed references to ancient and medieval European architecture gave rise to the term "Cascadian" to refer to its style--"a
Fig. 36. Timberline Lodge. Coffee Shop. Late 1930s. Photograph by Federal Writers' Project. Oregon State Library, Salem.
Fig. 37. Timberline Lodge. Corridor, west wing. Late 1930s. Photograph by Federal Writers' Project. Oregon State Library, Salem.
new and indigenous style . . . a style that is more than a product of the forces that made Mt. Hood and the American ranges. It is the mountains themselves, this new Cascadian art.\textsuperscript{140} It is a style in which Underwood saw "a little too much architecture."

There is still a little stronger note of sophistication than seem best in a design which should express the crude honest effort of the early pioneer. . . . These studies are beautifully presented, but I think the enthusiasm of the designer has gone too far toward a style rather than toward a straight-forward simple expression of function. There is a little too much 'architecture' in the designs.\textsuperscript{141}

Although Gilbert Stanley Underwood participated in the initial development of Timberline Lodge and offered his counsel during the development of the project, only two elevations ("Timberline Lodge," figures 17 and 18) and no working drawings said to be by him are known. His name continues to be first among names connected to the architecture of the project, as all of the working drawings for the lodge contain a title block in the bottom right hand corner of the sheet that states "Mt. Hood Timberline Lodge/Mt. Hood National Forest/U. S. Department of Agriculture/Forest Service - Region 6/Gilbert Stanley Underwood & Co/Consulting Architects."

The role of each of the Forest Service architects and the teamwork that characterized their relationship was recalled by Ward Gano, who worked closely with them. "The teamwork by and between the principle architects during the conceptualizing, designing and detailing of the Lodge impressed me then and still does."\textsuperscript{142} It is a characteristic of the work that was recalled by Linn
Forrest. When asked "... just exactly how did you work together? he states, ". . . we worked close together--I mean that literally. We were a very close association in a small room, and we just plain worked together. We discussed things pro and con, never an argument as I recall. We had some differences but we just worked together. . . ." Ward Gano also remembered the crowded work environment of the architects.

. . . the best word I can use is Spartan. During the Timberline design days, there might have been 15 or more of us (architects, engineers, draftsmen, materials men, clerks) crowded into a comparatively large room. If your work required a drafting table, that also served as your desk. No library as such except for things like material, equipment and supply catalogs. Other tools of the trade, Graphic Standards, and the like, were more likely personally [sic] owned. There were no official subscriptions to architectural or engineering publications, although personal subscription copies were circulated around. Professional relationships maintained, for the architects, through AIA membership and, for the engineers, through ASCF and State registration affiliation.  

He continued, "Turner [as chief architect] had responsibility for getting the total design and plan accomplished, within scheduled time, within the construction budget . . . and for the best utilization of talent within the design team to meet these ends. [He also] arranged for and supervised temporary engineers hired to do the mechanical and electrical designs . . . [and was] the front man in handling architectural relationships involving the Lodge with higher supervisory levels, with the W.P.A., with the Los Angeles consultant firm of Gilbert Stanley Underwood . . . and later with the supervisory construction contractor [Lorenzo Brothers] and the interior decorator
Turner did draw the elevation and plan for two of the early concept designs for the lodge, "Proposed Timberline Hotel, Mt. Hood National Forest, Oregon, Schemes "A" and "B." He also drew several working drawings of the floor plan of the lodge in its later configuration of a central hexagon with two radiating wings. However, once the initial concept for the lodge had been developed, Turner assigned further design development to his colleagues in the architectural section. Gano remembered that Forrest "developed floor plans and elevations, including the general layout of the headhouse." Working drawings of the plans and elevations of the lodge signed by L.A.F. and his own remembrances substantiate Forrest's work. Gifford "worked with and alongside him [Forrest] on interior details for the headhouse, coffee shop, dining room, carving designs, etc." Working drawings signed H.L.G also document Gifford's conception for the bar that included designs for the bar tables and chairs and lighting fixtures and for the balcony and balcony observatories that included designs for the balcony desk and chair in the niches. Wright "... did guest room details, mill work details, lighting fixtures, ornamental ironwork designs and the like." Working drawings signed D.R.E.W. also document his work on the doors.

Conclusion

Timberline Lodge, as is the region in which it sits, is a "picturesque composition ... [that] unit[es] in one whole a variety of
[rough] parts; ... [that provide] variety ... contrast ... effect of light and shade."\textsuperscript{150} "There is a magnificence in the natural cleavage of the stone ... and a stern expression of brotherhood with the mountain heart from which it has been rent."\textsuperscript{151} The lodge, the first phase in the development of "a great outdoor playground ... on the south slope of Mount Hood"\textsuperscript{152} advocated by the Mount Hood Recreational Association, opened "a whole new world of scenic experience: a close-up view of fascinating timberline forest and flower painted slopes; an invitation to explore a not too extinct crater and a glacier ... and a magnificent view of the out-laying Cascade Range whose forested summits and dark outstretching lines are climaxed by snow peaks."\textsuperscript{153} The construction of the lodge, the only WPA project in a National Forest, secured the position of the United States Department of Agriculture Forest Service in the administration of this significant recreational area. It was an affirmation of the preparation, exposure, and talent of the architects of the Forest Service. The lodge was a realization of the promise of the Works Progress Administration. It was a manifestation of the ability of the private sector to influence and cause to be implemented Federal programs to benefit essential public needs and to satisfy regional demands. Timberline Lodge, the "finest timber framed structure in North America,"\textsuperscript{154} was a unique monument to the realization of collective goals and to the spiritual, mystical, and sublime beauty of Mount Hood, Oregon state's highest mountain.
1 See the bronze plaque on the upper terrace of the south facade of Timberline Lodge. For the complete text of President Roosevelt's speech see Edgar B. Nixon, ed. *Franklin D. Roosevelt and Conservation 1911-1945*, 2 vols. (Hyde Park, New York: Franklin D. Roosevelt Library, 1957), pp. 133-135. The Works Progress Administration was established by President Franklin Delano Roosevelt by Executive Order No. 7034, May 6, 1935. "1 hereby establish . . . (c) A Works Progress Administration, which shall be responsible to the president for the honest, efficient, speedy, and coordinated execution of the work relief program as a whole, and for the execution of that program in such manner as to move from the relief rolls to work on such projects or in private employment the maximum number of persons in the shortest time possible," as quoted in William F. McDonald, *Federal Relief Administration and the Arts* (Columbus, Ohio: Ohio State University Press, 1969), p. 104. The earliest documented reference to "Timberline Lodge," as the name of the hotel, a name that reflects its timberline setting, is "... the hotel to be known as 'Timberline Lodge' . . ." in "Memorandum as to Working Rules between the Oregon State Administrator, W. P. A. and Regional Forester, U. S. Forest Service, Portland, Oregon," (January 15, 1936), p. 3. 2720 Special Uses Timberline Lodge - General Historical Data (Correspondence), file number 25, National Archives, Pacific Northwest Region (hereafter cited as Special Uses Timberline Lodge). For the president's visit to Timberline Lodge, see "The President Honors the Mount Hood," in *The Six Twenty Six* (October 1937), Portland, Oregon: United States Forest Service, North Pacific Region, pp. 3-4 and Jean Burwell Weir, "Timberline Lodge: A WPA Experiment in Architecture and Crafts," 2 vols. (Ph.D. Diss., University of Michigan, 1977), pp. 279-289 (hereafter cited as "Timberline Lodge").


4 "Timberline Lodge," p. xvii states that Claire Warner Churchill was the author of *The Builders of Timberline Lodge* and that it was written in 1936. It further states that Margery Hoffman Smith, supervisor of the interior decoration for the lodge dismisses it as a reliable source of information.

5 *The Builders of Timberline Lodge*, Unpaginated [ii]. The workers acknowledged are always anonymous, although individual examples of heroism or self-improvement are cited. More recently individual contributions to the project have been recognized. "Timberline Lodge" discusses the contribution of William I. Turner, United States Department of Agriculture Forest Service supervising architect and Gilbert Stanley Underwood, Department of the Treasury consulting architect. It also comments at length on the preparation and role of Emerson J. Griffith, Works Progress Administration director for the state of Oregon, and Margery Hoffman Smith. The role of Oliver B. Dawson, supervisor of the blacksmith shop and Ray Neufer, the supervisor of the woodworking shop is also recognized.
6 The earliest documented judgment of the Forest Service architects is stated by Mr. Mason [Ira J. Mason, Forest Code Examiner]. "We have young architects who can assist, but they are not qualified to carry out this work." "Minutes of the Mount Hood Recreational Association." Undated document, MSS2683, Julius Meier Papers, Oregon Historical Society. "Timberline Lodge," p. 90 cites the date of this meeting of the Mount Hood Development [sic] Association as October 23, 1935. Mason had responded to an earlier request by Jack Meier to the Forest Service to "get plans for a hotel to cost from $50,000 to $75,000" telling him that "we do not have the personnel or the funds to hire them. Memorandum, Ira J. Mason to Mr. Horton, August 7, 1935. Special Uses Timberline Lodge.

