

REPORT CROSS REFERENCE

The following report has been removed from this file. It can be found in:

Series No.: 7706-10

Location: 10-09-08/3 (3/1)

Report Title: FREMONT BRIDGE DESIGN

(DIAGRAMS SHOWING SCALE COMPARISONS OF DESIGNS)

Date: 1964

REPORT CROSS REFERENCE

The following report has been removed from this file. It can be found in:

Series No.: 7706-10

Location: 10-09-08/3 (3/2)

Report Title: ALTERNATE DESIGNS for the FREMONT BRIDGE
OVER THE WILLAMETTE RIVER (BLACK & WHITE
REPRODUCTIONS OF DESIGN RENDERINGS)

Date: 1964

REPORT CROSS REFERENCE

The following report has been removed from this file. It can be found in:

Series No.: 2012-35

Location: 16-07-11 (54/34)

Report Title: Alternate Proposal for the Fremont Bridge
over the Willamette River, Portland, Oregon

Date: October 1964

*Mr. Woodward
Art Commission
City Eng'g Office*

PORTLAND CITY PLANNING COMMISSION

MAIL: 414 CITY HALL PORTLAND 4, OREGON OFFICE: 424 S.W. MAIN STREET • CAPITOL 8-6141

J. H. SROUFE, President
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H. LOREN THOMPSON
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HERBERT M. CLARK, JR.

CHARLES E. WOODWARD, Planning Director
DALE D. CANNADY, Assistant Director
FRANK N. FROST, Zoning Supervisor

August 29, 1960

East Bank Freeway

City Council
Portland, Oregon

Gentlemen:

The City Council in October of 1959 submitted the State Highway Department's plan for the East Bank Esplanade to the Planning Commission, Art Commission, and the Park Bureau for analysis. This plan provides for an additional 20-foot width between the edge of the rip-rap along the river and the western edge of the right-of-way for the East Bank Freeway. The area between the right-of-way and the river will be developed with a paved walkway and landscaping at a cost of \$60,000 for the State and \$20,000 for the City of Portland.

Access to the paved walkway will be from the fire station at the foot of SE Main Street. A chain-link fence beside the freeway right-of-way and also along the edge of the walkway next to the river will be constructed for the safety of pedestrians.

At its meeting on August 17, 1960, the Streets Committee of the City Planning Commission approved the State Highway Department's plan as submitted for the proposed East Bank Esplanade.

Respectfully submitted,

Charles E. Woodward

Charles E. Woodward
Planning Director

CEW:Imk

CC: Fred T. Fowler
Art Commission
Park Bureau



CITY OF PORTLAND
OREGON

February 8, 1963

Mr. Glenn L. Jackson, Chairman
State Highway Commission
Salem, Oregon

Dear Mr. Jackson:

As Mayor of the City of Portland, I am extremely interested in the progress of freeway development in our city. Inasmuch as freeways in any city have a tremendous effect within a community, I would like to discuss with you in this letter one phase of our planned freeway development, namely, the erection of the bridge across the Willamette River now designated as the Fremont Bridge, which will connect the Stadium and Minnesota Freeways. It is my understanding that it is contemplated that the Fremont Bridge will be approximately the same height of the St. Johns Bridge. Because of the great importance of any new bridge across the Willamette River, and because of the required height of the Fremont Bridge to allow for ship passage, I am very much interested in the design features that will be incorporated into the Fremont Bridge plans.

The St. Johns Bridge is considered by many authorities to be one of the finest examples of bridge architectural design in the world, and I think it is incumbent upon us that, in order to complement Portland's beautiful setting, the Fremont Bridge also have the best design characteristics possible, in order that it will not only be a bridge of service, but a bridge of outstanding beauty as well.

I respectfully request that before any design features are finally determined by your staff personnel, the City of Portland have an opportunity to consult with your staff, in order that we may have the fullest opportunity to consider the type of design that will be determined upon for this very important bridge in our city.

As you probably are aware, many cities throughout the world that front a body of water or are divided by a river are identified by their bridges, and certainly it is my hope that the Fremont Bridge will be an identifying mark of which we are all proud.

I will appreciate hearing from you on this matter at your early convenience.

Yours truly,

Terry D. Schrank
MAYOR

TDS:l:m

cc Commissioner Bowes
cc Forrest Cooper

COPY

February 13, 1963

Hon. Terry D. Schruk
Mayor of City of Portland
City Hall
Portland, Oregon

Dear Mayor Schruk:

Thank you very much for a copy of your letter to Mr. Glenn Jackson, Chairman, State Highway Commission, concerning the engineering and design of the forthcoming Fremont Bridge across the Willamette River.

This letter was presented to the Art Commission at its regular meeting today. The Commission was unanimous in its support of your views - that the bridge should have the best design characteristics possible and should be an identifying mark of which we are all proud.

Please feel assured that the Art Commission shares and will encourage your interest and concern in its design features, and will be pleased to assist you in every way toward attaining another distinguished and beautiful landmark for our City.

Respectfully,

CTM:w

cc:

The Editor, "REPORTER"
The Editor, "OREGONIAN"
The Editor, "OREGON JOURNAL"

2/20/63

Lloyd's suggestions:

Mr. Keefe suggested a letter to the Mayor reaffirming our support of his position on the Fremont Bridge design. Unless the Mayor's letter to the Highway Commission is followed up with strong support, it will be unavailing. A vigorous stand will be needed. One way would be to have a tremendous pressure group, such as "Citizens for an Outstanding Bridge" - show their pressure to such people as Dave Simpson, new on the Highway Commission, which would impress him with the strength behind the movement.

People travel hundreds of miles to view the Golden Gate Bridge in S. F. because it is a thing of beauty - why can't Portland, which depends largely upon the tourist industry, do likewise? It could be made into a terrific attraction.

What will make the Highway Department listen? People such as Tektronix, Weyerhaeuser, etc.

Good bridge design is not only economical but will be an outstanding and wonderful contribution to the landscaping of this city.

It could be suggested that a disinterested, outside bridge designer be brought in as is done in eastern cities, which would add great interest to any plans made by the Highway bridge designers and implement their work.

Suggestions that a committee be appointed in the Legislature either to change the constitution so that there is some control of the Highway Department - or the Legislature could pass a resolution directing the State Highway Commission to engage outside bridge designer. By getting this expert help to design the bridge it would be a feather in the cap of the State Highway Department (Commission) which has long needed better public relations than it has ~~enjoyed~~ enjoyed in the past.

very rough draft

INTER-OFFICE CORRESPONDENCE

THE NORTHERN ASSURANCE COMPANY, LTD.
AND
LONDON & SCOTTISH ASSURANCE CORP., LTD.

FROM:

DATE:

TO:

SUBJECT:

Dear Mr. Mayor:

After further consideration and study of your letter to the State Highway Commission and Mr. Jackson's reply to you, your Art Commission feels that we should reaffirm our support of your position on the proposed Fremont Bridge design.

①
OK
In other parts of the country bridges are a major attraction - tourists travel hundreds of miles to view the Golden Gate Bridge in San Francisco because it is a thing of beauty and good design - why cannot Portland, which depends to a great extent upon its tourist industry, take heed before it is too late and insist upon careful study of plans for the new Fremont ~~ridge~~ bridge so that it too may become an attraction not only for tourists but for its own citizens as well. We think it would not be too drastic for the Highway Department to call upon the services of a disinterested architect from outside the Department to assist in these plans. Good bridge design is not only economical but will be an outstanding ^{and} wonderful contribution to the landscaping of the city.

②
OK
This is in no way meant to be a reflection upon the capabilities nor talents of the Highway Commission, but we do feel that it might be a feather in the cap of that Commission to ~~express the services of~~ insure whole-hearted cooperation with your office and with the public generally and would result in better public relations for the Highway Commission which it has ^{often} ~~lacked many times~~ in the past.

It is also our suggestion that it might be well to form now a significant ^{nt} ~~nt~~ and important "pressure group" to further this program, such as "Citizens for an Outstanding Bridge", which could be as effective as was the aroused public when the Ash St. Ramp controversy erupted. The Art Commission would be willing to form such a committee, and, with the assistance of your newly appointed Art Advisory Committee, we believe we could provide the nucleus of a strong, representative body of citizens.

We further believe that it might be important enough to suggest that a special committee of the Legislature be ^{formed} ~~formed~~ to investigate the possibilities of engaging outside designers to assist the Highway Commission (Dept.) in these plans, if the plan proposed by the Highway Comm. does not meet with the approval of a selected body of experts

③
OK
We applaud your foresight in initiating this correspondence with the Highway Comm. and reaffirm our pledge of cooperation.

Respectfully yours,

2/21/63



CLARENCE E. ALLAN

MANAGER PACIFIC DEPARTMENT

THE NORTHERN ASSURANCE COMPANY, LTD.

RICHARD R. ROBERTSON
State Agent
1203-1204 Failing Building
Portland 4, Oregon

114 SANSOME STREET
SAN FRANCISCO, CALIF.

Feb. 25, 1963

Hon. Terry D. Schruck
City Hall
Portland, Oregon

Dear Mayor Schruck:

After further consideration and study of your letter to the State Highway Commission and Mr. Jackson's reply to you, your Art Commission feels that we should reaffirm our support of your position on the proposed Fremont Bridge.

Historically, bridges are a major attraction in every city and in every country; Santa Trinita in Florence, or the Golden Gate Bridge in San Francisco, to name only two of many. In the case of the latter, tourists travel hundreds of miles to view it. Admittedly, the site of the Fremont Bridge in no way matches that of the Golden Gate, and so, perhaps, the comparison is unfair. This in no way lessens the necessity of the Fremont Bridge being the subject of intensive study as relates to its design character - study that, for a change, would feature function and appearance equally, even to the extent of seeking design talent outside the State Highway Department if necessary. Good bridge design is not only economical but will be an outstanding and wonderful contribution to the landscaping of the city.

The State Highway Department, in seeking the services of individuals or firms outside the State, would in no way be a reflection on the capabilities of this excellent agency, but would, we feel, reflect credit on the Commission and improve considerably the public image of the Commission, which has, justly or unjustly, suffered rather poor public relations entirely out of proportion to merit.

It is also our suggestion that it might be well to form now a group of interested and influential local individuals to further this program, such as "Citizens for an Outstanding Bridge", which could be as effective as was the aroused public when the Ash Street Ramp controversy erupted. The Art Commission would be willing to form such a committee, and, with the assistance of your newly appointed Art Advisory Committee, we believe we could provide the nucleus of a strong, representative body of citizens.

We further believe that it might be important enough to suggest that a special committee of the Legislature be appointed to investigate the possibilities of engaging outside designers to assist the Highway Department in these plans, if the plan proposed by that department does not meet with the approval of a selected body of experts. The Art Commission would regret the necessity of appealing either to the public at large or to the Legislature in order to insure a satisfactory solution.

We applaud your foresight in initiating this correspondence with the Highway Commission and reaffirm our pledge of cooperation.

Respectfully yours,

Vice-Chairmen

DL:r

CC by Walker

18

August 5, 1963

Hon. Terry D. Schruck
City Hall
Portland, Oregon

Dear Mayor Schruck:

The Art Commission has just studied the design for the new Marquam Bridge, and we are appalled by the mediocre "erector set" styling which would dominate a mile or more of Portland's riverfront.

If we are to become a great city, we must go beyond utilitarian design.

We hope it is not too late to change this structure. Certainly it is not too late to assure an appropriate design for the Fremont Bridge. We share your deep concern that it be an enrichment to Portland, and offer our support to that end.

Very truly yours,

Douglas Lynch
Chairman

DL:r

RECEIVED

AUG 14 1963

MAYOR	<i>1963</i> <i>EPK</i>
EXEC. ASST.	
ADM. ASST.	<i>WPC</i>

X

Mr. Mayor - MAYOR'S OFFICE

Enclosed is a suggestion about the Marquam Bridge. I personally would like to see a bridge built that would be beautiful to the human eye. Although steel truss bridges usually are not attractive; I am sure they are structurally strong.

I feel that in case the pictured bridge, which was publicized in local newspapers, is decided upon for construction over the river; my suggestion may be considered. The use of large reinforced planter boxes extending along the entire bottom edge of the steel truss bridge. Plant in these boxes some type of large leaf climbing vine to grow up the heavy mesh siding of the bridge thus covering the unsightly trusses and making the Marquam Bridge beautiful to behold!

Respectfully
E.P.K.

END VIEW

UPPER ROAD

LIGHTS

HEAVY WIRE MESH

LOWER ROAD

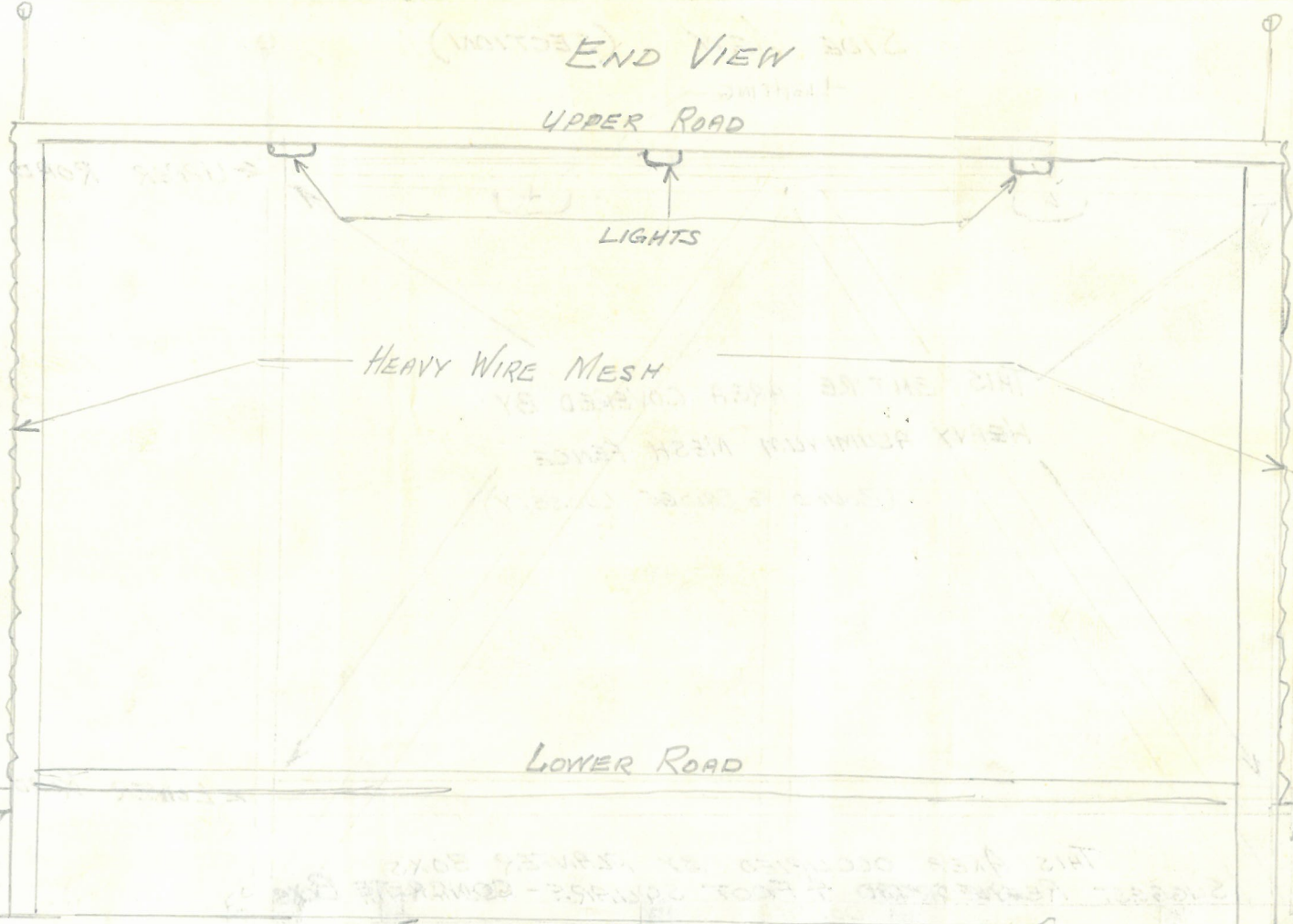
PERFORATED PIPE FOR WATERING
(IF NEEDED)

PLANT
BOX

4 ft.
PLANT
BOX

EXTENDED BOTTOM TRUSS

-OVER-VO-



SIDE VIEW (SECTION)

-LIGHTING-

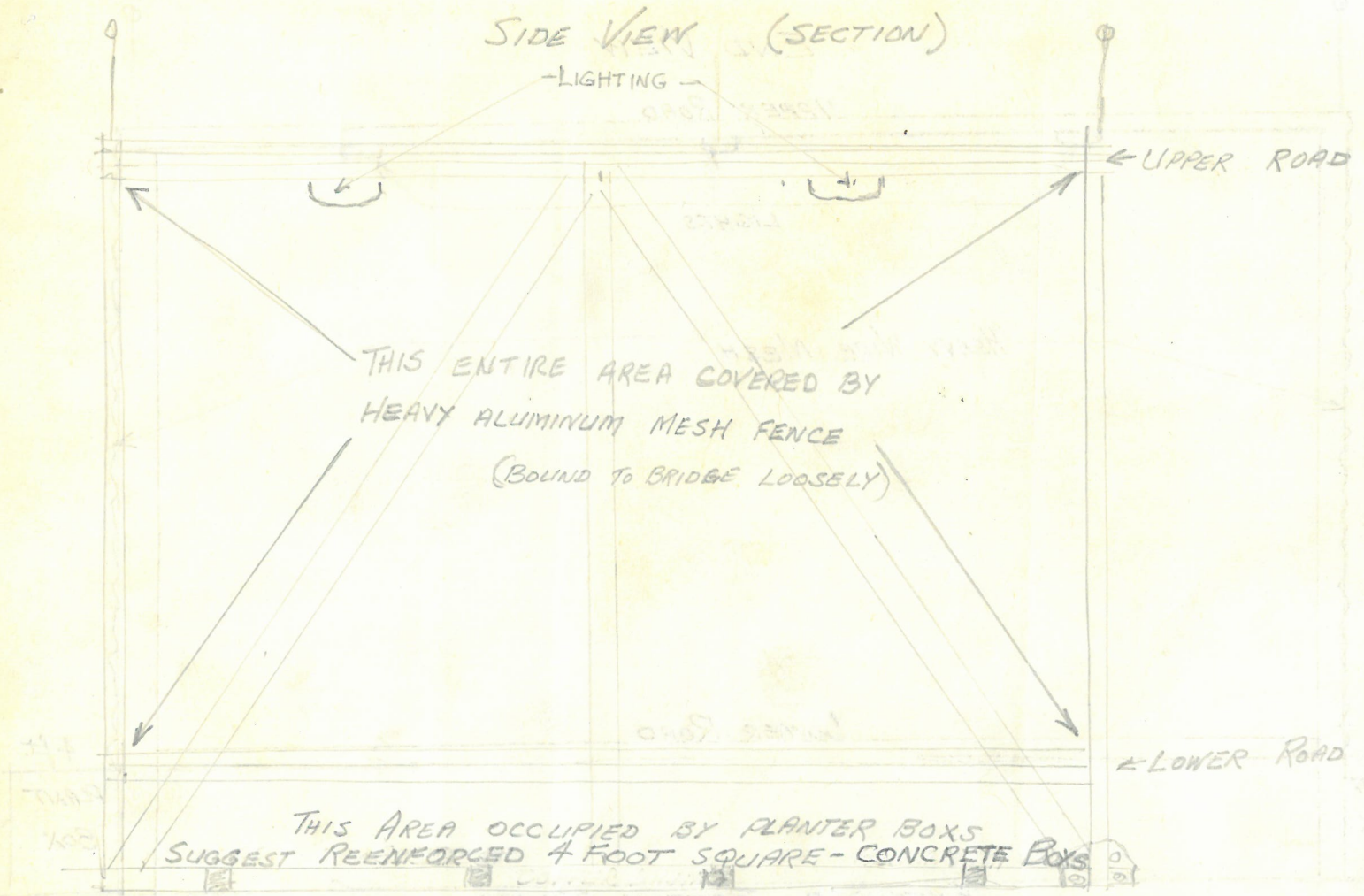
← UPPER ROAD

THIS ENTIRE AREA COVERED BY
HEAVY ALUMINUM MESH FENCE
(BOUND TO BRIDGE LOOSELY)

← LOWER ROAD

THIS AREA OCCUPIED BY PLANTER BOXS
SUGGEST REINFORCED 4 FOOT SQUARE - CONCRETE BOXS

-OVER-



From the Desk of

FRANCIS J. IVANCIE

EXECUTIVE ASSISTANT TO THE MAYOR

303 CITY HALL

PORTLAND, OREGON

September 9, 1963

Communication signed "E.P.K." regarding
the Marquam Bridge, for your information.

