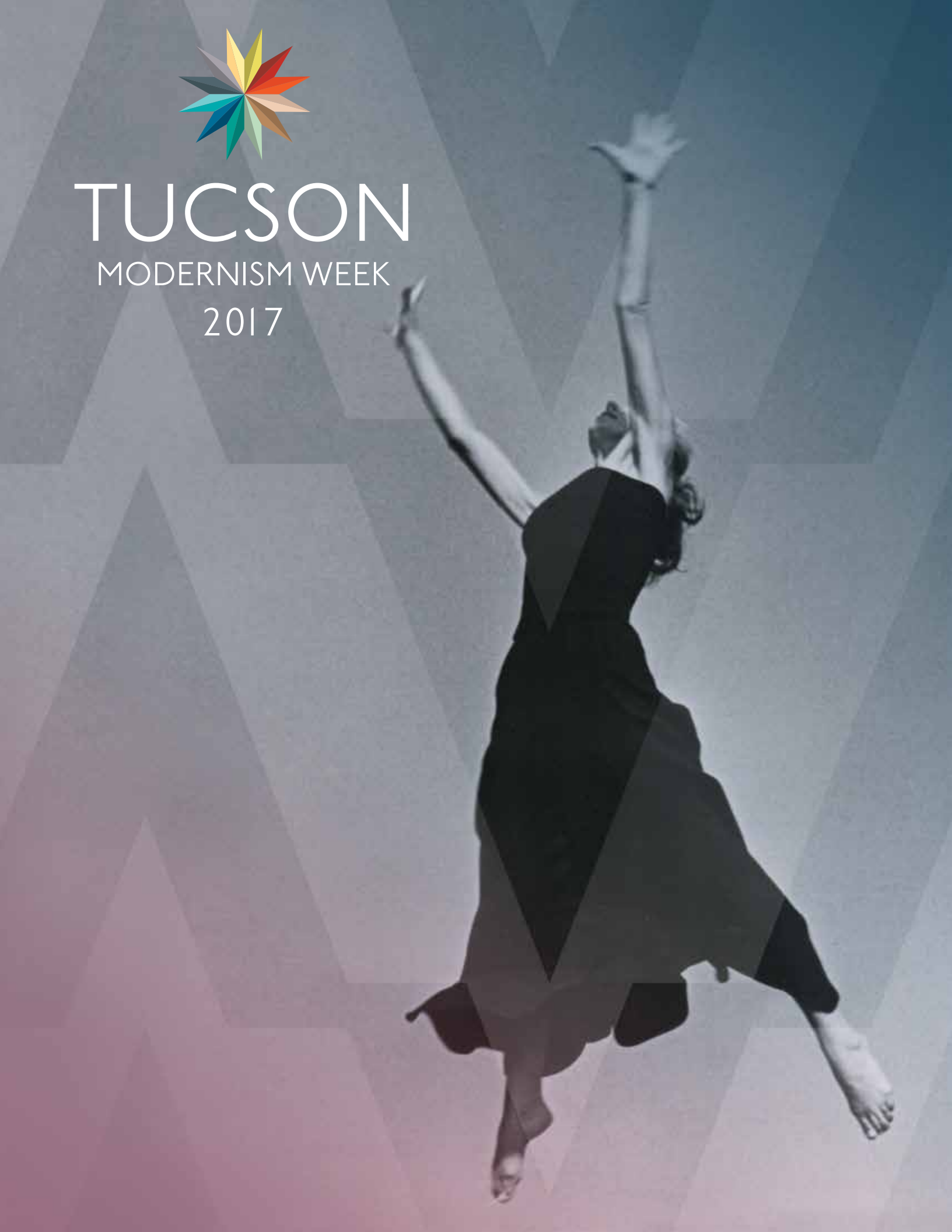
TUCSON

MODERNISM WEEK

2017



On behalf of the board of directors of the Tucson Historic Preservation Foundation and the Tucson Modernism Week Committee, I want to extend a warm welcome to the sixth Tucson Modernism Week. Since 2011, we have continued to bring the most dynamic local, regional and national speakers, highlighting hidden modernist treasures scattered thought our community and to present insightful and often overlooked history of our region's Post WWII era.

This year Modernism Week explores the dynamic legacy of women in Southern Arizona who influenced perceptions of the American west. Special tours and events will highlight extraordinary homes designed by mid-century architectural masters including: Judith Chafee, a special lecture on the work and impact of fashion pioneer Cele Peterson and interactions with the modern dance of Barbara Mettler. TMW is proud to continue our commitment and tradition of holding our events and programs in as many mid-century modern spaces as possible to raise awareness and change perceptions of these overlooked resources. We are excited to turn our focus towards the Tucson work of Japanese-American landscape designer, Taro Akutagawa, whose fusion gardens epitomize the cultural transformation of the Southwest in the 50s and 60s.

Your participation in Tucson Modernism Week provides an important benefit to the preservation community. The Tucson Historic Preservation Foundation is a 501(c)(3) nonprofit with the mission to preserve Tucson's unique architectural environment—the week of events supports our mission and is helping to elevate awareness of the value of Mid-Century Modern buildings.

We extend an enormous thank you to our major sponsors: Copenhagen, Benjamin Plumbing Supply and Vantage West and media sponsors Tucson Lifestyle, Edible Baja Arizona and Zócolo. Tucson Modernism Week is generously supported by numerous corporate and media sponsors, hotels, restaurants, partner organizations, and community leaders. These events would be impossible without the tireless efforts of the Tucson Modernism Week committee, event captains and volunteers.

We hope you enjoy Tucson Modernism Week 2017.

Demion Clinco
Executive Director
Tucson Historic Preservation Foundation

Tucson Historic Preservation Foundation

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Printed by Arizona Lithographers, Tucson, Arizona

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photo: Barbara Mettler Studios Archive

This page: *Cele Peterson Vintage Dress, 2017*
photo: Logan Havens

Back cover: *Broadway Boulevard looking west, c.1965*
photo: Valley National Bank Branch Collection

join with us to save HIRSH'S SHOES

A NEW Home in an old space

For almost ten years the revitalized Tucson Historic Preservation Foundation has been working to preserve the places that make Tucson and Southern Arizona unique. While we have made huge strides, having a building, a face in Tucson, will allow us to serve our community even more effectively. With the closing of Hirsh's Shoes, THPF identified an opportunity to save an iconic building and create a lasting, physical home for the Foundation. The purchase of the Hirsh's Shoes building will allow THPF to expand their preservation efforts in Tucson and Southern Arizona and continue to present the educational programming, community advocacy and the hands-on work of preservation that is so important in order to protect our shared heritage.

We can't do it without your financial support!

HELP US SAVE HIRSH'S SHOES

David Hirsh emigrated as a child with his parents from Eastern Europe to Pennsylvania where they owned a successful boot shop. David's wife, Rose, was a first generation Pennsylvania native. She suffered with arthritis, prompting the family to relocate to Tucson in 1944.

In 1954 architect Bernard Friedman was commissioned by Rose to design a modern building for her new shoe store in the emerging suburban shopping district near Broadway Village along the Sunshine Mile. The shop was designed as a free-standing building though it is now sandwiched between other buildings. As a rare surviving example of the popular open front façade, its interior and exterior zones are fully integrated. The dynamic entrance is topped with the original neon letter forms.

For 62 years the Hirsh family has maintained the unique architectural expression, typical of the best mid-century retail storefronts. In 2015 they were honored with a preservation award from the Tucson-Pima County Historical Commission. Hirsh's Shoes is an icon of Tucson's commercial architecture. In 2016 the Hirsh Family announced they would close the store. Deeply concerned about the fate the building, facing pressure from developers and the impact of widening Broadway, the Tucson Historic Preservation Foundation and the Hirsh family agreed on a plan to save this special part of Tucson's history.

You can help us preserve this historic building!

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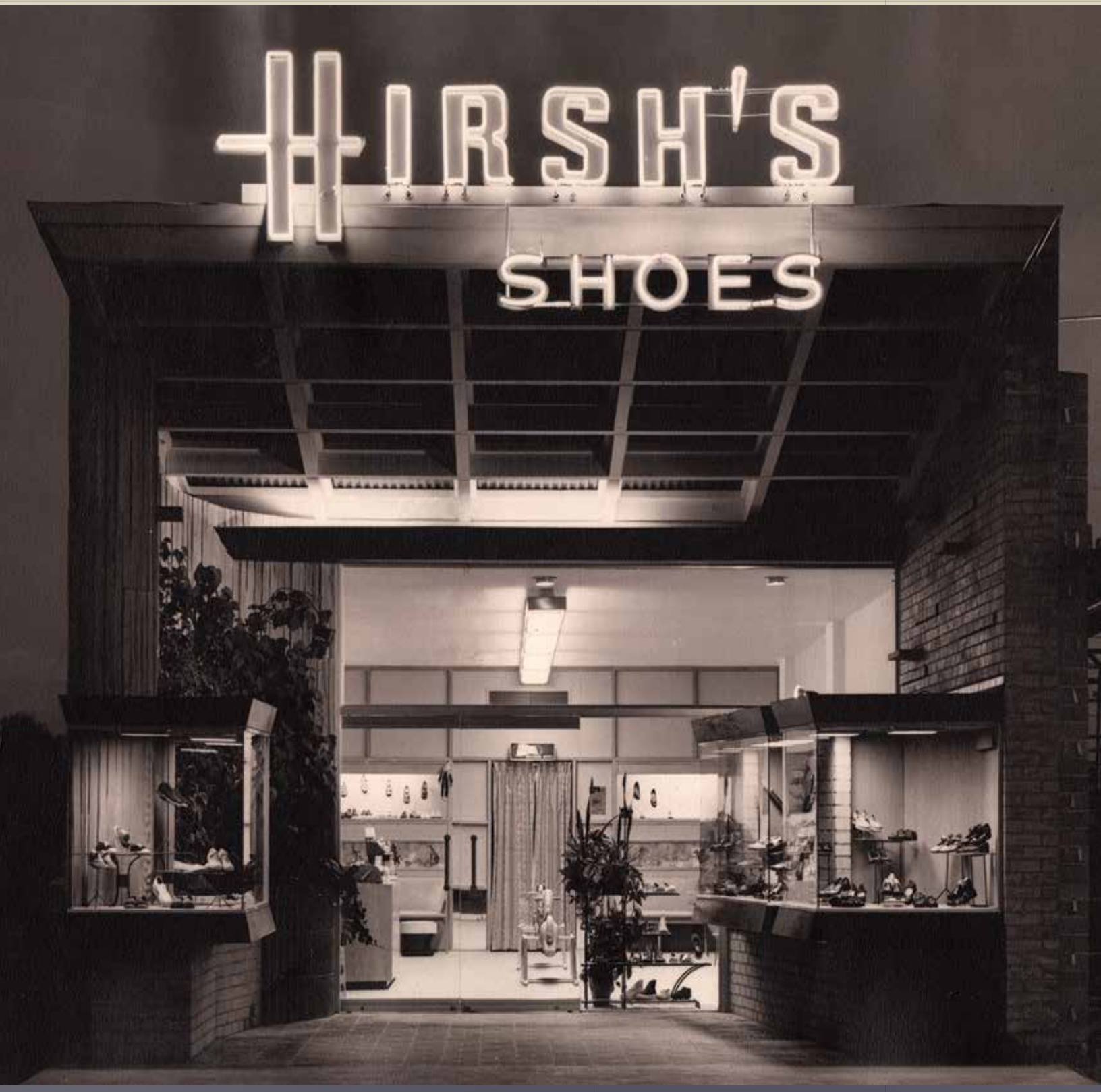


