

ASHP NEWS

Volume One, No. 3

Spring 1989

The President Speaks!

Look beyond the Obvious!

As National Historic Preservation Week (May 14-20) approaches, groups are gathering all over the country to organize tours, lectures and other activities. No doubt you or your department has been contacted by local preservationists to help with the week's events. Eugene, Oregon's committee is a lively mixture of preservationists, business people, and the officers of many local organizations. During our planning sessions several observations have come to mind which I would like to share.

In considering Historic Preservation Week I am reminded of a point Angela Davis, the black activist, recently made about Black History Week during a speech at the University of Oregon. She questioned why one week should be separated out of fifty-two to spotlight black achievements? Every day should be an affirmation of the contributions and importance of blacks in this country. The same thing could be said about Historic Preservation Week. If preservation held its rightful position in the mainstream of daily activities, we would be celebrating our heritage every day of the year!

This year's theme, "Look Homeward, America," encourages us to appreciate the historic housing and other historic resources in our own communities. Unfortunately there are many people in this nation who do not have housing. Every city, large and small, is faced with a growing concern for the homeless. It is necessary for preservationists to look beyond transforming warehouses or outdated schools into plush condominiums and to begin to address current social needs without compromising our historic resources. I think this is a difficult task which will inevitably move us away from the "house museum" mentality and force us to integrate people into the preservation equation.

In planning events to encourage local residents to explore and enjoy the historic significance of their community, I find that it is important to vary the events scheduled. We should look beyond the obvious architectural sites and consider, for example, cemeteries, historic landscapes, interiors and the living history of our elderly citizens. It is important that

people be encouraged to view preservation as more than saving the local mansion. We should help them to understand that less noble buildings, landscapes and districts also have historic merit.

When presenting historic sites, an accurate interpretation of "how it was" and "how it has changed" is vital. On many house tours I have been quite disturbed at the "historic" interiors which have been presented by well-meaning homeowners. Often simple houses have been decorated with ornate lighting and salvaged woodwork, brightened by designer colors and packed with rooms full of old furniture stripped of their original finishes. It is important to let the public know that these houses are not decorated as they would have been by early residents and that a "House Beautiful" approach is not desirable.

As Historic Preservation Week committee members discuss the projects their separate groups are pursuing, it is apparent that improved communication could often help them to reach their own goals much faster. Many times the surveys or research project generated by one group is exactly the information another is searching for. Here in Eugene plans are circulating for a preservation committee which would work throughout the year to focus all of our preservation efforts.

In scheduling and pricing events it is important not to price people out of them. Many tours and lectures should be free of charge, or at cost, to encourage participation from all sectors of the community. Preservation Week should not become another marketing gimmick. We should use it to try and truly educate, inspire and affirm the entire community's dedication to preserving the variety of historic resources entrusted to our stewardship.

In closing, I encourage you to become involved in making National Historic Preservation Week a memorable time in your community. As students, it is important for us to get out into the field and experience the reality of preservation beyond the classroom. Preservationists do not only deal with building materials and history. We must be socially conscious, historically accurate and effective communicators if we want to fully integrate our professional responsibilities with the changing needs of all of our community and its members.

Ross Sutherland
President, ASHP

PORTLAND BREW-MASTERS SAVE HISTORIC BUILDINGS

by Patty Sackett

Demolition seemed inevitable for two Portland Historic Landmarks early this year when a proposal to buy the Smithson Block and the McKay Brothers Block (vacant for several years) included demolition of the buildings to make way for a tilt-up concrete warehouse. Fortunately for the citizens of Portland, the owners of a local micro-brewery, Widmer Brewing Company, expressed interest in the purchase and subsequent renovation of the historic structures.

The success of the proposal was dependent on financing through various agencies including the Portland Development Commission and the Oregon Department of Economic Development. This past week, West One Bank of Oregon granted a loan of \$500,000 to the Widmer siblings, owners of the brewery. This almost assures success for plans by the Widmer Brewing Company to expand their brewing operation (already outgrowing its facilities located in Northwest Portland) into the two historic buildings.

Both structures are exemplary late 19th century commercial architecture and are among the oldest buildings remaining on North Russell Street in Lower Albina. This area is the only legacy of the commercial center of Albina; a separate city platted in 1873 and annexed by the City of Portland in 1891. The Smithson Block, a massive brick structure with handsome brick detailing, was constructed in 1893. It once housed retail on the main floor and apartments above. The McKay Brothers Block was constructed the same year for a similar

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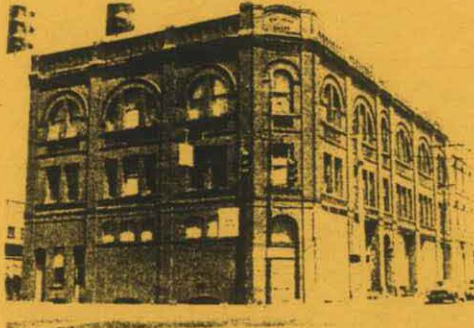
ASHP NEWS is the slightly organized (but we're learning) publication of THE ASSOCIATED STUDENTS OF HISTORIC PRESERVATION, PO Box 3407, Eugene Oregon, 97403.