FJI

1

Mr. Douglas Lynch, Chairman
Portland Art Commission
c/o Jantzen, Inc.
411 NE 19 Avenue
Portland, Oregon

Hon. William H. Holmstrom, Chairman
Interim Highway Commission
125 East 7th Street
Gearhart, Oregon

August 19, 1963

Dear Rep. Holmstrom,

The proposed Marquam Bridge across the Willamette River in Portland has come to the attention of the Portland Art Commission, and we feel strongly that the design of the superstructure of this bridge, instead of being a thing of beauty, reflects adversely on any concept of esthetic acceptability for the City of Portland present and future.

We request, respectfully, that you set down for immediate hearing the matter of the design of this bridge, allowing us to make a survey of expert opinion to attempt modification of the design to bring it more in harmony with what we trust is the future of this community.

We would hope that the Highway Department will take no further action which would make a modification of the Marquam Bridge more difficult.

Allow this reflection. The public is spending 11 million dollars for this bridge. The public will have to live with it and look at it for 100 years or more.

With the exception of the St. Johns span, Portland may now boast of being a city of ugly bridges. There is, also, evident proof about the state that handsome bridges can be built.

In view of our having to live, for what is to all purposes,
an eternity with the "erector set" character of the presently
proposed Marquam Bridge, it seems not unreasonable to
request a sixty to ninety day delay to study modification.

Yours very truly,

Douglas Lynch
Chairman
Portland Art Commission

Mr. John Carl Warnecke
111 New Montgomery Street
San Francisco 5, California

August 19, 1963

Dear Mr. Warnecke,

The City of Portland is involved with the State of Oregon Highway Commission in a controversy over the design character of a new bridge under construction over the Willamette River adjacent to the core area of the city.

For reasons for which there is no purpose in examining now, plans for the superstructure of this bridge came to our attention only upon the instant of its being let out to bid.

Without involving any commitment either way, can you offer a brief verbal opinion as to whether the design of the superstructure can be so modified as to make it consistent with some acceptable design standard.

We need expert opinions to back up our belief that it is possible to modify it successfully, in order to gain time for a more comprehensive survey of the structure. Bids for the superstructure are due on August 29, 1963. Time is of the essence -- if it is not already too late.

We would be most grateful, if you would reply via telegraph, collect. Please direct your reply to Mr. Alex Pierce, 405 N.W. 18th, Portland, Oregon.

Very truly yours,

Douglas Lynch

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

239P PDT SEP 9 63 LLD024 08277

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0 SFE321 COLLECT SAN FRANCISCO CALIF 9 207P PDT

ALEX PIERCE

1963 SEP 9 PM 2 54

405 NORTH WEST 18TH PORTLAND ORG

RE LYNCH'S LETTER AUGUST 19 PRACTICAL REASONS AS WELL AS PROFESSIONAL ETHICS PRECLUDE COMMENT ON EITHER THE DESIGN OF THE PROPOSED BRIDGE OR ANY MODIFICATIONS THEREOF. I WOULD SUGGEST THE MOST EFFECTIVE METHOD OF ACCOMPLISHING YOUR PURPOSE IS TO FORM A TEAM COMPOSED OF OUTSTANDING ARCHITECTS AND ENGINEERS WITH AN INTERNATIONAL REPUTATION FOR EXCELLENCE IN DESIGN TO EVALUATE THE DESIGN OF THE PROPOSED BRIDGE AND ISSUE A REPORT

JOHN CARL WARNECKE

(33).

Mr. Paolo Soleri
c/o School of Architecture
Arizona State University
Tempe, Arizona

August 19, 1963

Dear Mr. Soleri,

The City of Portland is involved with the State of Oregon Highway Commission in a controversy over the design character of a new bridge under construction over the Willamette River adjacent to the core of the city.

For reasons for which there is no purpose in examining now, plans for the superstructure of this bridge came to our attention only upon the instant of its being let out to bid.

Without involving any commitment either way, can you offer a brief verbal opinion as to whether the design of the superstructure can be so modified as to make it consistent with some acceptable design standard.

We need expert opinions to back up our belief that it is possible to modify it successfully, in order to gain time for a more comprehensive survey of the structure. Bids for the superstructure are due on August 29, 1963. Time is of the essence-- if it is not already too late.

We would be most grateful if you would reply via telegraph, collect. Please direct your reply to Mr. Alex Pierce, 405 N.W. 18th Portland, Oregon.

Very truly yours,

Douglas Lynch
Chairman
Portland Art Commission

SEPTEMBER 2, 1963

MR. DOUGLAS LYNCH
PORTLAND ART COMMISSION
CITY HALL
PORTLAND, OREGON

DEAR MR. LYNCH,

I GOT YOUR LETTER UPON RETURNING HOME AFTER 2 WEEKS ABSENCE.

I FIND IT USELESS TO EXPRESS MY OPINION NOW AND IT COULD HAVE BEEN ONLY AN OPINION BASED ON VERY SCANT ELEMENTS; WHAT MAY BE SAID TAUTOLOGICALLY IS THAT A FAST BUCK SOCIETY BRIDGES ITS MATERIAL GAPS WITH FAST BUCK BRIDGES.

I HOPE YOUR VOICE WILL ALWAYS EARNESTLY PURSUE BETTER GOALS.

SINCERELY YOURS,

Paolo Soleri

PAOLO SOLERI

C. PS



Lew,

Unfortunately, I have to go to Taft this morning and may not be back in time for the Art Commission meeting. I offer the enclosed and the following explanation so that you may offer the information.

PGE Substation - Talking with Larry Rowse, the information is not entirely assembled, so there is no visual material to offer. The property is bounded by the Freeway and PGE owns large share of land on which this is to be set, but there will have to be a variance hearing on September 24, 1963. There are not positive plans for the plant appearance, but it is all in the hands of Larry Rowse. He wants to get with me on today or Monday to go over the property and review in detail.

The enclosed copies of letters are for the Art Commission file. Doug has received word from Soleri and the telegram attached here is from Warnecke. I wrote a check for the \$6.42 charge.

I delivered the letter concerning request for the State Highway plans to the Mayor's office the other day and had a call from Ivancie saying that they would do all they can to get the information for us.

Bean has written to the State Highway Department in mid-August asking that the department work toward the proposed plan of the Eastbank Freeway, but the letter in return from Klaboe denied any responsibility of the State for such folly and they will proceed as they like. I told Ivancie of this and he is looking into it. They Mayor indicates a great deal of interest in the matter.

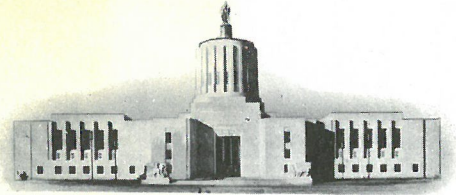
Checking with the Dock Commission about the reported approval of pier placement for the Fremont Bridge, they have been precisely placed. This may mean that the Bridge is designed in preliminary. I talked with Ivancie and he tells me that Bowes has the information but has not shown it to the rest of the Council, but intends to do so, soon.

Thanks,

Alex

18

COMMISSIONERS
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KENNETH N. FRIDLEY, MEMBER
WASCO
DAVID B. SIMPSON, MEMBER
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FORREST COOPER
STATE HIGHWAY ENGINEER
G. S. PAXSON
DEPUTY STATE HWY. ENGR.
LEONARD I. LINDAS
CHIEF COUNSEL

OREGON STATE HIGHWAY COMMISSION

OFFICE OF GLENN L. JACKSON
% PACIFIC POWER AND LIGHT Co.
MEDFORD, OREGON

August 21, 1963

Mrs. Hedley Hill
2141 N. W. Davis Street
Portland 10, Oregon

Dear Mrs. Hill:

This is in answer to your letter of August 14 relative to the construction of the Marquam Street Bridge.

Plans for the design and construction of this bridge were formalized with the Bureau of Public Roads on November 16, 1961, after more than two years of preliminary investigation and engineering. Since that time, contracts for the construction of the piers have been let and the piers are in place. It would be almost impossible at this late date to make any changes.

This bridge will carry the major load in the Portland area. It is of flat beam construction and carries two decks of traffic. A bridge of similar design was constructed in Pittsburgh, Pennsylvania and won the 1961 award for beauty in bridge design.

Mayor Schrunk has asked that we give special consideration to the design of the Fremont Bridge, with the idea of incorporating features which might make this bridge outstanding from an aesthetic viewpoint. This is sometimes difficult to do from an engineering angle, however we are negotiating with a nationally recognized firm which has the facilities to approach this matter from an artistic viewpoint. In the meantime, we are working closely with the Mayor's office.

I am sure you will be very well satisfied with the design features of the Marquam Street Bridge when it is completed.

Sincerely yours,

GLJackson
mg
cc: David Simpson
Forrest Cooper

MMS

Aug. 24, 1963

Hon. Mark O. Hatfield
Governor of Oregon
Salem, Oregon

Dear Governor Hatfield:

On Tuesday, August 27, the Oregon State Highway Commission will open bids for the superstructure of the Marquam Bridge across the Willamette River at Portland, and on August 29 will consider awarding of contracts.

Although the nature of this structure has been known for some time, it has only recently been possible to obtain an elevation drawing depicting accurately how it will actually appear.

Review of these plans by the Portland Art Commission resulted in an opinion that the design character is wholly unacceptable to the Commission.

The Oregon Highway engineers, who have in the past designed some of the most beautiful bridges in the United States, have chosen to place on Portland's riverfront skyline a span so gross, so lacking in grace, so utterly inconsistent with any concept of esthetics, that the Art Commission feels called upon to offer a formal protest to your office; and further,

Respectfully to ask that your office intercede with the State Highway Commission to this end: that award of bids for the Marquam Bridge in Portland be delayed for such period of time which will enable, (1) sufficient time to obtain modification feasibility opinions from outside consulting engineers; and (2) thereafter, sufficient time to meet with the State Highway Commission to study these reports and arrive at some reasonable solution acceptable to the parties involved. A period of sixty days should be adequate, initially, for such a study.

May we submit that the Marquam Bridge, when built, will be with this community and this State for what is, to all practical purposes, an eternity?

Certainly, a delay in order to study design modification of the superstructure using the now existing piers, is of little moment in relation to that period of time with which the State must suffer from the enormity of the design as now conceived. Additionally, if this bridge were buried deep in the mountains instead of before one's eyes as inexcusably as a pair of spectacles, the Art Commission would have little complaint. Considering the large amount of funds given by the Highway Department in a program to advertise the beauties of Oregon, thereby attracting the tourist who is now this State's third largest resource, by what process of reasoning can it appear consistent with intelligent economic purpose to span the Willamette at that crossroads within the State which will bear the largest share of interstate traffic with a structure that is an affront to this city and to the State?

Governor Hatfield - 2

The Portland Art Commission has written to a selected list of eminent bridge engineers for modification feasibility opinions. We anticipate having the first of these opinions in our hands within ten days.

The Portland Art Commission has requested a hearing of the Oregon Highway Legislative Interim Committee and has received assurance of such a hearing in the immediate future, date of which should be known within five days.

The devastating disruptive impact of the freeway systems where these latter come into contact with dense community development is too frequently ignored. The city of Salem is fortunately singularly blessed in having escaped such a collision; the cities of Lake Oswego, Jacksonville and Portland, to name a few, are not so blessed.

It should not appear unreasonable that in those communities where this conflict is so violent, that every effort should be bent toward arriving at an acceptable solution.

The Portland Art Commission would like to submit the concept that cities are for people. Highways and bridges serve no purpose if not used by people.

Although, in truth, we sincerely believe that individual members of the Highway Commission feel as we do, there is a regrettable lack of communication between the Highway Department and the people of this State. The impression is growing that the Highway Department operates under a "community be damned" philosophy. We know that nothing could be further from the truth.

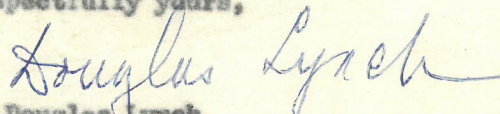
We ask then, that the Highway Department, whose reputation for intelligence and integrity is impeccable, give serious thought to revealing to the public more convincingly that such concern does indeed exist, and does indeed direct their activities. Irreparable harm could be done were an image to the contrary allowed to grow.

It is not the purpose of the Portland Art Commission that this Marquam Bridge should become a "cause celebre". It is to be hoped that it will not. We urge strongly that the Marquam Bridge as now designed be not allowed to be built.

A bridge can be a thing of beauty. Classically, every great civilization has so conceived of its bridges, particularly those located in cities.

It is to be hoped that Oregon may play a proper part as a worthy partner in a community of states of a nation, in a community of nations dedicated to the proposition that all that man touches need not suffer in consequence.

Respectfully yours,


Douglas Lynch
Chairman, Portland Art Commission

DL:r

CC Mayor Schrunck
News Media



MARK O. HATFIELD
GOVERNOR

Marquam Bridge OFFICE OF THE GOVERNOR
STATE CAPITOL
SALEM

August 27, 1963

Mr. Douglas Lynch
Chairman, Portland Art Commission
City Hall
Portland, Oregon

Dear Mr. Lynch:

Your very thoughtful letter concerning the Marquam Bridge has been read with a great deal of interest. Since having learned earlier of objections which have been made to the bridge, we have given the matter considerable thought and study.

As much as we would like to comply with your request for a delay and further review, such action is not practical. It should be emphasized at the outset that the drawings of the bridge have been available for roughly two years. The pier work could not be undertaken without such drawings.

As you are aware, the piers have been completed. The setting and spacing of the piers require the particular type of structure as has been planned for the bridge and the usage of steel as planned. Changes in the structure sufficient to modify the appearance would require extensive modification of the piers and, therefore, would be extremely expensive. Besides our own reluctance to spend tax dollars for such modification which would not add to the utilization of the structure, it must be remembered that the Bureau of Public Roads maintains a tight control over the expenditure of the federal matching funds. The agreement between the State and the Bureau of Public Roads on this structure is long standing. There is substantial reason to doubt that the Bureau would approve the expenditure of any monies to accomplish modifications of the nature which would result from review as you suggest.

We deeply appreciate the interest which the Art Commission takes in construction of public works and the concern which it demonstrates in assuring the highest aesthetic value of such structures. We can only state that the Marquam Bridge has progressed to the point that any modifications at this date is impractical and virtually impossible. We welcome the continued interest of the Commission and urge that you may wish to make earlier review of any future projects of this nature.

Sincerely yours,

Governor

MOH:nt

**The Honorable Terry D. Schruck
City Hall
Portland, Oregon**

September 24, 1963

Dear Mayor Schruck,

The Portland Art Commission must echo your shocked surprise to learn that the Marquam Bridge over the Willamette in Portland makes no provision for pedestrian traffic.

As more details of this structure are disclosed, it becomes increasingly apparent that the highway department has conceived of the Marquam as something in a vacuum - wholly, irrevocably divorced from the community it is intended to serve.

It should be inconceivable that Portland and Oregon must allow this vast expenditure of public funds for such restricted use, and further - though admittedly not the province of this body - we are forced to point out that lack of pedestrian facilities must appear to everyone's eyes as a circumstance hazardous in the extreme.

That some escape route not be provided for those whose cars, inevitably will stall on the bridge every day, seems gross dereliction of that which must be the highway department's second, if not first function.

Is it not possible to declare a moratorium on Marquam construction so that all aspects of the superstructure may be reviewed?

It seems we are not only throwing a million dollar erector set across the Willamette, but a million dollar guillotine as well.

The Portland Art Commission would like to express its gratitude and what must be the gratitude of the community for the firm stand your office has taken in this matter of Willamette crossings.

