

ASHP NEWS

Volume One, No. 2

Winter 1989

The President Speaks!

Call it Kismet.....
Call it Synchronicity.....
Call it Research Voodoo.....

Whatever you call it, the response to the Associated Students of Historic Preservation newsletter has been phenomenal. We are all quite pleased with the warm reception we've received and thank all of you who have contacted us with information and suggestions.

As we move into production of our second issue, I would like to reiterate the basic tenets of ASHP which have been discussed at our meetings but failed to be included in our first ASHP NEWS. From our mission statement, "The five ASHP goals at this time are:

1. To develop a strong network among future preservation professionals with current professionals.
2. To work toward developing professional standards and certification procedures.
3. To develop and provide access to a listing of volunteer opportunities, internships, special courses, field schools and academic programs, as well as report on the effectiveness of each from program participants.
4. To actively develop sources of funding for preservation students including scholarships, grants and fellowships.
5. To develop and provide access to a database of Master's thesis topics and abstracts, student projects and other on-going research efforts."

These organizational goals mirror many of the responses we received from our questionnaires and letters. They will no doubt evolve to some degree as ASHP responds to changes in students, funding and interests. What will not change is the

basic inclusive nature of the organization which gives it the rare ability to harness the diversity of the membership to create a whole which is greater than the sum of its parts. Again from our mission statement:

"To realize these goals, we must state clearly that historic preservation is not limited to structures or exteriors, but includes cultural artifacts, interiors, historic landscapes, materials conservation and any other discipline where students are active in the preservation of our cultural heritage. Membership in ASHP is open to all students in all fields."

I invite you to enjoy our second issue of the ASHP NEWS and, as always, encourage you to join and continue supporting the efforts of this dynamic organization. Please use the following coupon to add your name to our growing list of NEWS subscribers.

Ross Sutherland
President, ASHP

ARE YOU GETTING YOUR NEWS FIRSTHAND??

If not, join the crowd! It's educational, it's interesting and it's free!

Just fill out the following coupon or use a postcard. Tell us where to send it and we'll make sure you get your own copy of the ASHP NEWS.

Name: _____

Address: _____

HP Interests: _____

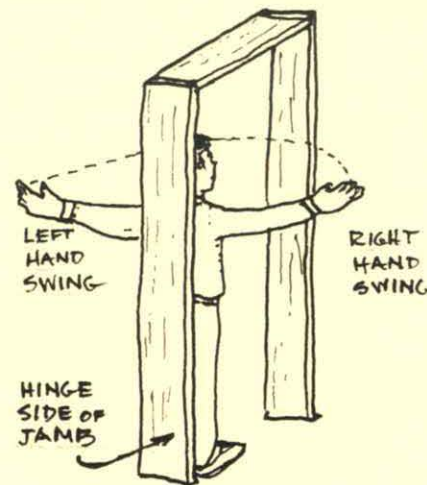
Return to ASHP
P.O. Box 3407
Eugene, Oregon 97403

How to Determine Door-Swing

by Dave Skilton

Last summer the Historic Preservation League of Oregon, located in Portland, received the bequest of a warehouse full of historic building parts. Among the huge, uncataloged collection were about 200 doors of every imaginable type, condition and age. As a class, a group of UC preservation students spent two days classifying and documenting the doors, some of which will be sold at auction later this year.

As a "recovering" carpenter, I was able to explain to the group how to determine the swing of a door, a variable we used in our cataloging process, and one which a potential buyer or historical sleuth might want to understand. Here is a simple method to determine a door's swing.



DETERMINING "DOOR SWING"

Imagine you are standing in a given door opening with your back against the hinge side of the jamb. Hold your arms out in front of you and swing them out. A door which swings in the direction your right arm is a "right-hand" door, and one which swings with your left is a "left-hand" door. Right and left hand doors are not interchangeable without altering the hinges.

Eds. Desk



The first issue of ASHP NEWS received a rousing round of applause from Emogene Bevitt and Lee Nelson of the National Park Service, as well as from many of you folks out there. The NPS letter included the following suggestions:

1. "obtaining formal recognition from the National Council on Preservation Education" and checking into getting a student representative on the Council board,
2. "including a column about new publications, how to order them and a review of their potential interest for students,"
3. "learning what kinds of publications or technical literature students would like to see developed in the future,"
4. "circulating information about student theses and dissertations" via the Heritage Education Quarterly.