We actively (read pleadingly) seek articles, news, reports and random wanderings related to the discipline of historic preservation. Submission 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 "WHYs" of Historic Preservation by George Kramer

Brew-masters (cont.)

occupancy. It retains its original cast iron storefronts. Both buildings are structurally sound, but the interiors have been gutted.



The Smithson Block, 1893
The McKay Brothers Block, 1893
partially visible at right
Portland, Oregon Architect(s) unknown

Historically Albina was inhabited by Scandinavian and German immigrants who arrived in Portland in the early 1880's to construct the Oregon Railroad and Navigation yards or work in various mills along the nearby Willamette River. Later in its history, Albina was the only area in Portland where Blacks could own property. Proposed expansion of Emmanuel Hospital several decades ago led to the demolition of most of the commercial center of Albina except for the area at the lower end of Russell Street. Ironically, the hospital didn't expand as far as originally assumed, and today the Russell Street area is surrounded by vacant lots. Construction of a highway and freeway overpasses further isolated the buildings on Russell Street, leaving them prey to vandalism and crime.

The lower end of North Russell Street has been designated as the site of a future Historic District in the "Central City Plan"; Portland's comprehensive plan enacted this past summer. The demolition of these buildings, which would serve as an anchor for the district, would have eliminated this possibility.

In recent years, local "micro-breweries" have become increasingly popular in the Northwest as a place to enjoy music and sample the "real thing". There are already several successful "brew pubs" throughout Portland. The relocation of the Widmer Brewing Company to this location could be the catalyst for the revitalization of this economically depressed area. The location of a brewery in this area is very appropriate, for in its prime Albina was known for its reputation as a "tough town"; a place of "booze and battle".

Those of us in the field of historic preservation have each grappled with "the why question" at one time or another. At Planning Commission meetings we're asked "why is this building worth saving" or "why is this street significant" or "why does it matter if an 1820s farmstead is bulldozed for an offramp." When you think about it, and that's what I'm asking you to do, all these questions are about the real "whys" of preservation — why should we preserve at all and why are you or I preservationists? These questions aren't as easy to answer as they might at first seem.

The first reading assignment I was given in the Master's HP program at the University of Oregon was the short article "The Future of the Past: Our Clouded Vision of Historic Preservation" by Peirce F. Lewis, Professor of Geography at Penn State. Although written in 1975, before the Bicentennial, Lewis' article raises fundamental questions for preservationists that have never been fully answered.

Lewis' premise was that preservation in America had failed. Certainly we had succeeded in saving particular structures but we had failed fundamentally through our inability to convince the American public of the cultural value in preserving the built environment. This, he wrote, stemmed from preservationists' own divergent opinions on why preservation was important in the first place. Lewis offered five elemental arguments as potential reasons to preserve. The first is "cultural memory," that we need to preserve where we've been to guide us into the future; that we as a people require "a sense of our history." Second is "antique texture" which, simply stated, is a reverence and joy in the patina of the past; the emotional "presence of the past" response that a surviving artifact evokes. Third is what Lewis calls "successful proxemics." This might be called the "if it works don't fix it" argument following the general line of Jane Jacobs' views on neighborhood preservation. Fourth is "environmental diversity," that a balanced community contains variety and should have many different elements, old structures along with new. Finally is the "economic gain" argument; that preservation is cost effective whether for increasing tourism or the lesser construction cost of adaptive re-use versus new.

Now, in 1989, how do we preservationists respond when asked the "why question?" Have we improved our answers or added substantially to Lewis' suggestions? I think not. It seems that three of Lewis' responses are still the most used. The economic gain argument, as Lewis points out, is the one usually relied upon if only because it works. It appeals to the development and financial interests that so often need a bottomline reason before even considering preservation as an option. And the economic argument does work, or at least it did. The recent drop in restoration

activity as a result of the 1986 tax changes, and the current attempts to regain the tax credits, show us the risk we run when we so strongly tie preservation to economic gain. It's hard to answer the why question with antique texturalism without sounding a bit like a starry-eyed dreamer. Even though I suspect (hope?) that there is at least a little antique texturalism in all but the most jaded preservationist, it's probably not something to bring up in a public hearing when your project is being attacked by a hostile crowd. That leaves us with "cultural memory" and I suspect that as you first started this article it was some form of this answer that came to mind. The cultural memory argument, though, is somewhat problematic. What should we be remembering for the future and who decides what's appropriate to forget. Does a rehabilitated train station, turned into a festival marketplace, retain enough "memory" to be of any real cultural value for the future anyway? The recent debate on the merits of 1950s and commercial strip architecture are symptoms of the inherent problems that a strict reliance on the cultural memory argument can generate. Even among ourselves we are at odds as to whose memory is worth saving. How are we to justify our actions as consistent to others?