TUCSON
HISTORIC PRESERVATION
FOUNDATION

Jackson Pollock, Number 20, 1950, 1950, Oil on masonite gameboard, Gift of Edward Joseph Gallagher, Jr

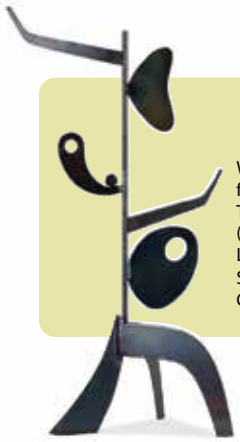
TUESDAY OCTOBER 10, 2017

THE UNIVERSITY OF ARIZONA
MUSEUM OF ART

THE UNIVERSITY OF ARIZONA
Center for Creative Photography

6:00 pm-7:00 pm	UAMA Lecture by Curator, Olivia Miller: Edward J Gallagher Collection highlighting one of the most significant collections of modern art in the southwest
5:30 pm-7:00 pm	Private guided tours of the Wynn Bullock exhibition 'Invisible To The Eye'

Mid-Century *Modern*



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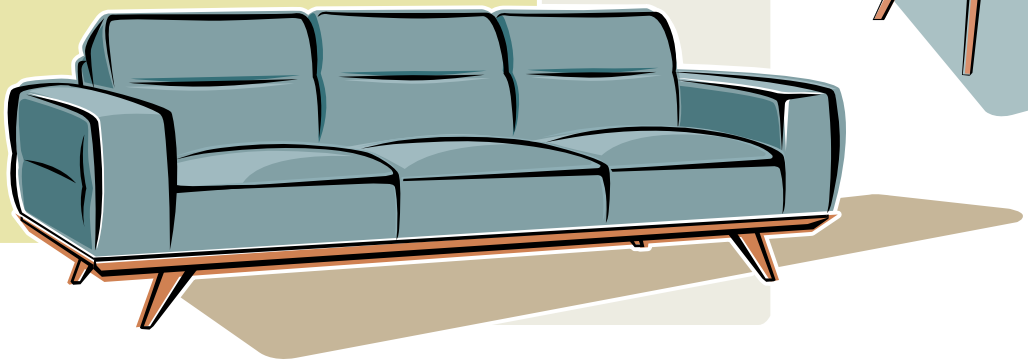

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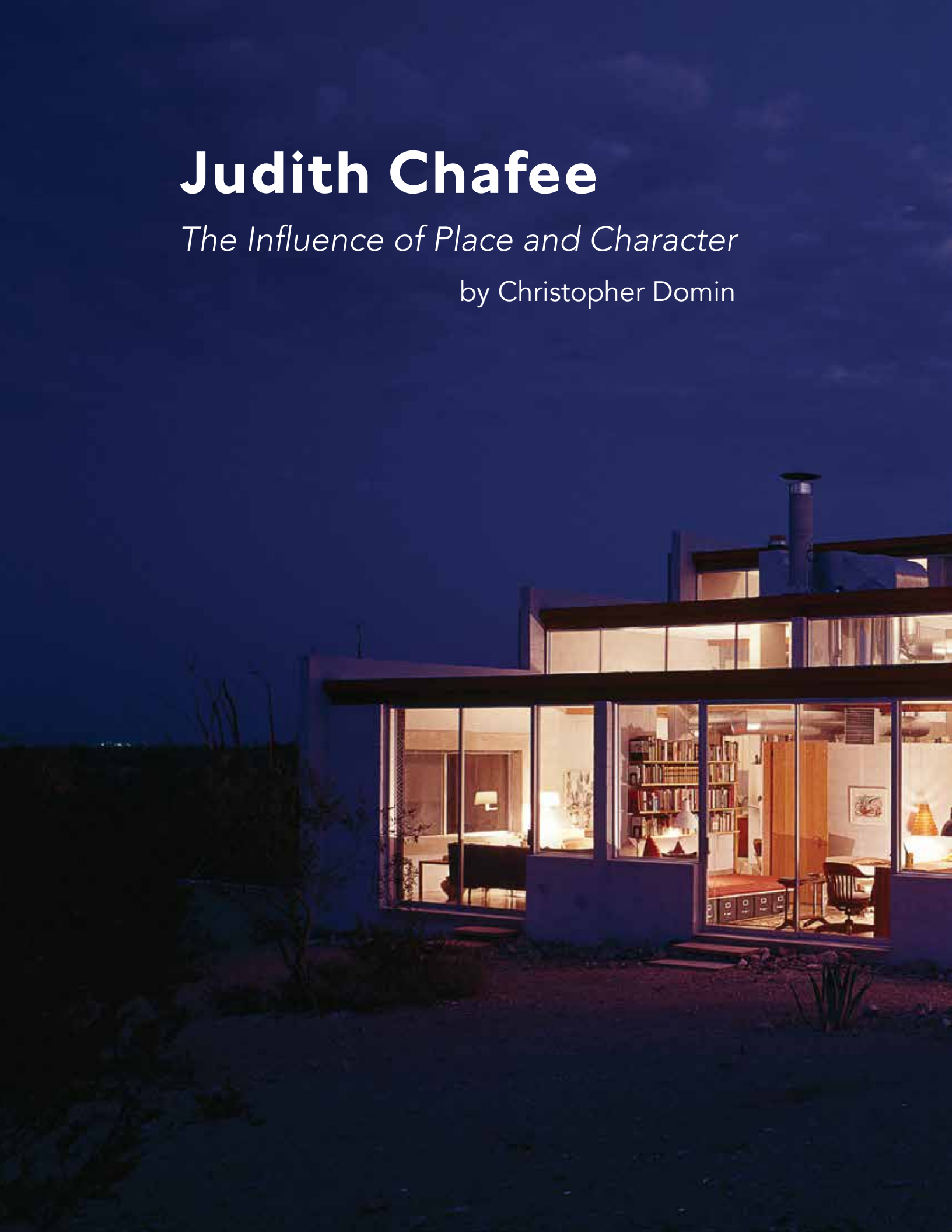
Judith Chafee

The Influence of Place and Character

by Christopher Domin



Judith Chafee, Viewpoint Residence, exterior view looking southeast.

photo by Glen Allison, courtesy of the Chafee/Bloom Family Archive.

Judith Chafee began her career throwing elbows with some of the most significant architects of the twentieth century. Her education at Yale University under architect Paul Rudolph came at a momentous time when the best of a generation gathered in New Haven to debate the future of architecture. While thriving in this competitive male-dominated environment, Chafee established herself in the Northeast and practiced for a decade with Walter Gropius, Sarah Harkness, and Ben Thompson at the Architects Collaborative, Roche and Dinkeloo at Eero Saarinen and Associates, Edward Larrabee Barnes and the Office of Paul Rudolph. Recognition immediately followed her early design projects, including a Fellowship at the American Academy in Rome with Charles Eames and Diane Lewis in residence. Her inaugural independent project landed on the front of Architectural Record— the first Record House Award cover by a woman architect. In spite of the accolades, Chafee could not stop thinking about her Arizona home.

One lives in a secure area defined by certain geographical powers, often mountains, that relate one's body to the environment. I fully feel this. In Tucson, where I grew up, the Catalina Mountains are North, traveling north towards a certain point in their façade is "going home." The Rincon Mountains on the East are where Lake Michigan is in Chicago and the shore in New Haven; South is Nogales Sonora, Hull House and Ostia Antica.

One should always live in view of where one's umbilical cord is buried. My umbilical cord flew as polluting matter with odors of the stockyards over Chicago and perhaps contributed one pinpoint of grey to the grave of Louis Sullivan. The first connection must be respected and then we who have gone far afield, albeit taking the Catalinas and the Rincons with us for reference, must accept that our umbilici feel their former adhesion to what scholars have long called the "birthplace" of this and the "cradle" of that.

Judith Chafee

In 1970, Chafee returned to Tucson and began a private practice that combined an interest in the Sonoran Desert landscapes of her childhood, endemic building techniques and the experimental outlook that she embraced during her internship on the East Coast. The architect further examined the roots and physical manifestations of vernacular building culture from childhood experiences in Tucson, through formal education at Bennington College, with faculty members Alexander Dorner, Howard Nemerov, Paul Feeley, and at Yale University School of Architecture under the direction of Paul Mitarachi, Paul Rudolph, James Stirling, and Louis Kahn. Back in Tucson, Judith Chafee reconnected with a community from her childhood and went on to develop friendships with a new generation of creative minds.

Judith Chafee came out of this community and was in part influenced by Margaret Sanger who spent her later years here. Chafee's work shows this influence of place and character—a kind of severe modernism that somehow roots itself in the forms and ideas of pre-historic Native American designs.

Charles Bowden

Upon arrival in Tucson, Chafee began work on her home and studio, a live-work space in the neighborhood now known as El Presidio. From this base, the first freestanding house project began to take shape— the Viewpoint Residence for her mother, Christina Affeld Johnson. Chafee's mother also recently returned to Tucson with her new husband Earl J. Johnson who was Editor of United Press for 30 years. A four-acre desert site on the west side of Tucson was selected with mountain views toward the north and south. Based on memories of glare created by strong Sonoran Desert light, the client requested a house with balanced natural lighting. The house should also graciously hold the lives of its inhabitants, embrace a love of cooking, and provide space for a personal collection of furniture, textiles, pottery, jewelry, and paintings. The limited budget required restraint.

Judith Chafee, circa 1970.

Christina Affeld Johnson at Carson Pirie Scott, Chicago IL.

Judith Chafee, Viewpoint Residence, exterior view of main entry looking northwest.

Judith Chafee, Viewpoint Residence, interior view of dining area looking east.

Judith Chafee, Viewpoint Residence, interior view of living area looking south.

In order to meet the toughness of the desert site head on, Chafee specified a light mortar wash over standard 8"x8"x16" concrete block walls. Cast in place concrete eyebrows limit direct entry of light and exposed concrete rain leaders direct water into triangulated planters on either side of the main entry. A free standing carport allows visitors to view the stepped form of the dwelling to singularly rise out of the natural low desert landscape. In morning light, the building appears white against the blue sky, much like San Xavier del Bac to the south, which was a pilgrimage site for Judith Chafee and her family since childhood.