We thank you for all of the letters of encouragement, suggestions, and pats on the back. We're already beginning to brainstorm using the above ideas, and the next issue is coming to light. We would like to include a literary review section for preservation-related articles and books. We thought we'd also try an experiment with a "Special Issue" of these abstracts to start the ball rolling and to fulfill a partial prophecy of the NEWS being an avenue for sharing current research. However, in order to find out what's going on in your neck of the woods, we need to hear from you. All you've got to come up with is a concise half to one page single spaced summary on the topic that will lead you to the land of professional Historic Preservation. For those of you who may not be to the thesis stage of your life, or don't want to divulge your seminal research YET, please shower us with a few words or opinions on your favorite preservation topic.

A personal note to the reader from Bowling Green, Kentucky (ASHP NEWS Vol.1, No. 1 "Please do not fully focus on architecture.")—we hope that you will find this issue particularly pleasing.

REMINDER once again: if you are reading the NEWS through your department, let us know if you want your own personal FREE subscription, and we'll put you on the mailing list. Just fill out that coupon on the front of this issue, and send it on down the line.

Jill and George
Editors

REGIONAL REPORTS:

Historic Railroads in Alaska

by Matthew Reckard

The discoveries of gold around the turn of the century brought the first large numbers of white Americans to Alaska. While some of the gold rush settlements have survived as modern towns such as Fairbanks and Juneau, many have been abandoned. Evidence of this era can be found in old mine shafts, rock crushing mills, and rotting log cabins— some in very remote locations. Some of the finest reminders of this period, however, are the railroads built to serve the mining industry.

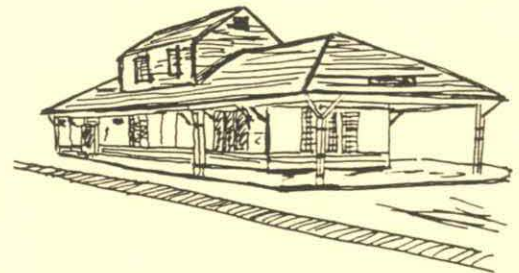
Government documents of 1927 list over 900 miles of railroad in Alaska on seven different lines, some with several branches. The list does not include the many tramways, where rail cars were pulled by men or animals instead of locomotives. Nor does it include lines already abandoned, such as the line running inland to coal fields from the Prince William Sound village of Kattalla. This narrow gauge was built around 1906 or 1907 and was abandoned after the government "withdrew" the land from development a few years later. Track and equipment can still be seen in the solitude of the Bering River valley— if you can get there, as it is surrounded by mountains, the Bering Glacier and Berg Lake.

Some of the most important lines are still used in some fashion. The largest, the Alaska Railroad, was one of the last to be built. It still hauls freight from Seward to Fairbanks under state ownership. The White Pass and Yukon Railroad hauled ore, and tourists, from Skagway to Whitehorse in the Yukon Territory until less than a decade ago. While some summer tourist trains run on the American side of the border today, future operation of this line is in doubt.

Enough remnants are left of the first railroad in the Interior, the narrow gauge Tanana Valley Railroad, to allow tourists to ride from Fox to Oines, near Fairbanks.

Remnants of other lines are now used for other purposes. Some of the bridges and roadbed of the Copper River Railroad, which hauled vast quantities of copper from the Kennicott mines to the coast until the 1930s, are now used as a rudimentary road within Wrangell-St. Elias National Park. The

Council City and Solomon Railway roadbed is likewise used today as a road from the Norton Sound coast near Nome to Council, where a few small gold mines still operate. Locomotives for that line, once used on commuter lines in Brooklyn, now rust gracefully in the tundra; photos of them appeared in the recent book Industrial Eye by Jet Lowe.