Sincerely yours,

Douglas Lynch
Chairman
Portland Art Commission

cc. News Media

OFFICE OF THE MAYOR
DEPARTMENT OF
PUBLIC SAFETY



TERRY D. SCHRUNK
MAYOR

CITY OF PORTLAND
OREGON

September 30, 1963

Marquam

Mr. Thomas L. Taylor
3039 East Burnside Street
Portland, Oregon

Dear Mr. Taylor:

Thank you for your recent card outlining your views concerning the new Marquam Bridge.

I can assure you, Mr. Taylor, that I have not remained silent about the Marquam and Fremont Bridge matters. Some time ago, I requested the State Highway Commission to furnish the City of Portland with preliminary plans of the proposed Fremont Bridge, in order that we as a city can have an opportunity to study the design and offer any suggestions, as needed. A copy of my letter to Mr. Jackson is enclosed.

The Marquam Bridge is being closely evaluated concerning some of the points mentioned recently in the press. The preliminary information to me states that there will be provision for the parking of automobiles in case of breakdown on the bridge; but, as a matter of public policy by the United States Bureau of Roads, no sidewalks are planned for bridges on the interstate highway system.

You may be sure that I will continue to explore this matter in order that we may have the best possible bridges across the Willamette River. I am enclosing some press stories concerning my public stand on the bridge matter.

Best wishes to your son and family.

Yours truly,

Terry D. Schruck
MAYOR

TDS:I:1
Enclosures

Oct. 28, 1963

Hon. Terry D. Schruck
Mayor of Portland
Portland, Oregon

Dear Mayor Schruck:

In view of the fact that there has been some difficulty with the State Highway Department over Portland's Marquam Bridge, the Portland Art Commission feels it might be advantageous at this time, before any decisions are made on the Fremont Bridge, to request a joint meeting with your office, the Art Commission and the firm of Parsons, Brinckerhoff, Quade and Douglas, to discuss this important project.

The Art Commission is most anxious to support your position regarding Willamette bridges in Portland.

With best wishes,

Cordially yours,

Douglas Lynch
Chairman

DL:r

MURRAY B. GARDNER, ASSISTANT MANAGER
BEATON A. ALBERSON, MANAGER
PACIFIC DEPARTMENT



ATLANTA 3880
PORTLAND 4, OREGON
1202 FAIRING BUILDING
CHESTER C. HILL, SPECIAL AGENT
W. W. ROBERTSON, STATE AGENT

THE NORTHERN ASSURANCE COMPANY LTD.

THE NORTHERN ASSURANCE COMPANY LTD.

PACIFIC DEPARTMENT
PEYTON Y. ALVERSON, MANAGER
WARREN P. LANDON, ASSISTANT MANAGER



R. R. ROBERTSON, STATE AGENT
CHESTER G. HILL, SPECIAL AGENT
1203 FAILING BUILDING
PORTLAND 4, OREGON
ATWATER 3880

DF:K

СРЕДСТВО
ПОСРЕДСТВО

СОВЕТУЮЩИЙ

Менее чем

Касательно

The VLF Commission is most anxious to support your position

before.

of business, particularly those and policies, to discuss this important
a joint meeting with your office, the VLF Commission and the LHM
before any decisions are made on the present matter, to request
policy VLF Commission feels it might be advantageous at this time,
the State Highway Department over policy, a further matter, the
in view of the fact that there has been some difficulty with

Best policy service:

Portland, Oregon
Mayor of Portland
Hon. Terry D. Serrano

Oct. 28, 1963

18

Nov. 20, 1963

Hon. Terry D. Schruck
City Hall
Portland, Oregon

Dear Mayor Schruck:

The Portland Art Commission would like to call your attention to a notice in the Monday, Nov. 18, Daily Journal of Commerce, stating that the Oregon State Highway Department has submitted plans to the Portland Army Engineer District for the proposed Fremont Bridge over the Willamette.

Although this notice obviously has to do with the navigational aspects involved, it does, nevertheless, state that it is to be a double-deck structure, which has no relation to navigation; and (2) it calls for placement of piers, which would greatly influence the design of the bridge at a time before a consultant has been called in.

This suggests that the State Highway Department may not be acting in good faith; that they do not evidence the intention, as they have professed, of working with the City of Portland and with the firm of New York consultants.

Respectfully yours,

Douglas Lynch
Chairman

DL:r

REGISTRATION FORM

NAME	ADDRESS	IN	OUT

Hon. David Eccles
County Commissioner
County City Bldg.
Portland, Oregon

March 28, 1964

Dear Commissioner Eccles:

When the Portland Art Commission supported the County plan to paint Portland's Willamette bridges other than the drab, unimaginative colors of the past, it did so for several reasons. Not one of these involved a specific color for a specific bridge. We are qualifying our remarks here, for it is not our intention to quarrel whether a bridge be blue or pink, or even with spots or stripes.

The Art Commission supported a program which was to seek competent advisory assistance in formulating a unified plan. It was with gratification that we saw an imaginative program proposed to County government and then adopted.

Digressing for a moment, may we observe that man is apt to shy from something new. Extending this, a measure of man's intelligence is the ease with which he accepts new ideas and concepts.

Bridges have always been gray, or black, or some such color, so it seems they must remain. It is interesting to note that the progressive attitude of General Motors in the use of color in automobiles signalled in the 1920's the emergency of this firm into first place in the automobile industry. Continuance of this progressive attitude - welcoming, seeking new ideas, explains its maintaining that position to this day. Henry Ford laughed, and is supposed to have said, "The public may have any color it likes, as long as it's black!" Henry Ford learned to laugh out of the other side of his mouth. All of this may appear as a "tale told by an idiot, full of sound and fury, signifying nothing."

What disturbs the Art Commission is that which appears as questionable practice. We feel that abandonment midway of a planned program - without reference to individuals involved in the planning - is such. Beyond this, one of the most conscious reasons for the Art Commission's support of the bridge painting program was economic. Remembering that tourism is Oregon's third largest resource, it seemed the addition of color would do much to relieve the dull monotony of our river front, one of our most valuable and most neglected tourist assets.

If Portland is unable to accept something as elementary as color, it appears we are not prepared for new ideas at all. If we think only in terms of black, perhaps we should turn our backs to the electronic age, and retreat to a darker time of comfortable conformity.

Very truly yours,

(Douglas Lynch)
Chairman, Portland Art Commission

DL:r

COMMISSIONERS
MEL GORDON
DAVID ECCLES
M. JAMES GLEASON

COUNTY OF MULTNOMAH

BOARD OF COUNTY COMMISSIONERS

COUNTY COURTHOUSE
PORTLAND, OREGON 97204

April 3, 1964

Bridges

Mr. Douglas Lynch, Chairman
Portland Art Commission
City Hall
Portland 4, Oregon

Dear Mr. Lynch:

This will acknowledge your letter of March 28, relative to the controversy regarding the color of Willamette River Bridges.

As you no doubt know by this time, I moved yesterday to rescind the previous Board Order and thus the matter reverts to its original position involving the Crutcher program for different colors on each bridge. Had I been a member of the Board at the time multicolored bridges were proposed, I am sure I would have been strongly in favor of this course. The performance, however, is something different than the vision. Demonstrably the bright colors are dull, the colored paint tends to show the effects of oxidization rather rapidly, and above all, the dirt which of course was always there is much more evident. Maintenance costs will be much higher if we are to maintain any semblance of cleanliness.

I have misgivings regarding the future fate of colored bridges, but as I said at the meeting yesterday, I bow to superior authority.

Yours very truly,



David Eccles, Commissioner

de:fk

(One year must elapse before reappointment after a full four-year term.)
 ART COMMISSION

Authority: Sec. 3-3201, Administration Code

Number of Members: 10--7 members and the Term of Office: 4 years
 Mayor, Director of Recreation, and Director of Planning Commission

Appointing Authority: Mayor Date Appointment Effective: May 17

	1964	1965	1966	1967	1968	1969
<u>General Public</u>						
Francis J. Murnane 1527 SW Columbia CA 3-9162				5/17		
Mrs. Richard R. Robertson 2615 SW Buena Vista Drive CA 8-4761				5/17		
<u>Art</u>						
Douglas Lynch 2344 NW Irving (Res) CA 8-5023 10 SW Ash CA 3-1250				5/17		
<u>Music</u>						
Dr. David B. Campbell 5298 SW Bosch Road CH 6-3226				5/17		
<u>Theatre</u>						
Mrs. Lyle Ashcraft 2141 SW Elm CA 7-4648				5/17		
<u>Architects</u>						
Lewis P. Crutcher 2349 NW Flanders CA 6-6648				5/17		
<u>Public Relations</u>						
Arlyn E. Cole 712 Corbett Bldg. CA 6-2821 3271 NE Thompson AT 7-0511				5/17		
<u>Ex-Officio</u>						
Terry D. Schunk, Mayor 201						
Lloyd Keefe, Planning Dir. 296						
Dorothea Lensch, Dir. of Rec. 260						

Murnane apptd. 7-22-63, replacing Cyrus T. Walker, term expired.
 Mrs. Robertson replaced Mrs. Nicolai, resigned 7-5-61. Reapptd. 4 yrs. 1963.
 Crutcher replaced Walter Gordon, 12-58. Reappt. 4 yrs. 5-17-61.
 Hare replaced Grondani, May 1962, for 4 year term. Hare resigned 6-8-64.
 David Campbell replaced him 7-20-64.
 Cole appt. 4 years in 1961 replacing Homer Groening, term expired.
 Lynch replaced James L. Haseltine, resigned, 1-29-62. Reappt. 4 yrs. 1963.

JUL 29 1964

THE PORTLAND CHAPTER, INC.

THE AMERICAN INSTITUTE OF ARCHITECTS

206 S. W. Stark St., Portland 4, Oregon

October 12, 1964

Mr. Glenn L. Jackson, Chairman
Oregon State Highway Commission
Medford, Oregon

Dear Mr. Jackson:

Since the initiation of planning for a Fremont Bridge, the Portland Chapter of the American Institute of Architects has anxiously awaited the submission of preliminary designs. We feel that a structure of such magnitude deserves only the greatest of creative talent as the solution could stand in evidence for well over two hundred years either as an engineering and architectural attraction or detraction.

Of the seven preliminary proposals offered this last week, and in consideration of the Consultant Engineer's report, there is little question as to the Chapter's preference for the 1, 135-foot span orthotropic design (Design No. 7) as the most sensitive scaled structure and in a design philosophy commensurate with our times.

Recognizing this preliminary proposal as a broad statement of plan, this organization strongly recommends:

- (1) Completing a rendered, or preferably, a model presentation of the bridge showing related approach ramps.
- (2) Consideration of the approach ramps as a continuation of the bridge design relating over-all design, materials and details.
- (3) Further consideration of pedestrian circulation during times of emergency and for spectator purposes.

Mr. Glenn L. Jackson

- 2 -

October 12, 1964

- (4) Continuation of the Architectural Adviser to afford continuity of design detailing relating to railings, lighting, signing and painting.

Sincerely,

George A. McMATH

GEORGE A. MCMATH, Chairman
Civic Design Committee
Portland Chapter, Inc., AIA

GAM:mcs

This letter is also being sent to the following:

Commissioner Ormond R. Bean
Commissioner Mark A. Grayson
Commissioner William A. Bowes
Commissioner Stanley W. Earl
Mayor Terry D. Schrunk
Mr J. H. Sroufe, President, Portland City Planning Commission
Mrs. Lyle Ashcraft, Chairman, Portland Art Commission
THE OREGONIAN
THE OREGON JOURNAL
Mr. John W. Foster, President, Portland Chapter, Inc., AIA

Minutes for October 14, 1964

Meeting of Portland Art Commission called to order at 12:20 P.M. by Mrs. Ashcraft, Chairman.

Present: Campbell, Murnane, Keefe, Ashcraft. Lynch, 12:30; Crutcher, 12:45. Carl Gohs, Andy Rocchia and Alex Pierce; Advisory Committee.

Carl Gohs read letters concerning the advertising signs on the Union Station. He related he had sent letters to various railroad officials and also the article he had written in The Portland Reporter about the historic station.

M/ by Murnane, seconded by Campbell, that we write letters to the three railroads involved and also the Northern Pacific Terminal Co. requesting the removal of the signs from the Union Station Tower. CARRIED.

Lewis Crutcher was appointed by the Chairman to represent the Commission at Dock Commission meetings, replacing Murnane who is unable to attend the early morning meetings.

Letter from the American Institute of Architects was read favoring the orthotropic design for the Fremont Bridge.

All present agreed that a wide span without piers in the river would be the most desirable so as not to interfere with river traffic.

A general discussion of various types of bridges took place. Crutcher, Keefe and Lynch spoke in favor of the orthotropic design. Murnane spoke in favor of the continuous arch span, design six.

M/ by ~~Crutcher~~ Crutcher, seconded by Lynch, that the Art Commission go on record favoring design seven(orthotropic) and urge that renderings and engineering studies be made so that a final and equitable comparison can be made.

Murnane objected to the wording of the motion and requested of the Chairman the right to be recorded in the minutes in opposition because he also favored obtaining more information about the orthotropic design, but could not support the motion because specific preference was voiced for the orthotropic design making the motion inconsistent.

Keefe called for the question and the motion was carried with Murnane opposed.

Mrs. Ashcraft then asked if the Commission desired to send a report to the Mayor or merely send the recommendation.

Murnane requested permission, if a special report was to be sent to the Mayor, that he be allowed as the minority member, to also send a report stating his views on the continuous arch span.

MEETING ADJOURNED AT 2 P.M.

Francis J. Murnane, Acting Secretary

3/1/524

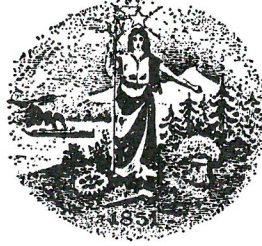
ART COMMISSION

DOUGLAS LYNCH, Chairman
MRS. LYLE ASHCRAFT, Vice-Chairman
MRS. RICHARD R. ROBERTSON, Sec.-Treas.
ARLYN E. COLE
LEWIS CRUTCHER
CLAYTON HARE
FRANCIS J. MURNANE

Ex-Officio Members
TERRY D. SCHRUNK, Mayor
DOROTHEA LENSCH, Director of Recreation
LLOYD KEEFE, Dir., City Planning Com.

Address: City Hall

CITY OF PORTLAND, OREGON



October 15, 1964

Mayor Terry D. Schrunk
City Hall
Portland, Oregon

Dear Mr. Schrunk:

by majority vote

In consideration of the designs presented for the Fremont Bridge the Art Commission, at the present time and on the basis of the material before them, ~~we~~ favor Design #7. They suggest, and indeed urge, that further engineering studies and particularly a rendering be made of Design #7 so that a fair comparison can be made with the other designs offered with renderings.

Sincerely,

K.A.

Mrs. Lyle Ashcraft, Chairman
Portland Art Commission

sent 9

PORTLAND CITY PLANNING COMMISSION
STAFF REPORT
October 16, 1964

Subject: Fremont Bridge Design

Authority

Authority to review and report to the City Council on bridge designs is contained in ORS 227.130 which states in part: "Before final action is taken by the City Council, or any department of a city government, on the location or design of any bridge the same shall be submitted to the Commission for consideration and report."

Choice of Designs

Assuming that a clear span across the river is preferred to those designs with piers in the river, the choices of possible designs narrows to these three:

<u>Design No.</u>	<u>Type</u>	<u>Cost</u>
1	Through cantilever truss	\$13.4 millions*
6	Continuous tied arch	\$14.4 millions
7	Orthotropic deck plate girder	\$16.5 millions

* Estimate for short span bridge of same type. No estimate made of long span design, but the consultants said it may be slightly cheaper than the short span alternate.

Evaluation of Designs

All designs are considered quite feasible from an engineering, traffic service, and construction standpoint. Thus, the evaluation of the respective designs is a matter of visual consideration only.

Design No. 1 is an ordinary bridge with no special visual appeal. It is a design without distinction and has been constructed in numerous locations throughout this country, and probably the world.

Design No. 6 is recommended by the consulting engineers but apparently not by the architect. No. 6 also has been built in repeated locations throughout the world. In a flat area where there were no distinguishing landmarks, this design certainly would provide one. However, in our situation, its maximum height of 440 feet above the water surface and its sheer mass would block

out many attractive views of the hills, the river, and the downtown area. From some downriver points it will obstruct Mt. Hood views also. The height and mass of the Marquam Bridge is now obviously a mistake, and we should be most careful not to have a repetition. Essentially, No. 6 is an "erector-set" type. The typical truss designs have thousands of surfaces requiring painting which offset lower initial cost by added maintenance, as compared to the cleaner, simpler structures.

Design No. 7 is the only proposal which addresses itself to the special visual problem, both to the traveler and viewer, posed by double decking. This design is directed toward the desired openness and lightness. No. 7 is the only design which represents any departure from the mundane. As such, it should provide an outstanding man-made attraction in itself--of which Portland has very few to lure and hold the tourist trade. It should be a fitting twin to the St. Johns Bridge in describing and delimiting a potentially great world harbor.

Apparently the only valid objection to No. 7 is the uncertainty about the roadway wearing surface. Fortunately, a "laboratory" for observing and testing of pavements on orthotropic decks has just been provided in the Pacific Northwest. A four-lane, freeway bridge of orthotropic design was opened June, 1964, across the Fraser River 15 miles from Vancouver, B.C. So far, no pavement trouble has developed. The designer also reports that the orthotropic deck was chosen because it cut the weight of the superstructure by one-third.

Limited Choices

As advances in technology of materials and design methods now make possible several departures from the usual, typical bridge designs of the past, it is unfortunate that Portland must choose from only one imaginative design for the new Fremont Bridge. Unless the consultants can be reinstructed to study more alternatives, The Commission's recommendations, of necessity, must be limited to the designs presented.

Recommendations

1. Design No. 7 should be approved for construction.
2. Design No. 6 should be specifically rejected because of the visual wall it will create.
3. Design No. 1 should be specifically rejected because of its mediocrity.
4. The typical trusses of vertical and diagonal members, if these are planned on the approach and interchange structures on both sides of the river, should be

abandoned in favor of designs which duplicate or harmonize with the open treatment of the double decks on Design No. 7.

It is reasonable to assume that, if Design No. 7 is chosen, the cost differential can be reduced. The consultant gives assurance of this in his report and is confident that with detailed studies the special deck flexure problem can be solved. Perhaps time for such studies should be urged before the choice of any designs are finalized.

