

ASSOCIATED STUDENTS FOR HISTORIC PRESERVATION'S

ASHP JOURNAL



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THE ASSOCIATED STUDENTS FOR HISTORIC PRESERVATION WAS FOUNDED IN 1988 BY UNIVERSITY OF OREGON HISTORIC PRESERVATION STUDENTS. ASHP'S PURPOSE IS TO ADVANCE KNOWLEDGE AND UNDERSTANDING AMONG STUDENTS, PROFESSIONALS, AND EDUCATORS THROUGHOUT THE NATION.

COVER PHOTO: ITALY FIELD SCHOOL STUDENTS ON HIKE TO SALECCHIO TO SEE WALSER ARCHITECTURE. COURTESY OF SHAWN LINGO.

A LETTER FROM THE EDITOR

A busy year has passed, and another ASHP Journal is ready to go to press as I write this brief editorial. For many in the Historic Preservation Program at the University of Oregon the time of departure is drawing near, though it may seem to be an ever-receding horizon in some cases. Many of us carry fond memories of field school, both in Italy and in the equally beautiful Pacific Northwest. Whidbey Island has been an important part of life for some of us who have been involved in the building assessment and analysis/recording classes taught by Professor Emeritus Don Peting.

If, as rumor has it, this is indeed Professor Peting's last term at the U of O we consider ourselves lucky to have benefitted from his deep and scholarly knowledge of the built environment and his practical instruction in attempting to record it. We also feel obligated to express our regret that an incoming crop of HP graduate students will not be able to benefit from these experiences.

We received a variety of excellent articles for this edition of the Journal and are especially pleased to publish reports by program alumni David Singer and Sheriffa Johnson concerning their continuing efforts in the work of preservation. Natalie Perrin's article on preservation work at the Basilica of Montserrat in Catalonia provides a valuable international perspective that hopefully reflects new directions for the HP program. With lots of (full color!) photographs and reports on various activities throughout the year we hope that everyone will find something of interest in this year's Journal.

Though this edition has been a lot of work for everyone involved, I would like to say that it would not have been presented in such an appealing format, or in such a timely fashion, if not for the work of Associate Editor Andrea Blaser. Andrea has taken the project from a loose accumulation of text files and photos to the polished publication you are holding right now. Her assistance with layout and final production has been absolutely vital, and I believe that she deserves the thanks of the entire HP community here at the University of Oregon.