7 See Elisabeth Walton, "Spas, Coastal Resorts, and Mountain Retreats" in Thomas Vaughan and Virginia Guest Ferriday, eds., Space, Style and Structure: Building in Northwest America 2 vols. (Portland, Oregon: Oregon Historical Society, 1974), pp. 385-387 (hereafter cited as Space, Style and Structure) for Cloud Cap Inn the earliest lodge on the mountain, designed by William H. Whidden and built in 1889. See also, George McMath "A Regional Style Comes to the City," Ibid., p. 468 for a proposed addition to that building. See also, "Timberline Lodge," pp. 1-63 for the background of proposed hotel projects on Mount Hood and the circumstances that focused interest away from Cloud Cap Inn on the north slope of Mount Hood to the area around Government Camp on the south slope of the mountain. "Minutes Recreational Resources Committee Meeting," July 9, 1935 documents "extensive discussion on the need of modern hotel accommodations in the playground area of Mt. Hood." The chairman, C. P. Keyser appointed a sub-committee made up of the following men, Alfred K. Kelley, chairman, Franz B. Drink, Clarence Francis, John B. Yeon, O. C. Rochr, and L. B. Macnab "to study the entire idea and gather such supporting data as is available." The outcome of this study and the history of the organization are presently unknown. The membership in addition to the men named above consisted of E. S. Collins, Harold Wendel, Harry Dorman, Dr. E. B. McDaniel and Harold B. Say. Julius Meier Papers.

8 Letter, F. V. Horton, Assistant Regional Forester, signed by Mr. Sherrard, Acting [Assistant Regional Forester] to A. O. Waha, Forest Supervisor, August 7, 1935. Special Uses Timberline Lodge. Horton later requests a "detailed survey of the site [to include] two maps . . . one . . . of the entire tract . . . the second a detailed map covering the area in which the building would be erected." "Memorandum for Engineering" from F. V. Horton, August 19, 1935. Special Uses Timberline Lodge.

9 As quoted in "Timberline Lodge," p. 70. I thank William R. Creech at the National Archives, Washington, D. C. for his help in trying to locate the Project Application and the attached letter from E. J. Griffith, both dated September 7, 1935, cited in "Timberline Lodge." They could not be located. Harry Lloyd Hopkins, Administrator of the Works Progress Administration moved quickly to implement the program, naming Emerson Griffith the state director for Oregon in May of 1933. In a conference attended by Griffith in June 1935, Hopkins expressed his philosophy towards work relief. "What is more important, that this fellow who has been kicked around now for years and given a lot of relief, some of it pretty miserable and uncertain, be given a job,
or that some great bridge be built and he not get a job? ... Never forget that the objective of this whole program as laid down by the president, and he has laid it down over and over again, is the objective of taking 3,500,000 people off relief and putting them to work, and the secondary objective is to put them to work on the best possible projects we can, but don't ever forget that first objective, and don't let me hear any of you apologizing for it because it is nothing to be ashamed of." As quoted in Federal Relief Administration and the Arts, p. 32. Recreation was becoming an important national concern in the early 1930s. "We have boasted in the past of our illimitable resources in mines, in forests, in streams, thinking of all of these only in terms of possible profits. We have only incidentally appreciated the tremendous recreational, aesthetic and scenic treasures of the United States... But a new day is coming, a day of greater leisure for the average man and of more intelligent use of that leisure. The tremendous recreational, scenic and aesthetic resources that we have must be put to their full use." Harold L. Ickes, Secretary of the Interior and Administration of Public Works, speaking to the National Conference on City Planning and the American Civic Association, Baltimore, Maryland, October 9, 1933 as quoted in "The Nation Plans for Recreation," The Architectural Record, 74, no. 6 (December 1933), p. 423. The recreational program under the WPA is examined in Dorothy Mearle Lancaster, "The Impact of the Works Progress Administration Upon Public Recreation in the United States," (Ph. D. dissertation, Indiana University, 1967). No reference is made to the Timberline Lodge project. Reference to the recreational nature of the Timberline project is celebrated in Douglas Lynch's, "Calendar of Sports." Installed in the coffee shop on the ground floor of the lodge in 1938, the series of incised and painted linoleum panels catches the spirit of the activities on the mountain—skiing, tobogganing, camping, hiking, fishing, picnicking... --in a fresh and lively manner. Douglas Lynch has been a most gracious contributor to my knowledge of the circumstances surrounding the building and decoration of the lodge and his contribution to it. I have greatly benefitted from conversations with him and thank him for sharing the very personal remembrances reflected in his art.

10 "Timberline Lodge," p. 70.

11 "The Mount Hood Recreational Association today received word that its application for W. P. A. funds with which to build a hotel at Timberline has been approved and signed by President Roosevelt!" Letter, Jack Meier to George Joseph, December 10, 1935. Julius Meier papers. The public received the news on December 15. "WPA will Build Mt. Hood Hotel -- Roosevelt Puts Approval on Wanted Project -- Big Recreational Enterprise to Include All Features of High-Class Resort -- Mt. Hood, Oregon's all-year playground will be the scene of the most outstanding recreational development ever undertaken in the United States, as the result of approval yesterday by President Roosevelt of a WPA project for $275,513, it was announced at the Portland office of the works progress administration." The Sunday Oregonian, (December 15, 1935), p. 1. "Timberline To Get Big New Hotel -- Recreational Center Costing $275,500 To Be Built by WPA for All Year Occupancy." The Oregon Sunday Journal (December 15, 1935), p. 1.
In addition to the land, Tract "D" of Timberline Auto Trail Recreation Unit, Mount Hood National Forest, Oregon, the Forest Service contribution was $8,620; $4,620 for the "rental on 15 trucks and 1 trailer" and $4,000 for "gravel and road building materials." "Prospectus," Mount Hood Recreational Association (September 20, 1935), unpaginated.

Ibid. The founding members of the Mount Hood Recreational Association were Charles Bierli, American Express Company; Dr. Paul Dutton, president Portland Winter Sports Association; George W. Joseph, attorney; Walter W. R. May, Portland Chamber of Commerce; Jack Meier, General Chairman; James A. Mount, Secretary; Berger Underdahl, American Hecolite Company, and John B. Yeon, architect. Jack Meier, "who had previously been appointed Chairman of an informal group who were working on the Timberline Hotel project," called the first meeting of the organization on September 12, 1935, in the office of Mr. E. J. Griffith, in which Mr. Griffith and two U. S. D. A. Forest Service employees, Mr. I. J. Mason (Forest Code Examiner) and Mr. Floyd "Jack" V. Horton (Assistant Regional Forester) were present. It was in this meeting that the men named their organization the Mount Hood Recreational Association and decided that its membership should be composed of those present with the exception of the three government officials who "did not wish to be officially connected with the association." Subsequent general meetings of the association on October 14, October 23, December 16, December 19, and January 7 were also held in Griffith's office. "Minutes of the Mount Hood Recreational Association," September 12, 1935. Julius Meier Papers.

"Prospectus." The repeated assurance of the ownership of the development by the Forest Service, a condition repeated by Griffith in his letter accompanying the WPA Timberline Lodge Project Application, may have been made to distill any concern that private citizens would profit from the federal project and to assure the public that the project would remain in the public domain.

Ibid. See "Timberline Lodge," p. 70 for a summary of the estimated costs for the Timberline Lodge project as listed on the WPA Project Application Form. The "Prospectus" continues that "the expenditure of these funds ($246,893) by the Federal Government for this project is contingent upon the ability of the Mount Hood Recreational Association to raise and have on hand from sources to be determined the above named $65,000." It ends with an entreaty to the membership asking it to devise a suitable plan for financing the $65,000 it must provide. The association suggests three possible methods and asked that all findings and recommendations be made to the them by October 1, 1935.

The members of the Architectural Committee present at the meeting at the Congress Hotel were Mr. Jack Meier, Chairman, Mr. John Yeon, Mr. Bernard McNab, Mr. Berger Underdahl, Mr. Charles Beerli, and Mr. James Mount. "Minutes of the Mount Hood Recreational Association, Architectural Committee, September 23, 1935. Julius Meier Papers.

It was the same plan that Yeon had designed for Emerson Griffith in 1934. See "Timberline Lodge," pp. 53-57 for a description of that hotel.

19 Letter, C. J. Buck, Regional Forester, signed by F. V. Horton, Acting [Regional Forester] to E. J. Griffith, July 30, 1935. Special Uses Timberline Lodge. It was the same plan Yeon had presented to Griffith and the one promoted by the Mount Hood Recreational Association. I thank Leland M. Roth for the opportunity to see the model of the hotel designed by John Yeon. Dr. Roth's book on the architecture of John Yeon is forthcoming.

20Ibid. Yeon's plan may have been modified sometime before the WPA application was submitted according to a conversation Jack Meier had with Emerson Griffith in early August. "In my presence, Meier phoned Griffith and asked him if he could possibly approve a project for $150,000, 40% of which would be labor and 60% materials which would be necessary to build a hotel on Mr. Yeon's plans. The answer was "no." "Memorandum for Mr. Horton" from Ira J. Mason, August 7, 1935. Special Uses Timberline Lodge. The percentage comparisons between labor and materials were turned around on the application; labor 66% of the total funds and materials and equipment 34%. "Timberline Lodge," p. 70. The application also describes the building "a hotel of stone and wood." Yeon's hotel was of concrete with large glass windows. "Timberline Lodge," pp. 54-57.