Job No. 6422
October 16, 1964

Table 1
 Fremont Bridge, Portland, Oregon
 SUMMARY OF ESTIMATED CONSTRUCTION COSTS

<u>Design No.</u>	<u>Type</u>	<u>Main Span Lengths</u>	<u>Sub-structure</u>	<u>Super-structure</u>	<u>Total</u>
1	Through Cantilever Truss	455' - 650' - 455'	\$6,039,000	\$7,403,000	\$13,442,000
1B	Through Cantilever Truss	325' - 650' - 325'	6,331,000	7,606,000	13,937,000
1A	Through Cantilever Truss	260' - 650' - 260'	6,777,000	7,526,000	14,303,000
6	Continuous Tied Arch Truss	500' - 1,135' - 500'	3,023,000	11,410,000	14,433,000
2	Continuous Tied Arch Truss	455' - 650' - 455'	6,459,000	8,165,000	14,624,000
2B	Continuous Tied Arch Truss	325' - 650' - 325'	6,578,000	8,175,000	14,753,000
2A	Continuous Tied Arch Truss	260' - 650' - 260'	6,870,000	8,062,000	14,932,000
4	Single Span Tied Arch	650'	6,710,000	8,337,000	15,047,000
3	Self-Anchored Suspension Bridge	455' - 650' - 455'	6,459,000	9,055,000	15,514,000
7	Orthotropic Deck Plate Girders	500' - 1,135' - 500'	No Detailed Estimate		(16,500,000 to 17,000,000)
5	Orthotropic Deck Plate Girders	490' - 650' - 490'	6,029,000	10,960,000	16,989,000

18

AESTHETIC CONSIDERATIONS

The aesthetics of the problem and the selection of a particular design because of its appearance are so much a matter of individual opinion that evaluation from this point of view alone becomes difficult. To the bridge engineer, the design must suggest adequate strength for the intended service, but even he has his own individual ideas about appearance and likes to see his bridges "look nice." To the architect, a bridge must have a sense of strength and appropriate lines that form a mass that appeals and "looks right" to the trained aesthetic eye. It is difficult to appraise the general public reaction. Some of those who are tax-dollar conscious may look only at the relative costs.

The double-deck construction of the Fremont Bridge creates a special aesthetic problem, since the two decks appear as heavy, parallel curving lines of steel and concrete and the light and shadows accentuate the deck lines. Recognizing this, the Architect, early in the study, suggested that a tubular bridge which would almost totally enclose the lower deck could have real aesthetic appeal. Such a design was studied (for a 650-foot main span) and it was found to be structurally possible. The exterior surface between the upper and lower decks would outwardly appear to be a convex, curved plate. The flanges of these huge girders would be internal. No attempt was made to evaluate the cost, since the design was discarded because of the problems of light and ventilation for the lower deck and the belief that the motoring public using the lower deck would want a view of the surroundings from the vantage point of the elevation of the main bridge. Consideration of the predominance of the lines of the parallel decks and his concern about the unattractive forms above and between decks in the conventional designs led the Architect to develop the mass lines of Designs 5 and 7, which contain a minimum of steel members connecting the upper and lower decks and only a few members extending above the level of the upper deck in clean, forthright, pleasing form. Structurally, these designs must use orthotropic construction, with each deck containing two large, welded box girders and a welded steel plate floor.

Other designs follow conventional layouts, but the proportions and lines of the trusses and piers have been reviewed by the Architect and, within the limitations of structural requirements, conform to his recommendations.

The photographic reproductions of the renderings for Designs 1, 2, 3, 4, 5 and 6 presented in this report illustrate all designs from the same point of view, which is located on the west bank of the river upstream. The main bridge in Design 6 is so large that its appearance would be enhanced by a view from a somewhat longer distance.

The renderings do not show any fenders for the river piers in the designs having 650-foot main spans. The effect on the appearance will, of course, depend on the type of fenders to be constructed. The fenders are discussed elsewhere in this report and it is stated that, in the opinion of the Consultants, much more substantial construction is required. To be adequate and completely effective in protecting both the pier and the ships, the fender for each pier must completely surround it and contain a heavy dolphin or its equivalent in strength at each upstream and downstream end. The fender system should extend to an elevation not less than ten feet above high water. At low water stages, about 40 feet of each fender would be exposed to view and would very seriously detract from the appearance of any of the designs having piers in the river. One overlay has been submitted with the original colored renderings to illustrate the effect of the fenders on the appearance of Designs 1, 2, 3, 4 and 5. This overlay may be applied to any of the renderings.

In the opinion of the Consultants and the Architect, the appearance of the two designs having 1,135-foot main spans is superior to that of any design having a 650-foot main span. The orthotropic deck plate girder design — particularly that having an 1,135-foot main span — is a unique and attractive design which has been advanced by and is recommended by the Architect. It merits further study and development.

The single span tied arch (Design 4) is somewhat of a disappointment in appearance. This is probably because of the double deck truss spans that, of necessity, flank it.

The self-anchored suspension bridge (Design 3) is also a disappointment in appearance. This type, unlike the externally anchored suspension bridge, is not well adapted to double deck construction and the span lengths for this particular site are not well suited to the self-anchored type.

To some persons the through cantilever truss (Design 1) will be the least attractive in appearance — perhaps primarily because of the heavy double deck construction. It is quite probable that the appearance of this design would be somewhat improved by a layout having spans of 420, 500, 1,135, and 500 feet in length like those of Designs 6 and 7.

#1
#2
#5

CONCLUSIONS AND RECOMMENDATIONS

All of the designs submitted herein are practicable from an engineering viewpoint. From an aesthetic viewpoint, the two designs having the greatest merit are Designs 6 and 7. From the viewpoint of cost, as could have been anticipated, the through cantilever truss (Design 1) provides the basis for cost comparison.

The Consultants and the Architect agree that a design having an 1,135-foot main span should be adopted. In addition to a more pleasing appearance, the advantages of a layout having an 1,135-foot main span are many, and they have been discussed throughout this report. Not only does it cost slightly less than a 650-foot main span layout of the same type, but it eliminates all interference with ships in the river both during and after construction. With all piers on land, the hazards of sudden high water stages in the river during construction are eliminated. Moreover, there is no need for fenders which are costly and which would seriously detract from the appearance. The estimates for all designs requiring piers in the river provide for nominal fender protection against damage by ships on only the shore face. As previously stated, the Consultants believe that much heavier fenders will be needed and that the cost of such fenders would add at least \$350,000 to each estimate. The fenders would be subject to substantial maintenance costs.

Neither the single span tied arch nor the self-anchored suspension bridge designs are considered to be appropriate for a layout having an 1,135-foot main span primarily because of difficult and costly erection. The choice, therefore, consists of one of the remaining three types: the through cantilever truss, the continuous tied arch truss, and the orthotropic plate girder design.

It is quite possible that a through cantilever truss design having an 1,135-foot main span would cost slightly less than Design 1 which has a 650-foot main span, although the difference would not be as great as that between Designs 6 and 2 because of the fact that part of the relative economy in Design 6 is due to lowering the bottom chord in the flanking spans, thus reducing the height of the main piers. This is not possible in the through cantilever truss design. It is believed that the cost of an 1,135-foot main span layout would be very nearly the same as that for the 650-foot main span layout.

In making a final selection, the outstanding advantages in appearance and the unique features of the orthotropic plate girder design should be given full consideration, and the Architect hopes that they will receive it. In the Consultants' opinion, this design has been penalized by the requirement that both corrosion-resistant steel and metalizing with hot-applied zinc be used in conjunction with a three-ply membrane waterproofing applied to the top of the deck plate. Any two, or perhaps any one, of the three items might be found adequate. It is believed that a satisfactory solution for the deck surfacing can be found within the limits of the cost allowance provided in the estimate, and that present uncertainty of the type of surfacing should not be a sole cause of rejection of this design.

Orthotropic construction has been widely used in European countries. It is believed that if more time were available for further detailed studies, the present cost differential could be reduced.

The Consultants are required by the Agreement to recommend a particular layout and a particular type of bridge. All things considered, they strongly recommend the adoption of a four-span layout consisting of 420, 500, 1,135, and 500-foot spans as being of slightly lesser cost than a corresponding layout having a 650-foot main span of the same type and having many other advantages. As a practicable and acceptable compromise between cost and aesthetics, they recommend the adoption of the continuous tied arch truss (Design 6). In fact, they believe that Design 6 provides an attractive and outstanding bridge that is well suited to the conditions at the site.

In response to your request for recommendation of a design for the Fremont Bridge, the Portland Art Commission strongly recommends Design No. 7. Since the consultants published their various recommendations, we have studied these and others in detail, and held additional conferences with bridge engineers. Our recommendation is based upon the following:

1. This is easily the most delicate design presented. It is unique in its weightless appearance, and pleasant relationship to approaches.
2. This design spans the river without piers. Unlike "erector-set" designs, this modern suspension bridge would be beautiful against our skyline, and provide a thrilling open view of Portland for those crossing on both levels.
3. Because of the clean lines of orthotropic construction, mobile scaffolding can be built into the design - reducing painting and maintenance costs to a fraction of those required by other types. Within 25% of the life of this bridge, savings in painting costs alone would compensate for its additional estimated construction cost.
4. Oregon is famous throughout the engineering world for its bridges. The worlds longest timber bridges spanned the Willamette at Eugene and Coberg. The unique construction of our lovely coast bridges received recognition in engineering circles throughout Europe. Your Art Commission feels that Design No. 7 is the only solution employing up to date technology, and would do much to regain Oregon's reputation in bridge design.

5. We deeply appreciate your efforts to obtain the service of professional design consultants. Their studies to date have been meaningful, and we urge that they be retained through the design and construction phases, and be allowed to integrate railings, lighting, and traffic control into the design of what will be our most important bridge.

To Mayor Schrunk:

In response to your request for recommendation of a design for the Fremont bridge, the Portland Art Commission first studied the seven designs submitted by Parsons, Brinckerhoff, Quade, and Douglas, consultants to the State Highway Department. Of those, we strongly favored Design #7. However, subsequent study and additional conferences with local bridge engineers prompt the Art Commission to recommend for consideration also two other designs: one, a stiffened tied arch bridge, of a design prepared by W. S. Storch & Associates in collaboration with CBA Engineering Ltd., designers of the similar Port Mann bridge at Vancouver, B. C.; the second, a suspension bridge presented by Dexter Smith, internationally noted bridge designer who designed the well known coast highway bridges at Coos Bay and Yaquina Bay while on the staff of the State Highway Dept.

These bridges are favored for the following reasons:

- (1) They span the river without piers, making them safer for navigation and visually more interesting. The Storch design even reaches back far enough to miss existing railroad tracks and roadways.
- (2) Unlike bulky truss designs, these three are light and open in appearance, beautiful against the Portland skyline, and have a pleasant relationship to their approaches.
- (3) These bridges, ~~when~~ compared to truss designs, provide a thrilling, open view of Portland for motorists. The orthotropic designs especially offer exceptional visibility for motorists on the lower deck.
- (4) Because of the nature of orthotropic construction, mobile scaffolding can be integrated into the design. This factor reduces hazards to painting and maintenance personnel, thereby lowering insurance and maintenance costs. ~~At~~ Within 25% of the life of the bridge, savings in painting costs alone would compensate for any additional construction cost.
- (5) For generations Oregon has been famous throughout the engineering world for its bridges. The world's longest timber bridges spanned the Willamette at Eugene and Coberg. The unique construction of our lovely coast bridges received recognition in engineering ^{circles} throughout Europe. Your Art Commission feels that a solution for the Fremont bridge employing advanced technology would ^{do} much to regain Oregon's stature in bridge design.

during design of (6) We deeply appreciate your efforts to obtain the services of professional design consultants. Their studies to date have been meaningful. We strongly urge that those responsible for whichever concept is chosen be retained through design and construction phases to integrate railings, lighting, traffic control, and approaches into the what will be Portland's most important bridge.

Respectfully submitted,
Portland Art Commission

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To the members of the Portland Art Commission:

(Personal and Confidential)

May I say first that I have thoroughly enjoyed knowing and working with all of you on this Commission - and learning something of value from each and every one of you. I have felt that we all were sincerely giving, each in his own field, the best of his talents to the community. This has been reflected by increasing stature and a good press.

So that Wednesday evening I was really shocked to read in the Journal the attack on this Commission and its motives, which was incorporated into the criticism of our majority action on the Fremont Bridge, as expressed by Francis Murnane to the City Council.

I feel strongly that each of us is only one member of a group, and when our view happens to be the minority view the mandate of the group must be accepted democratically. Naturally, any one of us is free to express and work for his minority view. But this grants no implicit right to attack a fellow member for an opposite opinion.

A short time ago a majority vote recommended the Auditorium rebuilding. Since that time Lew Crutcher, one of the minority of that vote, has seen fit to work actively for his viewpoint but has expressed publicly no criticism of the action of the Art Commission nor of its members. Although I have, as you know, strongly supported this measure and do not agree with Lew, I must agree that he has acted entirely within his rights.

We are a group with individual and divergent ideas, but we needs must respect the honest opinion of the other members whether or not we agree. Our differences must be resolved within our own body privately, and either a unanimous agreement or a respectful difference of opinion reported to the public. No respect can be expected from the community for our members or their opinions if we, ourselves, individually belittle our fellows by pointing the finger of sarcasm and scorn. We must work together with mutual tolerance, dignity and respect, or we jeopardize our gains.

I would like to answer only one specific charge. On behalf of myself, as chairman, and any chairman of the Commission that I have known, I wish to say that no one has been at any time forced into agreement (minority votes have been frequent) and that no one has ever been denied the opportunity of expressing his views. At the same time I beg that future discussions avoid personalities and impassioned argument. We destroy our logic, our reasoning, our force, and, most of all, our good comradeship and the fun we have had in accomplishing things together.

Our next meeting is with the Art Advisory Committee and most probably with a guest, Dexter Smith. If we are as impressed and interested with his presentation as we were with the last, we may want to take immediate action to incorporate some recommendation regarding his design into the report which Lew Crutcher will have ready for immediate presentation to Mayor Schrunk. For this reason I respectfully suggest that a dispassionate discussion of this letter be left to the following meeting and that at that time we unite on a policy which has been unformulated, but understood - "disagree all we want at home but protect the dignity of this body abroad."

Sincerely yours,

(Mrs. Lyle Ashcraft)
Chairman

Portland
November 1, 1964

18

FRANCIS J. MURNANE
1527 S. W. COLUMBIA STREET
PORTLAND 1, OREGON

November 7, 1964

Mrs. Lyle Ashcraft, Chairman
Portland Art Commission
2141 SW Elm Street
Portland, Oregon

Dear Mrs. Ashcraft:

I read your recent communication with a great deal of interest and a sincere appreciation of your position and views. I fully understand the apprehension that prompted you to communicate with the members of the Art Commission. You acted properly, based on the information available to you at the time. However, there were certain extenuating circumstances of which you were not aware.

First, I did not appear before the City Council to criticize the Art Commission concerning the position taken relative to the design of the Fremont Bridge. I appeared solely in opposition to the position taken by the Portland Planning Commission. I appeared as a citizen --- a role I have pursued for many years. I endeavored to keep the Art Commission out of the discussion. However, Commissioner Grayson asked a question concerning the position taken by the Art Commission. Then, Mayor Schrunk stated that he had received a letter from the Commission explaining the majority position. I then told the Mayor that he would receive a letter from me concerning my minority view. Mr. Keefe somewhat cleared the developing confusion by pointing out that your letter was not a formal report, but merely a notification.

Under such unforeseen developments, it became necessary to also relate why I voted against the majority of the Art Commission, as well as my opposition to the report of the City Planning Commission. I directed most of my remarks pointedly to Mr. Keefe in his capacity as Director of the Planning Commission. I must frankly admit, Mrs. Ashcraft, that although I held my temper at the Art Commission meeting during the personal and sarcastic attack directed against me, I was unable to resist mentioning the astounding philosophy expounded so condescendingly. This was the point at which I offered the Mayor my resignation from the Art Commission if I were expected to slavishly follow the whims, opinions or dictates of a "professional" elite or cult of newness. The Mayor made it very clear, as he did when he first appointed me to represent the public, that he expected me to use my own judgment regarding issues.

I must also state very frankly that I felt during the preliminary discussion before the City Commissioners that I had been bypassed by the Art Commission when your letter was mentioned by the Mayor. It appeared as a link to the rather discourteous manner in which the

vote to approve the nebulous design 7 was taken. You will recall that the motion also urged that further information about the orthotropic design be obtained. I expressed a desire to vote for obtaining such information, but could not vote for the design specified in the motion. My request to be allowed to vote for such further information was arbitrarily ignored. This action, plus the sarcastic and pedantic dissertation previously mentioned gave me cause to wonder.

It is customary on most Commissions, including the City Council, that such requests for information are granted as a matter of courtesy. My own union also follows this policy. It is worthy of emulation.

I again want to make it crystal clear that my sole purpose in appearing before the City Council was ONLY to oppose the report of the City Planning Commission and Mr. Keefe's espousal of a bridge design that I consider unworthy of this beautiful city and a waste of public money. Some people may blithely dismiss a 3 million dollar differential in bridges, but I consider it important.

I wish to point out Mrs. Ashcraft, that I have co-operated in all efforts to extend the influence of the Art Commission. I have presented many ideas along these lines, some of which were adopted. I have always respected the members of the Commission and the divergent views expressed, with the notable exception of the amazing views expressed by one member at the time we voted on the Fremont Bridge design. I absolutely reject that kind of slavish mentality. I reserve the right to accept or reject professional advice. Fortunately, there is a wide difference of opinion among intelligent professional people, so a choice is possible. As I sat listening to the "pocket knife appendectomy dissertation", my thoughts went back to former years in the Labor movement when so-called "political scientists" were trying to capture the unions. They always tried to tell us that we should never question their views because they were "professionals". I always fought them and it took us years to oust this Communist crowd, but we did it. Since that time, I have always viewed with suspicion any person who puts himself on a pedestal and endeavors to convey the impression that he is the personification of all wisdom. I refrained from engaging in an extensive debate with the individual in question because of my respect for the other members and because I did not want to impose on you as Chairman. However, I must state that I will not tolerate such an attack in the future.