Most of the early railways, however, have been largely forgotten. Who today remembers the Yakutat Southern Railway, or the Paystreak Branch Line, or the Wild Goose Railway? Construction of a canal between the Yukon and Kuskokwim Rivers has been proposed in recent years: does anyone recall that horses once pulled freight on a tramway along the proposed canal route? And who remembers that for thirty years the U.S. Army maintained a tramway near Nome where the freight was pulled by dogteam?

Rusting of rails and rotting of the ties is slow in the cold weather of Alaska. The remoteness and obscurity of most of these railroads has deterred salvagers, souvenir hunters and vandals. So, many of these monuments of the Alaska gold rush era remain, if you care— or dare— to go find them!

ASHP NEWS is the slightly organized (but we're learning) publication of THE ASSOCIATED STUDENTS OF HISTORIC PRESERVATION, PO Box 3407, Eugene Oregon, 97403.

We actively (read pleadingly) seek articles, news, reports and random wanderings related to the discipline of historic preservation. Submissions should be sent to Jill Chappel or George Kramer, editors.

Send us what you've got and we'll help add another line to your resume.

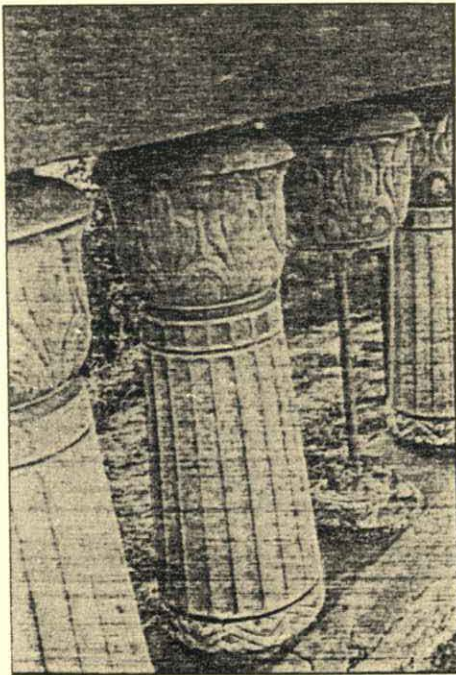
The Albert Street Bridge in Regina

by Barry McGinn

When the City Engineers in Regina Saskatchewan (officially called the Planning Department) announced plans to widen historic Albert Street the community quickly rallied behind Heritage Regina, the local preservation group, in voicing their opposition to the City Council.

A steering committee, composed of community groups, provincial government agencies and city officials, arrived at a pleasing compromise; a few selected turning lanes would relieve the traffic congestion, none of the trees would be removed and the Albert Street bridge would, at a cost of 1.4 million, be restored rather than demolished.

The bridge was built in 1930, as a make work project in tandem with the dredging of Wascana Creek to form Wascana "Lake". The bridge is listed in Ripley's Believe it or Not as the the longest bridge over the shortest span of water in the world.



(Photo: Regina Leader-Post)

All of the bridge's terra cotta balusters were removed to the city yards for cleaning and patching and were then reinstalled. The Egyptian ornamental motifs of the lotus flowers, papyrus plant and zig-zag, which became popular with Art Deco period architects following the opening of Tutankahmen's tomb in 1922, have been incorporated into the bridge's balusters and lamp posts. The general form of the balusters, in fact, bear some resemblance to an Egyptian column with a bell capital. However for many years the residents of this city on the prairie have been quite content to consider them stylized wheat sheaves!

Preservation and Historic Clothing

by Jill Macdonald

The Governor Todd House, a 19th century Italian villa style mansion in Columbus, Ohio, is the home the Heritage Museum. Beautiful antiques and decorative arts adorn its interiors, however the Museum's real treasure is a 2000 piece historic clothing collection. During the summer of 1987, I worked with this collection and discovered the field of textile history and preservation.

Through clothing, history comes alive. The Governor Todd collection shows the evolution of clothing design from the 1840s to the present. The tour begins with a Civil War era, gray taffeta two-piece dress. Its large hoop was a primary feature of womens' dress during this time. A tiny brown wedding gown from 1870 shows how the bustle replaced the hoop during the Victorian period. Brown was a popular dress color due to its practicality. Leg-o-mutton sleeves and slim graceful skirts dominated the "gay nineties." Dark colored materials were also characteristic of this time. As the 20th century emerged so did lighter colors. Between 1910 and 1920 the dresses were of light pastels and embellished with delicate lace. A more active lifestyle for women brought on this lighter style of dressing which meant the end for hoops and bustles.