21 "Memorandum for Mr. Waha" from Francis E. Williamson, Jr., September 9, 1935. Special Uses Timberline Lodge. Francis "Scotty" E. Williamson, Jr. surveyed the proposed site, Tract D Timberline Auto Trail Recreation Unit, for the Timberline Hotel with the young engineer, Ward Gano, who prepared the two maps, one of the entire tract and the other a detailed map of the area where the hotel would be constructed, for the WPA application. Letter, Francis E. Williamson, Jr., to Mr. Waha, August 28, 1935. Special Uses Timberline Lodge. It appears that this area had been considered for a "recreational plan" earlier. "Plans and drawings for the formal compilation of a recreation plan for the south slope of Mount Hood were started by me in 1927. My ideas were the result of several trips over the area with Fred Cleator [Regional Recreation Officer] and a reconnaissance with Cecil Lord in which we ran a P-line for a road. The plan, as developed, authorized a lodge at the timberline along with ski club and mountain climbing club chalets." Letter, Francis E. Williamson, Jr. to Lewis McArthur, January 31, 1947 as quoted in Lewis A. McArthur, Oregon Geographic Names (Portland, Oregon: Oregon Historical Society Press, 1992), p. 837. Williamson whose background is unknown is remembered by Linn Forrest as being a "true forester" and a man adept at designing ranger stations and other buildings for the national forest. Forrest credits him with the design for the "Oregon Caves building." "Lynn [sic] Forest [sic] Interview, September 29, 1978," typewritten "rough draft" (November 13, 1978), pp. 3-4. See also Ward Gano, "Timberline Lodge - Mt. Hood, Oregon," in Classic Wood Structures, (New York: American Society of Civil Engineers, 1989), p. 76 for the selection of the site for Timberline Lodge. Mr. Gano was a structural engineer with the U. S. D. A. Forest Service in 1935 when he surveyed the site with Williamson, Emmett Blanchfield, Forest Service landscape architect, and Fred W. Cleator, Forest Service recreation planner. He retired from the Forest Service in 1973.
as Regional Engineer for the Pacific Northwest Region. Mr. Gano's contributions to Timberline Lodge continue. In 1977, he served on the design review committee for the new day lodge. I, too, have benefited from conversations with him and with his wife, Vee, and thank them for their geniality and patience.

22 "Memorandum for Mr. Waha" from Francis E. Williamson, Jr., August 28, 1935.


25 See note 13 above for the charter membership of the Mount Hood Recreational Association.

26 See note 6 above. I cannot account for Mr. Mason's lack of familiarity with the background of the Forest Service architects. Perhaps it was a subterfuge. It is a tactical possibility also suggested by Jeff Jacqua, District Archaeologist, Mount Hood National Forest. Unrecorded conversation, August 4, 1996. It is difficult to account for the fact that the members of the Mount Hood Recreational Association and particularly Mr. Aandahl would have accepted the youth and inexperience of the Forest Service architects at face value. With nearly one half of the architectural firms failing during the first year of the Depression, the Forest Service would have had its pick of well qualified men. See note 35 below.


28 The association was still actively seeking an architect in early December. ". . . suitable architects will have to be appointed and submit plans as soon as possible. . . . if you will give serious consideration to the . . . various architects whom you might know and be prepared to discuss this phase of our project at the above mentioned meeting ["a meeting to be held in the near future"]." Letter, Jack Meier to George Joseph, December 10, 1936.

29 Letter, C. J. Buck, Regional Forester to Chief, Forest Service [F. A. Silcox], September 10, 1936. Special Uses Timberline Lodge. See "Timberline Lodge," pp. 9-14 for a discussion of the rivalry between the United States Department of the Interior Park Service and the United States Department of Agriculture Forest Service that resulted in the creation of the Mount Hood National Forest in 1923. On April 28, 1926, Secretary Jardine "classified the area . . . as one . . . held for the use and enjoyment of the general public for recreational purposes." A request in 1927 to build a cableway to the summit of Mount Hood
resulted in a report, "Study of Mount Hood Area," North Pacific Region: United States Forest Service, to evaluate the area. Recognizing the importance of establishing a proper program for the "future use and development of the area," Jardine sought the advice of Dr. John C. Merriam, Frederick Law Olmsted and Frank A. Waugh. Addressing the problem of "developing a really worthwhile resort center" around Government Camp, they advocate "values obtainable by aiming constantly at the highest possible quality in each kind of thing attempted and in their combined effect, [a] principle [that] applies broadly to the treatment of the Mount Hood area as a whole." They concluded, "The very best is none too good for it. Almost any amount of effort and skill and patience, and even of heart-breaking delays, would be worth while as the price of getting the very best development . . ." U. S., Congress, Senate, Document No. 164, "Public Values of the Mount Hood Area," 71st Congress, 2d Session, June 9, 1930, p. 36.


32 Letter, C. J. Buck, Regional Forester, signed by F. H. Brundage, Acting [Regional Forester] to Chief, Forest Service [F. A. Silcox], December 18, 1935.

33 Ibid. Hand written note on a copy of the letter. Another, although presently unidentified, writer whose note appears on the same copy of the letter asks, "Are Washington D. C. architects better or necessary? Looks to me like needless expense."
"Notes on Progress of Timberline Lodge."

All documents are from the Gilbert Stanley Underwood file, National Personnel Records Center. "Personnel Information Sheet," July 9, 1940. Underwood lists Gilbert Stanley Underwood and Co., Architects-Engineers, 408 S. Spring St., Los Angeles, Calif. as being in business from 1923 until July 27, 1934. He states that it was his professional firm and that he was design and administrative head of the business and supervised the entire practice while the same time he was Consulting Architect to the Union Pacific Railroad Company. "Contract Between the United States of America and Gilbert Stanley Underwood, Consulting Architect," July 27, 1934. According to this contract, Underwood was to act as consulting architect to the Secretary of the Treasury for a monthly compensation of $750. This contract was for the period of July 27, 1934 through December 27, 1934 with a possible extension. The contract was extended for four months on December 26, 1934. Letter from C. J. Peoples, Director of Procurement to Gilbert Stanley Underwood. July 27, 1934 appears to be the date of Underwood's first employment with the Federal Government as it is the date he gives as the "Date Appointed" on his "A complete record of your past service for the United States Government other than military or naval" in "Personal History Statement" dated August 1, 1936. Underwood retired from government service on February 18, 1954. See Gilbert Stanley Underwood for Underwood's career. Nearly half of the architectural firms in the United States failed in the first year of the Depression and the 5,000 remaining averaged a quarter of their 1928 income." Lois Craig and the staff of the Federal Architecture Project, The Federal Presence: Architecture, Politics, and Symbols in United States Government Buildings, Cambridge, Massachusetts and London, England: The MIT Press, 1977, p. 327.

Gilbert Stanley Underwood, "Personnel Information Sheet." Underwood received a BFA from Yale in 1920 and an MA from Harvard in 1923.


41 Members of the Mount Hood Recreational Association at the meeting were Jack Meier, George Joseph, Berger Underdahl, Walter May, and James Mount. Jack Horton was the Forest Service representative and the WPA was represented by Robert G. Dieck, Director of Projects, Dr. Burt Brown Barker, Regional Art Director of Federal Projects, Fred I. Roth, Supervisor of Projects, District 2, and Max Lorenz, Superintendent [sic] of Construction.

42 "Minutes of the Mount Hood Recreational Association," January 7, 1937. Julius Meier Papers. On January 8, 1936, the Mount Hood Recreational Association determined to incorporate as a nonprofit agency. "Notes taken at meeting with Mr. E. B. McNaughton," January 8, 1936. Present at the meeting were "Messrs. Griffith, Joseph, Underdahl, Mount and Meier. In addition to the men mentioned above the "present members" included "C. Beerli, P. Dutton, W. R. May, and John Yeon." Julius Meier papers. It seems to be at about this time that the Mount Hood Recreation Association changed its name to the Mount Hood Development Association or that the old association was dissolved and a new one with a new name was formed. The members of the Mount Hood Development Association present at a meeting in Jack Meier's office on February 17, 1936 were, in addition to Jack Meier, W. R. May, Dr. Paul Dutton, Mr. Yeon, Mr. Beerli, Mr. Drinker, Judge Stadler, Mr. Mount, Mr. McNab, and George Joseph. "Minutes of the Meeting of the Mount Hood Development Association," February 17, 1936, Julius Meier Papers.

43 "Notes on Progress of Timberline Lodge." After receiving the drawings, Underwood expressed his confidence in the ability of the Forest Service architects. "...I am well impressed with the ability of the men who made the sketches in your office and I am sure you need have no fear of their ability to carry through the working drawings to successful interpretation of our smaller scale drawings..." Letter, Gilbert Stanley Underwood to C.J. Buck, January 22, 1936 as quoted in "Timberline Lodge," p. 163. Unfiled Documents, Forest Service.