When we students enter the preservation field we will join a profession that has made incredible strides in the last two decades. But we can not afford to become complacent about the apparent security of preservation's place in American society. We need to continue to be able to justify our actions, both for individual projects and as a profession, to those who do not always agree with us on the value of preserving the built environment. Certainly all the questions that Lewis' article raises are open to debate. None of the "why questions" lend themselves to quick or easy answers. But it is important that we ask them, if only of ourselves. Because if we don't, sooner or later, someone else will. We had best have our answers ready when they do.

Lewis' article has been published in the following:

Pioneer America, vol 7. (July 1975)

Cahiers de geographie de Quebec 21 (nos. 53-54) 1977:

The article was also included in *Controversies in Historic Preservation: Understanding the Preservation Movement Today*, edited by Pamela Thurber published by the National Trust in 1985.

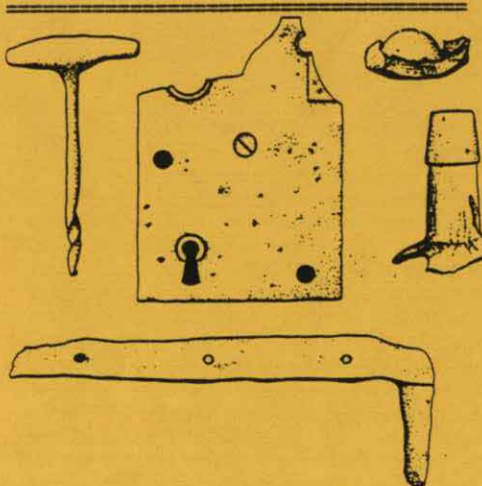
EDS. DESK

Summer is approaching and many of us are either finishing spring semester/term, working madly on our theses, readying ourselves for internships, or seriously losing it due to one or all of the above. Here at the University of Oregon several HPers are at the thesis and terminal project stages of our masters program. A taste of what is going on in the minds of Oregon's HP students is provided in the following pages for your enjoyment. Each article could be considered an abstract only in the most abstract way. Since most of us are still dabbling in research and fieldwork, no conclusions nor great statements reaching a higher historic preservation plateau have been made. These summaries at least give a general picture of the kind of preservation research that's being undertaken west of the Rockies (east of the Pacific, north of California, and south of Washington).

We have received one Letter to the Editor(s), of undetermined origin, which simply stated: "Why does the ASHP NEWS mostly cover preservation happenings on the West Coast, namely Oregon?" Our answer is that although we've received letters of praise and encouragement from lots of folks, we've yet to get much input from you in the way of articles. So, if you're tired of Oregon (and we wouldn't blame you if you are!) send us some HP news from your part of the world and we, you and the NEWS can all expand our horizons.

The NEWS will take the summer off, but we'll be back. Some hot summer day, take a break from your vacation and drop us a line on what you think HP students ought to know about. We'll put your name in lights. No matter what, have a relaxing vacation——we'll see you next fall.

Jill and George,
Editors



Architectural and household artifacts uncovered during excavation at Fort Lugenbeel, Washington, 1856-61
(drawings by J. Chappel)

ADAPTIVE USE GUIDELINES FOR DEPRESSION ERA POST OFFICES IN OREGON

by Kimberly M.
Emerson

There are approximately twelve Depression Modern Era post offices of the similar stripped classical style in Oregon. Most of these post offices were constructed during President Roosevelt's "New Deal" plan by the Public Works Administration (PWA) from 1932 to 1941. They all share similar characteristics is style, plan, urban setting, and building materials. The stripped classical style is commonly identified in the art deco movement. Columns, frieze, entablature, and other motifs resemble classical elements and the details are simplified to modified modern forms. The plan is rectilinear or square with front steps leading up toward a grand entry. The interior front lobby was often embellished with Works Progress Administration (WPA) murals, and richly decorated with fine craftsmanship and materials in the art deco style. Behind the postal service desk windows, also usually placed in the front lobby, a large open space was designed for the mail sorting with a delivery dock. A second story was often designed for the post master and other postal service employees. Terra cotta and brick veneer over a hollow tile structure were the most common building materials seen in Depression era post offices in Oregon.

Many of these post offices have been placed on the National Register of Historic Places and the remaining others are certainly eligible. Historically, they played a major role in the community for social and economic reasons. Some are still used as postal service facilities while others have been adapted to different functions for private use. The constant growth of the urban community has caused the postal service to "outgrow" these small buildings, and resort to larger and more modern facilities. In result, the historic post offices are being sold from Federal ownership and bought by local cities or private companies. The owner usually changes the building to suit a new purpose, such as, office space or a restaurant. The preservation issue lies with how the architect can adapt these buildings for a new use, and meet fire, safety, handicap codes, and also maintain the historic character of the original post office.