Fringed flapper dressed emerged during the "roaring twenties" as the nation danced the Charleston. Chiffon-velvet dresses rose to the height of fashion during the Great Depression of the 1930s. Through the "Dior" look of the 1940s, the poodle skirts of the 1950s and the "Jackie Kennedy" dress of the 1960s, the Governor Todd collection spans more that 100 years.



Preservation is essential to historic clothing. The Heritage Museum takes a number of steps to document and preserve its collection. When a piece of clothing is donated to the Museum it is first given a number and catalogued. This involves extensive written analysis including fabric type, style, date, imperfections and the history of the item. After a piece is catalogued it is cleaned and stored.

Proper storing is critical to the preservation of historic clothing. Like many museum objects, textiles are especially sensitive to environmental conditions. Elements such as light, humidity, acidity, and temperature must be carefully monitored to prevent deterioration of the fabric. When these elements are in proper balance, historic clothing has a long survival period.

Historic clothing, like architecture, reveals much about past societies and cultures. As the Governor Todd collection shows, society's changes are reflected in its fashion. Preserving historic clothing helps to keep history alive.

San Diego's Gaslamp Quarter: Restoration Still in Progress

by Kim Emerson

Among the many spectacular historic sites in San Diego, including Balboa Park (1914), the Hotel del Coronado (1888) and the Mission San Diego de Alcala (1785) is the little known Gaslamp Historic District-- the original city of San Diego. This 16 block section of Victorian buildings is a portion of San Diego's downtown. During the late 19th century it was a booming area but for most of the 20th century it was forgotten. As a result, downtown San Diego retains most of its original historic fabric. In 1972 the Gaslamp Quarter was placed on the National Register of Historic Places and has since undergone much revitalization.

The Gaslamp Quarter was originally part of a 960 acre section purchased by Alonzo Horton in 1867. Horton had the acreage surveyed and platted and he quickly began selling lots and constructing buildings. Between 1868 and 1870 the area grew from only 23 residents to 915 occupied houses and 69 commercial structures. This rapid growth in both population and development continued well into the 20th century. The "new" San Diego became a center for commerce, manufacturing, and produce exchange. Today many local historians consider Horton to be the "founding father of San Diego."

San Diego preservation architect Milford Wayne Donaldson's architectural and construction practice has completed most of the restoration projects in the district. During the past summer there was an

active project list of 25 historic structures in the process of restoration or documentation. Donaldson claims that his success in the Gaslamp Quarter has been the result of a sympathetic City Planning Department, a strong Historic Sites Board and Friends of the Gaslamp Quarter, an active local preservation group.



FOUNTAIN BY IRVING GILL

A Centre City Development Corporation has been created to direct an innovative combination of public and private funds into revitalization of the inner city. One project is Horton Plaza, a central shopping area designed with a combination of historic and new architecture to recapture the feeling of a Mediterranean seaport. Next to Horton Plaza, Irving Gill's 1910 fountain and park have been restored to their original design and are today very popular places among San Diegans. In addition, the Gaslamp Quarter has an artists' colony located in an old warehouse and other historic structures have been adapted for art gallery, shop and restaurant use.

Eds. Note: In the last issue of the NEWS we slipped-up in the HP Want Ad of Mr. Ken Guzowski, the author of the following article. We apologize to Ken and all the other Olmsted scholars and landscape preservationists who pointed out our error in including an "a" in Olmsted. We've been appropriately (and deservedly) chastised by one and all.

Portland's Olmsted Parks

by Ken Guzowski

In 1902 the Portland Park Commission sought the advice of Olmsted Brothers, landscape architects from Brookline, Mass., regarding the design and development of the Portland Park System. The Park Commission was advised that a study be made of the whole surrounding district of the city, and that the "eye of genius" should ever look and define, in broad outlines, the policy and the directions of the park movement.

The Olmsted Brothers submitted their report on existing parks and a proposed system of new parks for the City of Portland in 1903. This report discussed thirty-eight different park projects. The Olmsted proposal laid out a plan for a complex network of parks and parkways that would have ringed the city.