I cannot agree that a public expression of differing views is harmful. To date, I have received nine letters from various persons expressing gratification that such differences exist. Only one letter was critical of the Art Commission. It came from a chronic opponent endeavoring to recruit me as an ally. Also, I was approached by a friend to appear on a program on the topic What Is Wrong With The Art Commission? I told him that there is nothing wrong and to forget the whole thing as a personal favor. He did so. So you can see, Mrs. Ashcraft, if I were endeavoring to stir up controversy, or to belittle the Art Commission, I have not availed myself of opportunities.

Again, on the subject of public differences. This is not a new departure in the civic life of Portland. It is healthy. The Exposition-Recreation Commission, the Housing Authority, the Multnomah County Commission and the City Council, frequently air differences. Mr. Hallberg of the Housing Authority, through his opposition, has saved the people of Portland hundreds of thousands of dollars. Recently,

I was the lone dissenter on the Multnomah County Planning Commission regarding a zoning matter. Yet, my view was upheld by the Multnomah County Commissioners. No harm has come to the County Planning Commission --- and we are all friends! Of course, there has never been a display of personal and sarcastic spleen or intellectual conceit or arrogance.

You mentioned Mr. Crutcher and his opposition to rebuilding the Public Auditorium. Essentially the same type of publicity might have resulted if he had appeared before the City Council. Unfortunately, Mr. Crutcher, for whom I have the deepest respect, appears to frown on our form of city government and makes rare appearances in the Council Chamber, one of the truly free and open forums available to citizens in Portland. I am convinced that the bitterness that exists, revolves around the second vote taken in support of the Auditorium project. As a matter of fact, I was accused of "pressuring" the members who voted to reaffirm our previous position. Do you feel that I "pressured" you, Mrs. Ashcraft? I had intended to bring this charge before the group, but desisted in the interests of harmony. At any rate, despite dire predictions, the people of Portland, God bless them, resolved this issue and thereby furthered the growth and progress of the city.

I cannot refrain from taking a public position when I feel that it is in the interests of the people of Portland. I am sure that you agree that the title of CITIZEN is more important than that of COMMISSIONER. I shall continue to publicly differ with Mr. Keefe. He is in the employ of the city and is not immune from such criticism. The fact that he is also a member of the Art Commission does not place him in a privileged position. I am a firm believer in hammering out issues on the anvil of public debate, particularly where bureau heads are concerned. They too often are inclined to feel that what they propose must necessarily be adopted. The record proves that not infrequently, their proposals are not the best solution. Fortunately, the City Commissioners are not a bit hesitant to take whatever action the situation may warrant.

I was not aware that so many people harbor beliefs that our group is aloof and unapproachable. There have been many expressions that I not resign. I shall not do so, particularly in view of the fact that some persons would use such an act to attempt downgrading of programs and policies espoused by the Commission. Further, I feel that I have an obligation to express my opposition to policies that I consider to be wrong, especially those that may be pursued largely because "professionals" urge their adoption. I respect professional people. Over the years, I have been privileged to make many friends in such circles. I treasure them, yet I do not look upon them as divine or infallible. They are the first to admit this and their professional disagreements are well known. In fact, Mrs. Ashcraft, I have learned that many of these professional people are decidedly unhappy because certain individuals endeavor to speak for them on various occasions. I think it is a truism that only those who are unsure of themselves, fear disagreement, or attempt to downgrade others.

In closing, I wish to state that I have enjoyed my association with the Art Commission. I have learned a great deal and value the fine personal relationships. With the exception already noted, I have been courteously treated and my views have been considered fairly. I regret that you may have been embarrassed, as well as the other members. However, may I say that such incidents become quite insignificant with the passage of Time; provided that we ourselves do not magnify them out of all proportion.

Sincerely yours,
Francis J. Murrian

Nov. 19, 1964

Hon. Terry D. Schrunk
City Hall
Portland, Oregon

Dear Mayor Schrunk:

In response to your request for recommendation of a design for the Fremont Bridge, the Portland Art Commission first studied the seven designs submitted by Parsons, Brinckerhoff, Quade and Douglas, consultants to the State Highway Department. Of those, we strongly favored Design #7. However, subsequent study and additional conferences with local bridge engineers prompt the Art Commission to recommend for consideration, also two other designs: one, a stiffened tied arch bridge, of a design prepared by W. S. Storch & Associates in collaboration with CBA Engineering Ltd., designers of the similar Part Mann Bridge at Vancouver, B.C.; the second, a suspension bridge presented by Dexter Smith, internationally noted bridge designer, who designed the well known Coast highway bridges at Coos Bay and Yaquina Bay while on the staff of the State Highway Department.

These three bridges are favored for the following reasons:

- (1) They span the river without piers, making them safer for navigation and visually more interesting. The Storch design even reaches back far enough to miss existing railroad tracks and roadways.
- (2) Unlike bulky truss designs, these three are light and open in appearance, beautiful against the Portland skyline, and have a pleasant relationship to their approaches.
- (3) These bridges, compared to truss designs, provide a thrilling open view of Portland for motorists. The orthotropic designs especially offer exceptional visibility for motorists on the lower deck.
- (4) Within 25% of the life of the bridge, savings ⁱⁿ painting costs alone would compensate for any additional construction. ^{costs} Because of the nature of orthotropic construction, mobile scaffolding can be integrated into the design. This factor reduces hazards to painting and maintenance personnel, thereby lowering insurance and maintenance costs.
- (5) For generations, Oregon has been famous throughout the engineering world for its bridges. The world's longest timber bridges spanned the Willamette at Eugene and Coberg. The unique construction of our lovely Coast bridges received recognition in engineering circles throughout Europe. Your Art Commission feels that a solution for the Fremont Bridge, employing advanced technology, would do much to regain Oregon's stature in bridge design.

Hon. Terry D. Schrunck - 2

We deeply appreciate your efforts to obtain the services of professional design consultants. Their studies to date have been meaningful. We strongly urge that those responsible for whichever concept is chosen be retained through design and construction phases to integrate railings, lighting, traffic control and approaches into the design of what will be Portland's most important bridge.

The Art Commission further recommends that, to assure responsible evaluation of these three designs, detailed renderings and total cost estimates be prepared immediately.

Sincerely yours,

PORTLAND ART COMMISSION

Mrs. Lyle Ashcraft, Chairman

Bridges

Mrs. Lyle Ashcraft
Chairman, Portland Art Commission
2141 S. W. Elm St.
Portland, Oregon

November 23, 1964

Dear Mrs. Ashcraft:

There is soon to be built in the City of Portland a structure of gigantic scale, cost and visual impact -- The Fremont Bridge. The selection of its final form will condition our environment for decades to come and deserves the most profound deliberations. Therefore, we of the Art Direction Group, a professional organization of graphic designers, photographers, illustrators, architects, typographers and allied artists, concerned with the visual environment of our community, strongly urge your support of orthotropic Design #7.

Our decision has been concluded after an evaluation of the seven designs submitted by the State Highway Department and the two recent proposals -- (a) an orthotropic tied arch by Werner Storch and Associates and C. B. A. Engineering Ltd. and (b) a suspension design by Mr. Dexter Smith.

Our judgement has been based solely upon aesthetic considerations, which for this particular structure should be of prime concern, and



Mrs. Ashcraft

2

Nov. 23, 1964

for which this organization feels especially qualified. Detailed engineering and economic problems are beyond our immediate knowledge; however, reports have satisfactorily indicated relative equality of these factors among the various submissions.

The following statements set forth reasons for our conclusions.

1. The scale and location of the Fremont Bridge will create a strong visual focus and the adopted solution should attempt a structure of lightness and delicacy (not to be confused with structural inadequacy). Present day materials and methods allow a departure from massiveness. We feel Design #7 excels in this consideration.
2. Of prime concern is the lack of visual obstruction to the motorist when passing over the bridge. Both Design #7 and the orthotropic arch have reduced obliterating structural members.
3. Thirdly and unquestionably the consideration of greatest import -- the visual resultant of passing over, under and around the bridge structure. Design #7 surpasses other submissions as a structure of inherent delight but will demand the most careful refinement of detailing to enhance these sculptural qualities.



Mrs. Ashcraft

3

Nov. 23, 1964

We commend your efforts to seek design excellence in this forthcoming bridge and hope your decision will agree with ours to produce a lasting work of art as well as utility.

Sincerely yours,



Joseph M. Erceg
President, Portland Art Direction Group

jme:jm

- c. - Mayor Schrunk
- Councilman Earl
- Councilman Bowes
- Councilman Bean
- City Planning Commission
- Councilman Grayson



Intro -- A series of State Highway Department "oversights", plus the unsightliness and confusion of new and old freeways, has roused the editorial ire of our news analyst Forest Amsden. Forest....

Forest -- Oregon's State Highway Department is an efficient outfit. It builds super highways and bridges. Its feet shouldn't be held to the fire for an occasional mistake. But it does seem mistakes crowd together.

The Marquam bridge won't carry the weight of its own roadway. The freeway bridge across the John Day river collapses because the center pillar was set on gravel instead of bedrock. The Astoria bridge is delayed for months because of pier difficulties which lead to multi-million dollar lawsuits between state and contractor.

In each of these cases there was sufficient disagreement over responsibility so that the blame cannot be entirely the Oregon State Highway Department's.

In the long run...a more serious criticism is the crassness of our highways. The Marquam bridge not only won't hold the weight of its own roadway...it is without doubt the ugliest mar on Portland's skyline which its designers could conceive. Is there a bridge-design rule against good taste? Are eye-pleasers like the St. John's bridge out-of-date? Urban areas must have freeways...but must they destroy features of natural beauty and utility...as the Highway Department has managed to do with its tangle of cement spaghetti on the Eastbank...permanently barring us from the recreational potential of the Willamette shore? The approaches to the new Marquam bridge are, if anything, worse.

How does a government unit become so insensitive?

I suggest it happens because it has staked out its own huge revenue preserve. By the state constitution...gasoline and vehicle license revenues must be spent for highway purposes. The Legislature can merely estimate how much will come in...and authorize the Highway Department to spend it. This

along with the built-in, necessary rules of civil service, make the Highway Department aloof from control and criticism.

More than that...there are vested interests almost without end which protect the Department's revenue preserve. The contractors, the material suppliers, the automobile clubs, the truckers, and so on..all lobby extensively at both legislative and administrative levels...and brindle at the least criticism of their sacred cow.

Modern life is jarring and grating...and the most grating thing about it is the automobile...and the sins done in its name...including the sins of highway planners in creating urban monsters instead of urban servants.

File (Mr. Amsden's speech attached)

PORTLAND ART COMMISSION



CITY OF PORTLAND, OREGON

ADDRESS: CITY HALL

August 2, 1965

Station Manager
KGW TV Pioneer Broadcasting Company
1508 S.W. Jefferson Street
Portland, Oregon

Dear Sir:

The Portland Art Commission wishes to commend Channel 8 for the forthright analysis of the activities of the State Highway Department presented by Forest Amsden on July 14's "News Beat".

We also, as a commission, have found ourselves concerned for the "crassness of our highways". Some months ago we took a public stand, deploring the ugliness of the "erector set" Marquam bridge and begging further study to find a more pleasing design, at that time still possible to be substituted on the piers already set - to no avail. Next we urged employment of outstanding bridge designers, as consultants for the upcoming Fremont bridge, which effort was successful. Again we urged the Highway Department to curb and permit the city to plant the street triangle north of the David Campbell memorial with no results to date. Recently we have written protesting the unsightly confusion of the out-of-proportion signs and poles at N.E. 12th and Sandy Boulevard.

It seems to us there is a continual disregard for beauty and good taste in planning, a reluctance to inform and advise a concerned public, and finally, when pinned down, a real indifference to public opinion. The attitude, Mr. Amsden has analyzed well as the outgrowth of a situation where, in his opinion, the Highway Department is "aloof from control and criticism".

We have been, and are, extremely interested in furthering both the natural and the man-made beauty of Portland. Not only the state, but the city too, is involved in daily decisions on civic design and beauty now that freeways and urban renewal are burgeoning in every direction. River esplanades, bridges, details of highways and overpasses, the cutting of large trees, light standards, directional signs, proposed city benches, etc., all need a forceful advocate to awaken a public demand that they conform to standards of artistic excellence in scale, design and planning.

MRS. LYLE ASHCRAFT, *Chairman*
DAVID CAMPBELL, *Vice-Chairman*
MRS. RICHARD R. ROBERTSON, *Secretary*
FRANCIS J. MURNANE

ROBERT O. LEE
DOUGLAS LYNCH
GEORGE A. McMATH

Ex-Officio Members
TERRY D. SCHRUNK, *Mayor*
DOROTHEA LENSCH, *Director of Recreation*
LLOYD KEEFE, *Director, City Planning Commission*

We suggest that a series of editorials by Mr. Amsden with a similar fine choice of pictures could perform a service of great value to Portland, not undertaken as carping criticism but as a constructive force in developing public appreciation of the aesthetic needs of our growth. We are hopeful that Mr. Amsden will want to continue to challenge and lead community opinion in so progressive a direction and that Channel 8 will sponsor this educating of public taste to demand the best.

In my own family 6:30 p.m. is "News Beat" time and I, personally, am looking forward to more such editorials!

Sincerely

Mrs. Lyle Ashcraft
Chairman Portland Art Commission

cc to: Mayor Schrunk
Forest Amsden

File

See as printed
in editorial page
plus editorial

August 26, 1965

Mr. Herbert Lundy
Editor Editorial Page
The Oregonian
Portland, Oregon

Dear Mr. Lundy:

The Portland Art Commission wishes to congratulate you on your editorial policy which so often has supported the fine things essential to our urban growth in culture and beauty of environs. We have observed it in many instances.

Your Sunday "Forum", since its inception, continues to be a stimulating and valuable addition to the paper, a challenge to community thinking. We congratulate you on its development and hope for its continuance.

We likewise appreciate the good feature writing of William Swing, Don Holm, John Painter, and others. We called one day several weeks ago to thank John Painter for his thoughtful article on Portland's architectural shortcomings (June 13) and are interested to note his new analysis of the Fremont bridge design situation (August 26). He is quite right in his closing sentence, in saying that "the final decision may well hinge on how loud Portlanders themselves scream their decision for or against beauty".

We are deeply concerned that the thinking and concern of our citizens be educated to demand beauty of design and planning so that our rapid urban expansion will produce a city in harmony with the beauty of its natural setting. We appreciate what you have done and are doing toward this end.

It will take foresight and eternal vigilance on the part of every citizen to see that we grow in the way we should, into a city of beautiful plan and design.

Very sincerely,
August 26, 1965

Mrs. Lyle Ashcraft
Chairman Portland Art Commission

Portland Art Commission

Copy

September 8, 1955

Mayor Terry Schrunk
City Hall
Portland, Oregon

Dear Mayor Schrunk:

The Art Commission reaffirms to you and the City Council its endorsement of the Present bridge designs made to you almost a year ago now.

Further we are completely opposed to the through cantilever truss design which is all too similar to the ungainly Marquise structure and which will dominate the skyline to the north even more overpoweringly. We are surprised to find it not only included, but favored by, the Highway Dept. who stress cost in particular. The cost factor when considered in relation to the length of time the span will be in service and to the total cost of the joint freeway-bridge project should not be the single determining factor.

We wish to go on record as being opposed to this cantilever design and as reaffirming our approval of the stiffened tied arch design similar to the Port Mann span.

Since we, together with the Planning Commission, were asked to give considerable time ^{and} study to this review a year ago, it is hard to understand the State Highway Dept. attitude as quoted in print as questioning "whether interested persons in Portland would have a voice in the final bridge design selection."

In view of our very real interest and concern for this project we respectfully request that Mr. George McMath, architect member of the Art Commission, be permitted to attend the informal Council meeting with the Highway Dept. next Tuesday. We should sincerely appreciate his attendance there.

Very truly,

L.A.

Mrs. Lyle Ashcraft, Chairman
Portland Art Commission

cc to: Portland City Council

OFFICE OF THE MAYOR
DEPARTMENT OF
PUBLIC SAFETY



TERRY D. SCHRUNK
MAYOR

CITY OF PORTLAND
OREGON

September 3, 1965

Mrs. Lyle Ashcraft, Chairman
Portland Art Commission
2141 S. W. Elm
Portland, Oregon

Dear Mrs. Ashcraft:

This will acknowledge receipt of your letter of September 2, 1965, relative to the design of the new Fremont Bridge.

Originally, it was the intention of the Council to comply with the request of the Highway Engineering staff to meet next Tuesday at Council Conference; however, the Engineering staff of the Highway Commission will not be available next Tuesday, consequently, the meeting will not be held at that time. Should such a meeting be necessary, I would be happy to have a representative of the Art Commission set in and we will so notify you. However, it is entirely possible that the Council will reiterate its support and approval of a bridge similar in design to the Port Mann Bridge, and request the Highway Commission to recommend such a structure to the Federal Bureau of Roads. It is my understanding that the engineering problems involved in some of the early orthotropic type bridges has been satisfactorily resolved. Naturally, our request will also carry a provision contained in our original recommendation that the entire river area be completely spanned and that no piers will be constructed in the river area.

We shall keep you posted of developments in this matter.

Yours truly,



MAYOR

TDS.y

The Oregonian

ESTABLISHED 1850

DAILY AND SUNDAY PORTLAND, OREGON 97201

September 3, 1965

Mrs. Lyle Ashcraft
2141 S. W. Elm Street
Portland, Oregon

Dear Mrs. Ashcraft:

Your thoughtful letter was deeply appreciated. It is encouraging to realize that there are thoughtful citizens who are concerned about the beauty of their city and are aware of the dangers of creeping urban blight.

I concur with your thoughts on esthetic education. It seems to me to be the only practical method of making people aware of the civic beauty - or blight - around them. Knowledge and appreciation of esthetics are what galvanize individuals to join in collective action. Formal training on secondary and higher education levels would, in my opinion, go a long way toward solving many of the problems resulting in urban ugliness. Unfortunately, this fertile area of endeavor has been largely ignored.

Concerning the Fremont Bridge design, things look none too encouraging at the moment. I am certain (but lack overt proof) that the State and the Bureau of Public Roads have already decided quietly what bridge design will ultimately be constructed. And, considering their passion for "saving" money, it will certainly be the least handsome one.

I fear that only a public outcry, such as the one which greeted the proposed I-205 route, can save Portland from another Marquam-type span. Lamentably, however, the rather dry business of choosing a bridge design is not conducive to mobilizing public opinion. Our city, I'm afraid, will ultimately end up looking at yet another bridge in the economical Greater New Orleans Bridge tradition.