This thesis will thoroughly examine three post office case studies in Oregon: the Bend Post Office (1933), adapted to an office building; the Coos Bay Post Office (1935-36), now the Coos Art Museum; and the Eugene Post Office (1938-39) that has been modernized for continuous postal service use. All three of these post offices share the same characteristics mentioned above, yet each project is unique. Code requirements, on the exterior as well as the interior, will be examined and commented upon for better solutions of good guideline

examples. Interior spatial designs for adaptive use will also be analyzed and commented upon. Preservation of art works and building materials will be discussed. The remaining Depression Era post offices in the state will be briefly inventoried and identified for the future use of these guidelines. Photographs, drawings, short histories, integrity, and current conflicting uses will be examined for the three case study post office projects.

FURNITURE MANUFACTURERS AND MERCHANTS IN CENTRAL LANE COUNTY, OREGON PRIOR TO 1916

by Ross Sutherland

As more people understand the importance of preserving historic interiors the need for accurate information on historic furniture and materials is increasing. Most publications, on historic interiors deal with high styles which were innovative but not always pervasive. To work with local and regional interiors the preservation professional needs to understand the influence of local furniture manufacturers and merchants on historic interiors in their area.

Records show that as early as 1866 David Cherry was producing furniture in Eugene, Oregon. In 1886, operating as Day and Henderson, this factory constructed most of the furniture for Willard Hall on the University of Oregon campus. Photographs of early rooms show many drilled seat, Windsor-style chairs which lack the rustic qualities usually attributed to early Oregon furniture. By 1916 David Cherry's original furniture factory, then known as Flint and McLaughlin, had closed ending 50 years of furniture production in Eugene.

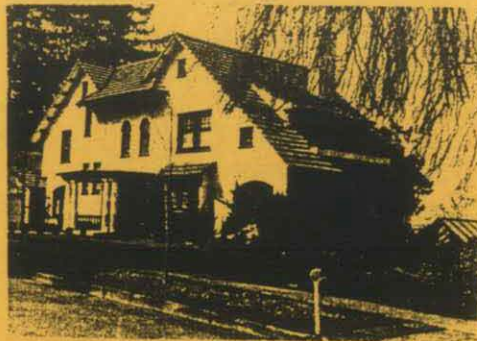
As transportation in and out of Eugene improved, local merchants began offering a variety of low cost furniture made in Portland, San Francisco, and cities to the east. The impact of these produces had a profound effect on the craft and styles of local furniture manufacturing, as did the increased consumption of mail-order goods. These early merchants would eventually drive local furniture firms out of business and set the stage for large chain furniture outlets. The intent of this thesis is to investigate local manufacturers and merchants who were responsible for producing and providing much of the furniture used in local historic interiors prior to 1916 throughout central Lane County, Oregon.

PORTLAND'S MOST NEGLECTED ARCHITECT

by *Patty Sackett*

Emil Schacht practiced architecture in Portland, Oregon from 1885 until 1926. During this period Schacht designed residences, commercial and civic buildings, warehouses and hotels in Oregon, Washington and as far away as Alaska. The majority of his work was in Portland, Oregon. A preliminary search through local magazines and newspapers of the building trades has revealed that Schacht's practice was an extremely prolific one.

Like many of the lesser known figures in the history of American architecture, Schacht's name has been almost forgotten. He contributed greatly to the architectural texture of Portland, yet existing histories of Portland and Pacific Northwest architecture barely mention his name. Considering the length and breadth of Emil Schacht's practice, the lack of knowledge about him and his work is a large gap in the architectural history of the region.



Sorensen Residence Portland, Oregon
Emil Schacht and Son, Architects, 1909

My thesis - "A Partial Inventory of the Work of Emil Schacht, Portland Architect From 1885 - 1926" will include an inventory of the buildings represented by drawings in this particular collection, and text describing an initial analysis of his designs and various stylistic influences. It is my intent that this thesis will bring attention to an architect long neglected in Portland history. I hope to provide valuable information for state and local inventories of cultural resources, and to individuals preparing National Register Nominations, therefore aiding in the preservation of these buildings.

PLANNING FOR THE PRESERVATION OF THE CAMPUS PLAN A Case Study of the University of Oregon

by *Christine L. Taylor*

Education has always been highly regarded by the American people. It is no wonder that many of the finest examples of American architecture are found on university campuses. Of even greater importance than the individual buildings, is the way these structures are placed on the campus relative to their setting and to the other structures. Campuses are among the finest examples of large-setting site planning anywhere in the built environment of the United States.

