

## Preservation on Midway

by David Pinyerd

Slowly, I work my way from the nest. I now find myself doing preservation work on Midway Atoll, a tiny speck of land 1200 miles northwest of Honolulu. Midway is one of those rare spots that had no human inhabitants before it was discovered in 1859. Shipwreck survivors wrote its early history with its first residents-by-choice arriving in April 1903. Twenty-three men were put ashore to set up a linking station for the first around-the-world telegraph transmission. The cable arrived just in time for Teddy Roosevelt to declare happy Fourth of July a few months later.

The Commercial Pacific Cable Company started out in pre-fab buildings, but by 1905 had moved into five permanent, reinforced concrete structures designed by Henry H. Meyers of San Francisco. The buildings still stand today, looking quite picturesque with their hipped roofs and surrounding verandas framed by banyan trees. Each building has the same mass, yet each was designed with a very specific purpose: cable office, barracks, mess hall, superintendent's house, and servants' quarters. The two-story buildings are laid out in a quadrangle with a one-story servants' quarters building pushed off to one side.

The four principal cable buildings are serving as one of the work assignments for an Elderhostel service program that I am leading. This program takes people 55 years and older and puts them to work on volunteer projects. I receive a new crew every two weeks and work with them on various preservation projects around the island, including drawing plans and creating a condition assessment report for the cable buildings.

Prior to the arrival of the Cable Company, Midway was a desolate atoll with little on it but sand, some small shrubs, and millions of seabirds. The atoll contains three islands within a five-mile ring of coral: Sand, Eastern, and Spit. Sand is the largest at 1201 acres and was the first to be occupied. Japanese egg hunters used the atoll as a stop on which to gather albatross eggs for pickling. Midway was officially made a possession of the United States in 1867; however, it wasn't until the Cable Company's arrival in 1903 that the egg poachers were banned from the island. The Cable Company brought in ship loads of soil in which to grow food and to plant trees to make the island more hospitable. The dirt stabilized the soil but also brought in all of the insects (e.g., ants, termites, cockroaches) that appear on the island today.

The next highlight in the history of Midway came in 1935 when Pan Am decided to expand its air routes across the Pacific and made



One of the Commercial Pacific Cable Company buildings on Midway. Photo by the author.

Midway one of its stop overs. Huge flying boats made the trek once a week from San Francisco to Manila using Midway as a stepping stone. The planes landed in the lagoon within the atoll and disembarked passengers onto an awaiting boat for a short ride to the Pan Am Hotel. The flights were reserved for the elite who spent their time at such activities as playing golf on the brilliant white sand with black golf balls or diving into the lagoon sporting "underwater goggles."

A few years after Pan Am got going on Midway, the Navy became interested in the atoll as a strategic site to counter the threats of Japan in the Pacific. In 1938 construction began on a harbor to serve primarily as a forward submarine and seaplane base and on an airstrip on Eastern Island. Albert Kahn's architecture office was commissioned to design a Naval base on Sand Island in 1939. Kahn had started his firm in 1896 and built a reputation for designing cutting edge factory buildings primarily for the auto industry. The office easily switched over to wartime production and was awarded \$200,000,000 worth of government commissions during WWII.

Most people have heard of Midway because of the WWII Battle of Midway. Many, however, do not know that Midway, along with Pearl Harbor, was attacked on December 7, 1941. Two Japanese destroyers shelled the base at night causing chaos and destruction, some of which can still be seen today in form of shrapnel damage to steel building members. On June 4, 1942, the Battle of Midway was begun with a Japanese bombardment of the atoll by 108 planes in an attempt to neutralize American air power on the ground and clear

(Please see Midway, page 11)

## *The President at Large*

Another quarter has ended, and another is upon us, but not without a lot happening for the members of the ASHP. One exciting thing that happened was in the beginning of January where the Historic Preservation program as well as many of the Preservation students were recognized for their involvement with the restoration and instillation of three Povey stained glass windows back into Johnson Hall. These windows were once part of a 15 window skylight that was originally located in the second floor of Johnson Hall. Because of later alterations, the windows were removed and have been in storage for many years. But through the involvement of a Preservation student, Leslie Heald, and her interests in bringing these windows back into Johnson hall, the three center windows of the original skylight are now incorporated into one wall of the Dean's Conference Room in Johnson Hall. Before the fall quarter started, there was a week long class with David Schlicker, a stained glass restorationist out of Portland, Oregon, where students learned the techniques of stained glass restoration, and also replaced some broken lights in two of these three center windows. After the restoration was completed on the windows, they were then incorporated into a design for the conference room. Newspaper articles were written in the University of Oregon's Emerald, the Eugene Register-Guard, and the Oregonian; as well as a couple of news stations compiled reports, covering this instillation, and the involvement of the Preservation program in this process. It was great exposure for the Preservation program and the students in the program, as well as a job well done by Leslie Heald who instigated and made this opportunity happen.

Another exciting thing that is happening with the members of the ASHP is the planning of Historic Preservation Week for May 9-16. This year, as with the past few years, HP Week is being planned in large part by the students of the ASHP. But this year, there has been a great response by the community to be involved with the preparation as well as hosting events for HP Week. This year we have also gained a few large sponsors who are helping with the planning and advertisement of the events for the week. Among

*Todd Grover*

those sponsors who have already expressed interest are the Register-Guard, the Farmers' Union and Down to Earth. We are very grateful for their help, and even more excited about their willingness and enthusiasm to be involved with all the planning and the events of HP Week. It looks to be great week filled with tours, speakers, and the ability to expand the awareness of Historic Preservation to a larger population. This year's events are going to be initiated on May 9th with a kick-off event at the Shelton-McMurphey-Johnson House on Skinner Butte; a beautiful Victorian House built in 1880. Events are scheduled during the whole week, ending on May 16th. This year the theme of HP Week is 'Protecting the Irreplaceable'. We hope for a large involvement by many people in the area, those already involved with Historic Preservation, but also those who may not know a great deal about this topic, and would like to learn more. This is a great opportunity to learn about their community as well as the value in preserving their heritage.

I would like to thank all of the ASHP members, and all of you who are integral in the fulfillment of many of the goals of ASHP. I hope all of you enjoy our publication, and please, if you have any comments or questions about our organization, don't hesitate to contact us. Thank you for reading our publication and look for us on the web as we update our homepage and put all of our issues online.