Despite the bleak outlook, we can still consider ourselves fortunate to have, thus far, escaped the garishly horrible "Pop" architecture that defaces so many American cities. We are also fortunate in the fact that it will take a prodigious amount of ugliness to truly subdue Portland's magnificent beauty.

Again, my thanks for your interest and encouragement.

With best wishes,

John E. Painter, Jr.
John E. Painter, Jr.
Staff Writer

PORTLAND ART COMMISSION



CITY OF PORTLAND, OREGON

ADDRESS: CITY HALL

November 29, 1965

Chairman of the Board of
County Commissioners
Multnomah County
Portland, Oregon

Dear Sir:

OK. The Portland Art Commission is most interested in published reports of your proposals ^{by the County Commissioners} for addition-to or replacement-of the Sellwood Bridge. At our last meeting discussion led to a motion that we write ~~the County Commissioners~~, noting our desire for participation in the review of such bridge design from the earliest possible moment.

We found that the lack of such local participation in the Marquam Bridge pre-planning led to the complete frustration of Portland architects, engineers, and the Planning and Art Commissions - and led to a very ugly bridge. On the contrary, preview of the Fremont Bridge design by the Portland City Council, and Planning and Art Commissions has led to final agreement on a design that has brought commendation from the public and will be a credit to Portland. It has left satisfied a unified force of those interested in securing good design.

With this experience in mind and with a desire for the best possible treatment of the river which is so beautiful at this point we hope for early inclusion in this planning.

Most sincerely,

Mrs. Lyle Ashcraft, Chairman

cc to: Mayor Schrunk

MRS. LYLE ASHCRAFT, *Chairman*
DAVID CAMPBELL, *Vice-Chairman*
MRS. RICHARD R. ROBERTSON, *Secretary*
FRANCIS J. MURNANE

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LLOYD KEEFE, *Director, City Planning Commission*

Sour Notes

It seemed a good idea to paint the Willamette River bridges in downtown Portland in bright colors instead of drab black. When the county commissioners decided to do this a couple of years ago, at the urging of the Chamber of Commerce and such defenders of esthetics as architect Lewis P. Crutcher, this newspaper joined many individuals in approving the action.

After the Broadway Bridge was painted red, a lot of supporters began to have second thoughts on the matter. This aging span didn't look much if any better in its new dress than it had appeared in the old. In fact, a stranger might guess that the painting job was not finished. The orange red—called Golden Gate red for the color of the Golden Gate Bridge in San Francisco—is the same used in primer coats on most steel bridges.

Now that the Hawthorne Bridge is acquiring a yellow coat, the experiment in making the drab bridges "sing" appears even less successful. Most citizens refer to the Hawthorne color as pale mustard, and that describes it rather well. It is quite a bit less inspiring than "deep gold," which is how the county commissioners described it beforehand when some citizens objected to "yellow."

Maybe it was too much to expect such old bridges as the Broadway and Hawthorne to sing. Even human beings have trouble with sour notes at their age. Next time around, it may be better to put them back in their original old ladies' black.

ORE: 7/7/64

'Singing' Bridges 8

The idea of painting Willamette River bridges in pleasing colors has been kicked around for many years. Nearly five years ago the Chamber of Commerce proposed that black be abandoned for all spans as it had been for the St. Johns and Ross Island structures. St. Johns, one of the world's most beautiful bridges, has been green since it was built 30 years ago. Ross Island was painted green some six years ago. In both instances, the color harmonizes with woody backgrounds.

Lewis Crutcher, the architect who thinks Portland could be as beautiful as Paris, Stockholm or any of the other outstanding cities of the world, suggested recently to the Portland Art Commission that the "ominous black" bridges here be made to "sing" with carefully selected and coordinated colors. Mr. Crutcher demonstrated this summer that old buildings could be made to sing in this fashion when he supervised the painting of the 50-year-old Builders' Exchange Building. That which can be done with buildings can be done with bridges.

That something may come of the idea at last was indicated when County Commissioner Jack Bain proposed that pastel colors be substituted for black in a bridge-painting program to be undertaken next year when the Broadway and Sellwood bridges are due for new coats. The other two commissioners agreed to his suggestion that architects be invited to submit ideas.

Those of us who fought successfully against construction of a ramp from Harbor Drive to Ash Street are pleased that Mr. Bain credits that controversy with focusing attention on the esthetic values of the waterfront. Singing bridges will be a welcome bonus but should not be the sole result. Let's do something really constructive and attractive with the land between the bridges.

Lack of Communication

The Portland art commission has started a running battle with the state highway department which regrettably has every potential of touching off similar battles all over the state—and all to the detriment of the state highway department.

Recently, in a letter to Gov. Mark Hatfield asking that he intercede to halt construction of the Marquam bridge in Portland, the art commission made one statement on which we believe the governor, the highway commission and department should bring to bear their full capacity for sober reflection.

We quote from the art commission letter:
"The impression is growing that the highway department operates under a 'community be damned' philosophy. We know that nothing could be farther from the truth.

"We ask then, that the highway department, whose reputation for intelligence and integrity is impeccable, give serious thought to revealing to the public more convincingly that such concern (for the public interest) does indeed exist, and does indeed direct their activities.

"Irreparable harm could be done were an image to the contrary be allowed to grow."

It is this paper's opinion that the governor and the highway department should not take the art commission's admonition lightly.

Some of the most outstanding men in public life in this state have served and continue to serve unselfishly as state highway commissioners. We believe that it is long past time for the highway department to take a serious look at itself, and its practices.

REPORTER 8/13/63

Marquam—Scrap Heap Span?

In a commendable effort last week, the Portland Art commission called attention in a letter to Mayor Schunk to what it politely referred to as the "mediocre erector-set" character of Portland's new Marquam bridge across the Willamette. (See Monday, Aug. 12, Portland Reporter.)

The commission asked if it might be possible to delay award of contract for the superstructure to determine if a more acceptable design could be obtained for this massive structure on Portland's downtown riverfront.

Realistically, commission members admitted privately that it was indeed late for such action, however, it was pointed out that at an equally late hour Portland defeated state highway department plans for the Ash st. ramp, which would have destroyed the last remaining open area on Harbor dr.

Only by formal registration of protest, it was felt, would it be possible to insure that future bridges such as the proposed Fremont be of acceptable design.

The protest of the art commission is all very well, and with its end, it is impossible to argue. But more pertinent is—must this city, and every other city in the state be visually and figuratively mauled by the state highway department?

We require that scrap and junk yards erect high fences about their premises, but still we allow the highway department to defile the horizon with monstrous steel assemblages which might far better be relegated to some scarred wasteland with which their design and design inspiration is infinitely more in character.

Any engineer will inform you that it is no more costly to design and erect a handsome bridge than it is to do an ugly one—indeed, the ugly one could easily be more costly. So Oregon allows the highway department to string obscene collections of scrap across her rivers and canyons, and, in the case of the Marquam bridge, allows \$11 million for the obscenity.

Any excuse the highway department has to offer must be invalid in face of past performance—for, the highway department has on occasion designed some very handsome bridges. To cite only one, examine the structure at Newport on highway 101—and there are others.

But the purpose here is to examine present performance, or paucity of performance, as far as any acceptable approach to bridge design is concerned.

Oregonians are apt to be rather smug (and we among them) about the beauties of this state. But in too many instances, the beauties of which we are proud are beauties in which we had little hand.

Portland, which likes to refer to itself as the city of roses, and other such terms, is in danger of awakening to discover others describing it as the city of ugly bridges, or the city of scrap-iron spans. Bridges such as the Steel, the Broadway, the Hawthorne, the Sellwood, and now the proposed Marquam, need not be.

Some people earn their paychecks working in the forests, others spend their paychecks to visit forests. Which ever you happen to be, you lose when the forests burn. Green forest provides jobs and recreation. Help prevent forest fires.

REPORTER 9/20/63

The People's Own Corner

ORE 8/19/63

REPORTER 8/19/63

DELAY BRIDGE

Sirs: I would like to urge strongly that bids on the \$11 million Marquam street bridge be delayed until its design has been reviewed by a committee which is interested in the future beautification of Portland. This group could be composed of a combination of architects and engineers.

If your readers are in accord with this, they should immediately express their opinions by writing to Mayor Schrunk and to the members of the state highway commission, Glenn L. Jackson, Chr., Medford, Oregon; Kenneth N. Fridley, Wasco, Oregon and David B. Simpson, 711 SW Alder St., Portland.

MRS. HEDLEY HILL,
Member Mayor's Advisory
Committee to Portland Ar
commission

Not Beautiful, But —

To the Editor: Apropos your editorial on, "Too Late to Change," the verbal hassle over the lack of "beauty" of the proposed Marquam Bridge to me is silly. Bridge builders are not building roses or daisies, or beautiful girls, and there are lots of things in this world that are good, and interesting to look at, which are not "beautiful." I doubt if anyone would call Charles Atlas or Alois P. Swaboda beautiful but they were interesting to look at.

I don't know what they mean when they speak of the St. John's bridge as "beautiful." It is good looking and attractive, but to me so are the Hawthorne and the Ross Island bridges. For they stand for tremendous strength, and I think of the years they have stood there holding up tons and tons and tons of material without a sign of weakness. It makes me wonder what there is in steel that it can carry such loads for my lifetime of 71 years, perhaps, without a sign of weariness, while mere mortal men weary turning a grindstone.

I would miss a lot without the Hawthorne and the Steel bridges with their high towers and their constant and stark exhibition of tremendous strength.

PAUL S. WHITCOMB,
195 E. Jersey,
Gladstone.

ORE. 9/9/63

groes. Our family moved into a completely white neighborhood, and when we moved out fifteen years later it was over 90 per cent Negro.

During those last years my high school sisters many times returned from school or store telling of Negro men who made filthy, vulgar remarks, tried to entice them into cars or even exposed themselves to my sisters. Ladies in their sixties and older were often intimidated by Negro men. My mother was even insulted and taunted on our own front porch.

Between statistics and past experience I think the Negro race could use a lot of indoctrination in correct social behavior.

JOHN J. LESZAR,
9816 N. Edison St.

Could cars be backing up thoroughfares waiting for this panacea of river crossings to unfold?

I doubt it and I further question whether the next highway engineering manipulation will prove any more sensitive. Anyway, by the time it is called to public attention, the hour will be late and reform is once more "inconceivable".

There appears a growing list of "inconceivables" — East Bank Freeway, Foothills Freeway, Marquam Bridge and (?) the Fremont Bridge.

ALEX PIERCE,
405 NW 18th Ave.

The 'Inconceivables'

To the Editor: As you say in an editorial of Aug. 14, titled "Beauty and the Bridge," it is inconceivable that the urban freeway construction program would be disrupted at this late date, but it appears even more inconceivable that this community will stagnate its aesthetic discretions while a monstrous eyesore is perpetrated in its own "backyard" (if such there be) and have the further indolence of underwriting a large percentage of \$11 million for its construction.

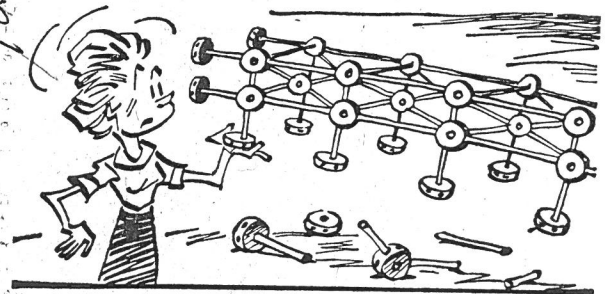
Why this senseless urgency?

Bridge A 'Kindergarten Toy'

To the Editor: Portland is greatly blessed with natural beauty, much of which is due to the river and handsome background of lush green heights. The Foothills Freeway will scar the West Side, but why wound beauty more with a bridge which resembles a kindergarten toy?

We have one really beautiful bridge—the St.

ORE 8/25/63



Johns. I pray that those in authority progress by insisting on a combination of beauty and utility to be enjoyed not only by thousands now in existence but also by future generations.

GERTRUDE MYERS,
1969 SW Park Ave.

Council Needs Support

To the Editor: Thank you for your Aug. 14 editorial, "Beauty and the Bridge," supporting the Art Commission in its efforts to insure that the coming Fremont Bridge will be an ornament instead of an eyesore.

Our mayor and our City Council often show great political courage in placing aesthetic values at least on a par with so-called practical considerations. They should have the support of an enlightened community in these efforts.

If the people will use their power to demand that Portland's great natural beauty not be destroyed, perhaps we need never again put up with an "Erector set" bridge such as the coming Marquam.

Perhaps we can even prevent the proposed Ladd Estate high-rise apartment which, if permitted, will deface Portland Heights and be another disaster like Terwilliger Plaza.

MRS. WALTER MCMONIES,
2600 SW Summit Drive,
Lake Oswego.

ORE. 8/17/63

ORF. 9/21/63
Too Late To Change

We've been looking at pictures of Portland bridges and drawings and scale-model photos of the Marquam Bridge, for which a superstructure contract was let this week by the State Highway Commission. Our conclusion is that, though the Marquam Bridge will be no beauty, Portland can live with it, as the city has lived for so many years with the ugly Hawthorne Bridge downstream and with the not much more attractive Ross Island Bridge upstream.

There is considerable similarity, in fact, between the Ross Island and Marquam structures. The main difference is that Ross Island has an arch over the main channel, and arches are attractive. Otherwise, the Ross Island has much the same kind of trusses as shown in the Marquam drawings. The Marquam span will be double decked, which, we suppose, is what precluded an arch in it.

Gov. Hatfield and the Highway Commission could not reasonably have delayed construction of the superstructure while studies were made for a more attractive design. The piers were already built and bids had been called on the superstructure when the Portland Art Commission asked for the delay only two weeks before the contract letting. As the governor explained, the piers required the particular type of structure they had been designed to support. Any modification would have been extremely expensive, if the federal government, which pays 92 per cent of the cost, had approved of such, which is doubtful. Taxpayers would have been unhappy.

A lack of communication is apparent in the Marquam Bridge hassle between the state bridge engineers and the Portland Art Commission. The art people apparently were unaware until too late what the bridge would look like, although a model has been in existence for two years or more and has been publicly displayed in Portland.

The Highway Commission's decision to employ a design engineer firm for the Fremont Bridge, as requested by Mayor Schrunk and City Commissioner Bowes, gives assurance that beauty as well as utility will be considered in designing that span. The City Council and the Art Commission should have every opportunity to express their views. Thus, the complaints about the Marquam Bridge may not have been entirely in vain. They emphasized the need for closer consultation between the bridge builders and the people who must live with the engineers' designs.

Designing The High Bridge

Mayor Terry D. Schrunk's letter to the Highway Commission, asking for a chance to have city officials consult on the design of the proposed Fremont Bridge, is a reminder of what a conspicuous monument that span is going to be.

It will have to be about as high above the Willamette River as the St. Johns Bridge—205 feet above the low water—because its East Side end will be on the heights of Albina, on the bluff northeast of the Union Pacific railroad yards.

To carry the Stadium Freeway up to that height, the bridge will send out tendrils of ramps on the West Side as far south as NW Johnson Street and as far west as NW 20th Avenue. At the point where it crosses over the West Side waterfront the ramps will be walking through the Northwest industrial district on stilts reaching a dozen stories or so up in the air.

An even more complicated knot of spaghetti-like ramps has been sketched tentatively for the East Side end of the bridge, where it meets the East Bank and Minnesota freeways.

We join the mayor in hoping that the bridge can be made as attractive as possible. Of particular concern is the design of those ramps, which will reach into established commercial and residential neighborhoods to a far greater extent than any with which Portland already is familiar.

JOURNAL 9/15/63

*Portland
Reporter*

Marquam in Trouble Again

That monument to inspired design, our friend the Marquam bridge of "erector set" fame, is back in the soup again. The latest conflict would seem to suggest as not imprudent a course of instruction for the state highway department, the end of which would reveal that there are people in automobiles.

This would seem elemental were it not for mounting evidence to the contrary. Excepting highway department park development in the country, more and more one is led to believe that the highway department doubts the existence of people anywhere, in cars, or even in cities out of cars.

Last week, the Portland art commission asked the office of Portland's mayor if it might review certain aspects of the Marquam bridge such as railings, pedestrian ramps, lighting, signs and landscaping, ending by requesting plans of these.

An astonished Mayor Schrunk discovered no such plans existed, for there is to be no pedestrian use of the bridge. We, with Mayor Schrunk, say—no pedestrian use of the bridge?

It has been said that pedestrian use of the bridge is not expected because of the height of the bridge. But it would seem that this very height would, at Rose Festival time and others, make the Marquam a desirable vantage point.

For the moment, however, let us ignore all amenities, all esthetic considerations. These have all been tossed to the winds anyway by the very nature of the design character of the bridge.

Instead, consider this: The Marquam will be the major bridge, at the center of a metropolitan complex of over one-half million people. The highway engineers have already, we're certain, calculated how many vehicles will cross the bridge on a given day or even at a given hour.

It is inconceivable that out of these, a certain number of vehicles each day will not, for one reason or another, stall on the bridge. It is equally inconceivable that some escape route not be provided for persons in stalled cars—and we hold there will be at least one person in every car that stalls.

The picture of ourselves beating our way across the bridge on foot in the traffic lanes strikes stark terror to our heart.

Perhaps the highway department, if it cannot provide pedestrian ways, could provide at intervals of say every 30 feet, a small cupboard with a loaded gun in it. This would allow the stranded motorist to shoot himself and make a quick and humane end of it, rather than having to run the fender and bumper gauntlet to the end of the bridge.

Mayor Schrunk, in his statement of concern for the lack of pedestrian ways, also stated that he felt that the upper deck of the two-deck bridge should carry the traffic entering the city.

"Some cities have missed that chance of supplying a scenic vista to entering motorists by making the incoming lane the lower deck," he said.

Which Color For A Bridge?

The dilemma of Multnomah County Commissioners in connection with the painting of the Hawthorne Bridge contains a moral. It is that when one is faced with a decision on artistic matters he might just as well follow his own instincts.

The bridge dilemma appears to have been of the commissioners' own making, for they sought to avoid trouble by obtaining and adopting a color scheme for the entire array of Portland bridges across the Willamette from an eminent architect, dedicated to the city's beautification.

All might have been well had they made the architect's color choices their own, carried them out and defended them as, in their opinion, the best. But they weakened, in the face of the "mustard yellow" designated for the Hawthorne span, and announced the substitution of a green which (they hoped) would prove more acceptable to more people.