Despite the phenomenal growth of western universities, many features of their original campus plans remain intact today. However, pressures to accommodate more students and technological advancements continue to accelerate while resources (land and financing) dwindle. We can expect to find more and more cases where these pressures cause campus planners to ignore or superficially address the issue of historic preservation. For this reason, my thesis will address issues pertaining to preservation of the campus plan.

Currently, most universities adhere to only minimal historic preservation requirements (usually with a great degree of interpretive

flexibility). Universities which have more stringent preservation requirements commonly treat individual buildings or small groupings and not the campus as a whole. These preservation guidelines are usually found in a master plan for the university.

There is a need for advanced preservation planning as found elsewhere (ie. in some historic districts and park districts). A university cannot depend upon the individual initiative of thoughtful planners, architects and plant managers to lead efforts in preservation planning, because personnel turnover will lead to sporadic preservation support. A consistent preservation plan must be adopted.

Preservation planning would enable a university to identify specific historically significant resources and to predict maintenance needs. It would also establish a set of general guidelines based on the intent of the historic campus plan to be used to guide expansion efforts. One of the inherent qualities of a campus is its continuous growth. To be accepted, historic preservation planning should not attempt to stop this growth. Instead, it should provide relevant information and guidance so that consistent and informative decisions may be made regarding the preservation of the character of the historic campus plan as future design and development occurs.

The University of Oregon will be used as a case study to analyze what methods of preservation planning would be appropriate. This will include an overview of the history of the design and development of the university and how it compares to other campuses.

SIGNS IN THE HISTORIC COMMERCIAL LANDSCAPE

by *George Kramer*

Signs are an important element of America's built commercial environment. They often form an integral portion of a street and help to define its sense of place. Like any other historic element of a building, signs should be evaluated individually. This, however, is not usually the case. In most cities signs that pre-date the adoption of a sign code, and are thus made "non-conforming" are systematically being removed. Their visibility has made them the target of governmental control to the point that they are now amongst the most regulated elements of the commercial landscape. As currently enforced, the consequences of modern sign control is often the unnecessary loss of significant and intact historic elements. In historic districts, cities may require by ordinance that signs be small, unlit, and inconspicuous despite the lack of any historical precedent for such signage. The result of these regulations may be a historic area whose appearance is radically different from how it actually looked during its period of significance.

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Portland Police Block Portland, Oregon
Emil Schacht and Son, Architects, 1912

Emil Schacht is representative of immigrant America. He was born in 1854 in Denmark and attended polytechnic schools in Copenhagen and Hannover before emigrating to the United States at the age of twenty-one. After working as a draftsman in New York for six years, Schacht returned to his native country for one year where he was married to Augusta Trier. He returned to the United States where he spent less than a year in Omaha, Nebraska before travelling to Oregon. Schacht set up his practice soon after arriving in Portland and practiced architecture there until his death in 1926. For five years, (1910 - 1915) Schacht's son Martin was his partner in the firm of Emil Schacht and Son, Architects.

The discovery of a large collection of drawings (close to 150) has given me the opportunity to identify and inventory previously unknown buildings designed by Schacht. Identifying the drawings included in this collection has been extremely rewarding as I have been intrigued by Emil Schacht for several years.



Original sign of the Hotel Medford

After a brief examination of the history of the legislation and judicial decisions relating to sign control in the United States, the methods in which modern sign ordinances function are analyzed. A discussion on the significance of signs in the historic commercial landscape, both as an integral element of a facade and as independently significant objects, is included. Using photo documentation, the historical development of three Oregon downtown commercial streetscapes since 1900 will be examined as case study communities. By comparing the actual appearance of these streets during their periods of significance, as reflected by their signs, with their present form a determination on the accuracy and integrity of commercial area preservation may be determined. The final chapter includes suggested criteria for evaluating signage historically and provides strategies and suggested ordinance revisions to better enable the retention of identified significant signage as an element within the commercial landscape.

NEAHKAHNE: AN EARLY COASTAL RESORT COMMUNITY

by Marianne Kadas

Neahkahnie is a resort community on the northern Oregon coast just south of beautiful and mysterious Neahkahnie Mountain. From its earliest days to the present time, it has enjoyed a reputation as a gathering place for Northwest literary and artistic talents. Among architectural circles its early cottages are noted as the forerunners of the nationally recognized "Northwest Style."

Neahkahnie was developed by Portland entrepreneur Sam Reed beginning in 1912. By 1920 it was the setting for the sensitively-sited Neahkahnie Tavern designed by Reed's friend and former MIT classmate, Ellis Lawrence, then also an Oregon resident. Ellis Lawrence became the first Dean of the University of Oregon School of Architecture in 1914 and remained

in that position until his death in 1946. His philosophy of collaborative rather than competitive study and incorporation of the arts into architecture were highly regarded and remain important in the architectural program at the University of Oregon.