Todd A. Grover

## *The Editor Notes . . .*

*. . . by Alex McMurry*

This issue of the *ASHP Journal*, like many others, demonstrates the broad range of interests present within our program. The format and structure of the Historic Preservation Program at the University of Oregon allows each individual to craft their own educational experience to suit diverse interests. It is a hallmark of the program, and is one of the factors that makes it a popular choice. Opportunities for real-world experience are frequent, backed by a strong base of research and preservation theory. The *ASHP Journal* is pleased to offer articles covering a broad range of topics, as is the tradition of the publication. These topics are based on current and recent student activities, and are as far reaching as the program itself.

Submissions to the *ASHP Journal* are welcome and encouraged from all students, faculty, alumni, and everyone within the preservation community. These can be sent to the Editor, c/o Historic Preservation Program, 5233 University of Oregon, Eugene OR 97403-5233. Questions regarding submission deadlines and formatting can also be sent to this address, and e-mail inquiries or comments are welcome at alexmcm@darkwing.uoregon.edu.

Thanks for taking the time to read our publication, and your input is appreciated.

**"It must stir the Imagination - or it is no Real Garden"***Alice Brown Powell, 1929*

by Corri Jimenez

Alice Brown purchased the 1894 Queen Anne at 1116 Mission Street in December 1924 with her husband Clifford, a professional hops & wool broker. Named after a children's book, Alice christened her 2-1/2 story, bell-capped Victorian "Deepwood," that sat on a large six-acre lot. The house's grounds were not fully developed, and the only vegetation that inhabited the land was the past owner's overgrown vegetable garden. Alice had a grander vision for the property that focused on elaborate gardens.

In 1929 Elizabeth Lord and Edith Schryver established their landscape architecture firm in Salem. Both women had graduated from Lowthorpe School of Landscape Architecture for Women located in Groton, Massachusetts, that educated women in a three-year program in landscape design, construction, horticulture, fine arts and history. Meeting during a tour of European gardens two years prior, the women decided to establish a partnership in landscape architecture and moved to Lord's hometown of Salem, Oregon. With a familiarity of the garden societies in town as well as the societies' clientele, Lord and Schryver became acquainted with Deepwood and Alice Brown at one of Salem's garden club meetings. The years that followed would bind these three women in a faithful friendship that centered around Deepwood's gardens.

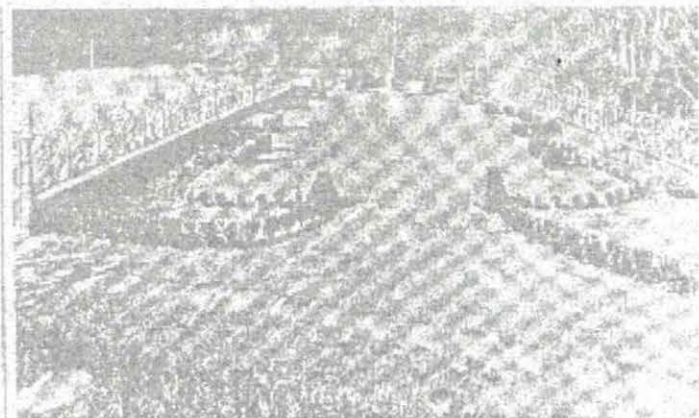
The construction of Deepwood's three gardens designed by Lord and Schryver began in 1929, and the gardens were constantly overseen by the architects until their retirement in 1969. All three gardens possess unique characteristics in an English tradition, which uses vegetation to box in the garden in creating a "room" that could be enjoyed solely for its own intimate space.

The first garden landscaped was the Great Room, located behind Deepwood in the center of the property. The Great Room is "walled" by boxwoods, which create a center lawn space that was used for parties and symphonies by Alice. Originally designed with two reflecting pools, this garden houses one pool as well as a gazebo from Portland's 1905 Lewis & Clark Exposition that was placed in the space in the 1950s. Besides the boxwoods forming the garden borders, trees shade (a bigleaf maple, walnut, chestnut and willow) the grounds where urns, tables, and benches were placed.

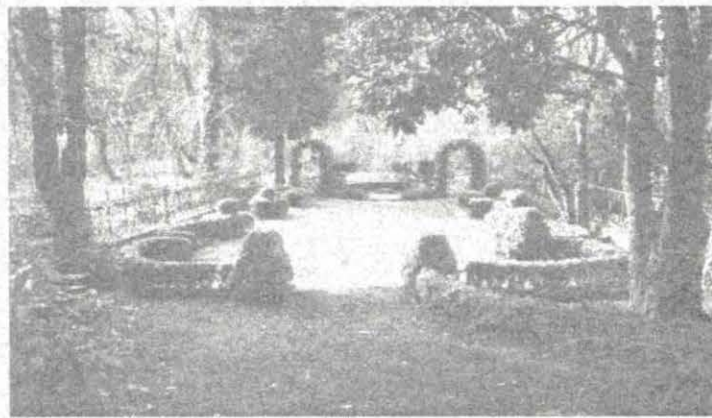
Located perpendicular to the Great Room is the second garden, the Tea House Garden, constructed in 1936 for smaller gatherings. A lattice fence encloses this garden that is lined by brick cross-shapes paths that go to vestibules equipped with benches or gates. Traditional boxwoods, internal border perennial, and annual white and pastel-colored flowering plants carry fragrances for both the day and night. The colors in this space were Schryver's specialty. The best example of the use of color is a rare vine plant, an *Ampelopsis tricolor*, which accents the lattice fencing with pastel color berries.

On the same axis as the Tea House and on the other side of the Great Room is a third garden, known as the Scroll Garden. Titled in drawings as both the Chinese Garden and the Boxwood Garden, this landscape was designed in 1936 prior to Alice Brown's wedding to Keith Powell in 1945. Enclosed in a wrought iron fence from Portland's Davis Building, a five-foot oriental vase the architects brought back from the Philippines in 1935 was the inspiring force in its design. Though the vase no longer exists in the garden, oriental characteristics still survive that are blended with English garden traditions, such as the shapely and curving boxwoods. The pyramidal entrance boxwoods interestingly were a mistake in ordering from the Mt. View Nursery in April 1937. According to Lord, these two boxwoods were intended to be "square and ball shaped." Besides the boxwood confusion, the design of this garden has constantly changed, which is evident in the drawing as pools change to benches and vegetation changes its shape.