John Olmsted, stepson of Frederick Law Olmsted, Sr., oversaw the site investigations. He was also commissioned to make proposals for the siting of the Lewis and Clark Exposition that would occur in Portland in 1905. Park beautification was part of the agenda for the Exposition. John Olmsted was also working with the City of Seattle on the development of their park plan. The Seattle park system is today one of the most complete park systems executed by the Olmsted firm.

Portland was informed that no city in the country has more admirable natural features for a park system, having, as it does, mountains, woods, river and plain in practically immeasurable amounts, for the purpose. At this time in history, park designs were changing from the pastoral to the recreational. Sometimes small park spaces had to be formal in order to accommodate these recreational needs. Parks were regarded as a necessary part of the social condition of democracy. Today the Portland Park System is experiencing a revival as is evidenced by their comprehensive "40 MILE LOOP PLAN," a proposed system of pathways and bicycle paths that are meant to connect to the city's existing parks.

Notes:

The 1902 and 1903 Annual Reports of the City of Portland Park Board.

Thanks to Arleyn Levee for biographical material on John C. Olmsted.

HP Want Ads

Please send all responses c/o ASHP, P.O. Box 3407 Eugene, Oregon 97403 and we'll forward them.

Eds. Note: This column is offered as a free service to researchers looking for information or kindred spirits. Use it to locate data or sources for your own projects by sending in a want ad for the next NEWS issue.

WANTED: Stayed in any good historic hotels in the western U.S.? I'm looking for structures that were built as hotels, have been restored and are still in use as hotels for thesis case studies. Contact Kaye Simonson.

WANTED: Thesis abstracts for special spring issue of ASHP NEWS.

Furniture Manufacturing in Eugene, Oregon 1850-1920 needs further documentation. Send information sources and citations to Ross Sutherland c/o ASHP.

Historic photographs of Eugene, Oregon interiors 1850-1920 sought for thesis research. Contact Ross Sutherland c/o ASHP. (Priority residential and domestic yet interested in public and commercial.)

INTERNSHIP OPPORTUNITY: The Waterford Foundation, Inc. is seeking qualified students for internships in the Waterford National Historic Landmark, Waterford, Virginia. Valuable opportunities are offered during spring, summer, and fall of 1989 in the fields of Historic Preservation, Photographic Archives, Land Use Management, Architectural History, Oral History, and Educational outreach. Students will work side by side with regional preservation consultants, the Waterford Foundation, and professionals from the National Trust for Historic Preservation. Interested parties should send a letter of inquiry and educational/professional background to Catherine Ladd, Executive Director, Waterford Foundation, Inc., P.O. Box 142, Waterford, Virginia, 22190.

I am interested in collecting information about WPA artworks and PWA architectural projects in Oregon. I'm especially interested in Post Offices. Please contact Kim Emerson.

Getting the Picture: Cameras for Historic Preservation

by Kaye Simonson

A camera is an indispensable tool for today's preservationist. Photographs are a major part of National Register nominations, cultural resource inventories, restoration documentation, and Historic American Building Survey and Historic American Engineering Record documents in addition to serving as a valuable supplement to field notes. The requirements for each of these vary, so to produce the best photographs possible one should know about the various camera formats and the capabilities of each.

Cameras come in three formats: 35mm, medium format, and large format view cameras. The 35mm camera is the most common and easiest to use but is limited in capabilities and quality when photographing architecture. The first limit is in the size of the negative, roughly 1 x 1 1/2 inches. Because the amount of detail which can be recorded in that area is limited, any enlargements will lack resolution and details will not be sharp.

Space constraints usually require the use of a wide angle lens. However, such lenses accentuate the convergence of vertical and horizontal lines. A perspective-control (PC) or shift lens may be used to provide some degree of correction. Vertical convergence is the result of having to tilt the camera up to include the whole building. With a PC lens, the camera is held level and the lens shifted upwards to include the entire building.

Medium format cameras produce a larger negative, 2 1/4 inches wide and in a variety of lengths, depending on the camera. Aside from this there are no great benefits to using a medium format camera, since PC lenses are again the only way to correct convergence. On the down side, medium format cameras are heavier and more expensive than 35mm cameras.