The other notable architect represented at Neahkahnie was Portlander A.E. Doyle. Among the four cottages he designed there the most well known and influential was for and with the collaboration of Harry Wentz, Portland artist and founder of the Portland Museum Art School.



Neahkahnie Tavern, c. 1919-20

The thesis will explore the development of Neahkahnie and Sam Reed's promotion of this beautiful but nearly inaccessible area. A major theme will be the study of the Neahkahnie cottages as an influence in the development during the 1930s and 1940s of the Northwest Style as carried out by, among others, Pietro Belluschi, partner in the Doyle architectural firm. The Northwest Style is still regarded as one of the few truly indigenous architectural styles in North America and is looked upon as an original and sympathetic expression of regional materials and form.

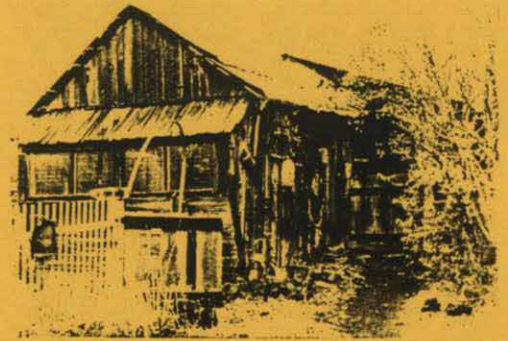
EARLY RANCHES IN THE FORT ROCK VALLEY: A HISTORICAL ARCHITECTURAL PERSPECTIVE

by Jill A. Chappel

This thesis project concerns homestead era ranch architecture and settlement patterns of four historic working ranches in the Fort Rock Valley of south-central Oregon. Through measured drawings, photographs, and interpretive text, specific architectural and cultural attributes and characteristics of homesteading in a High Desert environment are analyzed. Addressed in the text are particular issues concerning folk architecture: construction technology, use of local building materials, specialization in building form and function, specialization in landscape features (corrals, fences, and plantings), growth patterns of building groups and landscape features, and the historic preservation

potential of these types of "subvernacular" buildings and their associated ruins.

The arid Fort Rock Valley was first settled in 1900 by ranchers under the Homestead Act and the Desert Land Act. Before 1900, the Fort Rock Valley was used only as seasonal rangeland by ranchers in the neighboring Silver Lake and Summer Lake basins. In 1909 the federal government amended the Homestead Act and began advertising "free land" in the Fort Rock Valley. It was during this time that the area was flooded with homeseekers. As a result of the population influx, seven post offices were established, and schools, general stores, and other commercial enterprises began to instantaneously appear. However, most of these desert homesteaders abandoned their claims within five years. Attempts at dry farming failed miserably because of low annual precipitation (9"-10" annually) and short growing seasons—common occurrences in a high elevation (averaging 4400 feet) desert climate. The promises of a railroad line running through the valley and government-funded irrigation projects never materialized. By 1920 the 200 square mile Fort Rock Valley had dramatically dropped in population from 1200 in 1910 to 300 in 1920. By 1927 all but one post office had closed. Those who remained were the ranchers who were able to sustain a quality water supply from their wells and succeed in stockraising.



Shop at ranch headquarters, Derrick-Long Ranch, Fort Rock Valley

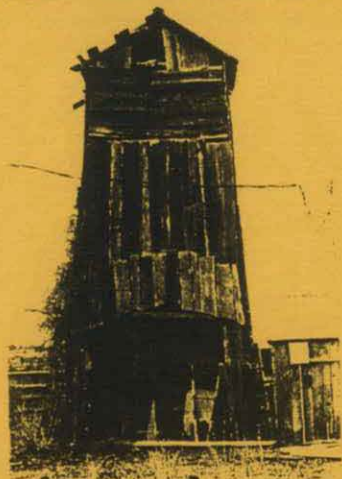
The most basic architectural principles were employed in the construction of homestead ranch complexes. Each family's ranch grew architecturally through the moving of buildings from abandoned and relinquished homestead claims to their own ranch site. Those buildings found on abandoned claims were usually 14-foot by 20-foot cabins of rudimentary construction. Often a rancher would build his or her outbuildings out of salvaged lumber taken from these cabins. Consequently, much of the architecture was "jerry-built" using any material available.

Construction technology can be classified into five categories: log, vertical plank or box, pole, stud wall, and masonry. Construction details are structurally simple,

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and similarities between structures occur often.

The function of buildings is reflected in construction, interior spatial arrangement, form, and placement. For example, pole construction is almost always reserved for barns and animal sheds, and interior spaces of those buildings are specialized according to activities occurring within the buildings.



Edwards Well tower, c. 1909

Corrals, fences, and plantings are arranged according to function as well. One ranch was organized primarily for horse ranching, whereas the others were set up for cattle raising. Poplars and Chinese elms were planted for windrows and shade from the desert sun.