As the first female landscape architecture firm in the Northwest, Lord and Schryver designed and constructed over 250 gardens in both Oregon and Washington. Most of the gardens they designed are in Salem, which include the Salem Art Museum, the Salem Capital Mall, and the Oregon State School for the Blind. The majority of the landscapes they designed were residential gardens of all sizes. Lord and Schryver's gardens at Deepwood are owned by the City of Salem and open to the public. Now the gardens and house are a popular site for weddings, a tradition that began in 1915. If you are interested in this beautiful site, make the trip to Salem and visit Deepwood and its green gardens.



*The Scroll Garden in the late 1930s. Photo courtesy of the Deepwood Estate.*



*The Scroll Garden in 1998. Photo by the author.*

## Deepwood Interior Restoration

by Paul Porter

In December of 1998 I began interior restoration work at Deepwood Estate. When I arrived at the house, work had commenced in the southwest bedroom and the Bingham study. Portions of the wallpapers had been removed, exposing the layers of paint and paper underneath. Both rooms were in a state of chaos in terms of the wall finishes. I started with the study walls to determine if the walls surrounding the southeast bathroom were added. After three days of scraping paper using warm water in a trigger bottle and a broad knife, I uncovered the evidence to prove the theory. First, the plaster skin was much more durable on the two new walls compared to the historic plaster over the adjacent dormers. The historic walls had a very thin skin coat of plaster, and they were easily compromised. Underneath I found a grainy textured plaster mixed with horsehair that was at best not very stable. In comparison, the plaster surface on the adjoining newer walls had more of a concrete type surface that was difficult to compromise. At the intersection of the two walls was a consistent one quarter inch line of patching plaster. I chipped away some of it to examine the interior of the wall. The historic plaster continued on into the interior of the wall without the lumping or clumping that you would expect to find at a corner joint. It continued behind the new wall and retained the original beige paint on the surface. The next piece of evidence to support the theory came when I uncovered the exposed corner. There was a metal corner strip here, and it is the only one in the house. These were not used on exposed corners until the early part of the twentieth century which coincides with the extensive remodeling the Browns did before moving into the house in 1925.

After scraping all the wallpaper off in both rooms, the next step was to wash off the Calcimine paint layers to investigate the finishes underneath. While I was cleaning the ceiling in the Southwest bedroom, I discovered a painted pattern on the ceiling done in a bronze color paint to match the bronze color trim found on the walls about nine and a half inches down from the ceiling. We carefully cleaned the rest of the ceiling exposing the entire pattern that consisted of two rectangles, the outer one having 1/8" wide lines, and the interior lines being 1/4" with squares on the corners that served as diamonds. I also discovered an error in the Historic Resources Survey that reversed the paint colors between the walls and ceiling of the room. From the evidence uncovered, the ceiling was red/pink, and the walls were yellow, and the red/pink border only came down the walls approximately 4 1/2". The ceiling in the study also had the same pattern underneath the layers of latex paint, but was more difficult to uncover without damaging it. The paint colors are in the same configuration as the Southwest bedroom. However, since this room will be returned to the Bingham era, the pattern will not be reproduced.

Following this portion of the work, I then went about patching and repairing all the damaged plaster in the two rooms. We debated as to whether to recreate the historic plaster, or use modern plaster patch to differentiate it from the original. We decided on using modern plaster patch so that if anyone wishes to research the repairs in the future, they will be able to readily see the changes over time. Part of the problem of repairing the plaster came from all the work that was being done to the roof of the house. Due to constant pounding and vibrations from the roofers, weak portions

of the interior plaster began to drop steady streams of plaster dust on the floors upstairs. The plaster on the West chimney in the Southwest bedroom eventually failed and separated from the brick chimney. We took out the chunks to remove the debris behind that was preventing a re-leveling of the pieces. The plaster crumbled very easily in our hands as we tried to carefully remove it. I first tried using epoxy to stabilize the plaster, but it had little effect on the stability of the plaster. Next I used the plaster spackle and applied a thin brown coat to the lath and bricks on the face of the chimney and applied the plaster pieces to it. This worked to stabilize the plaster, but as I put the pieces of the jigsaw puzzle back together, I had more problems with crumbling plaster. I had to use a lot more spackle to get the wall put back together. The lath underneath was not plumb, so the repaired wall still pocked out a little. On the other side of the room where the house settled and sagged from improper support after the addition of the second flight of stairs, the plaster was in more solid condition. On this side of the room, I put in drywall screws to secure the loose plaster to the lath. Again I had problems with the plaster disintegrating, but I discovered if I only put the screws in far enough to make the head flush with the wall, I had less breaching problems. I then put a layer of patching plaster over the screw heads.

During this time we had to make decisions as to what kind of stock paper to use, and what prep methods and paste we would use on the walls to avoid damaging the historic layers underneath. Since I discovered patterns on the ceilings, the investigations in the remaining rooms of the house will need to be much more extensive to restore them accurately. This will make the project more time consuming, but the results will be much more dramatic and rewarding. We selected a heavy duty stock paper made by Tarkett and a wheat paste to apply it. This can be easily removed with warm water, and it is what was used historically to hang wallpaper. I also had to start hunting for a source to reproduce the lincrusta wallcovering. I found several leads, but so far, nothing has panned out for a definite yes. I am sending a rubbing of the pattern to a firm in Seattle that may be able to locate the blocks to recreate the pattern.

Hanging the stock paper on the walls turned out to be more of a challenge than hanging regular wallpaper. It is much thicker and more difficult to bend and shape to the angles and corners that are easily dealt with when hanging face paper. The flip side is that pieces can be cut with a much smaller margin of waste due to a lack of pattern repeat and matching. I used patching plaster to cover all the seams so that when the paint is applied it will have the appearance of a solid plaster wall. The pattern of the painted ceiling was traced using a measured drawing that Corri and George produced for me.

Dawn and I obtained the supplies to recreate the patterned ceiling using an acrylic antique bronze paint. Ross is hoping that I will have the upstairs completed by May when the twenty-fifth anniversary of the Friends of Deepwood is celebrated. Next winter I will be working on the downstairs rooms. The work goes slowly and is very time consuming, but each day that goes by and a little more is accomplished or uncovered. It brings forth a real feeling of satisfaction from a job done with care and respect for the Grand Dame that is Deepwood.