44 The schemes, "A," and "B," drawn by William "Tim" I. Turner, scheme "C" drawn by Howard L. Gifford and scheme "D" drawn by Linn A. Forrest contain concepts that will be developed more fully in the later plans and elevations for the lodge. Turner also drew scheme "E" which is presently known only by a second floor plan. Although a hooded chimney first appears in scheme "A," the hooded chimney piercing the gable at the end of the wing in scheme "D" will reappear at the end of the cross wing of the west wing of the lodge. The three dormers above a vertical fall of small pane windows in scheme "D" on the north and south elevation prefigure a similar feature - three dormer windows poised over vertical bands of paired windows that break through the shingle roof - on the south side of the west wing of the lodge. Other features introduced by Forrest in scheme "D" that will reappear in the lodge are the curving arm of a stairway going up to the main entrance, a post and lintel configuration for the main entrance that supports a wall of large windows and a hipped gable roof, an oriel window, and the distinctive form of the wrought iron
ornament that tops a circular extension off the lobby containing a staircase. Ward Gano remembers that "An architectural section headed by W. I. (Tim) Turner was turning out plans for ranger station offices, residences, warehouses, shops, etc. for CCC construction" as early as the summer of 1935. "In addition to Tim Turner, the architectural section at that time included Linn Forrest, Howard Gifford, and 3 or 4 other architectural draftsmen and materials men. Ethel Chatfield was their clerk-typist. The other associate architect, Dean Wright, on what came to be known as Timberline Lodge, did not come on board until some time later - after the concept of the building had been set." Ward W. Gano, "Some Timberline Lodge Recollections," July 21, 1978, pp. 1-2.


47 That Forest was familiar with Pencil Points, an important architectural publication of the period, seems to be confirmed by his son Steve Forrest's recollection of a Pencil Points Press publication, Arthur L. Guptill, Drawing with Pen and Ink and a Word Concerning the Brush, New York: The Pencil Points Press, 1928, his father referred to so often that it finally had to be replaced. E-mail, Steve Forrest to Ann Wood, June 24, 1996. Dean Wright's son, Dean Wright, relates that: after his father's death he found copies of Pencil Points and another magazine, Architectural [Digest, Forum, or Record], from "year one" in the attic. He also remembers the weekly drive with his father to look at all the new architecture in Portland. He states that his father had a particular interest in contemporary architecture. Unrecorded telephone conversation, September 10, 1996.

48 The following documents are from the William I. Turner file, National Personnel Records Center. "Personnel Information Sheet," dated May 23, 1941 lists his position as Assistant Architect. A letter from P. L. Gladman, Chief, Division of Appointments, the United States Department of Agriculture to William I. Turner, dated April 30, 1934 states that Turner was "appointed to the position of Foreman (Architect) in the Forest Service . . . effective May 2, 1934, and to terminate not later than August 1, 1934. "Dept. Form 41-4" dated May 26, 1934 states that his employment was a "Temporary appointment" as "The services of a Foreman (Architect) are needed in the Regional Office for a period not to exceed three month, to assist in the construction of a new forest service warehouse at Portland." This series of temporary employment contracts for a period of three months probably was the action followed in the months from December 1933 until May. Turner lists December 1933 as the date of his first employment with the Forest Service on his "Personnel Information Sheet." That document, his "Oath of Office" dated May 27, 1941, and "Recommendation to the Secretary," dated June 19, 1941 requesting his appointment from "Informal to Formal Appointment" probably indicate a shift from temporary to permanent employment.


51 William I. Turner, "Personnel Information Sheet." The Beaux Arts Atelier may have been the design studio begun in 1909 when the Portland Architectural Club, founded in May of 1906, elected Ellis Lawrence, an architect trained at M. I. T. who was the founder of the School and Architecture and Fine Arts, later the School of Architecture and Allied Arts, at the the University of Oregon in 1914, "to begin a Portland design studio affiliated with the Society of Beaux-Arts Architects...[an] atelier...[that] offered Oregon's first formal classes for would-be architects." Michael Shellenbarger, "Ellis F. Lawrence (1879-1946): A Brief Biography" in Michael Shellenbarger ed. Harmony in Diversity: The Architecture and Teaching of Ellis F. Lawrence, pp. 9-24.

52 William I. Turner, "Personnel Information Sheet." Turner lists his branch of service as "316 Sanitary Train. Turner's son, Morley Turner, remembers that his father's basic training was at Fort Lewis, Washington and that he served in Belgium. Although Turner's father was a cabinetmaker who had immigrated from England, Morley Turner said that his father did not visit his father's family in England before or after the war. Morley Turner has a scrapbook containing pictures of badly bombed European cathedrals that his father had kept. Unrecorded telephone conversation, August 31, 1995.

53 Ward Gano, "1937 - a great year for spawning 50-year anniversaries in 1987: Timberline Lodge, Bonneville Dam, Snow White and the Seven Dwarfs,"

54 William I. Turner, "Personnel Information Sheet."

55 Ibid.


Morley Turner remembers that Wrigley was making additions to the hotel. He also states that his father was supervising work at the La Colina Solana, the Wrigley Mansion in Phoenix. Unrecorded telephone interview, August 6, 1995.

58 See note 35 above for effect of the depression on architectural firms. Morley Turner recalls that his family lived in his grandmother's home, the "Old Turner house," in Gerhart, Oregon after their return from Arizona. They survived on his father's "hunting and fishing." Unrecorded telephone interview with Morley Turner, August 6, 1995. Turner lists marksmanship as a technical avocation on his "Personnel Information Sheet." A position as job captain with Kenneth McDonald, Los Angeles for 1 1/2 years cited in "Recommendation to the Secretary," May 26, 1934, does not appear on his "Personnel Information Sheet."


60 The following documents are from the Linn A. Forrest file, National Personnel Records Center, St. Louis. The earliest surviving documents post date the Timberline project. "Application for Federal Employment" undated but effective July 1, 1946. The application was completed after that date as he gives his "Age, last birthday" as 41. He was born August 8, 1905.

61 Ibid.

62 "Inactive Records FIL-FRAM, v. 1907-1932, University of Oregon. I thank K. Keith Richard, archivist at the University of Oregon for sharing his insight into the activities of the School of Architecture and Allied Arts during Linn Forrest's time there.

63 "Application for Federal Employment."
64 Linn Argyle Forrest was enrolled at MIT in "course IV" (Department of Architecture) for the "second term" (Spring) of 1928. He withdrew in April 1928 and as [he] "Attended 11 weeks. [His] Name [is] not [to] appear in Register of Former Students." MIT. Office of the Registrar. I thank Elizabeth Kaplan, Assistant Archivist, Institute Archives and Special Collections, The Libraries and Kimberly Shilland, Curator of Architectural Collections, MIT Museum, for their help in locating Linn Forrest's records and for their insight into the architectural program at MIT in 1928. I cannot account for Forrest's short stay at MIT. His son Steve Forrest suggests several possibilities. "He was married [Forrest married Emogene Richards, March 6, 1927] and his wife, my mother, was not with him, funds were certainly short (I believe I recall his remarks to the effect that he 'rode the rails' there and back from Oregon), but I can only speculate." E-mail, Steve Forrest to Ann Wood, June 24, 1996.

65 See Harmony in Diversity for Lawrence's role in founding the School of Architecture and Fine Arts, later the School of Architecture and Allied Arts, at the University of Oregon in 1914, pp. 14-17.


67 Lawrence graduated from MIT. in 1902. Harmony in Diversity, p. 9. Although their date of graduation has not been confirmed, Ion Lewis probably graduated from M.I.T in 1879 and William Whidden in 1878. Space, Style and Structure, p. 311-12. Whitehouse graduated in 1906. Encyclopedia of Northwest Biography. Ellis Lawrence founded the School of Architecture using the program at M.I. T. as a guideline. At Oregon "He originated three historically significant features. . . . integration [of academic program] with building construction at the university. . . . inclusion of allied arts along with architecture. . . . [and] adoption, after a few years, of noncompetitive design policies and a break from the Beaux-Arts method." Harmony in Diversity, p. 15. Forrest may have aspired to training in the traditional European methods and he cannot have been unaware of the opportunity for European travel grants awarded at M.I.T., an opportunity, as his study of French would indicate, I believe he sought. As a graduate student, Forrest would have had the opportunity to study with Jacque Carlu the design professor at MIT from 1924 to 1933 whose work Forrest could have known through several articles published in Pencil Points. Carlu, continued the tradition of the Ecole de Beaux Art at MIT.; the first French design instructor trained at the Ecole came to MIT. in 1872. Carlu, fluent in Art Deco/Art Modern, was a member of that progression. For Jacque Carlu see Isabelle Gournay, "Architecture at the Fontainebbleau School of Fine Arts" in Journal of Architectural Historians v. 45, no. 3 (September 1986), pp. 270-285. See also Edmund S. Campbell, "French Comrades in America" in Pencil Points, v. 7, no. 5 (May 1926), pp. 266-289.

68 Linn A. Forrest, "Application for Federal Employment."
Walter Enos Church was also a graduate of MIT. He did his undergraduate work at the University of Oregon. He received his master’s in Architecture from MIT in 1921. The National Cyclopaedia of American Biography, v. 62, Clifton, New Jersey: James T. White, 1984, pp. 199-200.