Shawn Lingo

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2006 PACIFIC NORTHWEST P

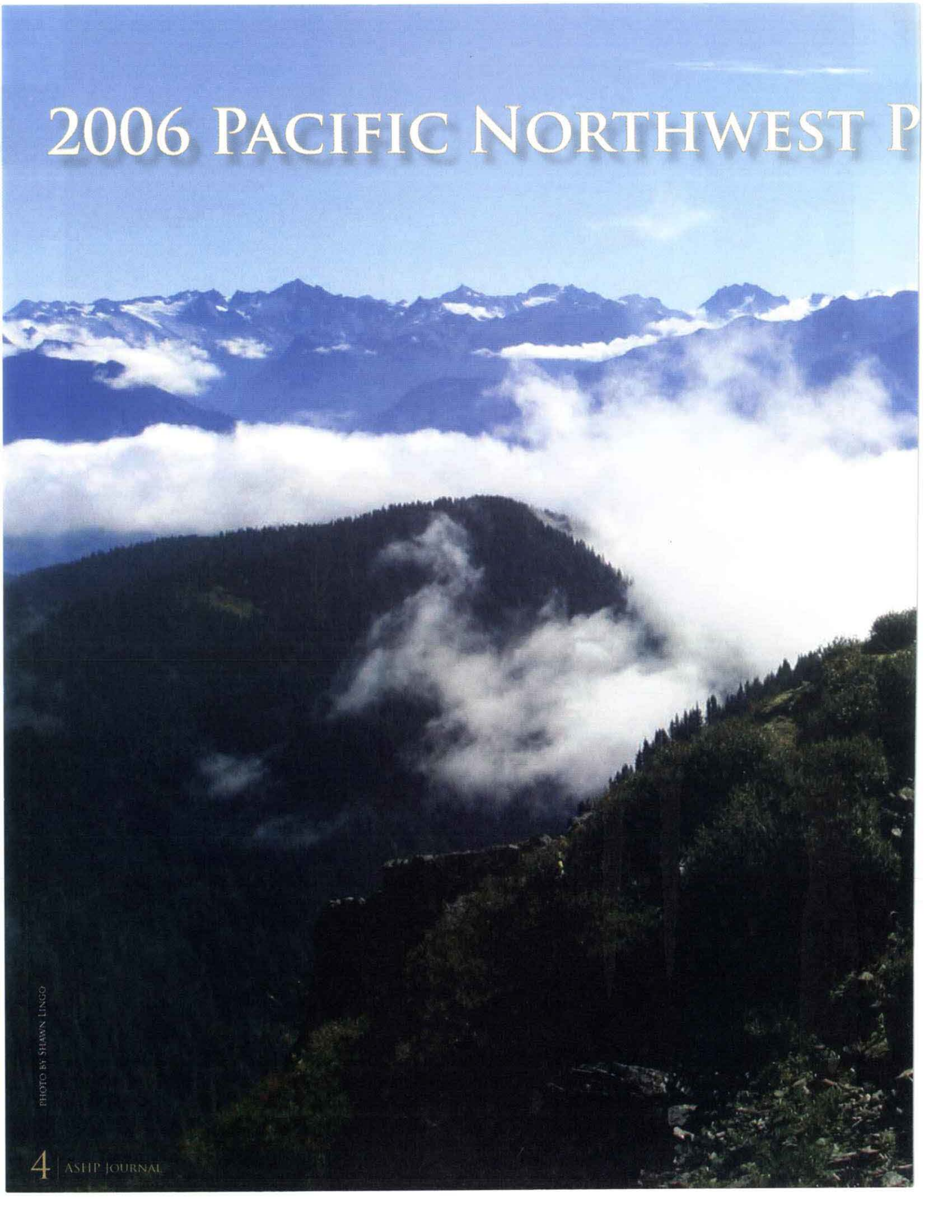


PHOTO BY SHAWN LINGO

PRESERVATION FIELD SCHOOL

A person is standing on a rocky trail, looking out over a vast landscape. The foreground is a rocky, uneven path. In the middle ground, there is a dense forest of evergreen trees. In the background, a range of mountains is visible, with some peaks covered in snow and partially obscured by white clouds. The sky is a clear, bright blue.

THE 2006 PACIFIC-NORTHWEST PRESERVATION FIELD SCHOOL TOOK PLACE AT THE NORTH CASCADES NATIONAL PARK IN NORTHERN WASHINGTON. THE LUSH FORESTS OF THE CASCADE MOUNTAINS PROVIDED THE BACKDROP FOR STABILIZATION WORK ON GILBERT'S CABIN, THE FOCUS OF THE FIELD SCHOOL, WHILE THE QUAIN SKAGIT RIVER BED AND BREAKFAST PROVIDED THE ACCOMMODATIONS FOR THE PARTICIPANTS. THE BEAUTIFUL SKAGIT RIVER MEANDERS THROUGH THE WEST ENTRANCE AREAS OF THE PARK AND AROUND THE SMALL TOWN OF MARBLEMOUNT, WASHINGTON, SETTING THE STAGE FOR FIELD SCHOOL PRESERVATION WORK.

BY LAURA NOWLIN



SHAWN LINGO

Participants listened to informative lectures given by Dr. Kingston Heath, director of the Historic Preservation Program, John Platz, owner of Pilgrim's Progress Preservation Services, Dana Barton, master craftswoman with the North Cascades National Park Service Complex (NOCA) preservation team, and Craig Holmquist, Maintenance Manager for NOCA. Amazing meals were provided by field school cook, Shawn Lingo.

Gilbert built his log cabin along a trade route that serviced miners who were headed into the Cascades around the turn of the century. Originally, the cabin sat 1 ½ stories high just above a mountain stream. Travelers often stopped off and stayed the night in the upper loft area. Over the years, visitors carved their names into the sides of the cabin creating a unique character defining feature.