A humble, but carefully constructed wood door provides access to the shared area of the house. Within this loft-like volume, the interior mortar-washed walls do not meet the ceiling in order for the clerestory above to diffuse light throughout. The public space of the house includes kitchen, dining, living and library space in a logical four-square arrangement around a utility core. Low sheltered openings to the south and ample direct access to the open desert on the north side allow for further balancing of light. An arrangement of exposed galvanized ductwork weaves through the upper reaches of the loft creating a site-specific mechanical installation. The living area is anchored to the desert floor by a large fireplace with polished concrete base—pulling the center of gravity back down to earth. The south side of this large room is dedicated to dining and food preparation. Along the exterior wall, an ample concrete shelf provides space for plants, casual dining or even a workspace with desert view. An ingenious kitchen cabinet design mirrors the profile of the building while meeting ergonomic needs and task lighting with unique grace.

Christina Johnson spent many years working with Carson Pirie Scott in Chicago in the interior design department specializing in the Scandinavian collection. This sensitivity is evident in the highly curated arrangement of objects that the house embraces. In photographs by Glen Allison from the mid 1970s, the architecture and interior design visibly fuse into an inseparable whole. Soon after completion, the house was featured in the Los Angeles Times and won a coveted slot as an Architectural Record House from 1975. This 2,600 square foot house has inspired architects for decades based on its reputation

for economy, environmental adaptation and cultural connectivity. The importance of this relatively small house has consistently been inversely proportional to its size.

Judith Chafee's independent projects, built between 1970 and 2000, embrace geographic precedent, aesthetic research, and energy imperatives. Historian William J. R. Curtis recognized these innovations and included her work in his definitive text, *Modern Architecture: since 1900*. During this period, Chafee became associated with dialogues in critical regionalism for a way of building that integrated principles introduced during her sojourn through the Northeast with a foundation of pragmatic lessons abstracted from the landscapes of an Arizona childhood including San Xavier Mission, Tohono O'odham Ramadas and Pueblo Building Complexes. In time, sensible vernacular siting strategies and material building innovation merged into Chafee's architecture without reversion to nostalgia or visual pastiche. Judith Chafee began her professional career as the only woman in her graduating class at the Yale: School of Architecture with a passion for equity of opportunity and dedication to excellence in her creative output, which deepened over time, into an architecture of substance that continues to inspire architects and an expanding population with environmental intelligence.

During the first decades of practice, she became celebrated for finely tuned buildings, situated with care in iconic desert landscapes. These houses bring form to priorities that are now widely embodied by the sustainability community and mindful designers worldwide. A close study of Judith Chafee's early training and built work provides a unique understanding of making architecture that is both regional and far-reaching— an architecture that leverages limitations to stimulate an identity. Along with Chafee's Architectural practice, she continued writing poetry and prose throughout her life. In her writing, as in the architecture, Chafee found inspiration in quotidian moments and often elevated daily routine to ritual importance through the careful creation of space, the modulation of light and recognition of regional intelligence. Twenty years after her death, Chafee's work still provides an intellectual scaffolding and a tough-minded, independent practice model for the Arizona School of Architecture.

Judith Chafee, Viewpoint Residence, exterior view looking southwest.

PUBLISHED WORKS

"A Study in the Use of Light." Los Angeles Times: Home Magazine, cover (March 30, 1975)

"Architectural Record Houses of 1975." Architectural Record (Mid-May1975)

"House in Southwest." House and Garden Building Guide (Spring 1975)

"Outdoor Showering." Sunset Magazine (June 1975)

"Door Pull is Float Handle." Sunset Magazine (August, 1975)

"Tree-to-Tree Canal System." Sunset Magazine (March 1977)

"Cabinets Step Down the Wall, Add Storage Space." Sunset Magazine (April 1980)

Chafee, Judith. "The Region of the Mindful Heart." Artspace (Spring 1982)

Watson, Donald. *Climatic Design for Home Building*. McGraw Hill, 1983

Nequette, Anne M. and R. Brooks Jeffery. *A Guide to Tucson Architecture*. Tucson, Arizona: University of Arizona Press, 2000.

Photographs of Viewpoint Residence by Glen Allison, courtesy of the Chafee/Bloom Family Archive.

Portraits courtesy of the Chafee/Bloom Family Archive.

The forthcoming book from Princeton Architectural Press, *Judith Chafee: Power Houses* will be the first monograph dedicated to the life and architecture of Judith Chafee. The book presents an analysis of the inner workings and compelling output of an influential American designer while contributing to the scholarship of internationally significant regional modernism. Through essays and poetry by the architect herself, text by Christopher Domin and Kathryn McGuire, and photographs by Ezra Stoller and Bill Timmerman, projects vividly come to life and reveal themselves to be as robust and timely as ever. Release date: Fall 2019.

Author Christopher Domin is an architect and educator at the University of Arizona and lectures internationally on the topic of regional modernism and technological innovation. Professor Domin is a co-author of the book *Paul Rudolph: The Florida Houses*, published by Princeton Architectural Press. His research has been supported by the Graham Foundation for Advanced Studies in the Fine Arts, the J. B. Jackson Endowment, and the Paul Rudolph Foundation.

Domin's current research focuses on critical practice issues within the Desert Southwest, including the work of experimental pioneers such as Arthur Brown and Judith Chafee.

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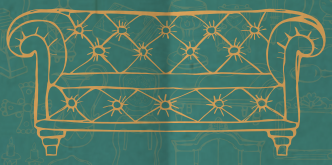

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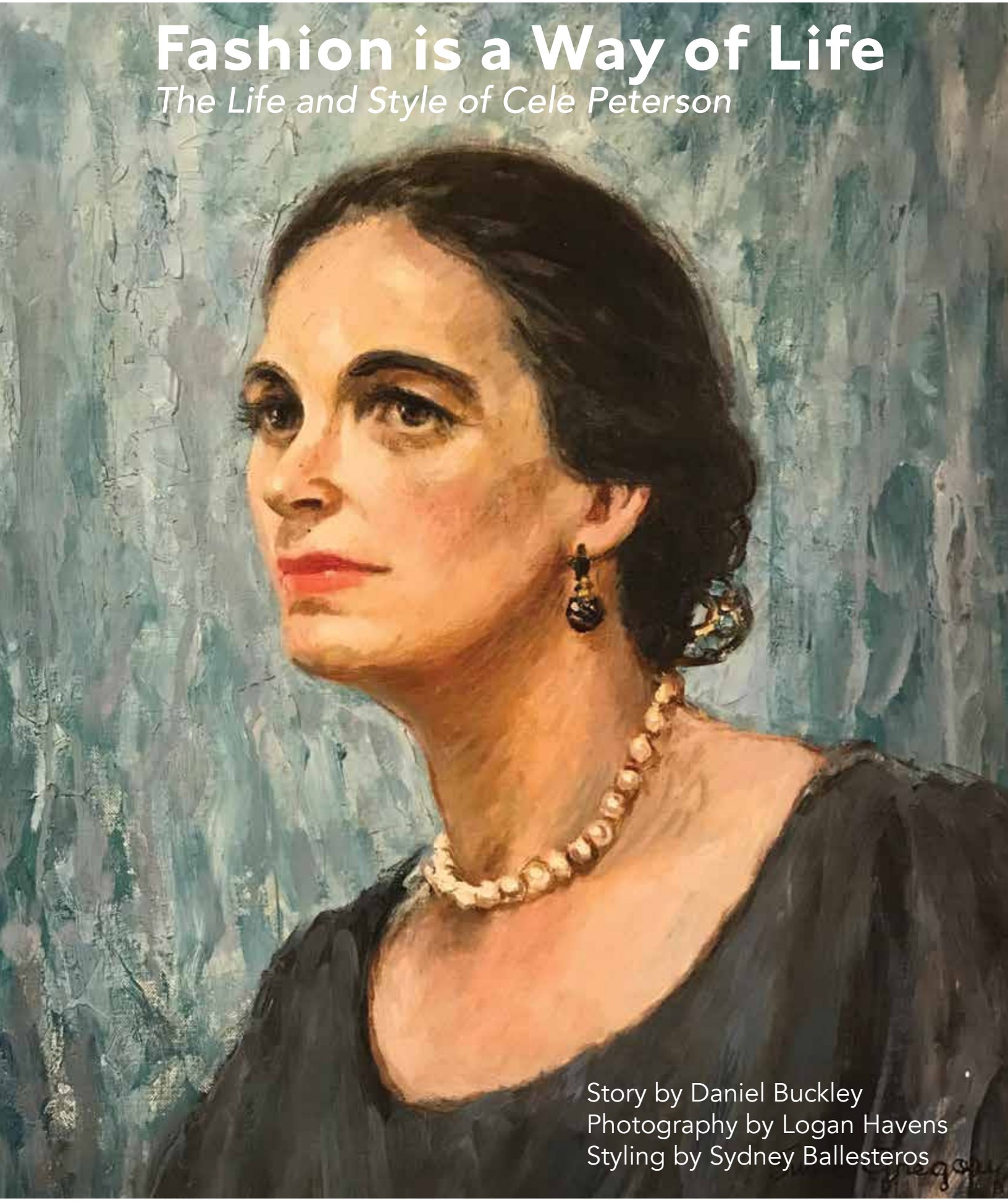
TUCSON MODERNISM WEEK

"Station Wagon Togs" designed by Cele Peterson, photographed at the historic Peterson home

Fashion is a Way of Life

The Life and Style of Cele Peterson



Story by Daniel Buckley
Photography by Logan Havens
Styling by Sydney Ballesteros

Portrait of Cele Peterson by Susie Gregory, courtesy of the Cele Peterson Family

"Fashion," Cele Peterson used to say, "is a way of life." It was in every aspect of how you lived. Your clothes and eyeglasses, your hair, automobiles, the events you took in, the places you lived, and where you worked. She believed that fashion was how one lived life. And Cele lived life in great style.

In her 101 years she came to embrace the theater of life unfolding around her. Through experience, curiosity and an alchemist's gift for combining elements she created a synthesis of style that juxtaposed the sophistication and timeless elegance of New York fashion with the romance of the American west, and in the process helped forge the future for her Tucson home.

Born Cecelia Fruitman in Pensacola, Florida in 1909 to Polish and Russian immigrant parents, the family moved to the thriving mining boom town of Bisbee, Arizona in 1912 where they set up their mercantile shop. Working in that shop for her father, a gifted tailor, gave Cele her sense of style, but the experience of life in Bisbee was particularly formative. There, while walking to and from school, she met Wyatt Earp, muleskinners, prostitutes and miners, watched the puffs of the rifles of the Mexican revolution through field glasses on Bisbee's hilltops, and saw the daughter of one of the mine owners hide her fur coat daily on the way to school so as not to be shunned by her classmates. She learned that everyone wants to be accepted.

Cele attended Sullins College in Virgina and studied political science at George Washington University, supporting herself with a part-time job translating Spanish documents on Arizona history for the Library of Congress. That job took her to Mexico City, where she absorbed the culture and history, as well as the pageantry of the city.