Linn A. Forrest file, "Application for Federal Employment."


"Architect Wins Prize" and "Iron Lewis Traveling Fellowship Awarded" in which Forrest also "express[es] his appreciation of the influence and encouragement of Roi L. Morin, Hollis Johnston, and Glenn Stanton." Hollis Johnston won second place in a design competition for a "large tourist hotel...on Mt. Hood" at the University of Oregon in 1920. See note 108 below.

"[Jamieson] Parker acted for Ellis F. Lawrence...because one of the candidates for the honor was H. Abbott Lawrence, his son. The other candidate for the award was George Murlin Drury." "Architect Forrest Wins Scholarship: Will Tour Europe." In addition to his academic training, including a speaking and reading knowledge of French, Forrest would have been familiar with the curriculum of other European travel awards. Linn A. Forrest, "Application for Federal Employment." in which Forrest states that he has a good/fair reading and speaking knowledge of French acquired in college courses. See above. Forrest would have been familiar with the traveling prizes awarded MIT students during his time there. "...Last year...the success of one of our students in winning the Paris Prize...during the last two months of the past academic year. The Rotch Scholarship, the Guy Lowell Scholarship, the LeBrun Scholarship and the Municipal Art Society Prize—the three former sending students abroad for periods of from six months to two years, and the latter being a cash prize—were all won by recent graduates or students in the department...Professor Carlu's inspiration continues to stimulate our most promising students." Massachusetts Institute of Technology President's Report for the Year Ending June 30, 1928, Cambridge, Massachusetts, The Technology Press, 1928, p. 32. In addition, Forrest may have seen the catalogue first published by the Fontainebleau School in American Architect, v. 123 (January 1923) and The Bulletin of the RAJD (Beaux-Arts Institute of Design), v. 3 (May 1927), p. 22, in which the sites the students had visited are listed—Versailles, Vaux-le-Vicomte, Provins, Loire valley chateaux, and Chartres. Cited in "Architecture in the Fontainebleau School of Fine Arts," pp. 272, 278.
74 Typewritten copy of an interview with Linn A. Forrest done by Paul Voelckers and Dana Buntrock, April 26, 1985. "Underwood's was one of the nicest buildings in the country at that time, and was winning all front page stuff — Union Pacific Railway Station at Kansas City [sic], by Underwood." The Union Pacific station in Kansas City was built in 1910-13 and is not in Zaitlin's list of the stations Underwood designed for the Union Pacific Railway. Forrest is probably referring to the station in Omaha, Nebraska, completed in 1930. "Omaha represented the railway's gate to the west, in those days. All freight and passengers traveling by train to the western states ...passed through that depot." Omaha was also the site of the Union Pacific Railroad Company's home office and their new building was the first Art Deco station built in this country. The building has been rehabilitated and now houses the Western Heritage Museum. Gilbert Stanley Underwood, pp. 116, 125-126, 174. Forrest remembers attending an AIA convention in Omaha with his son, Steve Forrest. At that time they found the building in bad condition. See Alfred Fellheimer, "Modern Railway Passenger Terminals," in The Architectural Forum, vol. 53, n. 6, (December, 1930), plate 171, for study and plan for Union Station, Omaha. See Carroll L. V. Meeks, The Railroad Station: An Architectural History, New York: Dover Publications, 1964, p. 128 for Kansas City Union Station built 1910-1913.

75 The list of countries visited during his European study is taken from Linn A. Forrest file, "Application for Federal Employment" and [Steve Forrest], "Linn A. Forrest - Biographical Sketch," [pp. 1-2]. Forrest discovered that "buildings of former generations are simply absorbed into the modern structures in many lands...cornices of the structures of past centuries sticking out of the walls of homes and other building on the streets of Rome. Archways and portions of Roman temples remain frequently as passageways." He continues, "the European architecture is horizontal, while the American is vertical. They have no tall structures like ours. They use glass differently than we do, more of it. Some of the buildings at the Leipzig fair were made entirely of glass." The Sunday Oregonian, "European Builders Strive to Save Structures of Old," July 10, 1932, Section 2, p. 2. Forrest states that his study in Europe included "ecclesiastical, historical, modern and especially ...modern housing development in Austria, Sweden and Holland." "Application for Federal Employment." He later states that his "travels in Europe began in Stockholm, Sweden [and that] ... the then fairly new Stockholm Town Hall [Ragnar Östberg, 1909-23] impressed [him] with the architect's ability at incorporating elements of old art and building components into the design. In Finland he studied the work of Saarinen, and was most impressed with his railway station design [Elie Saarinen, Central Station, Helsinki, 1910-1914]...The main emphasis throughout his studies was with the use of materials. In Holland he studied the work of Dudock, particularly in the town of Hilversum [William Marinus Dudock, city architect of Hilversum, Public Baths, 1921, Dr. Bavink School, 1921]." "Linn A. Forrest - Biographical Sketch," [pp. 1-2]. Forrest states that he traveled in Sicily with Ken Wischmeyer. "Linn A. Forrest - Biographical Sketch," p. [2]. Kenneth Wischmeyer was a graduate of Washington University and MIT. In 1930 he won the James Harrison Steedman Traveling Fellowship.
"European Builders Strive to Save Structures of Old." The article is illustrated with a sketch by Forrest; "Archway of Ruined Roman Temple." It is said to have been drawn near the banks of the Tiber in Rome. An exhibition of his travel sketches was presented at the gallery of the art school at the University of Oregon in April 1933. "...a year's sketching...from the Mediterranean to the Baltic...a record of his architectural impressions [done] with vitality and skill. His work includes lithographs, drawings, and a group of singularly interesting watercolors expressed in an unconventional manner with intense color and forceful design." "Three Former Art Students Featured in 'Spring Salon,'" unidentified clipping, April 5, 1933 and "Grad Students' Art Works on Exhibit," unidentified clipping, April 6, 1933, "Scrap Book, 1932-1933," p. 37. Archives, University of Oregon. Several other European sketches by Forrest give us a hint of other places he may have visited while in Europe; "Venice [a canal scene]," lithograph, February 29, 1932, "Chartres Cathedral," unknown medium, unknown date, and "Mont-Saint-Michel," unknown medium, unknown date. The location of the original sketches is unknown. Forrest's son Steve Forrest recall "his [Linn Forrest's] remark that after returning from Europe he used his travel sketches to later create original art work." E-mail, Steve Forrest to Ann Wood, June 24, 1996.


There are discrepancies in the accounts of this time period by Forrest and Turner. See above for Turner's recollections. What seems to be certain is that the men met sometime during this period before they went to work for the Forest Service and that Turner on learning of the need for another architect at the Forest Service suggested that Forrest apply for the job.

"Application for Federal Employment."

See note 72 above.

"Application for Federal Employment."


The following documents are from the Howard Lester Gifford file, National Personnel Records Center, St. Louis. The earliest surviving documents post date the Timberline project. Gifford does not indicate that he graduated from high school. "Personnel Information Sheet," May 22, 1941. He is not listed as a graduate in Alumni Directory Lewis and Clark High School, Spokane, Washington: Shaw and Borden, 1912. In a later instance he does state that he attended high school for four years and that he did graduate. In the same document Gifford states his architectural training consisted of "apprentice in the architectural office's of Cutter and Malmgren - Spokane, Wash." "Oregon State Board of Architect Examiners, Senior Examination for Architectural Registration in the State of Oregon," January 23, 1938, pp. 1-2. Howard L.


85 "Personnel Information Sheet." "Senior Examination." Letter from unintelligible signature over the title "director" of the State of Washington Department of Licenses to Oregon State Board of Architects Examiners, dated April 11, 1931.

86 Letter, C.A. Houghtaling to State Board of Architect Examiners, January 24, 1938. Letter, L.L. Dougan to State Board of Examiners, January 24, 1938. Dougan also mentions that Gifford was "employed on several of the larger buildings, Houghtaling and I handled, including the Washington High School." The original Washington High School attended by Turner and Wright burned on October 25, 1922.

87 "Personnel Information Sheet." The Very Reverend Richard Coombs, A Guide to The Cathedral of St. John the Evangelist, Spokane, Washington, Spokane, Washington, St. John's Cathedral Bookstore and Gift Shop, 1983, p. 6. I thank Virginia and Bruce Whitehouse for their help. Bruce was kind enough to look through his father, Harold C. Whitehouse's papers for a reference to Howard Gifford. No reference could be found. Harold C. Whitehouse, a principle in Whitehouse and Price, wrote a letter of commendation for Gifford. "Mr. Gifford was in our employ for several years and was one of our best men...has had a fine experience in all types of work...has some fine things to his credit...I am most delighted to add a word of praise to Mr. Gifford for his efficiency and his many capabilities." Letter, Harold C. Whitehouse to Oregon State Board of Architect Examiners, April 10, 1937.