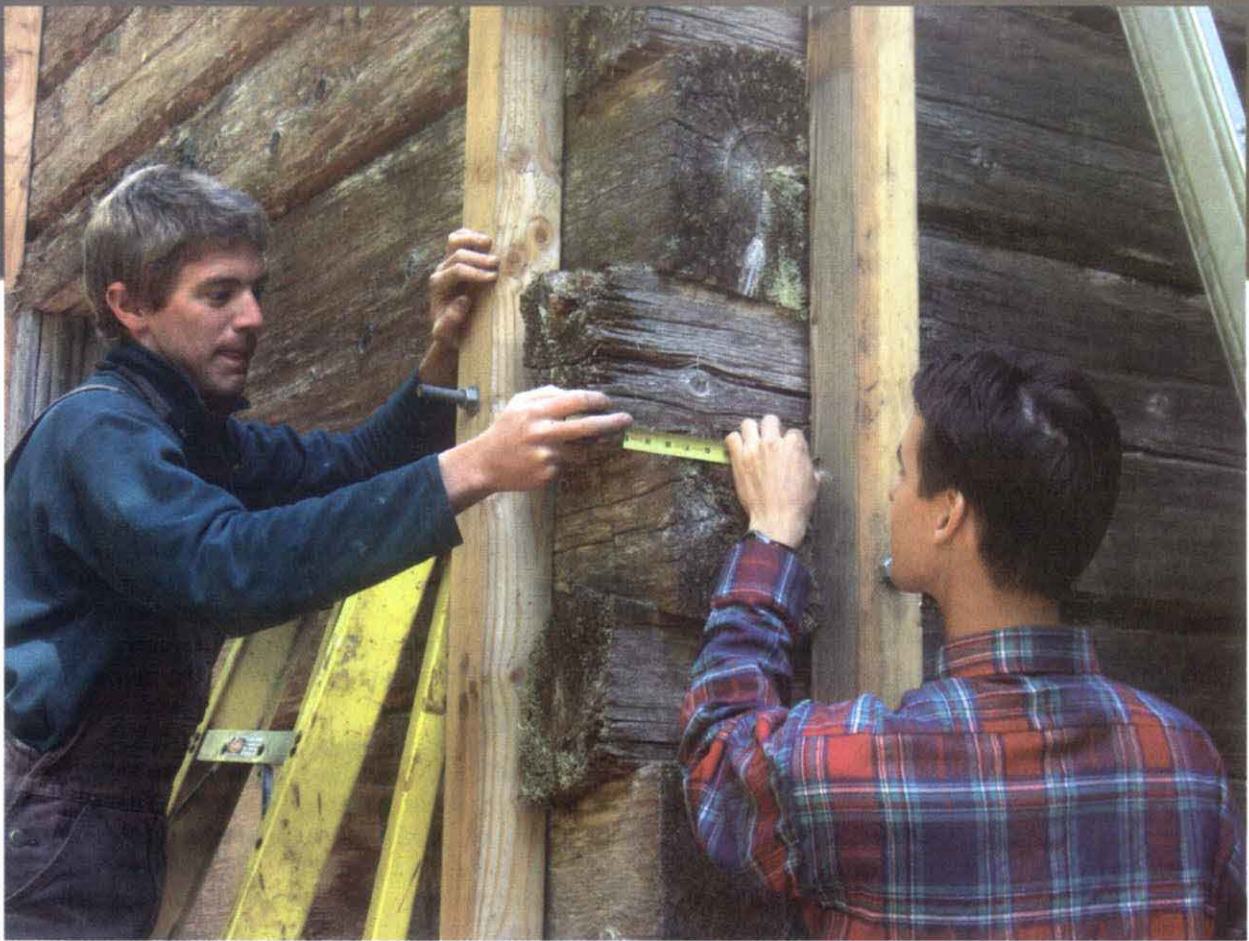
Today, Gilbert's cabin has settled into the ground and become unstable as a result. The roof blew off during an avalanche some years ago and the windows disappeared long before that. Remnants of the sleeping loft remain only as slots in the side timbers where the ceiling joists once ran across the building.

The field school began by jacking up the walls to make them all level. When the incoming University of Oregon students arrived on the fourth week, this is how they found the cabin. The first learning experience began by measuring the dimensions of each timber and its dovetail notch. The students broke into teams and maneuvered around the cabin, each measuring and drawing one side. Slots for the ceiling joists were taken special note of because the ultimate goal was to have at least two ceiling joists to hoist into place by the end of the week. Therefore, the students also learned how to cut a timber out of a log, how to square it and even the sides using chisels and slicks.

The second day of week four consisted of learning these skills at the National Park headquarters in Marblemount. Out in the park work field lay an assortment of fallen trees from which the students were instructed to pick the most ideal for laying out a timber. Once the best were chosen, the park staff and John Platz demonstrated how to split a timber out of the round log. The students tried their hand at it, successfully cutting out a timber that was later used as one of the ceiling joists. This roughly shaped timber needed to be squared and smoothed down. The students next learned how to do this using chisels and slicks. Later in the day the participants also learned how to split shakes using a froe and mallet.