Opening a fine women's clothing shop in 1931 during the depression in Tucson, Arizona goes against all logic. But then there was a bet involved. A man, who would later become her husband in 1934, bet her that she couldn't last a year in business. She had met Tom Peterson at George Washington University and he followed her west. Adding fuel to her desire to prove the naysayers wrong was an early rejection. When she asked the bank for a loan to start her shop, she was turned down because women didn't go into business. Yet her girlfriend easily got a loan to travel to Europe. She was too tough and determined to let that stand in her way. Later in life she would express gratitude for that stumbling block because it forced her to be self-reliant and skeptical of bankers.

Peterson tried a couple of temporary locations before she settled in. One was a property owned by the Steinfelds, which would later become downtown Tucson's first Walgreens. They refused to renew the lease, hoping to force her to choose to work for them, but that didn't work. Eventually she found the little house on Pennington that would be her home base through much of her formative creative years. It was first called The Coed Shop, and later, Cele Peterson's.

Her first buying trip to New York is the stuff of legend. She and a girlfriend boarded the train in Tucson, with Cele carrying a small pistol for protection. Learning it was illegal to have firearms in New York City, and afraid the maid might turn her in if she left it there, Cele tucked the pistol into the muff she carried to keep her hands warm. At one of the places she went to choose clothes, the man waiting on her teased, "Oh little lady, you're from the wild West. Can you ride a horse?" She assured him she could. "Can you shoot a gun?" "If I have to," she replied, briefly popping the pistol out for him to see. "I got the best service from that point forward," she recalled.

Cele was treated like royalty for years on her 2-3 annual buying trips to New York. Along the three-day train route and in New York people found this fashion maven from the West fascinating. They took her to dinner and clubs, and when she wasn't out looking at clothes and fabric, she spent her time in museums, theatres and places of historic and cultural importance. "She'd go to New York and she would soak it all up," daughter Katya Peterson recalled. "She would watch people, how they dressed, how they moved. All those things. But she really did have a sense of her own style."

Friend since childhood, Linda Ronstadt, agrees. "She had style as opposed to being in fashion," Ronstadt says. "She had that beautiful hair style that she wore her entire life. Silver bracelets and that strand of pearls. That was her style and she didn't have to change it. She always looked completely elegant no matter what she was wearing because she had that basic look." And that was much of Cele's genius in designing a look. It wasn't trendy. It was timeless.

Congresswoman Gabrielle Giffords told a 2008 Tucson Citizen editorial board that she always wore a silver pin she bought at Cele's shop because it made everything she wore look elegant. To this day you'll spot it in most public photos.

"(Cele) was obviously a bigger picture person," says Territory Magazine founder, Sydney Ballesteros. "She saw beyond. She had a voice. She said what she wanted to say and did what she wanted to do. She was a strong, independent, grounded woman who didn't let things get in her way. She definitely set the bar high and went against the grain of going elsewhere to start such a business by bringing that industry of style here."

Daughter Eva Peterson saw in her mother a marketing genius. "She could sniff a marketing trend a mile away, Peterson says. "After all, a lot of what fashion means is connecting things to make everyone get on the same wavelength. She didn't just ride it. She was like a kid in the swimming pool with the inner tube that jumps up and down. She made waves."

"Cele knew where all the bodies were buried and what size they wore," Ronstadt quipped. "She knew everything that was going on in town but she didn't carry malicious

Fashion designs by Cele Peterson

"Arizona Poolside Dress" designed by Cele Peterson

photo courtesy of the Cele Peterson Family

gossip, which was really great because she knew a lot of stuff that she could have. You would walk into her store and she would immediately know what would look good on you, what size and what shape your body was, what colors would look good on you."

She knew how to pull a staff together and use their best talents. Like an impresario, she greeted customers at her desk at the front of the store, giving them a once-over look and knowing who among her staff could best serve the customer. Cele knew her customers, buying clothes specifically for them when they could afford something special. She cultivated a south-of-the-border clientele, enticing them with charge accounts, and shared those customers with other downtown merchants. All of her stores were theatrical—special places marked by giant mirrors and indoor courtyards. In the early days, when she had no money, she made theme rooms with tin and other materials to inspire the customer. You became a more beautiful and stylish person when you walked through her doors.

Peterson really came into her own after WWII, both in the fashion industry and in the broader community stage. Between 1940 and 1960 the greater Tucson population jumped from around 35,000 to over 200,000. Tucson became a tourist destination, even before the arrival of Interstate 10. Old Tucson Studios brought a flurry of filming to Tucson, starting with *Arizona* in 1940 and riding high through the 1950s and '60s with numerous film and television projects. Davis-Monthan Air Force Base started in 1941, Hughes Aircraft missile division in 1951, and the Arizona-Sonora Desert Museum opened in 1952. The thriving Arizona Inn and El Conquistador Hotels welcomed the elite of the world. Visitors flocked from Chicago and Michigan and around the country, and were surprised to find a shop that matched their cultivated tastes.

From her love of the west and her sense of style, Cele drafted what would become her signature designs—the Station Wagon Togs. Like the charro (Mexican gentleman cowboy) outfits amplified by the Mexican cinema to become the stylish tuxedo of the mariachi, Cele's Station Wagon Togs combined elements of Eastern elegance and Western romance to lend women a look of sophistication and rustic beauty. In many ways this was the look of the new, independent woman.

All of her clothes used fabrics appropriate to the desert. She used denim, as seen on workers in the Bisbee mines, but accented it with silver buttons with her initials on them. She used corduroy and other durable, breathable fabrics. A variety of woven Mexican belts were used as accents, evolving over the years according to changing tastes. She designed practical, washable clothes that complemented and beautifully accented desert life. "Her designs brought out her love of culture and history," notes daughter, Quinta. "But they likely also reflected what materials were practical for her to get hold of."

"My mother had a suit that was made out of mattress ticking that had sterling silver buttons," Ronstadt recalled of one Cele Peterson purchase. "It might have had a bandana lining. The clothes were really appropriate for Tucson. She had a good sense of what was right for that climate. You couldn't wear anything except the sheerest linen or cotton that breathes."Her clothes created a western look of the imagination, blending elements of high fashion with Native American, cowboy and Mexican influences. It was desert chic, with hints of the Bohemian flair of artists who populated Tucson after the war.

"She had an eye for timeless design—things that weren't trendy or of a particular season," Ballesteros notes. "She created clothes of longevity with a classic eye appeal. Always that subtle touch in the way she put it all together with a bracelet or pin or pattern, connecting her world of loving her community, loving her home, but still having a taste and a vision for things beyond."

A sewing room in her Pennington store was a factory for her designs. Though she could not sew, she had an army of workers at long tables with sewing machines and giant cast iron scissors toiling away. The end of an era was marked by a 1956 fire that swept through the building.

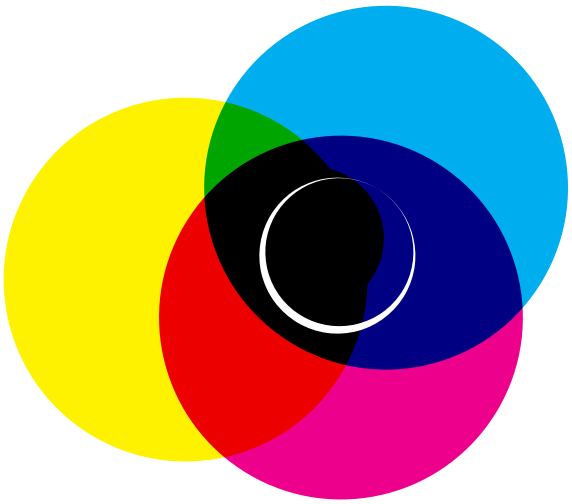
Her curiosity and love of community were reflected in the causes she championed. Children were closest to her heart, as demonstrated when she donated a building owned by she and her siblings becoming the first home for Casa De Los Ninos. She was instrumental in founding the Tucson Children's Museum and a supporter of Tucson Opera, , the Tucson Symphony Orchestra, the Tucson Festival Society and worked to promote Tucson's cultural landmarks and historic institutions.

Her participation on the board of the University of Arizona College of Architecture may seem surprising, but she loved design. She attended classes and humanities talks, constantly connecting the dots. When architect William Wilde and his wife, Sylvia, moved to Tucson after WWII, they and the Petersons became good friends. Wilde redesigned Cele's downtown shop, now demolished, and also reimagined the adobe bones of Cele's late 19th century home to add a modernist twist, using glass to connect the outside and inside spaces.

"So there was this Russian immigrant (Wilde) who came with his vision of architecture and he pulled it together at the house, but what he did in the store was even more remarkable because there was a patio—an indoor patio," Katya Peterson recalls. In the wake of the fire, the small store that began as a little house on Pennington became a two-story building with a lush indoor courtyard with plants inside and out.

The bet she made with Tom Peterson that she wouldn't last a year in business was won with 80–plus years to spare. The business stayed open for several years after her death. Cele's pioneering legacy continues to inspire new generations, and her independent style is forever linked to Tucson.

BAM



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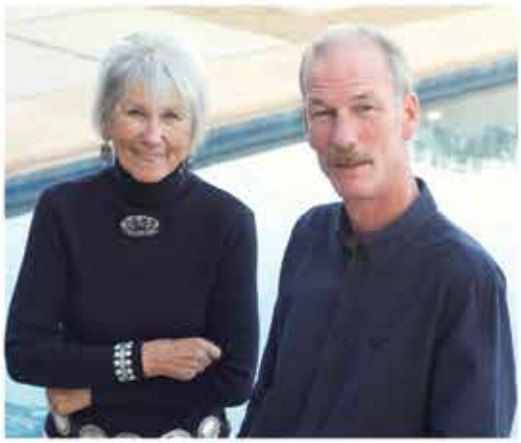
Desert Modern c.2004

Nestled in the saddle of the hill of volcanic rhyolite bedrock. Envisioned by Architect Wilson Peterson of Wedge Studio. Peterson sourced local artisans, tradespeople and craftsmen to create this home. Made for modern desert living incorporating the indoors and outdoors.