## Wallpaper Preservation at Deepwood

by Dawn Mankowski

As part of Deepwood Estate's interior restoration plan, the wallpaper in the East bedroom and Sitting room needed a good cleaning. The wallpaper in these rooms was hung for the Brown family, in about 1925. These rooms are currently used to interpret the life of the Browns, and the work of Elizabeth Lord and Edith Schryver, the designers of the gardens at Deepwood.

The wallpaper in the East bedroom and Sitting room reflects Mrs. Alice Brown's love of gardens. It bears a green ivy pattern, with brown stems and blue berries upon a white ground. The paper itself is machine manufactured, onto which the design was printed by machine. The author was unable to find more information about this particular paper, as there were no manufacturer's marks on the reverse of it. Deepwood does not have a record of where Mrs. Brown purchased this wallpaper.

Prior to cleaning, the overall condition of the wallpaper was documented using photographs and drawings. Over the years, many factors contributed to the condition of this wallpaper. First, the acidity in the paper had made it very brittle and susceptible to tearing. Exposure to sunlight had caused many areas to fade. There were also many areas of water damage, particularly under the windows in both rooms. Some areas of the paper had been inpainted using latex paint. A thick layer of grime covered the wallpaper and ceilings by the radiators in both rooms. In addition, there were dirt and nail holes on the wallpaper throughout both rooms.

The settling of the house has also caused damage to the wallpaper in both rooms. There are structural cracks in the walls and consequent tearing of the wallpaper, particularly on the east walls of these rooms. Nearly all of the serious damage to the wallpaper was caused by these cracks. We have decided to repair the areas with plaster and try to glue down the torn wallpaper with wheat paste after cleaning.

The actual cleaning of the wallpaper posed a dilemma. We could not use water, because it would dissolve the glue and remove the pigment from the paper. A document cleaning pad did not remove the heavier grime, and plastic erasers proved to be too abrasive for use on this particular wallpaper. We eventually settled on kneaded rubber erasers, and have made sufficient progress in cleaning the wallpaper in the East bedroom with them. Though the process is time consuming, it was more cost-effective to clean the wallpaper in-situ than to remove it before cleaning. Areas of loss, such as surface scrapes, nail holes, and cracks are filled using chalk pastels. These are more reversible than inpainting and would be easily identifiable in a future conservation effort.

The author also became involved in the development of a study collection of the wallpapers that once hung in Deepwood. Preserving these fragments will allow future reproduction of the wallpapers and increase their use for interpretive purposes. Some of these wallpapers are still hanging in their original locations. For the others, there is a record of their location within the house and the approximate



*A typical section of Deepwood's interior wallpaper currently undergoing restoration by the author. Photo courtesy of the Deepwood Estate.*

date of use. Many of the samples in the study collection consisted of small fragments, which unfortunately were stored in less than ideal conditions.

The first step taken was to inventory exactly what was in the collections. This included noting the width of the paper, the pattern, and the colors used. The size of the repeat, location in the house, and the amount of paper left were also recorded.

The papers were then humidified and flattened. The wallpaper fragments will be backed using Japanese tissue and wheat starch paste. The author was advised against encapsulating the individual pieces in mylar, because the static energy that holds the piece in place also pulls the pigments off the paper. The pieces will be wrapped in glassine, and then stored in mylar folders. Since both the individual wallpaper fragments and the collection itself are small, ideally these folders would be stored flat in an archival box.

Future plans to preserve the interiors of the East bedroom and the Sitting room include hanging curtains and reproducing the historic carpeting. We hope that the Deepwood interior restoration projects will not only improve the look of the house, but also enhance its interpretive potential.

\*The author wishes to thank Joanne Warner of the Cooper-Hewitt Museum for her valuable input on this project, as well as everyone who responded to my query on the Conservation DistList.

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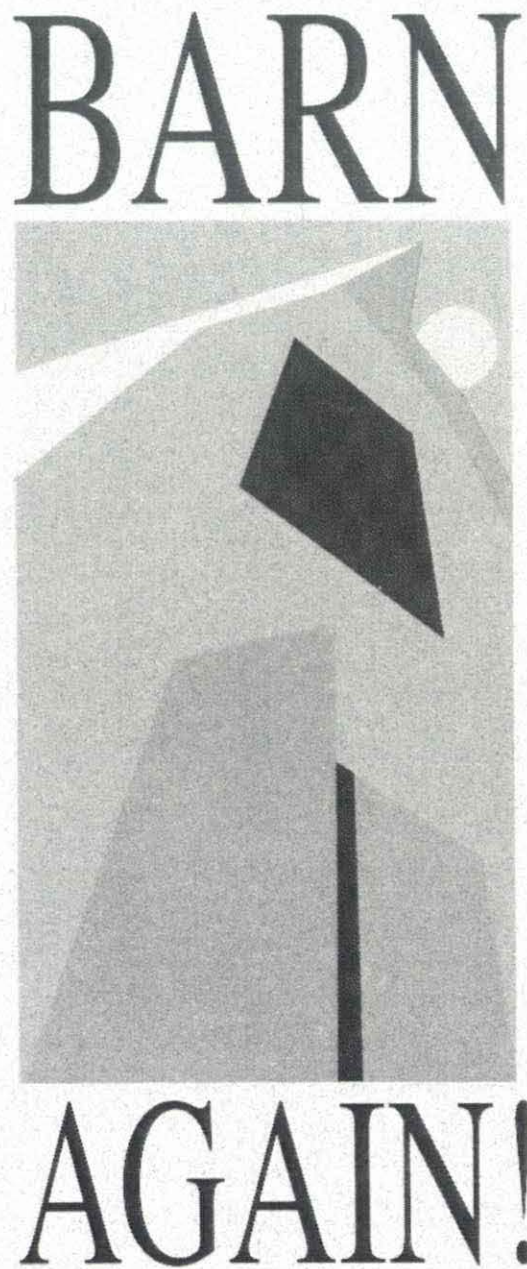
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## *The Promise of Rural Historic Districts*

The first session was entitled "The Promise of Rural Historic Districts" featuring the efforts of Virginia and Georgia's rural areas that look to the creation of rural historic districts as a potential preservation tool. Case studies from these two states highlighted the promise of rural historic districts for landscape identification and protection. The session moderator was Shelley S. Mastran, co-author of the recently revised *Saving America's Countryside*. She opened the session with the definition of a rural historic district and the National Register definition. She introduced the speakers: Kat Imhoff, Executive Director of the Preservation Alliance of Virginia and Susan Kidd for the Georgia Scenic Byways Project. Ms. Imhoff, who has eighteen years of experience in rural Virginia, discussed the advocacy and education efforts of the Preservation Alliance. She also discussed the historic districts and historic landmarks in Virginia and the analysis that is going on to preserve them through various methods, such as the state scenic byway program and preservation easements.