88 Letter, C. A. Houghtaling to State Board of Architect Examiners." Houghtaling states that Gifford was with him until 1932 "when he left of his own will. Gifford states that he had a private practice from 1930-1932 and specialized in "general practice, plans and specifications [and] supervision of construction on small industrial work." "Personnel Information Sheet" This would help explain the earlier request for an Oregon state licence that Gifford appears to have initiated, in 1931, after his move to Portland. Letter of
April 10, 1931 from the Oregon State Board of Architect Examiners requesting the record of the "registration of Mr. Howard Gifford as an Architect in the State of Washington." The response dated April 11, 1931 states that "H. L. Gifford was licensed in this state April 7, 1920, to practice as an architect, and was issued license number L 229, which he has kept paid up to date." In reply to a letter from the secretary of the Oregon State Board of Architect Examiners to Charles R. Maybury, Director of Department of Licenses in the state of Washington, dated April 13, 1931 asking "can you please tell me under what section of your law this license was granted," Maybury replies that "Mr. H. L. Gifford obtained his license under section 4...of the Architects' Law. Letter to Gentlemen of the Oregon State Board of Architect Examiners from Charles R. Maybury, dated April 15, 1931. Section 4 of the "Regulation of Architects" a law enacted in 1919 states that "Any person who shall, by affidavit, show to the satisfaction of the state board of examiners of architects that he or she was engaged in the practice of the profession of architecture on the date of the passage of this act shall be entitled to a certificate of registration without an examination: provided, Such application shall be made within six months after the passage of this act." Session Laws, 1919, p. 721. I thank Don P. Duncan, Reference Assistant at the Washington State Library for his help in explaining the process for obtaining an architect's license and the obligations and privileges due it, in the state of Washington in 1920.

89 "Hotel and Smaller Dwellings Planned at Beach Resort," Daily Journal of Commerce [Portland] (September 24, 1931), p. 1. A second announcement of a new building designed by Gifford appears less than two weeks later. "New Building Will be Started at 14th & Hoyt St. At Once... It will cost approximately $15,000 and will be constructed of reinforced concrete with a wide plate glass front. It will be one story with a mezzanine floor." Daily Journal of Commerce [Portland] (October 9, 1931), p. 1.

90 "Personnel Information Sheet." On Senior Examination, Gifford states that "from 1930 on - practiced independently - and for S.E.A. of Oregon - National Planning Commission until employed by the Forest Service."

91 The following documents are from the Dean Roland Wright file, National Personnel Records Center, St. Louis. The earliest surviving documents post date the Timberline project. "Personal History Statement, December 15, 1938. Wright some times uses an E. as a middle initial, ie. Dean R. E. Wright or D.R.E.W. Wright's son Dean Wright said that his father added the E for his father, Edson Wright, after his death. Unrecorded telephone conversation, September 10, 1996. Wright also spells his name Deane in a signed renderings of the Port of Tacoma and in the Tacoma City Directory for 1920 and 1921. Port and City of Tacoma: Annual Shipping and Manufacturing Review, Tacoma, Washington: John W. Wood, 1921, p. 50. Polk's Tacoma City Directory, Tacoma, Washington: R. L. Polk, 1920, p. 880. and 1921, p. 801.

92 "Personal History Statement."
Ibid. Wright notes that he had two years of extension classes from the University of Oregon. The years of his attendance and his course of study are presently unknown.

Port and City of Tacoma: Annual Shipping and Manufacturing Review, Tacoma, Washington, John W. Wood, 1921. I thank Susan Claggett Ritchie for finding this image by Deane R. E. Wright and for reviewing other reference work relating to the Port of Tacoma project in the Northwest Room, Tacoma Public Library, Tacoma, Washington.

Dean Roland Wright. "Personal History Statement."

Ibid.

William "Tim" I. Turner, "Personnel Information Sheet."

Linn Argyle Forrest, "Application for Federal Employment."

Howard Gifford, "Personal Information Sheet."

Dean Roland E. Wright, "Personal History Statement."

Forrest states that the "massive and beautiful...wood carving and stone work" he saw in Sweden was reflected in his work at Timberline Lodge, particularly as it related to size. "Lynn [sic] Forest [sic] Interview," p. 25.


The original WPA application was for a hotel of 10,200 square feet. As the lodge was built, it contains approximately 15,000 square feet. "Timberline Lodge - Mt. Hood, Oregon," p. 77. See "Timberline Lodge," pp. 178-191 for the difficulties, including increased expense, that Griffith's ambitious plans for the lodge created. One example of his attention to architectural details is revealing. "In looking over the architectural plans of the Timberline Lodge hotel, I note that the windows looking out from the public rooms have small panes of glass instead of large plate glass windows. I believe this is entirely contrary to the purpose of the hotel which is being built primarily as a viewpoint for the magnificent scenery surrounding it. Mr. Underwood, your advisory architect, recommended large plate glass windows and I strongly concur in this. It has been my personal observation that all the finest and most modern Alpine hotels in Europe use the large windows in order to capitalize the view... When I looked over the plan yesterday with Mr. McInnis [manager of the Multnomah Hotel in Portland], his observation was that all rooms should have showers or baths... I believe all the rooms in the Mount Hood Timberline Lodge should have these accommodations. Letter, Emerson Griffith to C. J. Buck, April 25, 1936 as quoted in "Timberline Lodge," p. 181.
Unfiled Documents, Forest Service. All of Griffith's recommendations were incorporated in the final plans for the lodge.

104 The site was dedicated on June 13, 1936. "Notes on Progress of Timberline Lodge," n.p. The original site for the hotel was on the rim of the canyon. See note 21 above for the survey of the canyon rim site in 1935. When the buildup of snow cornices on the rim of the canyon was determined to make the original site too dangerous in the winter the site was moved about 900 feet west. A new survey was made by Ward Gano, the young engineer who worked with Williamson on the first survey, Emmett Blanchfield, landscape architect, Marion Perritt, cartographer, George Clisby, photographer, and Linn Forrest in early May of 1936. The survey was made over an average snow depth of fourteen feet during a three day period. Ward Gano, "Some Timberline Recollections," July 21, 1978, pp. 3-4. Not everyone in the Forest Service was in agreement with the new site. "The new hotel site lacks the grandness and awe inspiring view of the site selected by Mr. Cleator and myself [Francis E. Williamson]...it is "just another hotel site.""] He also noted "that the snow was entirely blown clear from the Cleator-Williamson site but that the snow removing crew were down seven feet on the new site and had not reached ground." "Memorandum for Information," Francis E Williamson, Jr. May 20, 1936. Special Uses Timberline Lodge. Tim Turner's son, Morley Turner, recalls that his father "pushed" to have the lodge and recreational facilities in the area of Trillium Lake with lifts to take skiers to the higher slopes of Mount Hood. It would have been a resort on the lines of that developed by Averill Harriman director of the Union Pacific Railroad at Sun Valley, Idaho in 1936. The lodge at Sun Valley was designed by Gilbert Stanley Underwood. Unrecorded telephone interview, August 6, 1995.


106 Letter, C. J. Buck, Regional Forester, signed by F. H. Brundage, Acting [Regional Forester], to Chief, Forest Service [F. A. Silcox], December 18, 1935.

107 "...we have decided that the best entrance is from the north side..." Letter, Stanley Stonaker to C. J. Buck, January 22, 1936, Unfiled Documents, Forest Service, as quoted in "Timberline Lodge," p. 162. Tim Turner argued against the northern entrance on the basis that "those that are familiar with site without exception they feel that the area from the north should be kept free from all vehicles and that the proper point of entry is the south, or lower side of the building..." Memorandum from Tim Turner, January 25, 1936, Unfiled Documents, Forest Service, as quoted in "Timberline Lodge," p. 163-4.

108 An unidentified observer of the winning design in a competition in the department of Architecture and Allied Arts at the University of Oregon in 1920 notes an "...uncanny resemblance to the later Timberline Lodge, esp. the sketch in my office," Undated and unsigned note. Architecture, U. S.: Oregon - Timberline Lodge. Coll. 231/box12/folder 35. Oregon Collection. Knight Library, University of Oregon. The competition is described and the winning design illustrated in "Experiment in Architectural Education: Students at
University of Oregon Win Prizes for Solving Practical Problems" in The Spectator (April 10, 1920), p. 3. "At the University of Oregon, in the School of Architecture and Allied Arts, an experiment in training architects has been going on during the last six years. The usual academic problems long recognized as essential to develop architectural designers have been largely supplanted by practical problems given under much the same conditions as exist in general architectural practice. The results indicate that individuality of expression, as well as knowledge of architectural principles, can best be inculcated by giving the students specific conditions of site - that is, topography, orientation, views, natural features, environment - and of materials and utilities...The last problem of the second term was a large tourist hotel on the side of Mt. Hood near the present Mt. Hood Lodge. Homer Rogers furnished contours of the property, and offered two prizes of $15 and $5, to arouse interest among the students. From the data furnished, a relief map was made. The scheme included, in addition to the hotel, a large recreational building with dance hall and swimming pool, a garage, a dairy and farm group, and several cottages, tent sites, golf links and tennis courts. The problems were judged by a jury of architects from the Oregon Chapter of the American Institute of Architects, consisting of M. H. Whitehouse and W. G. Purcell. The first prize was awarded to Eyer Brown, and the second to Hollis Johnston. Irving Smith and L. J. Ellis received second mention and Dell Hinson was awarded a mention. The winning designs showed that the students had considered the topography of the property, the many splendid mountain views, the prevailing winds, the materials suitable to the site and purpose of the building, as well as the usual utilitarian features of such an establishment [sic]. But more important than all these features, so needed in all correct architectural solutions, was the refreshing freedom from stylistic plagiarism. None of the designs could be said to have been copied. Each was the real expression of each designer's own conception, and the suggested architecture, if built, would be indigenous architecture." Mount Hood Lodge is probably Mount Hood Hotel in Hood River, Oregon.