Large format view cameras solve the problems of perspective control and image resolution. Available in a variety of sizes, the 4 x 5 camera is the most common, followed by 8 x 10, and 5 x 7. Rarer sizes such as 16 x 20 and 20 x 24 are also found. The size of the camera refers to the size of the negative, so a 4 x 5 negative captures the same amount of information in an area about 13 1/2 times larger than a 35mm negative, clearly demonstrating the superior quality of resolution. As for perspective control, the lens and film planes are connected by a flexible bellows, allowing

the two to be moved independently. Not only can convergence be corrected, but the field of focus can be moved so a building viewed at an oblique angle will be as sharply in focus at the near point as at the farthest. The results of all these attributes are the highest image quality available.

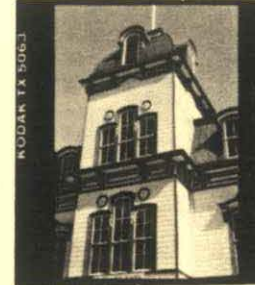
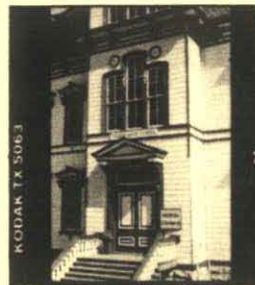
View cameras are the most difficult and cumbersome to use, as well as the most expensive, although a 35mm PC lens costs about the same as a wide-field 4x5 view camera lens. For work such as that of HABS and HAER, or in rectified photography, from which scaled drawings are made, a view camera is the only solution. For field notes and inventories, where speed, cost, and ease of use are far more important, a 35mm camera is better suited.

For further reading

Architectural Photography by Jeff Dean, (Nashville: AASLA, 1981).

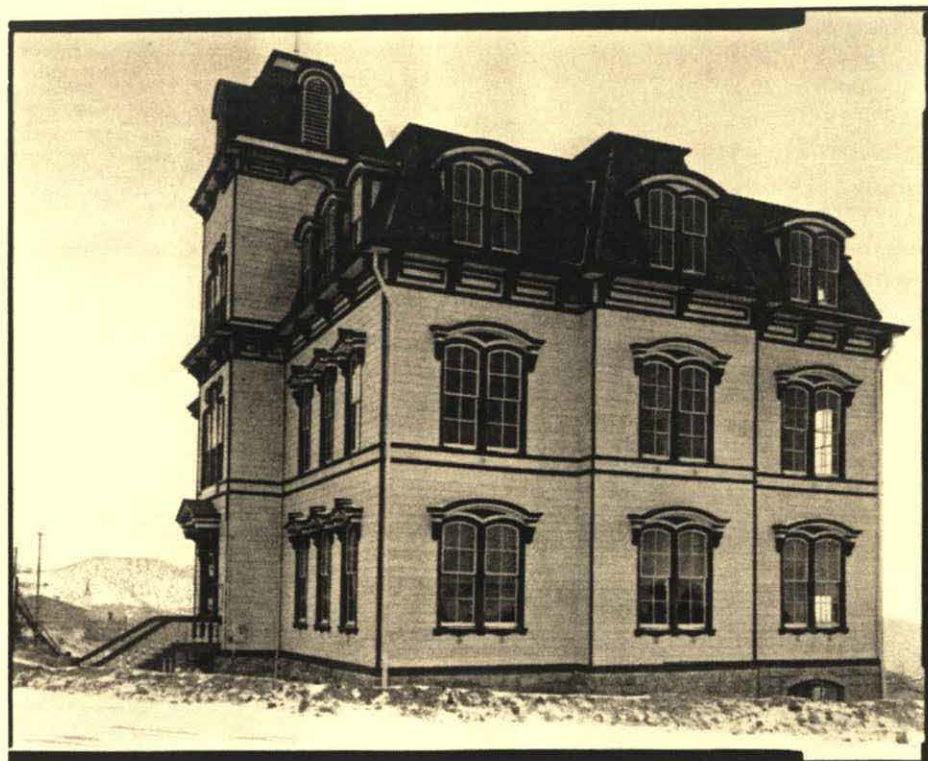
Photographing Historic Buildings by Terry Buchanan, (England: Royal Commission on Historical Monuments, Her Majesty's Stationary Office, 1983).