And now, following a barrage of protest, they have reopened the matter again, scheduling a meeting with "bridge art lovers" out of which, it is hoped, an agreement will come.

It seems to us that the position of the commissioners is analogous to that of the American State Department in the hassle with Panama over the canal, and that no genuine meeting of minds is in sight. It seems unlikely that anyone's taste in colors is going to be basically altered by verbal argument.

The protests, judging by those addressed to this page, were not so much over the commissioners' specific choice of green as over their overriding of the professional opinion they had sought. So the issue now is not which color is preferable, but who is best qualified to judge.

Regardless of artistic qualification, responsibility for the ultimate choice is irrevocably with the commissioners. And, regardless of the color chosen, there will be both praise and criticism from the public when the job is done.

We could recommend to the commissioners the artistic philosophy of a business man we know who took up painting as an avocation and found, to his surprise, some commercial demand for his work.

"The secret," he confided to us, "is imagination — imagination and guts. I just put the (colorfully described) colors wherever I want 'em."

ORE. 4/1/64

Hawthorne Bridge To Wear Yellow Despite Moans From Opposition

Multnomah County commissioners Tuesday bowed to "the superior color wisdom" of Portland art groups and decided to go ahead with painting of the Hawthorne Bridge a "dirty yellow."

All of the commissioners but Mel Gordon, that is. He voted an emphatic, "no," and stood firm for "Oregon green."

The action was taken at a special hearing Tuesday morning at the County Courthouse for Portland art representatives to protest the commission's recent rejection of architect Lewis Crutcher's color scheme for the Willamette River bridges.

The county two years ago paid \$500 for the scheme at the urging of the art groups.

Commissioner David Eccles, however, two weeks ago took a look at a sample painting of the Hawthorne Bridge and moved to reject the color program. He said the yellow was dirty and unattractive.

"Has anyone viewed the sample on the Hawthorne Bridge? The fact of the matter is that you really can't tell what color it's supposed to be; it's covered with mud, grime and the general diffusion that comes out of the air," Commissioner Eccles explained his rejection of the scheme.

In addition, commissioners have received numerous complaints about the "lead" red of the Broadway Bridge.

Architect Crutcher Tuesday said neither the red of the Broadway nor the yellow on the Hawthorne are the colors chosen by him.

"I've found quite a difference in subsequent checking of the colors," he told the commissioners.

Plan Outlined

Briefly he outlined his plan. The colors were chosen to blend with the areas in which the bridges are located: Green for the end St. Johns and Sellwood bridges, because they are close to trees, and bright, rich colors for the downtown bridges, to reflect the urban tone.

"This is the color I selected," architect Crutcher said, holding up a small sample.

"And it's the same tone as the dirt that's on the bridge," he explained proudly.

Crutcher's scheme received

support from spokesmen for the Portland chapter of the American Institute of Architects, the Art Direction Group of Portland and Portland Beautification Association.

George McMath, chairman of the civic design committee of the local AIA chapter, strongly objected to what he termed the commissioners' "whimsical disregard" of Crutcher's color plan.

Rose Preferred

A young lawyer, Robert Shoemaker Jr., praised Crutcher's scheme as "a noble experiment." A housewife, Mrs. Elizabeth Dasch, 434 NW Hermosa Blvd., said the "bright, lively" bridges would be a tourist attraction, "and are very attractive to me."

Another housewife, Mrs. Frank Krutsinger, 6525 NE Davis St., offered the only opposition other than that of Commissioner Gordon.

"I'm all in favor of colors, but, somehow, mustard yellow on the Hawthorne leaves me cold," she told the board. "Hawthorne Rose" would be

more in keeping with the Hawthorne Boulevard history," she asserted.

Eccles predicted painting the bridges light colors would be expensive and, "in the long run a mistake." Nevertheless, he "reluctantly" moved to go ahead with the color scheme.

Gleason, who was a member of the commission that purchased Crutcher's color plan, said simply: "I thought it was pretty good then, and I think it is pretty good now."

10/11/64
Beautiful Bridges?

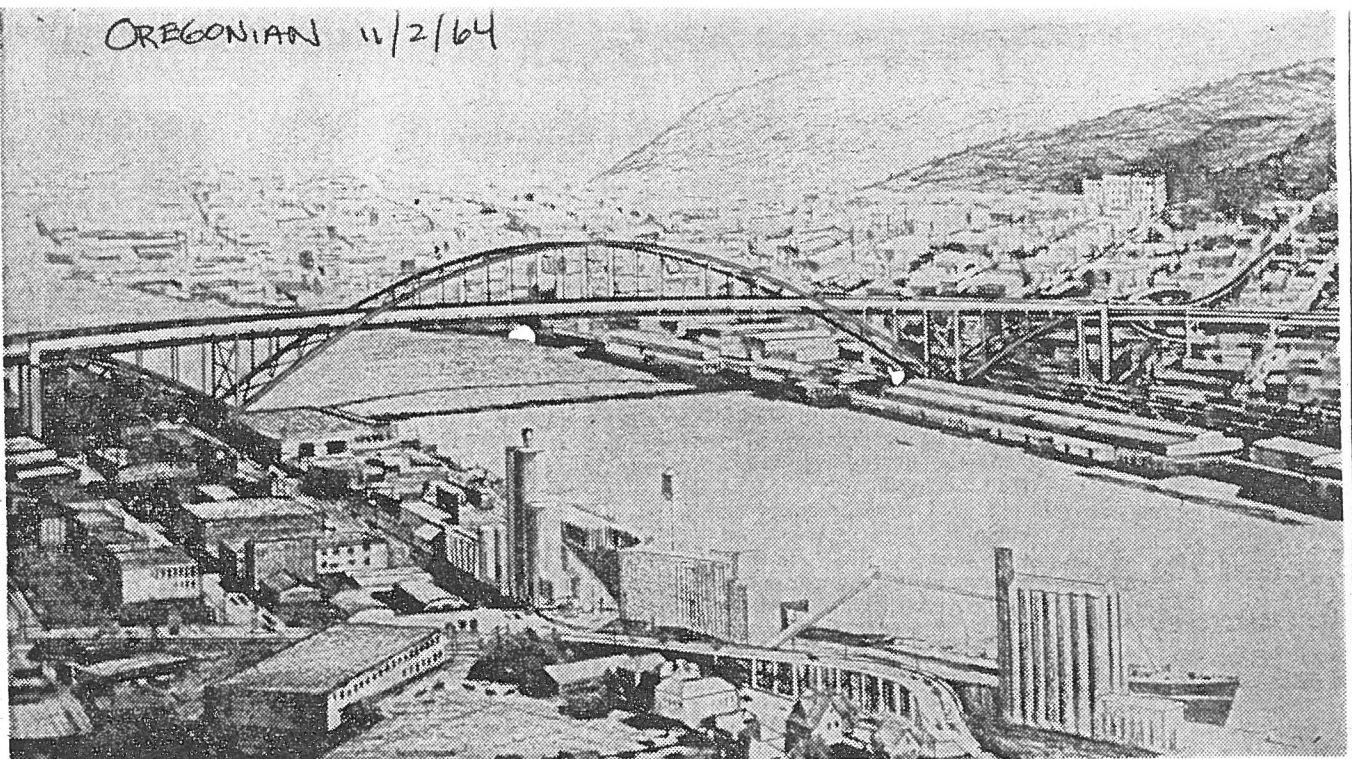
Evidently Portland will have to settle for something less than a soaring beauty in its front yard.

None of the designs submitted by New York consultants for the Fremont Bridge compares esthetically with the St. Johns or Golden Gate span. The lone suspension bridge included in the set of drawings does not have the gracefulness of either the St. Johns or the San Francisco structure. The heavy double-deck roadway detracts from the suspension design.

Perhaps it is impossible to build a bridge over a busy harbor such as Portland's without giving in to some degree to the "Erector Set influence." Each of the designs shown here this week has some of this. The tied-truss arch of the only structure which would be without piers in the river may be more attractive than the Marquam Bridge, whose lack of beauty brought complaints from Mayor Schruck and the Portland Art Commission. But the 450-foot high arch would dominate the central harbor area, and may not be in keeping with its surroundings.

It is important that shipping be free to move in this area of docks. For that reason the arch bridge is preferable to the others from a utilitarian standpoint. The reason for the Fremont Bridge is to connect the Stadium and Minnesota freeways. It must have two decks and must be high enough above the river so that ships may pass underneath it. It must interfere as little as possible with the berthing of vessels. Its purpose is utilitarian.

The mayor, Art Commission and Highway Commission are to be commended for attempting also to make the span attractive. Perhaps the designs obtained by the Highway Department will lead to construction of a bridge that is both useful and esthetic. At least, the preview will give everyone some idea of what is possible.



NEW BRIDGE design for Portland's Fremont Bridge, approved by Portland Art Commission, is this arched span submitted by a Canadian bridge building firm. Seven other designs have been proposed also.

Art Group Backs Design For New Fremont Bridge

A Canadian bridge building firm has submitted a plan for Portland's new Fremont Bridge which has been "immediately and unanimously" approved by the Portland Art Commission.

Drawings and engineering specifications for the proposed span will be presented informally to Portland City Commissioners Monday.

Mrs. Lyle Ashcraft, commission chairman, said the bridge plan has been forwarded to the Oregon State Highway Commission with the art group's endorsement.

CBA Engineering Ltd., of Vancouver, B.C., and a local firm, W.S. Storch & Associates of Lake Oswego, offered the Art Commission drawings of a long, gracefully arched span

which would have no piers in the river.

The center span would be 1,350 feet long, and double-decked, according to the CBA representative, Norman Hilton.

A bridge similar to the one proposed by CBA was built by the firm at Port Mann, New

Westminster, B.C.

"We each liked the design immediately," Mrs. Ashcraft said. "It is esthetically pleasing in design. It would be lower by 100 feet than other plans and would not have so massive an effect on the skyline. Too, the design offers advantages

in maintenance," Mrs. Ashcraft said.

The Art Commission studied seven different bridge designs submitted to them by the Highway Commission. "We selected one but the choice was not unanimous," the chairman said.

'Way Out' Bridge INVOL Likely

OREGON JOURNAL 10/18/64

By ANDY ROCCHIA
Journal Staff Writer

"While they will allow extra money for esthetic purposes, they will not allow us to go 'way out,'" said P. M. Stephenson Wednesday as he defined the U. S. Bureau of Road's attitude on bridge-spending to members of the Portland Art Commission and the Planning Commission.

Speaking of the seven designs submitted last week for the double-deck Fremont Bridge, Stephenson, assistant engineer for the Oregon Highway Department, said the Highway Department had a preference for one of the designs but was keeping it "a deep, dark secret."

"We're listening to the City of Portland on this," said Stephenson, who added that the State Highway Com-

mission — well remembering the ruckus over the erector-set appearance of the Marquam Bridge — last year hired the most respectable bridge - designing firm it could find so that Portlanders would have a choice.

THE ENGINEER admitted whichever bridge plan was recommended to the City Council, however, ultimately would have to meet with the approval of the U. S. Bureau of Roads. Approximately 92.8 per cent of the money for the bridge will come from the federal government, the remainder from Oregon's citizens via State Highway Department funds said Stephenson.

From the standpoint of appearance, commissions Wednesday evidenced equal interest in designs Nos. 5, 6 and 7.

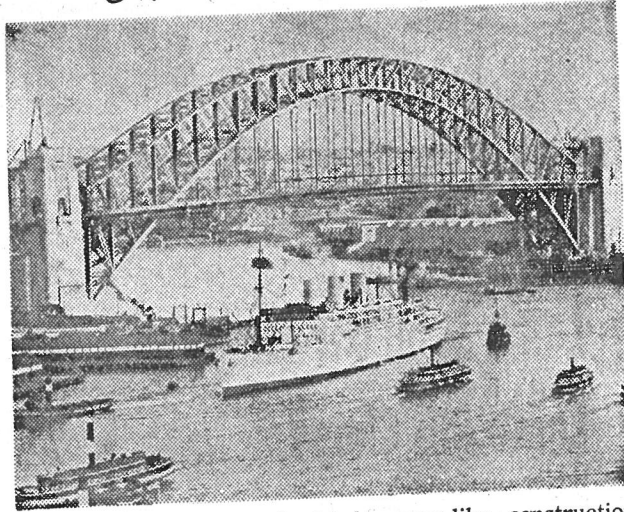
No. 6 is a continuous tied arch, rising to 450 feet. It would have a 1,135 - foot main span with no piers in the river. Its cost would be \$14,433,000. The plan already has received the support of Mayor Terry Schunk who has said he personally prefers a long span, with no piers in the river.

NOS. 5 AND 7, costing \$16.98 million and \$17 million, are based on the principle of orthotropic construction, each deck containing two large, welded box girders and a welded steel plate floor.

Bridge design No. 6 — the continuous tied arch truss — looked to some eyes a rehash of Australia's Sydney Harbor Bridge which was completed in 1932. Architect Lewis Crutcher moreover, wondered aloud at the maintenance cost of such a structure.

Crutcher showed slides of bridges utilizing the orthotropic concept, notably a bridge in Dusseldorf, Germany. He labeled it and two similar bridges now under construction in San Mateo, Calif., and St. Louis, Mo., "delights to the eye — whether you traveled over or under them."

CRUTCHER SAID if built, neither of the two orthotropic bridges would call for the erection of expensive scaffolding when the time arrived that steel girders would require painting.



WHETHER BRIDGE should be cage-like construction blocking out view of city, dominating waterfront as does Sidney Harbor Bridge was point of debate at Wednesday meeting of Art Commission. Several of seven bridge designs submitted by Highway Department are reminiscent of Australian bridge built in early 1930s.

"In comparison there's little to paint on these.

"I've been advising on the painting of bridges. Last year it cost \$300,000 to paint the Broadway Bridge," said Crutcher.

From looking at the cage-like construction of bridge No. 6, Crutcher surmised that painting it would cost approximately one-half million dollars every dozen years.

To a question as to why the Highway Department had not submitted bridge plans utilizing prestressed concrete arches to stunning effect as in Europe, Stephenson said that engineers did not find it feasible on the type of ground bordering the Willamette.

IN ANSWER to whether it would have been better to consider a tunnel rather than another bridge with ramps spreading like a web over the city, Stephenson estimated a tunnel would cost three times as much as the most expensive bridge under consideration. Stephenson said all bridge designs submitted have been tested. Though there were problems of surfacing on the orthotropic structures, he believed these could be solved satisfactorily.

Herbert Clark Jr., member of the Planning Commission and chairman for the meeting, said neither the planning commission

nor the Art Commission wanted to go on record as having voiced specific approval of any one plan at this time. "Right now the issue still is just what do we want and how much of a bridge can we afford," said Clark.

The assistant engineer for the Highway Department said any of the present bridges under consideration would last "200 to 300 years."

Upon hearing this, various members of the Art Commission reaffirmed their opinions that there should be no hurry as to making a decision.

'Thing Of Delight' ORE 7/20/65

To the Editor: After reading comments in The Oregonian of the Art Commission concerning our new Marquam Bridge, I have watched it develop and take on a personality as real as that of a growing child.

Recently I had the privilege of viewing Portland from the Marquam Bridge, and I now claim that it is not only a thing of delight and beauty, but that it unselfishly returns beauty from its spans by opening new vistas of Portland we have never seen.

Being a "Portland pusher," two thoughts came to mind as I stood on the quiet bridge in the evening. Wouldn't it be marvelous for Portlanders to have the opportunity to walk all over our new bridge, enjoying the excitement of the structure as well as the new views of our very nice city, before it is open to traffic? If there is anyone who reads this letter who is in a position to make this dream come true, please know that I will be the first in line.

My second thought I direct to our "bright-eyed" Art Commission. Had they checked the bridge plans to see if the guard rails were so placed that they would not obstruct the view of the motorist as he crosses the river, as do the rails of the Ross Island Bridge? Not only is this view obstruction a personal affront to the taxpayer, but it is a decided traffic hazard as the driver tends to be distracted as his quick, easy view is impeded.

Portland people are going to love this bridge.

MRS. EDMUND A. JORDAN,
2606 SW Buckingham St.

Not exactly a new feature

ORE. 8/24/65

State Explores Bridge Designs For New Fremont Span

In response to criticisms that earlier Portland bridge designs were "ugly," the State Highway Commission moved Monday to find an acceptable design for the proposed Fremont Bridge over the Willamette River.

The commission approved a report in Salem from a New York engineering firm which provided detailed cost estimates for three additional designs for the bridge that will eventually link the Stadium and Minnesota freeways.

The Portland City Council last December recommended that a new type of Canadian bridge construction — called stiffened arch — be used for the Fremont Bridge.

Following a City Planning Commission report, the council also indicated that two other type of bridge designs would be acceptable — suspension and cantilever.

Local architects and the Portland Art Commission also went along with this type of design thinking, with the Canadian type as the first of

their three suggested choices. The art commission and architects have been highly critical of the design for the Marquam Bridge — and have demanded a voice in any future bridge designs for the Portland area.

The latest engineering report by Parsons, Brinckerhoff, Quade and Douglas details cost and engineering on all three types of bridge designs: The suspension, stiffened arch and cantilever. All of them would span the river completely, without piers in the water.

Commission Chairman Glenn L. Jackson questioned whether interested persons in Portland would have a voice in the final bridge design selection.

Forrest Cooper, highway en-

gineer, said final approval of a design would be up to the Portland council — and it would be the council who would decide whether to hold any public hearings on the matter.

R. L. Porter, assistant highway engineer, said the next move in the progress of design selection would be a meeting between highway engineers and the Portland council and city engineers.

"Such a meeting will probably be arranged within the near future," said Porter.

He pointed out that the bridge would be part of an interstate highway system and as such would need the approval not only of the city and state but the U.S. Bureau of Public Roads.

Porter noted that the report

approved Monday showed that the suspension bridge would be the most expensive to build and the cantilever construction the least costly.

He added that the BPR has made no decision yet indicating its preference on any of the three designs submitted Monday.

The bridge would span the Willamette and connect the Stadium Freeway on the west

side to the Minnesota Freeway on the east side. The west approach would be constructed at about NW 15th Avenue and Thurman Street; the east approach would be built at NE Fremont Street.

The proposed bridge would be the 10th Portland crossing of the Willamette. Bids are due to be called early in 1966 with completion scheduled in two years.