110 E-mail, Stephen Fox to Ann Wood, November 7, 1996. "[Frank Lloyd] Wright was also deeply influenced by the British Arts and Crafts movement, but he had no patience with architects or architecture that clung to historical models." Unrecorded conversation, Stephen Fox with Ann Wood, November 7, 1996. I thank Stephen Fox, a fellow of the Anchorage Foundation of Texas, for his thoughtful observations and comments on my thesis. Turner had first hand knowledge of Wright's work through his association with E. Heitschmidt and their work at the Arizona Biltmore for William Wrigley. The Arizona Biltmore was designed by Albert Chase McArthur, "a member...of our little university [Wright's Oak Park studio]" from 1907 to 1909. Frank Lloyd Wright. In the Cause of Architecture, p. 62. McArthur had asked Wright to act as advisor on the Arizona Biltmore project and his influence is so pervasive that some critics have credited the building to him. In a written statement clarifying their relationship Wright states: "All I have done in connection with the building of
the Arizona Biltmore near Phoenix I have done for Albert McArthur himself at
his sole request and for him and none other...Albert McArthur is the architect
of that building..." as quoted in Robert L Sweeney, Wright in Hollywood:
Visions of A New Architecture. Cambridge, Massachusetts and London: The MIT
Press, 1994, pp. 138-139. Wright visited the campus of the University of Oregon
where he spoke on "Twentieth Century Architecture" in March 1931. An
exhibition of "photographs, drawings, sketches, and models" of his work was
held in conjunction with his visit. "Famous Architect Will Visit Campus: Frank
L Wright To Show Drawings and Sketches," unidentified newspaper clipping,
February 18, 1931. "Scrap Book," 1930-1931, p. 43, Archive, University of
Oregon.

111 For a contemporary description of the physical characteristics of the lodge
including later modifications and changes see Timberline Lodge, Historical

112 The selection of stones for use on the lodge and their installation was an
important consideration for the architects. See L[inn] A. F.[orrest],
construction drawing for "South Elevation Main Room Wing (south elevation,
west wing)." "General Notes. ...native stone shall be used for all walls,
buttresses, etc., ...stone shall be carefully selected for size & color. Use the
larger stones at the base so that all walls will have a batter whether
specifically called for or not. Rake joints of stonework as directed on the job."

113 The ornamental iron work was originally intended to mark the peak of the
Elevation Main Room Wing (south elevation west wing)," 1936, and L[inn] A.
F.[orrest], construction drawing for "North Elevation Main Room Wing (north
elevation west wing)," 1936. See Rachael Griffin and Sarah Munro, eds.,
for Oliver B. Dawson and the ornamental wrought-iron at Timberline Lodge.
See also Oliver B. Dawson, "The Ironwork of Timberline," in The Oregon
Historical Quarterly, (September 1975). The wrought-iron work at the lodge
continues to serve as a inspiration to craftsmen. Linny Adamson, Friends of
Timberline curator, mentioned a steady flow of visitors who come specifically
to look at that work. Unrecorded interview, March 7, 1995.

114 The gable pierced by a brick chimney is an important feature of H. H.
Richardson's W. Watts Sherman House, Newport, R. I., 1874. The Shingle Style

115 Turner designed the weather vane supported by the chimney top. It was
installed by Fred Burri and Jake Rietaller. Timberline Lodge, p. 80.

116 Paul Laseau and James Tice, Frank Lloyd Wright: Between Principle and

117 Peter Nabokov and Robert Easton, Native American Architecture. New York

119 Axel Boëthius, Etruscan and Early Roman Architecture, p. 22 (Fig. 10) and p. 25 (Fig. 17).

120 Forrest designed the carved panel, an Indian chief wearing a headdress, on the door of this entrance. The beadwork at the bottom of the panel between the braids is made up of the initials of the Forest Service architects, the regional engineer and their secretary - JF (James Franklin, regional engineer), WIT (William I. Turner, supervising architect), HG (Howard Gifford, architect), DW (Dean Wright, architect), EDC (Ethel D. Chatfield, secretary), and LF (Linn Forrest, architect). The panel, originally unpainted, has been painted and recarved and repainted. "Timberline Lodge," p. 229, states that the sculpture was painted after carving. "Timberline Lodge," Historic American Buildings Survey, pp. 43-44, states that the carving was painted c. 1964. Linn Forrest confirms this statement. He would have preferred to use oak or other more durable wood for the carving and to have kept it unpainted. "Lynn [sic] Forest [sic] Interview," pp. 31-33. The carver may have been James Duncan. Timberline Lodge, p. 79. L[in]n A. F[orrest], construction drawing, "Main Entrance Elevation."

121 This concept appears to have been first indicated in [Linn A. Forrest], Scheme "D." See note 45 above. Gilbert Stanley Underwood also indicates a symmetrical outside stairway leading to the main entrance in his "Proposed Timberline Lodge, North Elevation," January 1936. Underwood's early plan provided a "main entrance...into a storm vestibule in front of which is a porte cochere to partly protect the sleds when they arrive during snowfall." Letter, Stanley Stonaker to C. J. Buck, January 22, 1936, Unfiled Documents, Forest Service, as quoted in "Timberline Lodge," p. 162. A protected entrance to the lodge was not incorporated into later plans. Consideration of winter weather conditions contributed to the placement of the main entrance on the first floor. It was a practical consideration raised by Emerson Griffith when commenting on the Forest's Service's "Scheme A." ..."In designing this hotel it should be borne in mind that this is primarily a winter resort hotel and that winter conditions prevail about eight months out of the year. The main floor should be high enough off the ground to be above snow level." Letter, Emerson Griffith to F. V. Horton, January 20, 1936, Unfiled Documents, Forest Service, as quoted in "Timberline Lodge," p. 159. The main entrance is not used in the winter.

122 The door was designed Dean R. E. Wright. The wrought-iron was made by De Frisk. Timberline Lodge, p. 80.

123 Underwood felt that these "three exposed sides of the hexagon will be the most difficult parts of the design to handle and it is possible that a 'stub' wing may have to be added where I have indicated...in order to bring the sweep of the 'wigwam' roof down toward and close to the ground on the side toward Mt.
Hood."
He continues, "Mr. Turner will understand this, I am sure. Long low
sweeping roof lines will make the building grown out of its site more naturally
and this feeling should be expressed at all ends of the wings. There should be
no 'raw' terminations at the ends. This should be carried out particularly at the
end of the Dining Room Wing where the wing lies normal to the contours...."
Letter, Gilbert Stanley Underwood to C. J. Buck, March 3, 1936, Unfiled

124 The man who drew the plans is sometimes acknowledged on the plans. Those
that are so designated are "Basement Floor Plan" and "Second Floor Plan"
drawn by "W I[?] T[?]"; "Main Room Wing, south elevation," "Main Room Wing,
north elevation," Northeast Elevation of Dining Room and Headhouse,"Main
Entrance Elevation...Southwest Elevation Dining Room Wing,"End Elevation
Main Room Wing...End Elevation Dining Room Wing...Longitudinal Section
thru Dining Room Wing...Main Room Wing...Dining Room Wing," "Ground Floor
Plan Entrance to Headhouse," and "First Floor Plan Entrance to Headhouse"
drawn by "L.A.F;"" "Door Schedule" drawn by D.R.W. See "Timberline Lodge,"
Historic American Buildings Survey for the changes made to the plans before
the building opened to the public in 1938.

125 "What is a headhouse?" It is the question that I asked of everyone
connected with the lodge. It is the question that has been lurking behind my
work, the question that initiated this adventure, and a question I hope I can
now answer. The term is not found in architectural dictionaries. Russell
Dictionary of Architecture and Building: Biographical, Historical, and
New International Dictionary of the English Language, Springfield, Mass.: G
&c Merriam, 1967 defines "headhouse" as "a structure in which the
headframe of a mine is housed; a part of a railroad passenger terminal
providing accommodations for persons waiting for trains; a service area or
building attached to a greenhouse usu. housing the central temperature-
control equipment and providing working and storage room." The Forest
Service architects, all men who had grown up in the northwest, would have
known of its usage in connected with a mine structure. Gilbert Stanley
Underwood, in his role as architect with the Union Pacific Railroad would have
used the term in his work. "There are three types of station or head house
arrangement: (1) Waiting Room Type of Head House [where] the waiting room
is made the focal center of the station, with all dependent facilities, such as
ticket office, baggage and check rooms, opening directly therefrom, and with
a separate passenger concourse for access to train platforms... (2) Concourse
Type of Head House [where]...a large general passenger concourse is provided
for the mass circulation of passengers, with ticket office and other dependent
facilities opening directly therefrom, the waiting room and its auxiliary
facilities being placed adjacent to but separate from the concourse... (3)
Composite Type of Head House [where] a large room is provided exclusively for
the sake of tickets, checking baggage, and like dependencies, with separate
waiting rooms and passenger concourse...." Alfred Fellheimer, "Modern
(December 1930), p. 658. Underwood would have understood the use of the form
to control and direct movement, an important consideration in the Timberline hotel project. The earliest documented use of the word used in relation to the Timberline project was Mr. Zimmerman of the Underwood office speaking of "...the nucleus [of the building] being a main room or "head house..." in "Notes on Discussion in Regard to Construction of Mr. Hood Hotel," January 31, 1936. Headhouse has also been used to refer to an important structure in the settlements of some indigenous peoples. Douglas F. Fraser, Journal of Architectural Historians, "The Decorated Headhouse of Torres Straits," v. 19, no. 1, March, 1960, pp. 25-30. It does not appear that it was used in this sense in the settlements of indigenous groups in the northwest. Native American Architecture.