$795,000. MLS#: 21720268



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Taro Akutagawa

Japanese Landscapes in the Desert

by Gypsy Sato

Catalina Foothills Apartments, Garden Landscape

photo by Jude Ignacio + Gerardine Vargas

Tazue and Taro Akutagawa, 1985

photo by Grant Therkildsen, courtesy of the Akutagawa Family

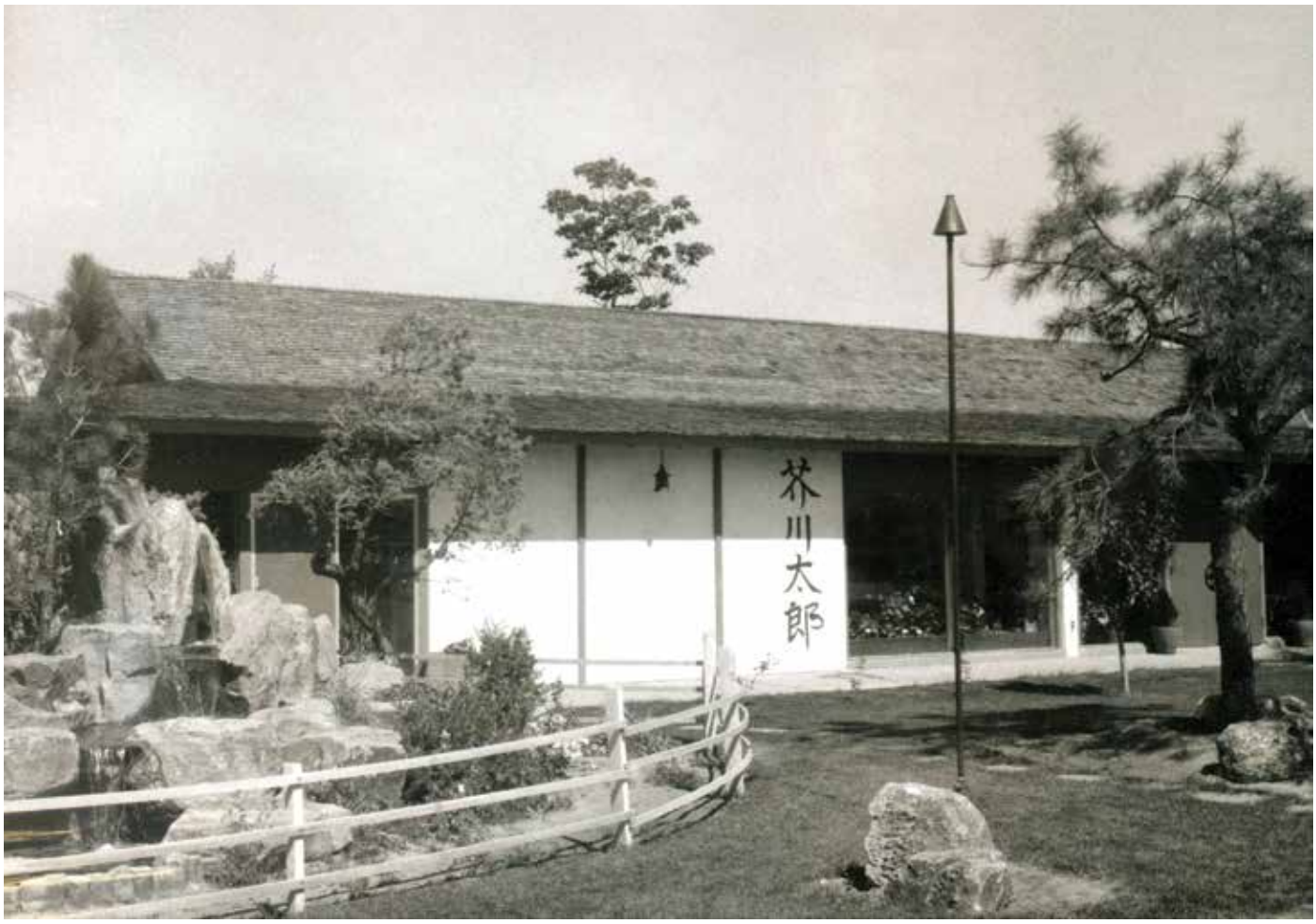
The Japanese-American landscape designer Taro Akutagawa (1917-2002) was born in Los Angeles, California. Educated in Japan, he returned to California shortly before the beginning of World War II to join his family's successful small farming business. His career was cut short on February 19, 1942, when President Franklin Roosevelt signed Executive Order 9066, which forced all Americans of Japanese ancestry, regardless of loyalty or citizenship, to leave their lives on the West Coast and enter internment camps. Owing to his Japanese education, Akutagawa was one of the first in his community to be detained and interned, and one of the last to be released.

In spite of the fact that his internment was a flagrant violation of his civil liberties, Akutagawa came to believe that the time he spent in the desert internment camp of Poston, Arizona, advanced his education in life and helped him to develop his leadership skills.

In 1946 Akutagawa returned to California, taking a job in the import/export business, where he met his wife, Tazue. Akutagawa and his in-laws, the Yonemoto family, relocated to Albuquerque, New Mexico. Here he launched a new agricultural business, beginning with a small fruit stand which in time became a yard supply store with a gift shop and café, and eventually a sizeable landscaping firm. Motivated by a desire to share Japanese culture with their community, the Akutagawa family also opened the first Japanese restaurant in New Mexico.

During this period of his life Akutagawa designed the landscapes for a significant number of post-World War II developments, including commercial properties and architect-designed homes. His blend of traditional Japanese landscape styles with a native plant palette eventually attracted the attention of the Tucson developers John and Helen Murphey.

The Murpheys worked with noted architect Josias Joesler, and later, Mexican architect Juan Wørner Baz, to create their iconic projects in Tucson and the Santa Catalina Foothills. In 1961 they selected Akutagawa to work with Wørner Baz to design their own home, Casa Juan Paisano, which was featured on the cover of *Architectural Digest.* The same team subsequently designed the historic Catalina Foothills Apartments, a complex composed of sixteen units and a master house. Here Akutagawa was charged with creating a landscape to unify the site. Initially planned as vacation homes, the Catalina Foothills Apartments were set in expansive gardens, replete with a swimming pool, waterfall, and koi pond. Overall the style of the complex reflects Wørner Baz' Mexican Colonial style, a fusion of Spanish Colonial with International



Taro's Gardens Nursery & Gift Shop, Albuquerque, New Mexico, c.1964

photo courtesy of the Akutagawa Family

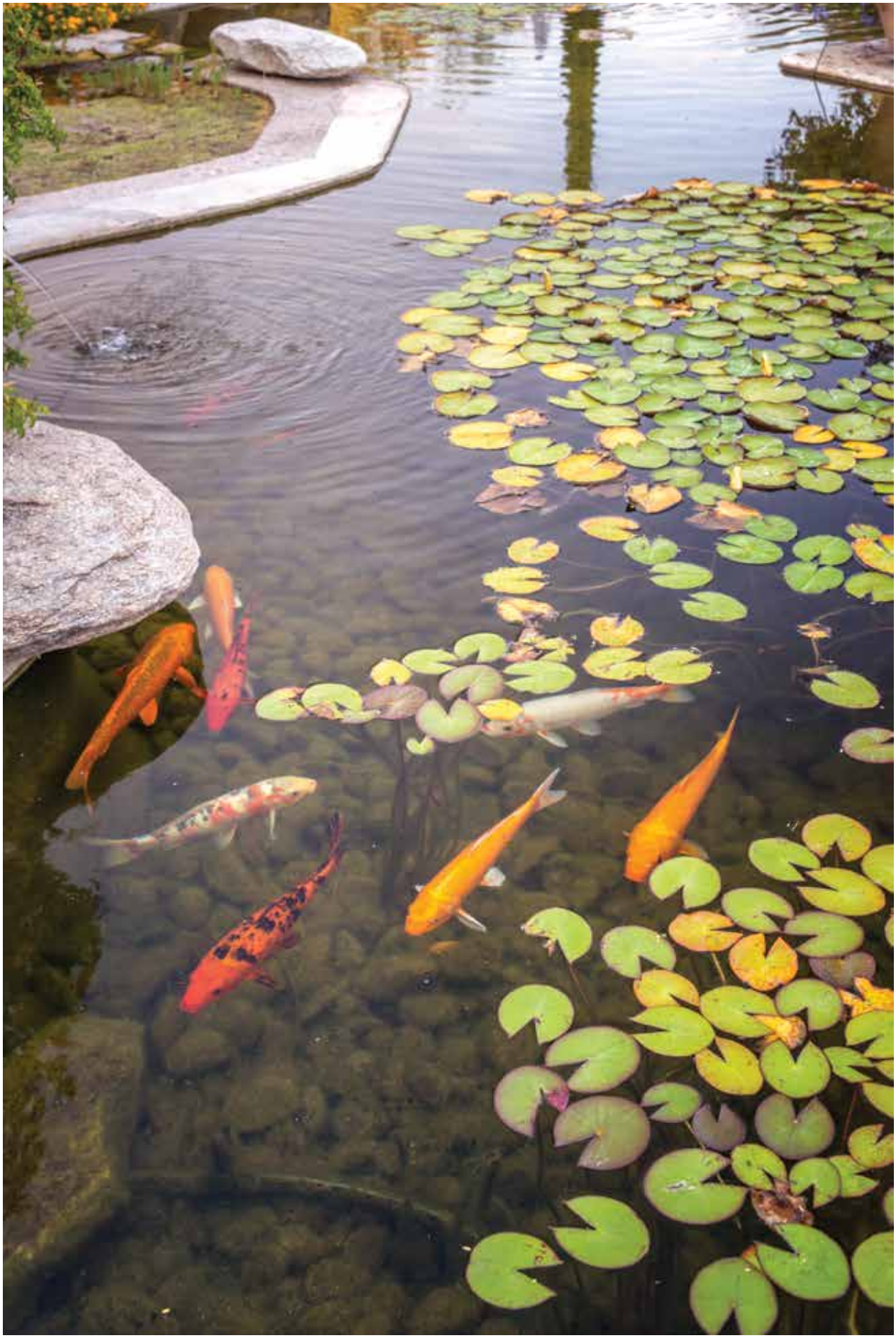
Catalina Foothills Apartments Pool & Ramada photo by Jude Ignacio + Gerardine Vargas

Taro Akutagawa, c. 1940 photo courtesy of the Akutagawa Family

Modernism. The exterior structures call to mind regional architectural styles, while expansive modernist window walls blur the boundaries between indoor and outdoor space, welcoming the visitor into Akutagawa's landscape.

Akutagawa never undertook formal study in landscape architecture, drawing instead on his own experience and the shared knowledge of his family. He used bonsai techniques to move mountainside specimens of southwestern pines by crane to his landscapes. He merged traditional Japanese design with the natural elements of the southwest to create inspired desert landscapes.

Shinto and Buddhist principles guided Akutagawa's design. Every aspect of the landscape was created with intent. Earth was settled into undulating hills. Rock forms, cacti, and imported Mexican statues punctuated the rhythmic flow and instituted a permanent physical structure. Akutagawa landscapes were designed to be discovered, with winding, circuitous paths encouraging exploration. Dynamic focal points integrated mountains and water. The timeless character of his work continues to enchant in the landscapes of the Catalina Foothills Apartments, Casa Juan Paisano, and the Posada Real Townhomes.