Susan Kidd, Director of the Georgia Scenic Byways Project, discussed their efforts to preserve the rural character of Georgia. The recently published *Designation Handbook, Georgia Scenic Byways Program* outlines the excellent project in Georgia. The National Scenic Byways Program was created by Congress in 1991, and requires application to the Federal Highway Administration (FHWA). This national program has two categories of designation: National Scenic Byways and All-American Roads. The National Scenic Byways Program requires designation at the state level first, and the completion of a corridor management plan before the national program can be implemented. Georgia is one of thirty-eight states that have a Scenic Byways Program with their program established by the Georgia Department of Transportation (GDOT) in 1993. A Georgia Scenic Byway is defined as any designated highway, street, road or route that features certain intrinsic qualities that should be protected or enhanced. The National Scenic Byways Program identifies, and the Georgia program incorporates the six types of intrinsic qualities that one may encounter along a roadway: scenic, cultural, natural, archeological, historic, and recreational. While this session was centered on landscape preservation, the second session that I attended focused on the architectural features that might be encountered on the rural landscape.

"BARN AGAIN! In the States" was the second session that I attended. The session focused on the aggressive campaign that reaches beyond the normal preservation constituency to the nation's agricultural community. Three states were showcased that are meeting the challenge of saving the nation's rural buildings with innovative programs to provide encouragement, assistance and economic incentives to rural building owners. The session moderator was Mary Humstone, Assistant Director of the Mountains / Plains Regional Office of the National Trust for Historic Preservation. The speakers for the session were Marsh Davis, Director of Community Services, Historic Landmarks Foundation of Indiana; Ed Farmquemont, Executive Director of Historic Ithaca and Thompkins County, New York and Dr. James Papritan, Extension Specialist at Ohio State University.



*The BARN AGAIN! logo. From a National Trust for Historic Preservation pamphlet on the program.*

Mary Humstone is the director of the BARN AGAIN! program through the National Trust for Historic Preservation. BARN AGAIN! was established in 1987 by the National Trust and *Successful Farming* magazine. The program was started as a one-year program, but was such a success that it is now continuing into its twelfth year. It has held workshops in 12 states and a traveling exhibit is currently touring. The program has led to the growth of statewide barn preservation in seven states.

**by Joy E. Sears and Sally Wright**

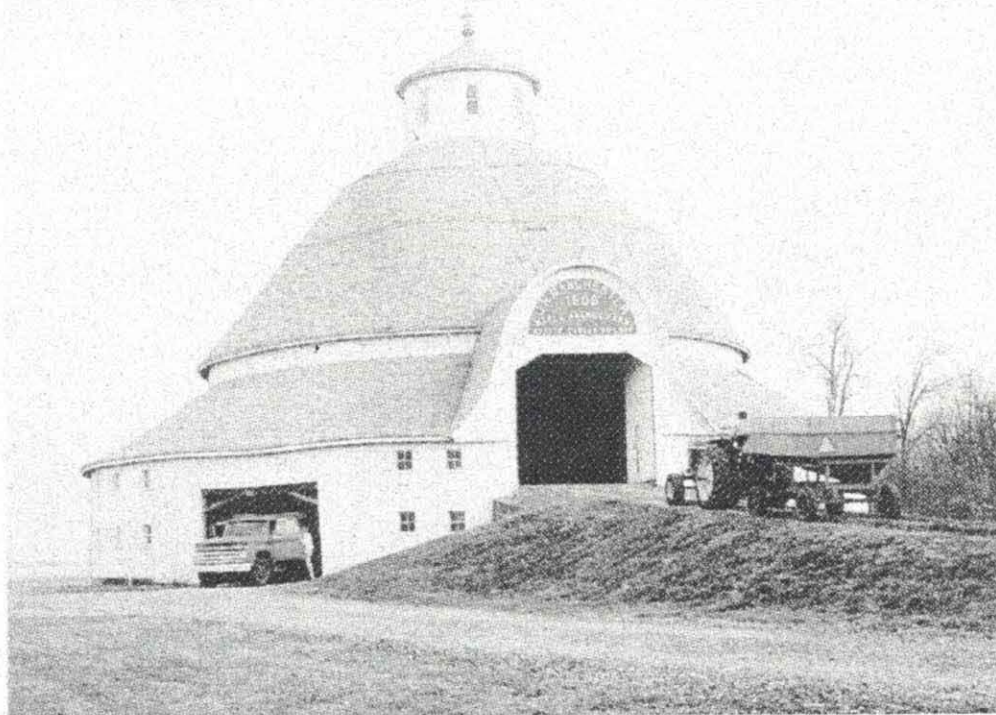
BARN AGAIN! in Ohio is a cooperative program facilitated by Dr. Papritan from the Ohio State University - Extension and Stephen Gordon from the Ohio Historic Preservation Office. The statewide program helps Ohioans rehabilitate agricultural structures and reutilize rural buildings. In Ohio, more than 300 agricultural-related properties are listed in the National Register of Historic Places. Dr. Papritan discussed the organizational format of their program and showcased the J.H. Manchester Barn, the "Holy Grail" of barns, in Lakeview, Ohio. The Manchester barn is the largest round barn in Ohio and among the best built in the Midwest. The barn was the 1988 winner of BARN AGAIN! Heritage Award. Since March of 1996, fourteen BARN AGAIN! workshops have been completed with five workshops planned for 1999. The workshops have focused on barn history and rehabilitation.