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THURSDAY, SEPTEMBER 2, 1965

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Beauty Vs. Cost

Most Portlanders who have given any thought to the subject, and they are numerous, probably would rather have a graceful arch or suspension bridge over the lower harbor than a more conventional cantilever truss. Whether they get their wish will depend on how much Uncle Sam is willing to pay for beauty, which President Johnson has told his highway builders should be considered along with utility.

The supplemental report of Parsons, Brinckerhoff, Quade and Douglas, the engineering consultants employed by the Highway Commission to suggest designs for the Fremont Bridge, recommends a cantilever span. It is not the same one proposed last year by the same firm, however. The early one would have had a main span of 650 feet, requiring construction of piers in the Willamette River. The latest cantilever design calls for a main span of 1,150 feet, thus eliminating any hazard to shipping in this heavily navigated part of the river.

It would be more attractive, too, in the opinion of the consultants, who term it a "very satisfactory compromise between cost and appearance." Some City Council members, architects and others do not agree with this conclusion. The complaints of "Erector Set design," which were lodged against the Marquam Bridge and which led to the employment of the New York and San Francisco consultants for the Fremont Bridge, have been expressed anew.

Although the consultants concede the stiffened tied-arch with orthotropic upper deck has "superior appearance," they rejected it because it would cost \$2.3 million more than the trussed design and also because of probable flexibility under heavy live loads and under wind and earthquake forces. In addition, they say, a completely satisfactory solution for the wearing surface on an orthotropic deck has not yet been found.

Last fall, the Portland Art Commission went on record as favoring the tied-arch type of bridge. A span of that design was built recently in British Columbia.

The consultants concede that an externally anchored suspension bridge would be pleasing in appearance. But they reject it on the basis of cost. All designs are said to be feasible from an engineering standpoint.

The latest suspension-bridge design, the consultants figure, would cost \$21.65 million. The stiffened tied-arch bridge is estimated at \$19.3 million and the through cantilever truss at \$16.96 million. Even the latter is expensive in comparison with the short-span cantilever truss bridge first proposed. It would cost \$3 million more.

Some highway engineers have said they doubt the Bureau of Public Roads would approve either the arch or suspension bridges because of their higher cost. However, the Highway Commission has not made a decision. Neither has the City Council.

The Council, in consultation with its advisory groups on esthetic and engineering problems, must decide what it wants before the beauty vs. cost problem can be ironed out. It appears now that Portland will have to accept something less than a graceful arch or a St. Johns-type suspension bridge for the harbor gateway. But maybe President and Mrs. Johnson's pitch for a beautiful America will save Portlanders from looking for the next half century at something really displeasing to their eyes. The prospect is worth a try by the City Council with the support of the public.

'Will Take Foresight'

To the Editor: The Portland Art Commission wishes to congratulate you on your editorial policy which so often has supported the fine things essential to our urban growth in culture and beauty of environs. We have observed it in many instances.

Your Sunday Forum, since its inception, continues to be a stimulating and valuable addition to the paper, a challenge to community thinking. We congratulate you on its development and hope for its continuance.

We likewise appreciate the good feature writing of William Swing, Don Holm, John Painter, and others. We called one day several weeks ago to thank John Painter for his thoughtful article on Portland's architectural shortcomings (June 13) and are interested to note his new analysis of the Fremont Bridge design situation (Aug. 26). He is quite right in his closing sentence in saying that "the final decision may well hinge on how loud Portlanders themselves scream their decision for or against beauty."

We are deeply concerned that the thinking and concern of our citizens be educated to demand beauty of design and planning so that our rapid urban expansion will produce a city in harmony with the beauty of its natural setting.

It will take foresight and eternal vigilance on the part of every citizen to see that we grow in the way we should.

MRS. LYLE ASHCRAFT,
Chairman,
Portland Art Commission.

Oregonian
9-2-65

Break For Beauty

Portland beauty lovers owe the State Highway Department and the Portland City Council a vote of thanks. It wouldn't be amiss if they included Lady Bird Johnson.

The state and city went to bat for beauty at the insistence of the Portland Art Commission and other groups and individuals interested in esthetics. The result was last Friday's agreement by the Bureau of Public Roads to build a graceful, arched Fremont Bridge over the Willamette River. If the beauty lovers hadn't objected to the construction of another "Erector Set" span, as they term the Marquam Bridge, and if the city and Highway Department hadn't backed them up, Portlanders in all probability would have looked for the next half century or longer at an uninspiring cantilever span.

The continuous "tied arch orthotropic" design, which City Commissioner William A. Bowes, State Highway Engineer Forrest Cooper and City Highway Coordinator Fred Fowler successfully "sold" at the Washington meeting with the BPR, is just what the Art Commission wanted. A suspension bridge might have been even more attractive, but the cost would have been \$2 million or more greater than the arch.

Cost also was the problem that for a time seemed to rule out the arch. The design decided on will be about \$2 million costlier than a cantilever span,

engineers have estimated. Only a couple of months ago, some highway builders expressed the opinion that the federal bureau would reject both a suspension and an arched bridge because of the greater cost.

But President Johnson, urged on by Mrs. Johnson, has stressed the importance of making U.S. highways beautiful as well as useful. The BPR undoubtedly took that into consideration in agreeing to the more expensive connection between the Stadium and Minnesota freeways. Thus, Mrs. Johnson deserves a salute as congratulations are exchanged.

United Migration of men and

c. 11/10/65

Span Design Gains Nod

By A. ROBERT SMITH

Washington Correspondent, The Oregonian

WASHINGTON, D. C. (Special) — Complete agreement on the design for the Fremont Bridge which will span the Willamette River to connect the Minnesota and Stadium freeways was reached Friday at a meeting of city and state officials at the Bureau of Public Roads.

Portland City Commissioner William E. Bowes announced the agreement following the Friday afternoon conference.

He said the bridge design accepted by the bureau and by Forrest Cooper, state highway engineer, was drawn by Storch Associates and CBA Engineering, Ltd., of Vancouver, B. C.

Design Noted

A continuous arch, it is technically known as the "tied arch orthotropic" a double-decked span of streamlined appearance and using a new type of roadway surface.

Bowes said no cost estimate has been made for the span but said the Bureau of Public Roads plans to let a contract for the complete design "very soon."

Bowes and Cooper, together with Fred Fowler, highway coordinator for the City of Portland, reached the design agreement with E. L. Erickson, chief engineer in the bridge division of the roads bureau.

These included a medley or

Span Design Compromise

See Story on Page One Also

The continuous arch design chosen for the Fremont Bridge Friday by the Bureau of Public Roads in Washington, D.C., might be considered a compromise between beauty and economy.

The arched bridge will cost less than the suspension bridge. The cantilever bridge has been called a "visual nightmare" by some architects.

All three designs have been in the running since the Portland City Council decided last December that all would be acceptable to span the Willamette River between the Stadium Freeway and Interstate 5. But the council strongly favored the arch, as a compromise.

Engineers estimate that the arched Fremont Bridge will cost \$18 or \$19 million. So far, only one bridge of this type has been built, at Port Mann, B.C.

Some architects agree that the suspension bridge may be more attractive than the arch, but a suspension bridge between the Stadium Freeway and Interstate 5 would cost about \$21 million.

The St. Johns Bridge, like the Golden Gate in San Francisco, is a suspension bridge, and it is one of Portland's most beautiful bridges.

A cantilever bridge would be cheap — around \$16 or \$17 million — and for this reason the State Highway Department recommended that the city choose this kind.

But the City Council agreed with architect Alex Pierce, chairman of the Civic Design Committee, that "the cantilever design is an absolute atrocity, a multiplicity of steelwork."

The Marquam Bridge, still under construction, is a cantilever bridge, as is the bridge across the Columbia River at Astoria.

Architecturally, City Shows Some Gains, Some Losses

By JOHN PAINTER JR.

Staff Writer, The Oregonian

The evolution of urban beauty was sluggish during 1965 in the "Little Old Lady on the Willamette."

In some places wrinkles of ugliness marred her; in others strategic shots of esthetic silicone helped rejuvenate her.

In essence, 1965 has not marked any great leap forward in improving Portland's civic beauty. Neither has there been any disastrous setback in the agonizing effort to elevate the city's man-made environment to the standards of its superb natural setting.

The mediocrity of the year past notwithstanding, the last 361 days did have their high points.

Foremost among them was the city's victory in the battle for a handsome Fremont Bridge. Commissioner William Boves nailed down the triumph when he flew to Washington, D.C., to beard the federal highway lion in its den, thus averting another Marquam debacle.

Too, the construction of a number of "good" buildings helped offset such eyesores as the Stadium Freeway-inspired razing and the hopelessly marred intersection at NE 12th Avenue and E. Burnside Street.

Meriting the loudest roar of approval was Pietro Belluschi's Equitable Center Building on SW 6th Avenue, opposite an earlier Belluschi effort, The Oregonian Building. The architectural firm of Wolfe & Zimmer worked as Belluschi's strong right arm on the structure.

Also worth mentioning is Skidmore, Owings & Merrill's five-story 1500 Plaza near Benson High School. The building complements nicely the low-lying Lloyd Plaza across the street.

The new KGW building exhibits some of the dynamic qualities inherent in electronic journalism, but its crowded site on SW Jefferson negates much of the structure's quality. Its towering mast is architecturally gauche; however,

In the South Auditorium Urban Renewal area, the first three Portland Center apartment towers are nearly finished, but it is still far too early to assess its success or failure as an urban entity.

Construction jobs around the peripheries of the renewal blocks emphasize a gradual business shift to what could

eventually become a commercial-educational complex.

Fortunately, the movement south is not the precursor of an invasion of bums and blight across W. Burnside Street. Building restorations in the region below SW 4th Avenue and in the Skidmore Plaza area are increasing and indicate a new vitality in a marginal neighborhood.

In fact, displacement is rapidly nearing for Skid Road

habitués below Burnside. Further restorations and new construction may gradually drive them westward into what is now Auto Row, presently a rapidly stagnating area.

Minor events have improved Portland's urban scene, too. Overhead wires, long the bane of beautification zealots, have gone underground along some downtown streets, notably SW Broadway.

But not all was nice in 1965. Despite the best efforts of Portland's Air Quality Control Division, smog marches on. Ironically, one of the contributors to this lamentable situation is the city's asphalt plant, proud holder of four citations for dedicated air pollution.

The growing amount of effluents polluting the Willamette River was effectively underscored by the squabble between Gov. Mark O. Hat-

field and State Treasurer Robert Straub over pollution law enforcement. The subject should make hot election fodder.

Downtown, some lovers of Portland's skyline have noted the U.S. National Bank has unwittingly scarred the cityscape by erecting what is reported to be the second largest revolving neon sign in the nation atop the old Wells Fargo Building.

Riverfront Blighted

Portland's riverfront in 1965 has managed to maintain the appearance of a junk-blighted Kafka nightmare; an ugly collage of concrete freeway lanes, railroad marshaling yards and sprawling accumulations of scrap iron.

Indeed, the riverfront should be a major source of shame for Portlanders, but we apparently have a high tolerance for ugliness.

At any rate, plans for an Eastbank Esplanade appear dead. A State Highway Department official felt architect's plans for the Esplanade were economically hopeless.

"You never can tell, though," he said. "Maybe Lady Bird will come through with a cash-laden program."

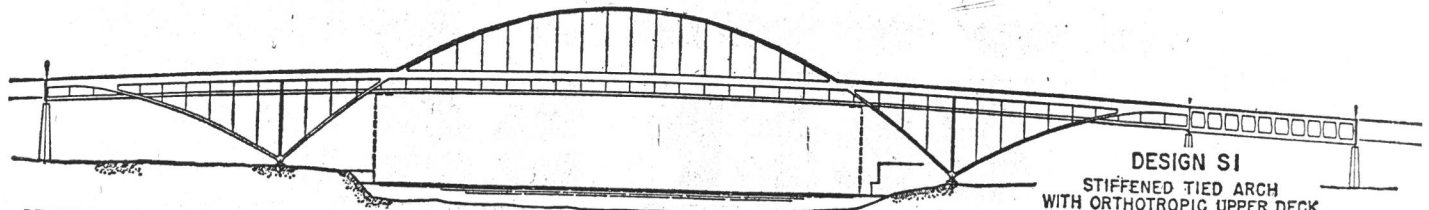
Around the edges of the city, a number of post-World War II housing projects continue their inexorable slide into the delay that will transform them into the split-level slums of the future.

Thus, the images of the "Little Old Lady on the Willamette" neither improved nor de-

teriorated greatly in 1965. It was a neutral sort of year dur-

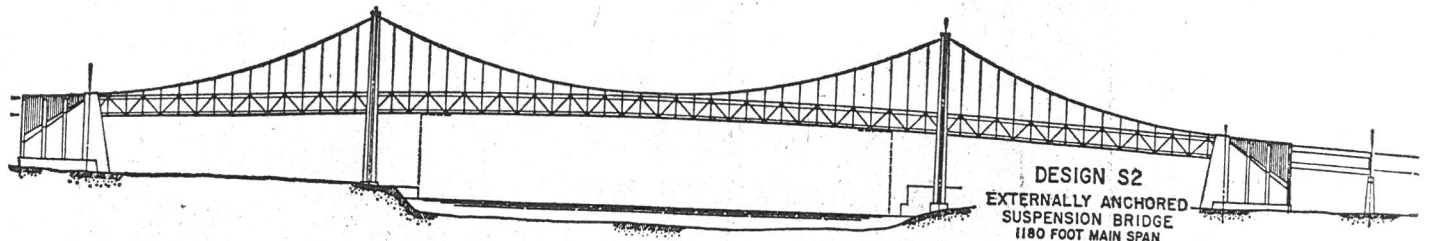
ing which Portland could and should have done better.

Beauty-Budget Battle Flares Anew As City Council Studies Bridge Designs



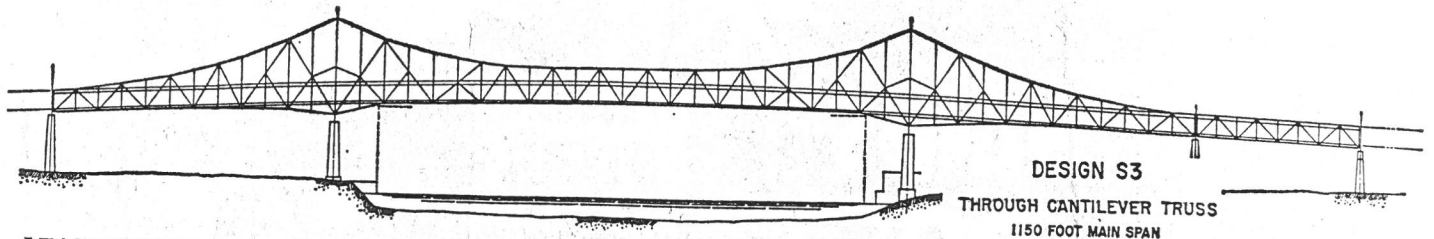
NEW YORK FIRM'S design for a stiffened tied arch span with orthotropic deck is similar to a bridge built at Port Mann, B.C., by a Canadian engineering firm. The City Council approved

this bridge design last December. The State Highway Department says this Fremont Bridge design is the second most costly of the three sketches submitted. Architects like it.



MOST EXPENSIVE design is for an externally anchored suspension bridge, according to the State Highway Department. Other engineers insist it would be cheaper to build. The Bureau of Public Roads would probably veto the design because

of cost, even though architects agree it is the most esthetic design if built without the truss bracing between the two levels of highway supported by the span.



LEAST COSTLY, but called an eyesore of the first magnitude, the through cantilever truss span is similar in nature to the Marquam Bridge. The design is a modification of the one turned

down by the city for lack of esthetic appeal. The design makes architects concerned with Fremont Bridge see red.

By John Painter Jr.
Staff Writer, The Oregonian

Renewed hostilities between Portland's esthetically-inclined City Council and the economically - oriented State Highway Department and Bureau of Public Roads may

be in the offing.

The battle, if one develops, will center on the design for the planned Fremont Bridge.

The City Council soon will choose from three bridge designs submitted to the highway department Tuesday by

the New York engineering firm of Parsons, Brinkerhoff, Quade & Douglas, hired by the state as consultants.

The approved designs will give the city its choice of:

—A bridge similar to the one designed by CAB Engi-

neering, Ltd., of Vancouver, B.C. A bridge of this type already has been built at Port Mann, B.C. It is a stiffened tied arch with an orthotropic deck.

—An externally anchored suspension bridge, the most expensive to build and which previously was vetoed by the highway department because of its cost.

—A through-cantilever truss span of the type originally submitted by the state and shunned by the city because of its ugliness.

While the state has agreed to accept whichever of the three designs the council picks, the suspension bridge — considered by architects to be the most beautiful — may already be eliminated.

R. L. Porter, assistant state highway engineer, told The Oregonian it is doubtful the Bureau of Public Roads will accept the suspension design because of its expense.

And the BPR is none too keen over the thought of approving the tied arch orthotropic deck bridge.

"We would prefer a more tried and true bridge like the one originally submitted by the state," said Baird French, BPR regional director. "The orthotropic deck is a rather

new innovation."

In any event, French declared the BPR is not prepared "to accept substantial extra costs on esthetics alone.

"Anyway," he said, "esthetics are a matter of opinion."

Both Porter and French said they would keep open minds on the bridge design until all information is in.

But in essence, then, the only bridge design which excites both the state and the BPR is the cantilever truss span.

Unfortunately, it doesn't excite architect Alex Pierce, chairman of the Civic Design Committee, one of the groups devoted to protecting the Willamette River from bridge blight.

"The cantilever design is an absolute atrocity, a multiplicity of steelwork," Pierce said. "It is deplorably ponderous. I think I would almost prefer the Marquam Bridge."

Pierce added he did not believe the state's contention that the suspension span is the most expensive to build.

"I've seen working engineer drawings for a Fremont suspension bridge," he said, "and the costs are considerably below earlier state figures."

It seems reasonable to assume the city council will re-

ject out-of-hand the cantilever design it already declared unacceptable.

Thus, the battle lines are drawn, even before any definite decisions have been

made. And despite any proclamations about open minds, it is certain the council, state and BPR already hold strong, "at odds" predispositions toward a bridge design.

In fact, the final decision on a Fremont Bridge design may well hinge on how loud Portlanders themselves scream their decision for or against beauty.