Eds. Note: This is the first in a series on photography and preservation that will be appearing over the next few issues of the NEWS. If you have topics you would like to see discussed, or specific questions please send them to Kaye Simonson c/o ASHP.



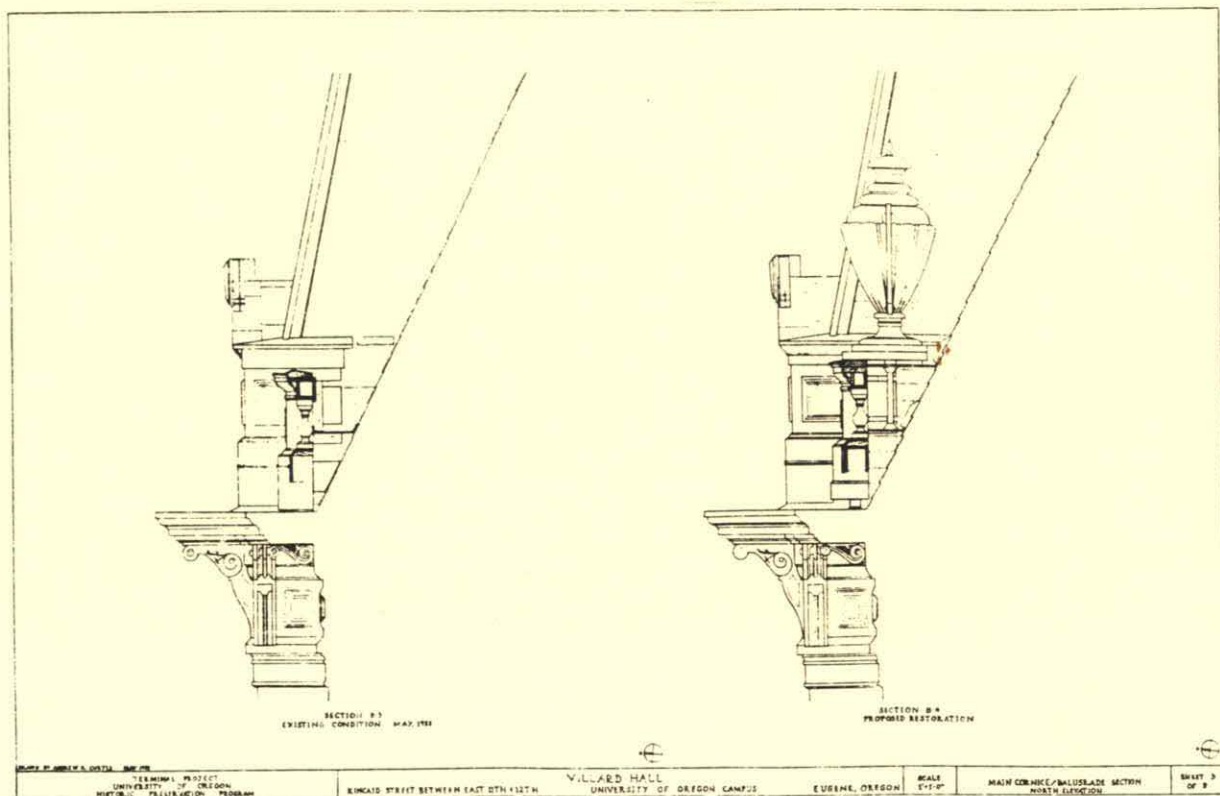
FOURTH WARD SCHOOL, VIRGINIA CITY, NEVADA

Above - 35mm Camera with a 50mm (normal) lens
Below - 4 x 5 view Camera with a 135mm lens (150mm is normal)



You've got the News!

preservation afterwords...



"The proposed restoration plan for the wooden balustrade and urns of Villard Hall has been presented . . . with the hope that future restoration efforts on the building will be guided by the research methodology and its approach to designing the missing details." from Andrew R. Curtis, Master's Project