The preservation of any historic resource in a rural, secluded area poses many challenges. The feasibility of rehabilitating buildings may not be economical in rural areas, and in many cases adaptive use is impractical. How many museums does a small community need? Thorough documentation of a site or building may be the only preservation alternative.

HP Want Ads

Unless otherwise noted, 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.

INTERM POSITION: Anchorage Historic Properties, Inc., (AHP) in Anchorage, Alaska, a private, non-profit, historic preservation organization, seeks a student intern for a Summer position.

EDUCATIONAL REQUIREMENTS: Currently enrolled in a Graduate or Under-graduate historic preservation or history program, Student should have experience in conducting a historic property survey and possess organizational and research skills.

SCOPE OF PROJECT: To perform a historic property survey to identify and evaluate properties in the Ship Creek/Alaska Railroad yard area of Anchorage. This includes buildings which date from 1915. Currently there are plans to demolish or move some buildings because the Alaska Railroad and the Municipality of Anchorage are working to re-develop the area to include not only heavy industrial uses but also light industry, commercial, retail and recreational uses. AHP needs to identify what historic properties exist so that we can better assist in the planning of the area as well as possible participation in the adaptive re-use of some structures. We also seek to develop some interpretive venues.

TERMS: 10-week position with a stipend of \$3500, not including travel or housing expenses. Position to begin in May or June. Send letter of application before 15 May 1989 to: Kerry L. Hoffman, Executive Director, Anchorage Historic Properties, Inc. 524 West Fourth Avenue, Anchorage, AK 99501.

INTERM POSITION: The State of Oregon Historic Preservation Office, Salem, Oregon, seeks an intern for spring or summer position

DESCRIPTION: Continuing computerization of Statewide Inventory of historic sites. Candidate should have a thorough understanding of IBM computers. Better than working knowledge of architectural styles and periods is needed, primarily because some judgement calls are required to correct previous mistakes.

TERMS: 3-month, full-time position. Salary range of approximately \$4000 total.

Contact James M. Hamrick, Preservation Specialist, SHPO, 525 Trade St. SE, Salem, Oregon, 97310, (503) 379-5001 for further information.

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.

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.

WANTED: The ASHP NEWS is looking for east coast, southern, and mid-western correspondents. Duties would include one regional-interest story per volume (3 to 4 issues yearly) Must be a currently enrolled student studying HP or related discipline. Please send an example of your writing, and possible articles, to ASHP P.O. Box 3407, Eugene, Oregon, 97503, Attn: Editors.

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Restoration...and a Whole Lot More

by Ray Todd

In 1897, two steamers full of prospectors brought news to the world that gold had been discovered in the Yukon Territory, and the Klondike Gold Rush was on. Skagway, located at the northern end of the Inside Passage, a protected waterway stretching from Alaska down the coast of British Columbia to the Puget Sound in Washington, boomed from a small settlement to a city of 10,000 to 15,000 in less than a year, making it the largest city in Alaska. However, the rush was short-lived, and by 1910 the town's population had shrunk to less than 600. Two things saved Skagway from becoming just another abandoned ghost town—a deep water port and a narrow gauge railroad, the White Pass & Yukon Route, built during the gold rush from Skagway to Whitehorse in the Yukon Territory. Over the years, Skagway survived boom and bust cycles as tourism and development of the Yukon fluctuated.

As early as the 1930s, town residents proposed making Skagway a national historical park to preserve the feeling of the gold rush. In 1976, portions of the downtown area were designated a National Historic District, and the Klondike Gold Rush National Historical Park was formed. Many of the buildings were in various stages of decay, and the Park Service began emergency stabilization work. In 1980, work began on documentation and design work to restore 15 buildings from the turn of the century. The goal was not only to "preserve some of the heritage," according to NPS Historical Architect Paul Cloyd, but to "rehabilitate the local economy, not just the buildings." In 1982, this effort became critical when the White Pass & Yukon Route shut down and the town's population plummeted to less than 300 people. Things seemed to be in a sorry state.

A combination of public and private money helped Skagway make a transition to a tourist economy based on its historic resources. The state provided funds to improve the town's infrastructure, while local store owners restored their buildings. The Park Service took an active role in this effort, hiring carpenters and craftsmen laid off by the railroad to continue restoration work. In 1984, it completed a \$15 million restoration of the 1899-1901 Railroad Administration and Depot Building as the park's new visitor center. Work is continuing on a number of commercial buildings along Broadway, Skagway's main street, with the exteriors restored to a target period of 1900-1915 and the interiors rehabilitated retaining historic material when possible. As each building is completed it is leased back to local businessmen. The Park Service plans to have all the structures restored by 1995 at a cost of \$15 million. Is it worth it? The town's population has increased to over 600 people. Over 250,000 people visit Skagway each year to "relive" the excitement of the Klondike Gold Rush. More importantly, an entire town and its way of life have been preserved as well as some historic buildings. As City Councilman and Park Service carpenter Don Levine said, "The future looks rosy."