Catalina Foothills Apartments, Koi Pond

photo by Jude Ignacio + Gerardine Vargas

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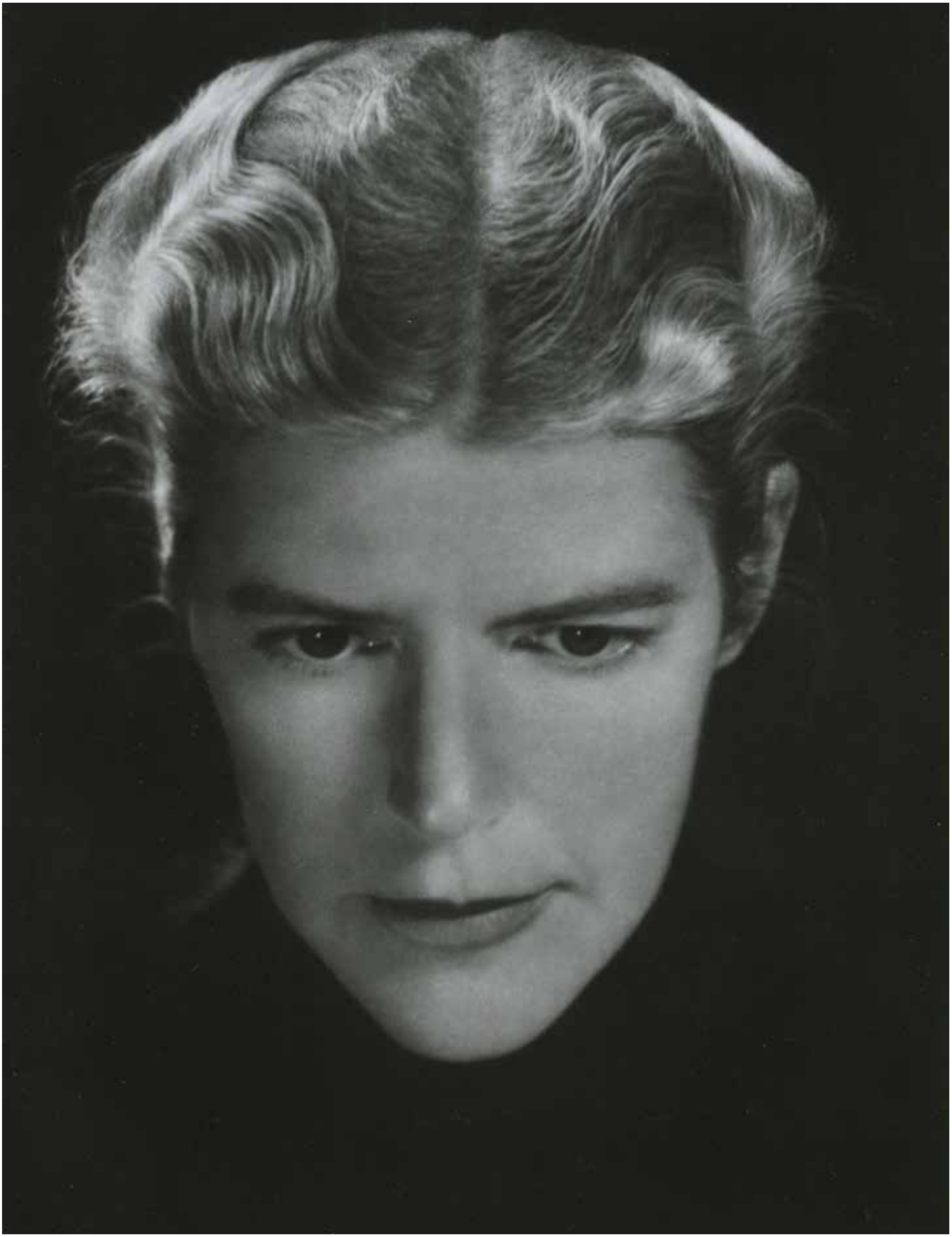


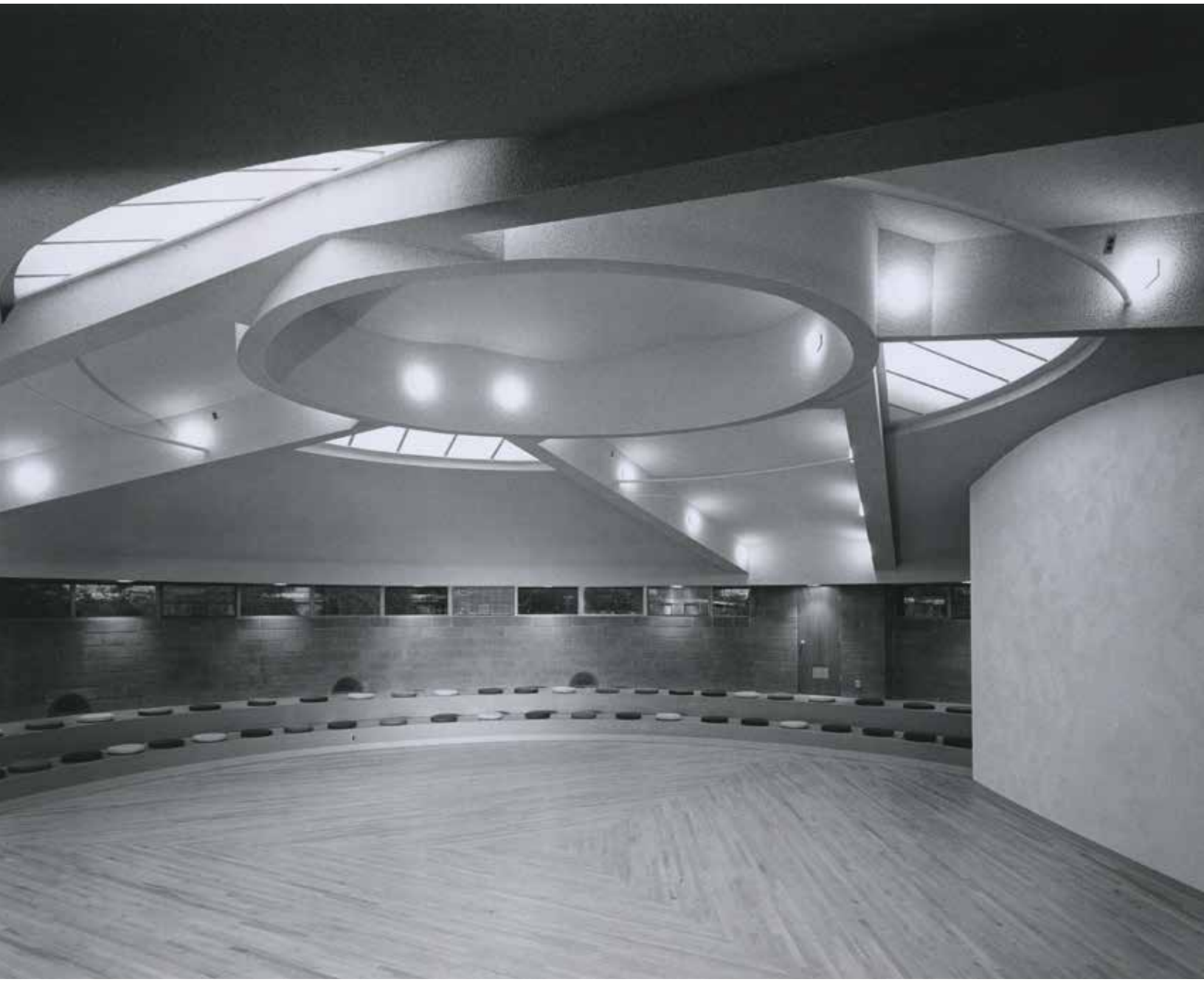
Barbara Mettler, 1953

photo by Gerda Peterich, courtesy of the Barbara Mettler Studios Archive

Form and Order

Barbara Mettler, John Howe & the Tucson Creative Dance Center

by Gregory McNamee



Tucson Creative Dance Center, 1963

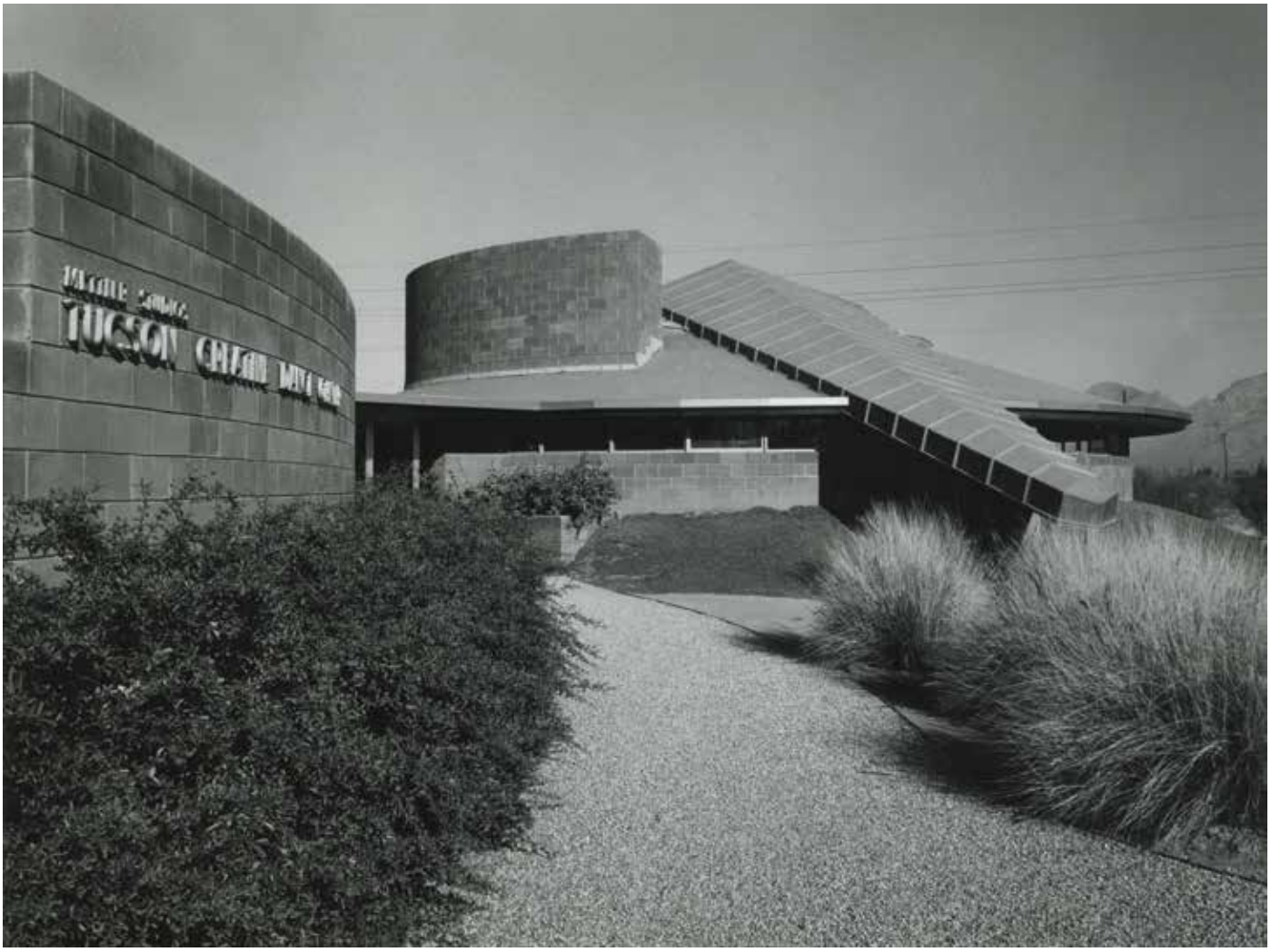
photo by Bill Sears, courtesy of the Tucson Historic Preservation Foundation Archive

In June 1961, a dancer and teacher in her early 50s arrived in Tucson at the wheel of a well-traveled 1953 Ford sedan. Finding that an existing studio had been using the instruction books that she had been writing, decided to last out the summer and see how she liked the place, though she had been planning the move for some time. As with so many Tucsonans who arrive in the sweltering summer, Barbara Mettler may have wondered about her choice of the Old Pueblo as home, but now, after having taught in New York and Boston and spent time in Europe, she decided that she was now a Southwesterner and embraced her new home. "The silence and the emptiness of the desert have always attracted me," she recalled, and she threw herself into her artistic work with renewed vigor, ablaze with energy.