Marsh Davis was the second speaker and he introduced the BARN AGAIN! program in Indiana. Historic Landmarks Foundation of Indiana boasts the first official use of the BARN AGAIN! logo through a co-operative link with the National Trust. Historic Indiana has co-operated with extension services and Bill Kimball from the Eastern Michigan State University helped develop their BARN AGAIN! program. There is ongoing documentation of agricultural buildings in Indiana from the foundation. In Rush County, there are whole quarter sections in the National Register and near Bloomington, Indiana, there is an eight square mile area that contains many buildings, prairie land and fields which are listed as the first National Rural Historic District. The foundation awards the John

Arnold Rural Preservation Award annually at the state fair, which was named after a young farmer who showed great promise but was killed in an accident. The foundation has held six workshops that have attracted 350,000 people and hold a Farm Progress Show that attracts worldwide attention. An agricultural resource center, to be housed in a relocated grand 1930s model barn, is in the works on the state fairgrounds in Indianapolis.

Ed Farmquemont was the third speaker and he spoke about the history of farmland use in New York. He also discussed the current climate of farm protection in New York. In 1996, a barn conference was held in co-operation with the extension service. In 1997, the governor of New York provided tax incentives for barns in a farm protection bill. Unfortunately, due to the difficulty in reading the bill and no preservation help in the creation of the bill, this has led to an easily read guide to tax rehab credits created after the bill was enacted. Mr. Farmquemont outlined the new program in detail and how they want to expand the program. He also showcased a barn in Ithaca that received the tax credit.

*Editor's Note: This is the second of two articles covering the National Trust Convention last fall. The prior article, seen in the Fall, 1998 edition of the ASHP Journal, focused on rehabilitation and economic possibilities of historic preservation. Sally Wright was mainly responsible for that article, and Joy Sears contributed to this edition of the Journal.*



*The Manchester round barn.*

## *Understanding the Gap:*

### **Opposing Historic Preservation and Energy**

Is it possible to make important historic buildings more energy efficient without sacrificing their cultural significance? How can historic buildings be made more energy efficient, while at the same time considering the integrity of the historic fabric? In order to answer these questions it is important to understand where and when there became a question of choosing one value over the other. It is precisely this division which is important because of the need to understand why the fields of energy conservation and historic preservation have had such a hard time working together to solve the same problem. The value systems held by historic preservationists and energy conservationists, while on the surface appearing to be at odds, are both integral parts of a larger discussion of sustainability in the built environment. When stepping back to look at the broader issues which preservationists and energy conservationists are addressing, it is apparent that they are similar. By evaluating preservation and conservation measures used when solving practical problems related to energy conservation in historic buildings it will be possible to understand why there is a gap between such seemingly related fields.

The primary goal of this research is to establish a greater understanding of the issues which have been driving a wedge between the efforts of energy conservationists and historic preservationists. Through understanding the perceived and documented differences which divide these fields I will be able to articulate their shared goals and objectives. Saving historic buildings for their cultural value and promoting energy conservation are both valuable to society, but as a student of architecture and historic preservation I see too much unnecessary conflict between members of these two fields. Rather than conflict, more effort needs to be made to understand the long term impacts of presuming that one set of values is more beneficial to society than the other. The delineation of common goals which historic preservationists and energy conservationists are both working towards is necessary in order to find a compromise when it comes to deciding between energy conservation and historic preservation. By using case studies to evaluate projects which involve thermal comfort in buildings of cultural importance, an analog model can be developed by which professionals, educators, and students of both energy conservation and historic preservation can understand that they are working towards a common goal.

Problems of this nature are most often addressed by people on either side of the issue - those who are interested only in increasing energy efficiency, or those who are only interested

### **Conservation Efforts in America**

in the integrity of the historic fabric. Consequently the intellectual and professional contexts of the sources for my research is fragmented. Often articles which are written about historic preservation have a lack of bibliographic references or citations, while articles about energy conservation show a lack of knowledge about the issues related to historic preservation. People who have written about energy conservation in old homes include: Will Johnston in his article "Into Winter: Some Thoughts on Saving Energy in Old Buildings" (Landmarks Observer, 1985), Walter F. Wagner's "Round Table: Conserving Energy in the Rehabilitated or Retrofitted Building" (Architectural Record, 1983), and William B. Rose's "Moisture Control in the Modern Building Envelope: History of the Vapor Barrier in the U.S., 1923-52." (Association for Preservation Technology, 1997)

What these three articles show is a range of work being published for different audiences, and also exposes some of the more frustrating aspects about the fields of energy conservation and historic preservation. Fifteen years have passed since some of these articles were written, yet there is little distinction between the ideas those articles present and the discussion written in articles today. There are other significant issues which also seem to be impeding the ability of historic preservationists and energy conservationists to work towards a common end. Some of these issues include: the importance of decisions being driven by economics; a lack of understanding of regional styles of architecture and the energy saving aspects which were built into those; the ecological necessity of preservation and reuse of buildings because of the pollution caused by construction and demolition of buildings; a lack of knowledge about the energy existing buildings have contained in their construction and materials; and the manner in which energy and building codes hinder the proper care, repair, and adaptation of historic buildings by using prescriptive methods for implementation of energy saving devices rather than judging performance of buildings prior to changing their weather envelope. It will be through deconstructing these issues that the common values held by preservationists and energy conservationists can be documented. Therefore both the barrier and the foundations of a bridge between the two divided fields can be discovered from finding the right literature.

It was the collection of this type of information which I found most valuable while searching for, and reading, articles about energy conservation with respect to historic preservation. It also became apparent to me that I would have to look at other sources to extract the type of information for which I was



looking. Examples include statistics about embodied energy, cultural perceptions of thermal comfort, and examples of retrofitted historic buildings which would help to understand the forces which drove the decision making process. The existence of writings that cover issues of embodied energy are primarily written and researched by people who are interested in sustainability in environmental design, and have no education or real concern for historic preservation issues. Similarly, preservationists often don't look at the larger picture of the environment when they consider what is happening to their particular pet topic or favorite era of building. To make matters worse people interested in energy conservation and thermal comfort probably think of ways to treat the symptoms without looking for the cause - the social, political, and economic issues that determine what comfort is, and how it should be achieved.

This mixture of scholarly writing and casual professional advice is prevalent in the preservation field, especially when it comes to design and intervention in historic buildings. There is not much attention paid to the work of other preservationists, either because the preservation field is loathe to do scholarly research and writing when it comes to issues of aesthetics and energy conservation, or because many of the preservationists who are working in the field aren't associated with academic institutions or research organizations - consequently their work is not required to meet scholarly standards, nor does it get published in journals of scholarly work. Rather it is presented in trade journals, or do-it-yourself publications.