Historic Archaeology and Preservation

by Nahani Stricker

When discussing the restoration of an historic property, preservation literature will sometimes remind the preservationist that any disturbance of the ground, particularly during the course of foundation restoration work, will probably disturb archaeological resources, and that the damage to these resources should be mitigated by professional excavation and curation before restoration work begins. The same ethic which guides appropriate restoration procedures on above-ground cultural resources compels us to protect that part of our cultural heritage that is buried below ground.

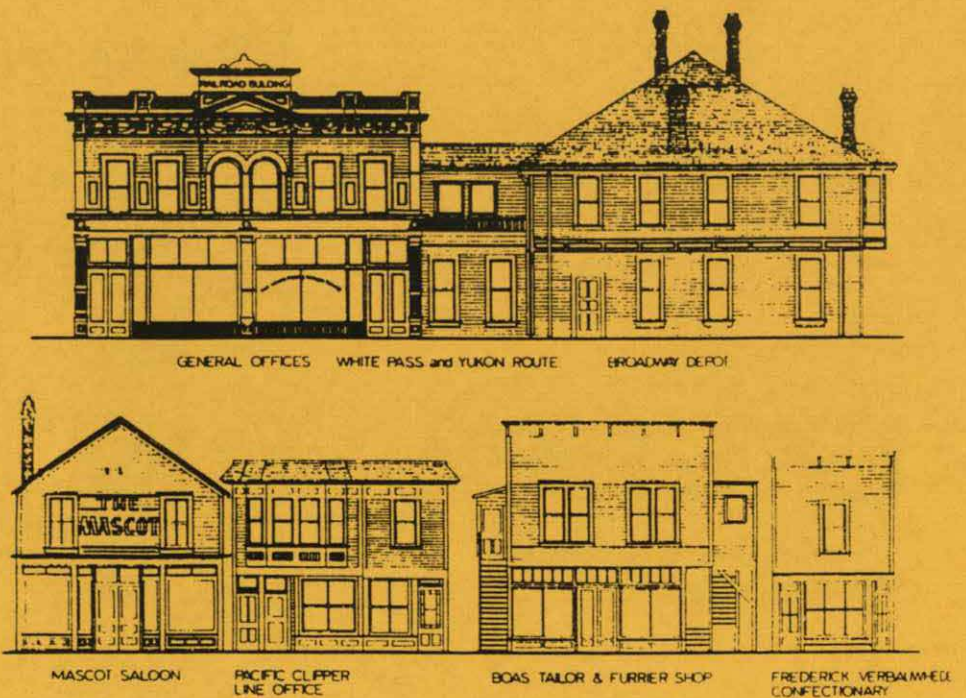
As preservationists we naturally have an appreciation for history and its artifacts, but we are often only concerned with the built environment. Archaeology seems a distant and unrelated field of study. Yet Historic Archaeology deals with the buried fragments of what was once part of our area of concern—the built environment—and is thus an extension of the field of Historic Preservation, not distant or unrelated at all.

In properly dealing with the archaeology of an historic property we are not merely performing our "civic duty." The information to be gained from the artifacts recovered through proper archaeological excavation and analysis can prove to be an invaluable tool in the restoration of a building or landscape. Hardware, window glass fragments, and pieces of building materials can be evidence of earlier

features lost in subsequent alterations. They may chronicle the presence of an earlier building on the same site, demonstrate the existence and location of a now missing portion of the building, or help to determine the age of the property. In addition, the location and nature of associated buildings and landscape features can be determined exactly. Artifacts relating to the life of the occupants, such as ceramic fragments, metal or glass from lighting fixtures, metal utensils, for example, can help in the accurate restoration of the historic interior.

The information recovered by the historic archaeologist is a valuable record of building history and site development. When combined with archival research, the investigator will often find that points in the written history can be clarified, or in some cases found to be inaccurate, when compared with the archaeological record which is not subject to myth or confused memory. Archaeological information, combined with traditional archival research and evidence gleaned from the building or landscape itself, all fit together to provide the most accurate data base from which to accomplish the most truly accurate restoration of an historic property.

When you select a professional archaeologist for a project it is important to remember that Prehistoric and Historic Archaeology are sub-disciplines within the field. Not all archaeologists are necessarily equally skilled in both areas. Be sure that your consultant is qualified for your particular needs.



Ongoing restoration project in Skagway, Alaska —drawing courtesy of N.P.S.

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preservation afterwords...

Boone Square was designed by Olmsted Brothers in 1909 in Louisville, Kentucky. It is formal in its intent.

(Drawing from Louisville's
Olmstedian Legacy.)