After having taught in Flagstaff and Phoenix, Mettler found a welcome home in a couple of dance studios in town. She wanted a place of her own, however, one that spoke to her believe that rhythm existed in every rock, every grain of sand. Accordingly, she bought a corner parcel in what was then the edge of the city, now at the corner of bustling Fort Lowell Road and Cherry Avenue, and there she made her home and decided to build a studio that she had already named the Tucson Creative Dance Center.

The timing for Barbara Mettler's arrival in Tucson was just right. With a population of around 200,000, it was on the verge of transforming itself from quiet rail depot and cowtown to major metropolis. The University was expanding, and the city was beginning to attract creative workers in many fields, including writing, filmmaking, and photography, all things in which she took a great interest. Yet, although Mettler trained a couple of generations of dance teachers, she kept a quiet presence in town, so much so that today she is something of a well-kept secret except among students of creative movement.

Mettler had long ago established a reputation for independence and unconventionality. She characterized her work as the quest for "free movement," which, beginning in the 1940s, meant an emphasis on improvisation—later in her career, in large groups, with the dancers provided themes but nothing else. "In some intellectual circles movement was a dirty



Tucson Creative Dance Center, 1963

photo by Bill Sears, courtesy of the Tucson Historic Preservation Foundation Archive

Mettler Dancing in Group, 1950 photo by Gerda Peterich, courtesy of the Barbara Mettler Studios Archive

word," she recalled, and she was criticized for allowing the "anonymity" of improvisation to overshadow the customary hierarchies of choreographer, director, and premiere danseuse. She found her new home of Tucson to be just as puzzled when it came to her work, and she smilingly noted that the people here didn't quite know what to make of her work, behind which lay a well-worked-out set of democratic ideals of which she said, "My lifelong goal is to make dance available to everyone."

Just so, Mettler wasn't quite sure, at first, of what to make of the spaces that were available to her in Tucson or the architects who were practicing in town. "She looked around for a building," says Mary Ann Brehm, president of Mettler Studios, "and she didn't find one that suited her particular vision, which had to do with expressing human nature and affinity with the nature outside." Such a vision required room to move. It required windows, light, and overhead space to suggest the endless desert sky.

Barbara Mettler found all these things in the design executed by John Howe, the chief draftsman at Frank Lloyd Wright's Taliesin West in Scottsdale, whom she commissioned later in 1961. Called "the pencil in Frank Lloyd Wright's hand," Howe had long labored in Wright's shadow without much appreciation for his work—but now, two years after Wright's death, he had more freedom to move, even if he held closely to the master's blend of prairie style and midcentury modern.

Following a broad set of instructions from Mettler, including her insistence that the studio be circular in order to emphasize the three-dimensional nature of the dance form, he went to work. She asked that steps around the perimeter of the dance space be built, for instance, as if in a Greek theater, to allow intimacy between audience and dancer, and she further specified an outdoor space, the "third acre," for use outdoors in clement weather.

Howe plunged into the work, and he and his Taliesin associates set about learning the principles of Mettler's teaching, reading her books and even taking a few classes from her. The fit between architect and client was unusually sound, for Howe was a firm believer in Wright's principle that form follows function, that successful design must be organic, or what Mettler described as "the creative relationship of the work of art to its

Barbara Mettler, New Hampshire, c.1950

environment and the use of available natural materials." She added in another of her writings, "Dance involves the giving of form and order to space through the art of body movement; while architecture involves the giving of form and order to space through the art of building." Appreciating his sympathetic client, Howe obliged by building Mettler a circular studio 5,700 square feet in extent, built primarily of buff-colored standard concrete blocks. The main studio is slightly below ground level, with a cushion-mounted wood floor; outside, the ground is banked up against the building to emphasize the connection between indoor and outdoor space. The total construction cost, Howe recorded in 1964, was $95,625—a bit more than $757,00 in today's dollars.

For the round room, Howe had already had long experience in the decade-and-a-half-long quest to build the famed Guggenheim Museum in New York, with its sweeping, spiraling staircase leading from floor to floor. The greater technical challenge came with the ceiling, which, as Howe described it, is "supported by a tripod of steel beams, connected by a steel ring at the center... Three fan-shaped skylights penetrate the roof where the structural tripods join the center ring." Additional support for the metal roof and stuccoed ceiling comes from steel cables with a turnbuckle hidden in the walls, distributing some of the tension from the roof's weight horizontally.

That solution is ingenious, but it took some doing for Howe and Mettler to convince a Tucson bank to finance the construction—and then to find a contractor willing to do what, all in all, is highly unusual work. Finally the firm of W.F. Connelly, known for building schools and other large structures, agreed to undertake the construction after the owner's son mounted an argument that the project would reflect well not just on the firm but also on Tucson.

Enter the Tucson Creative Dance Studio, and, if you are at all familiar with Frank Lloyd Wright's principles, you will feel right at home. The structure sports plenty of built-ins, from lockers and shelves for the dancers' use to furniture in alcoves and against the walls. The hallmark

photo courtesy of the Barbara Mettler Studios Archive

short entrance doors are there, too, but with a difference, for once you walk through them into the dance space, you are treated to a trompe l'oeil of vaulting movement, an upward sweep from the polished concrete floor to the windows offering views of the towering Santa Catalina Mountains and thence to that high ceiling. The effect is stunning, and not for nothing does Brehm remark that "the ceiling dances with the floor." So "Wrightian" is the building, in fact, that it has sometimes been attributed to the architect himself rather than to his chief lieutenant. That said, given Wright's influence at the time and the proximity to the Phoenix area, where many Wright buildings went up over the years, the Mettler Studio is the closest Tucson has to a Frank Lloyd Wright building.

Mettler died in 2002, after a long illness, and willed her property to the Nature Conservancy. The well-known environmental advocacy group built its headquarters on the lot a few years later, adding a two-story structure that complements the original studio by squaring the circle but allowing some elements of the original design to carry through. Mettler's home, next to the studio, houses other environmental organizations, while the dance studio remains in use, housing the Tucson Movement Center and other creative groups in Tucson. "There's something going on there every week," says Brehm.

Soon after building the Tucson Creative Dance Studio, John Howe moved from Arizona, after 32 years of working at Taliesin, first to San Francisco and then to Minneapolis, and there he built a thriving career as a modernist architect with his own practice. He built more than 80 homes in Minnesota, but he always ranked the Mettler commission high among his favorite projects. He died in 1997.

A recent surge of interest in his work, coupled with a rising appreciation for the modernist tradition, has meant newfound appreciation for his legacy. So it is with Barbara Mettler, who advocated dance as a vehicle for liberating the creativity that lies tucked away inside all of us.

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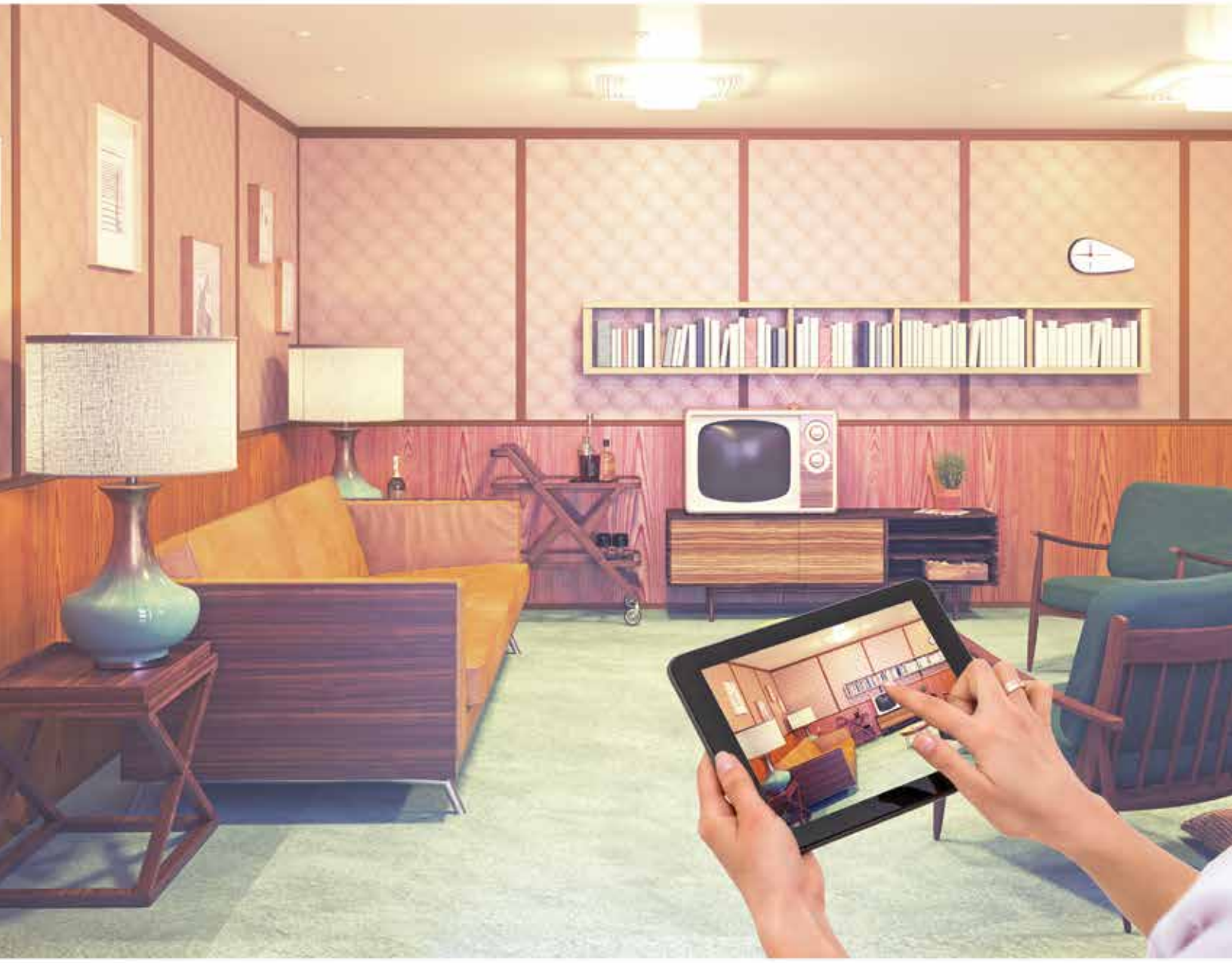