Like the fields of preservation, energy research, and environmental design, the answer to my research question needs to be attacked from many different angles. These include case studies and field research, in order to get first hand experience about the complexities of weatherizing historic structures. Questions which need to be asked about which case studies would be used include whether or not they need to all be of a similar nature (same program, size, and climate), if it would be necessary for me to actually be involved in the study of the buildings, and what are the implications of using Silver Falls State Park as one of the case studies. The buildings which are chosen for the case studies could be analyzed using the primary sources of design, efficiency, and preservation mandates, such as the Secretary of the Interior's Standards, various state building codes, ASHRAE, and others to determine the success of the projects.

In some respects there might also be the necessity to perform

by **Greg Thomson**

a mixture of casual-comparative research, historical research, and phenomenological research to gather observations about when the gap between historic preservation and energy conservation occurred. This would involve looking at the relevant literature through time, doing historical research into period documents that discuss thermal comfort and vernacular methods to control comfort, and deciphering how historical figures understood their own definitions of thermal comfort and cultural heritage. One hypothesis might be that the gap between energy conservation and historic preservation happened at the same time those fields moved from problems which were solved by the homeowner and handyman to formal academic fields where there was a need for scientific evaluation, or perhaps even further back in time when architecture and design became a profession rather than an avocation.

Particular techniques might possibly include the use of a database to organize the information gathered in the form of readings. This database could be used to breakdown the types of information into a variety of categories including: source, author, academic, technical, preservation oriented, energy oriented, sustainability oriented, and time. This type of organization would allow the information to be seen for what it has added to the realm of energy conservation and historic preservation, it would ideally display where the largest gaps are in information, and help to decipher the manner in which that gap might be filled. Other techniques might include examining other fields of study to understand how they have bridged gaps in their fields, essentially using a transfer of techniques.

By gathering the relevant sources of information in these two fields, I hope to discover why they have been unable to work together. I see the focus of this research being the articulation of the common goals and objectives shared by those involved in energy conservation and historic preservation. This will include a summary of the written work of the two realms of study into an annotated bibliographic reference, with a conclusion that discusses the significant reasons for the divergent paths of energy conservation and historic preservation and what might bring them together. It is my hypothesis that part of the reason has been the evolution in society of the notion of thermal comfort. The results of this investigation would be something that would be usable as a resource guide for people interested in energy conservation and historic preservation.

## Vacations on Scaffolding?

Got plans for the end of the summer? Looking for a different kind of vacation? How about a week on Washington's Olympic Peninsula learning about historic architecture, doing hands-on building conservation, and exchanging knowledge and ideas with preservation professionals and others interested in heritage conservation? If this sounds interesting, you should join us for the fifth annual Pacific Northwest Preservation Field School, which will take place August 22-September 24, 1999 at Fort Worden State Park near Port Townsend Washington.

The park is listed in both the State and National Registers of Historic Places and has been designated a National Historic Landmark. Today the site retains a remarkable range of defense emplacements, officers quarters, barracks, and other buildings from the turn of the century. Structures we will likely work on include:

- Fort Worden's 1904 wood frame Guard House
- Alexander's Castle, an 1880s brick masonry tower house built by a local minister predating the fort
- The 1874 Rothschild House in Port Townsend

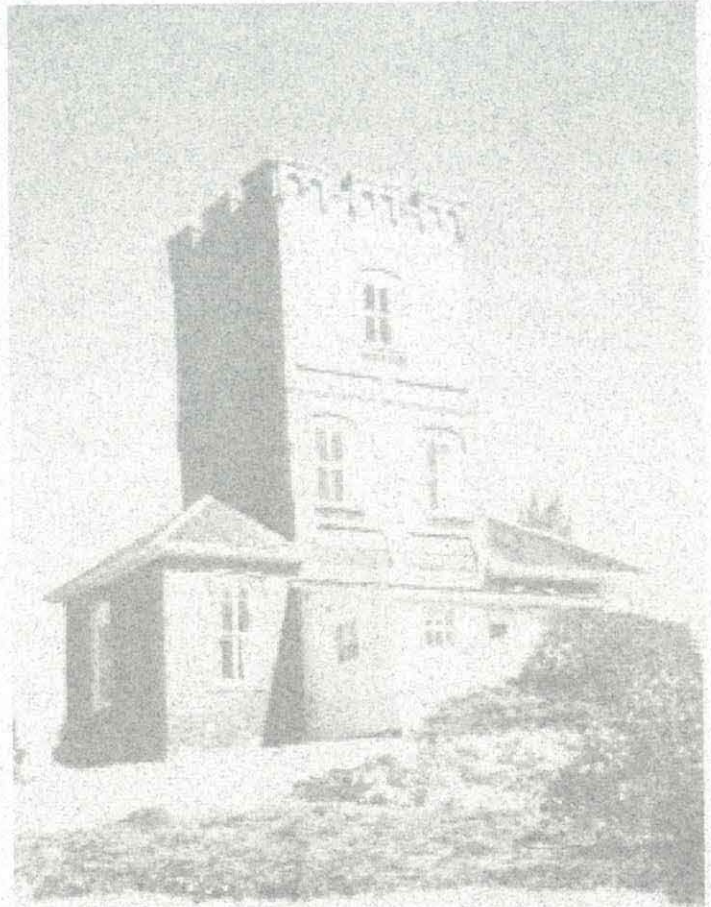
Nearby is Port Townsend, once a major commercial port in the Northwest, which lapsed into an extended economic depression after being bypassed by the railway in favor of Seattle in the mid-1890s. As a consequence of decades of limited growth, the town has retained an exceptional collection of public, commercial, and residential architecture from the 1880s and 1890s. Development as a tourist destination since the 1970s has resulted in the rehabilitation of many historic structures, and the town will provide ample opportunities for exploration during the Field School.

The Pacific Northwest Preservation Field School was developed by the University of Oregon's Historic Preservation program, and is sponsored cooperatively each year with the National Park Service, Oregon Parks and Recreation Department, Washington State Parks and Recreation Commission (WSPRC), and Oregon State University. Thanks to help from WSPRC, this summer marks the first time the school has been held outside of Oregon.