127 "It was fascinating to watch Henry Steiner, a log house builder from the rhododendron area, shaped the six 30-ft. long logs into hexagons. The logs came from the Columbia National Forest (now Gifford Pinchot) and had a small diameter of about 4-ft. Steiner snapped a chalk line to mark the intersection of the hexagon faces, cross-cut the circumference at intervals down to these lines, roughed out the shape with a broadaxe, and finished off to a 3-ft. 6-in. dimension across the flats with a foot adze. Forrest remembers that Steiner contracted to shape these columns for $25 each, with the W.P.A. furnishing the labor to move and turn the logs." "Some Timberline Lodge Recollections," p. 6. See "Timberline Lodge," Historic American Building Survey for a description of the massive timbers and other material used in the construction of the lodge.


129 A. P. "Benny" Benedetto, FAIA, unrecorded conversation, August 9, 1995. Mr. Benedetto, whose father was one of the stone workers on the lodge, was "Tim" Turner successor with the Forest Service. Mr. Benedetto is an architect in private practice in Portland. I thank him for his help in securing a set of historical plans of the lodge. Mr. Benedetto was also active in the nomination of Linn A. Forrest for advancement to Fellowship in the American Institute of Architects. It was a nomination made by the Portland, Oregon Chapter and the Alaska Chapter of the American Institute of Architects. Forrest was notified of his advancement to Fellowship and admittance to the College of Fellows on March 6, 1979. Letter, Robert M. Lawrence, Secretary, American Institute of Architects to Linn A. Forrest.

130 The ceiling of the headhouse is lower than the roof. The lower ceiling reduced the scale of the interior space as well as provided access to mechanical systems and the chimney and the roof.

Letter, C. J. Buck to Gilbert Stanley Underwood, March 20, 1936 as quoted in "Timberline Lodge," p. 171. The preference for the hexagonal form and a hewn finish for the interior had been stated in a letter from Regional Forester C. J. Buck to Chief, Forest Service F. A. Silcox February 10. "...Mr. Stonaker of the Underwood Company no doubt has kept Mr. Underwood posted as to details which have been instrumental in the completion of our lodge plan to date. We are quite enthusiastic over the possibilities of the hexagonal lounge and believe that the plan, carried out in either stone or wood timbers, would lend itself admirably from a decorative standpoint. If timber is used in place of stone, our preference throughout the building would be a hewn shape rather than round. This site is in the vicinity of the old Barlow Trail and we feel that the introduction of carvings depicting this historical area would be of considerable interest. The columns themselves could be hexagonal the same as the lounge shape which would simplify intersecting framing..." As quoted in Timberline Lodge, p. 167.


Although the early Forest Service plans, Schemes "A," "B," "C," "D," and "E," all had an octagonal or circular element, it was a small component, an entrance or a staircase, embedded in the horizontal form of the building. The octagon as a major component of the building was presented by Underwood. "The central section is an octagon. An inner octagon is formed by a promenade around the lounge. The columns of the inner octagon will be high massive. A heavy log rail shelters the guests who gather in the lounge around the great circular fireplace in the center. Above the fireplace rises a circular stone shaft into the center of the roof. Over the promenade is a gallery from which one may look down into the lobby." Letter, Stanley Stonaker to C. J. Buck, January 22, 1936, Unfiled Documents, Forest Service, as quoted in "Timberline Lodge," p. 162. The Forest Service architect's preference for the hexagon may have been due to economic considerations. The hexagonal shape would be more economical to construct. "Notes on Discussion in Regard to Construction of Mt. Hood Hotel," January 31, 1936. Special Uses Timberline Lodge. They also would also have been familiar with the form as used in Vista House, 1918, designed by Edgar Lazarus's at Crown Point on the Columbia River Highway. See Architecture, Oregon Style, pp. 141 (ill.), 143, 144 (ill.). Frank Lloyd Wright had used the "hexagonal module and the 120 degree obtuse angle - an angle...[he] believed to be more harmonious with human movement than the conventional 90 degree right-angle" for the home he designed in 1936 for Paul and Jean Hanna near Stanford University, in California. Frank Lloyd Wright Quarterly, v. 1, no. 2, (Summer 1990), p. 4. See also David Larkin and Bruce Brooks Pfeiffer eds. Frank Lloyd Wright : The Masterworks, New York: Rizzoli, 1993, p. 147, for the possible influence on Wright of the sketch "for a house in which the entire building formed a hexagon" done by Cornelia Brierly. Brierly was an apprentice of Wright's. Underwood spoke out in favor of the octagonal plan as against the hexagonal plan. "...I won't discourse on the self-
evident value of the "headhouse" plan as against the "spider" plan. It is not only more practical from the operation standpoint, but it will make a far greater design from the standpoint of beauty and simplicity." Letter, Gilbert Stanley Underwood to C. J. Buck, February 27, 1936, Unfiled Documents, Forest Service, as quoted in "Timberline Lodge," p. 170. Underwood ultimately concurred with the hexagonal plan put forward by the Forest Service architects, ..."Concur with you that hexagonal headhouse plan satisfactory accordance with drawing received, but suggest that hexagon be reduced to seventy feet diameter..." Telegram, Gilbert Stanley Underwood to C. J. Buck, March 4, 1936, Unfiled Documents, Forest Service, as quoted in "Timberline Lodge," p. 170.


136 Ibid.

137 The placement of the dining room, on the north side, with a view to the mountain, was a consideration insisted on by Emerson Griffith when commenting on the Turner's Scheme "A." Letter from Emerson Griffith to F. V. Horton, January 20, 1936, Unfiled Documents, Forest Service, as quoted in "Timberline Lodge," p. 159.


139 Works Projects Administration, Timberline Lodge Oregon: A Year-Around Resort, (July 1940), [Portland, Oregon: Works Projects Administration], unpaginated.

140 The Builders, n. p. [16]. Emerson Griffith, too, comments on the desire to create a new truly American alpine architecture. "America has never developed any highland architecture such as the Alpine of Europe. So an attempt was made to establish a distinctive style, which subsequently was given the name of Cascadian architecture. With steep sloping roofs, massive and rugged walls to meet the weight of the snows and force of winds, the design was the development of a pioneer motif..." Emerson Griffith, "Timberline Lodge - An Experiment," unpublished paper, n.d., pp. 5-6 as quoted in Timberline Lodge, p. 5.

141 Gilbert Stanley Underwood to C. J. Buck, April 1, 1936, Unfiled Documents, Forest Service, as quoted in "Timberline Lodge," p. 173.


146 The following working plans are signed by W. L. T. The plans are undated. "Basement Floor Plan" and "Second Floor Plan," U.S.D.A., Portland, Oregon.

147 "Some Timberline Lodge Recollection," p. 3. The following working plans and elevations are signed by L.A.F. Unless noted, the plans and elevations are undated. "South Elevation Main Room Wing," North Elevation Main Room Wing," Northeast Elevation of Dining Room Wing and Headhouse," Main Entrance Elevation/Southwest Elevation Dining Room Wing," End Elevation Main Room Wing/Main Room Wing/End Elevation Dining Room Wing/Dining Room Wing/Longitudinal Section Thru Dining Room Wing", "Ground Floor Plan Entrance to Headhouse," October 13, 1936, and "First Floor Plan Entrance to Headhouse." U. S. D. A. Forest Service, Portland, Oregon. "I did layout the plans and elevations [for Timberline Lodge]." Letter, Linn Forrest to Ward Gano, November 25, 1977.


149 Ibid. D.R.E W. "Notes on Door Schedule," July 23, 1936. U.S.D.A. Forest Service, Portland, Oregon. A "Proposed First Floor Plan," a center hexagon with four radiating wings, signed by D.R.E.W. is an example of the continuing search on the part of the Forest Service architects for a functional form for the building. The plan does not carry the characteristic title block and is known to the author only through a photograph. The plan is undated.

150 Gilpin, William. Three Essays on Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape: To Which is Added a Poem, on Landscape Painting. London: R. Blamire, 1792, pp. 19-20.


152 See above and "Prospectus," unpaginated.


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