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MODERN HOME TOUR

photo by Glen Allison, courtesy of the Chafee/Bloom Family Archive

Sunday October 15
10am - 3 pm

A collection of remarkable mid-century modern homes by Tucson architects

Tickets $30
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VINTAGE TRAILER SHOW

Saturday Oct 14
& Sunday Oct 15
9am - 2pm

Outstanding mid-century vintage trailers

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Mid Century Vinyl LP Covers
Lecture, Oct 14

Mid Century Garden Design
Lecture, Oct 14

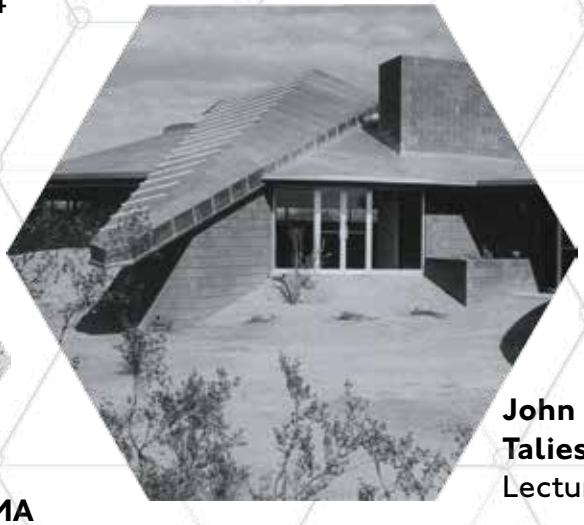
An Evening at a Tom Gist Residence
Lecture Oct 11

Modernism Week Home Tour
Oct 15

TUCSON
MODERNISM WEEK
2017
EVENT HIGHLIGHTS

for a complete listing of events & tickets visit tucsonmod.com

Vera Neumann
Lecture, Oct 14



John H. Howe, Taliesin Fellowship
Lecture, Oct 14

UAMA Modern Masters
Tour, Oct 10

Modern Cocktail Party
Oct 14

Barbara Mettler
Lecture/Dance
Oct 8

Cele Peterson
Lecture, Oct 14

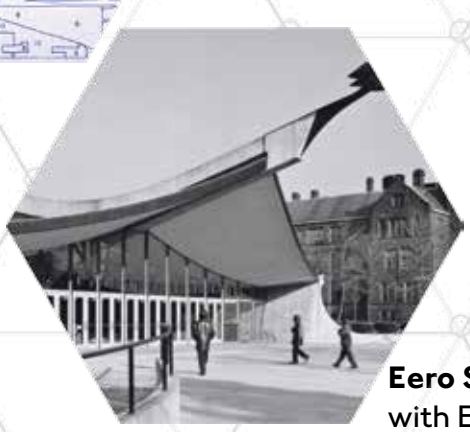
Florence Knoll: Defining Modern
Lecture, Oct 7

Vintage Trailer Show
Oct 14 + 15

1950's Paint by Number
Lecture, Oct 14

Copenhagen Imports
Reception/Lecture
Oct 12

Verner Panton & the Psychodelic 60's
Mark Mussari



Eero Saarinen
with Eric Saarinen
Film, Oct 15

6th Annual

EXPO

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clothing, jewerly,
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& scads more.

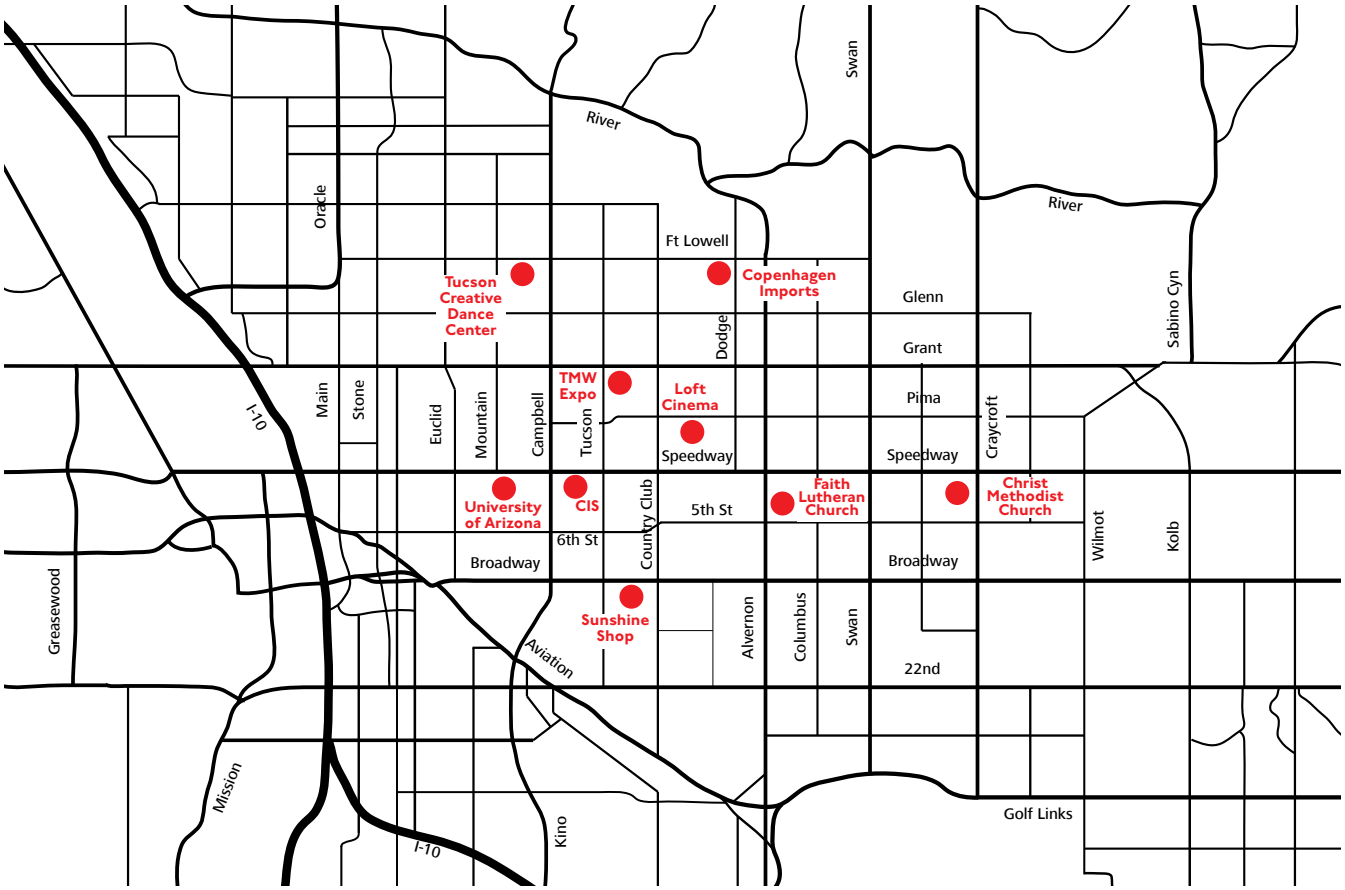
TUCSON MODERNISM WEEK

OPENING NIGHT Friday October 13th at 7pm

2502 E. Grant Road (SE corner of Tucson/Grant) More Info @ TucsonMod.com

EXPO runs Saturday October 14, 9am – 3pm & Sunday October 15, 9am – 1pm

TUCSON MODERNISM WEEK 2017



EVENT LOCATIONS

TMW Expo
2502 E. Grant Rd.

UA Museum of Art (UAMA)
1031 N. Olive St.

UA Center for Creative Photography (CCP)
1030 N. Olive St.

The Loft Cinema
3233 E. Speedway Blvd.

Copenhagen Imports
3660 E. Ft. Lowell Rd.

Faith Lutheran Church
3925 E. 5th St.

Christ Methodist Church
655 N. Craycroft Rd.

Tucson Creative Dance Center
3131 N. Cherry Ave.

Corporate Interior Systems (CIS)
2000 E. Speedway Blvd.

The Sunshine Shop (Hirsh's Shoes)
2934 E. Broadway Blvd.

INFORMATION

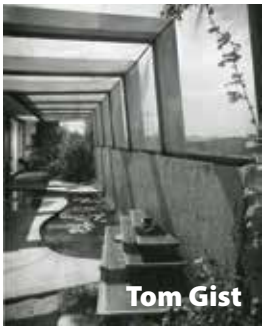
Tickets & more information are available online at tucsonmod.com

All events, locations, pricing and times are subject to change or cancellation. Please visit tucsonmod.com for the latest updates.

If you have purchased tickets online, please arrive 5-10 minutes prior to the start time to check-in at the will-call table at the event location.

Home Tour maps will be available for pick-up at 9 AM on Sunday, October 15 at the TMW Expo at 2502 E. Grant Rd.


Valley of the Moon


Tom Gist

Neon Signs


Mountain View Officers Club


TCC Eckbo Plaza

The **Tucson Historic Preservation Foundation** was reactivated in 2007. Since then, the board and volunteers have worked tirelessly to preserve the places that make Tucson special. We continue to save our city's neon signs, sponsor Tucson Modernism Week, list numerous properties on the National Register of Historic Places, including the Modern Landscape Plaza designed by Garrett Eckbo at the TCC. We present a popular annual spring home tour, weekly downtown walking tours, and educational workshops. We recently partnered with the City and private property owners to revise and update Tucson's Historic Landmark Designation, reviving an important permanent preservation tool. We lobbied to save Marist College, Arizona's only three-story adobe building, the Valley of the Moon, a Depression-era fairy tale garden, the 1929 Voorhees–Pattison House designed by Roy Place, and the Old Pascua Matus-Meza House. We serve as host to state and national conferences and prepared and coordinated the designation of Tucson as a Preserve America City. We publish books, guides and anticipate the publication of two major book projects in 2018; the classic homes of Josias Joesler and Tom Gist. We attend hundreds of public meetings to ensure preservation remains a community priority. We are partners with the National Trust for Historic Preservation to save Arizona's National Treasures including the Mountain View Officers Club at Fort Huachuca and the Mission 66 Painted Desert Community Complex designed by famed architect, Richard Neutra. We provide technical assistance to neighborhood and community groups.

We remain committed to preserving the places that make Tucson special. We need your support to grow our organization and continue to serve the community.


Broadway Workshop


Delores Gonazles Exhibit

photos credits: Jude Ignacio + Gerardine Vargas, Fotovitamina, Bill Sears, National Park Service Archive, Fort Huachuca Archive