The Field School is divided into four repeatable one week sessions. Sessions balance seminars and lectures with hands-on experience in a range of preservation techniques. Each session has a different focus, and presents an opportunity to learn different skills, though certain themes will be consistent throughout. The emphasis this summer will be on condition assessment and hands-on repair of masonry and wood structures. Other threads running through the curriculum include preservation theory and the historic context of Northwest coastal architecture and Pacific coastal fortifications.

Sessions are led by teams of professionals specializing in the techniques and materials involved. Faculty come from across the United States and both teach and participate in the Field School. Faculty in this summer's Field School come from the National Park Service, Washington State Parks and Recreation Commission, Oregon Parks & Recreation Department, Oregon State University, University of Oregon, and the professional community.

by Scott Bogle



*Alexander's Castle, one of the projects for this summer's Field School. Photo by the author.*

To join us for what promises to be an exciting and inspiring learning experience, contact us at the address below for an application packet. Lodging and meals will be provided on site at Fort Worden for all participants for the six nights (Sunday-Friday) of each field school session, and included in the \$500 registration fee. You can also earn two hours of undergraduate or graduate credit from the University of Oregon for each week-long session. For more information on faculty and projects planned for each session, visit the Field School web site listed below.

Each year the Field School attracts a range of participants: from practicing cultural resource professionals, to undergraduate and graduate students, to novices with little background in the field but a love for heritage and a desire to learn. We hope you'll join us this summer for what promises to be one of the best field schools yet!

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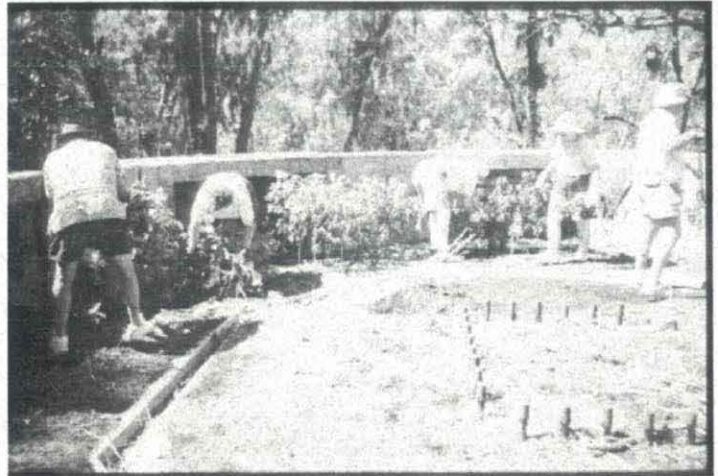
## Midway, from Page 1

the way for an invasion force. Fortunately the Americans had broken the Japanese code and knew much about the attack beforehand. The rest, as they say, is history with the Americans sinking four Japanese aircraft carriers, effectively turning the tide against Japan in the Pacific.

During WWII, up to 15,000 men were stationed on Midway's 1500 acres. Within a year after the war, the Naval Air Station was put into caretaker status with less than 300 men assigned to the atoll. The Korean War reactivated the base, as did the Vietnam War, but it was the DEW (Distant Early Warning) line begun in 1958 that truly revitalized the base. \$40,000,000 was sunk into Midway to make it the home for a squadron of planes that ran a continuous picket line between the atoll and Adak in the Aleutian chain. For years there was a Constellation leaving Midway every four hours, 24-hours a day, watching via radar for any Soviet incursions. Many of the structures, including an enormous hanger, remain on the island from the 1958 build up.

I started work on Midway in October 1998 having been hired by Oceanic Society out of San Francisco to lead the preservation program on Midway. (All of my groups so far have been organized by Elderhostel through Oceanic.) My first groups worked on several of the WWII remnants on the atoll. We cleaned out and conserved the metal in three 5" gun emplacements. These gun batteries were 30' wide concrete octagons placed on 20' high sand hills. For fifty years plant material has been allowed to accumulate taking its toll on the steel gun mounts. We also meticulously stripped 16 coats of paint off of a 5" gun and repainted it. We found grease fittings that still held lubrication, every part number, and many elements that still moved on the 20' long gun. And we undertook drastic measures to stabilize a 3" gun on Eastern Island. The 16' long gun was basically a lump of rust. We treated it with a rust converting product that chemically reacted with the iron oxide to produce tannic oxide, which provided a stable, paintable surface. We then coated the gun with a rust-inhibitive primer and two enamel top coats.

My last two groups have been rehabilitating steel casement windows. The windows are in the recreation complex designed by



*Elderhostel volunteers clean one of the octagonal gun batteries as a part of the preservation of these concrete structures. Photo by the author.*

Kahn's office in 1940 and are original to the building. Very little maintenance has been performed on the windows over the building's nearly 60 year life. Many of the panes were broken and most of the windows were inoperable.

Window rehab, I have found, is a perfect vehicle for hands-on preservation training. There's variety in tasks, there's satisfaction in completing a job, there's a tremendous cost savings as restoring windows is very labor intensive, training is minimal, new skills are learned, and trainees can work indoors when it rains.

The windows we're working on are in the former game room of the recreation complex. The group is stripping the windows down to bare metal, repainting and then reglazing them. It appears the original exterior sash color was almost a British racing green. Currently, the only color available on the island is navy gray, but plans are to top coat the windows with green during the next season. Logistics are a nightmare on Midway. It's one thing to not have a Home Depot just up the road, it's quite another to wait six months for a barge with your materials.

In 1986, nine properties associated with WWII were designated the Midway Atoll National Historic Landmark. In 1992, 72 additional properties were listed as eligible for the National Register, but as part of the base's closure, eleven of those structures plus three of the NHL properties were demolished. After three years of clean up, the Navy handed the base over to the U.S. Fish and Wildlife Service.

Today, Fish and Wildlife operates the refuge through a cooperative agreement with Midway Phoenix. Midway Phoenix provides for the infrastructure and keeps the base running as a tourist destination. Oceanic Society runs the educational programs on the island, which include spinner dolphin research and seabird research as well as the brand new historic preservation program. Fish and Wildlife, meanwhile, cares for the natural aspects of the atoll, including the 760,000 albatross that make Midway their home. So far the cooperative agreement is working and that allows for some valuable preservation work to be done on the atoll.



*A five-inch gun after Elderhostel volunteers' restoration efforts, seen with some of the atoll's seasonal residents. Photo by the author.*

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