SHAWN LINGO



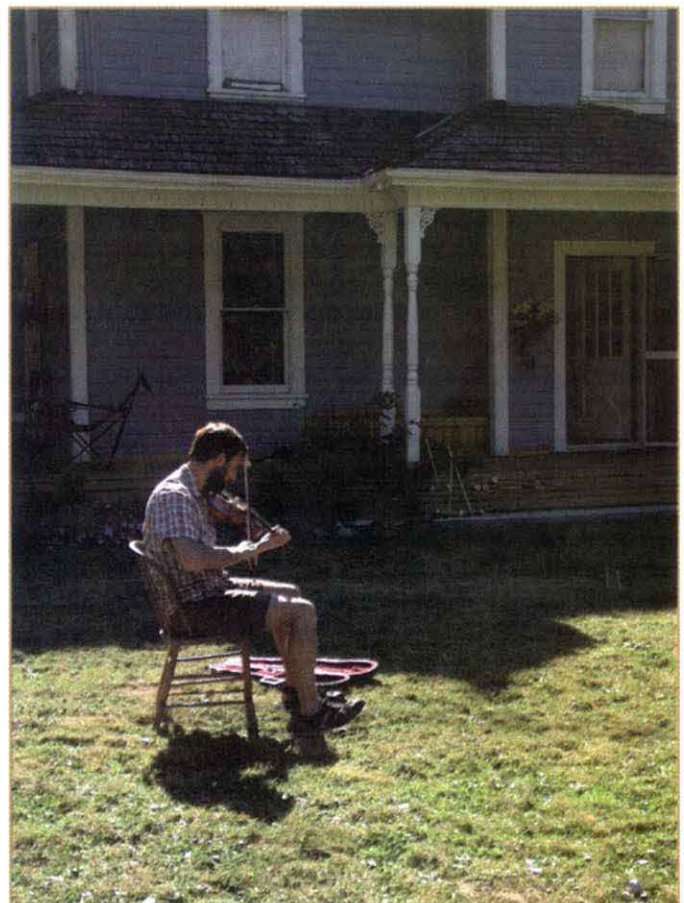
Laura Nowlin

The third day, field trip day, consisted of hiking to one of the many mountain passes and meeting with the park archaeologist. New and exciting Native American findings have been taking place in North Cascades National Park, and the field school participants were given the opportunity to see the test pits and talk to the man finding these traces. The weather suddenly turned cold and a storm began moving in while the field school students watched. The storm snowed on the pass that same evening.

Learning the technique behind glazing windows at the park shop and finishing up various projects filled the fourth day. The week ended with placing two finished timbers into their respective ceiling joist slots. The timbers were carried by four-person teams through the woods to Gilbert's Cabin and then put into place by a system of ropes and brawn.

The field school team of instructors and participants succeeded in leveling the building and placing two ceiling joists in an effort to better stabilize the cabin. The new students left North Cascades excited about preservation and starting the U of O program.

Top left: bracing during stabilization work on Gilbert's cabin. Bottom left: John Platz and Jerry Tays demonstrate timber splitting while student Alison Snyder observes. Top right: students Jon and Gregoor Passchier measure timbers at Gilbert's Cabin. Right: Field School Assistant Jeremy Mauro fiddling at Skagit River Ranch, the field school base of operations.



Shawn Lingo



THE LEGACY OF HISTORIC PRESERVATION AT UO: IN MEMORIAM, PHILIP H. DOLE 1921-2006

BY HEATHER SCOTTEN

Last November the preservation community lost one of its most distinguished scholars. Architecture Professor Emeritus, Philip H. Dole, passed away at the age of 85 at his home in Eugene. Dole was a member of the University of Oregon faculty since 1956. His area of specialty was the settlement period architecture of the Pacific Northwest, emphasizing diffusion theory, building technology, and spatial organization. Through his research, publications, and presentations to the Society for Architectural Historians and the Vernacular Architectural Forum, Dole legitimized the study of western vernacular architecture at the national level.

Dole grew up in Springfield, Connecticut. His interests in early American architecture began as a young boy in the 1930s when he traveled around his home town documenting buildings in the pages of journals. Through this early field work, Dole developed keen architectural observation and design skills. After serving in the Coast Guard during WWII he went on to pursue an education in architecture, and in 1949 received a degree in Architecture from Harvard. Four years later he earned a Master's of Science in Architecture from Columbia.

In 1956 Dole moved to Eugene to teach architecture at the University of Oregon. As a professor at UO he taught courses in design, settlement patterns, and, eventually, in preservation technology. In 1972 he introduced the first preservation course, and in 1980, he assisted Art History Professor Marion Card Donnelly in the development of the first Historic Preservation graduate program on the west coast.

With the help of his students, Dole documented farmsteads in the Willamette Valley through archival research, oral history interviews, field notes, drawings, and photographs. Architecture Professor Emeritus Gary Moyer, a student of Dole, cites this experience as one of the most influential in his academic career. Moyer says he "never met anyone who is more intelligent about architecture [than Dole]." Philip Dole's long time friend, Professor Emeritus Donald Peting, explained that Philip did not drive. He described Dole as "the Lewis Mumford of Oregon.... like Mumford, he could evaluate a city, but could not necessarily drive in it." As a result, many of Dole's students assisted him in the documentation of communities throughout the Willamette Valley.

Dole trained generations of architects and preservation professionals who benefited from his design and research skills, and his ability to deconstruct a building or landscape and place

it in its larger social context. Professor Peting noted "that Philip recognized that if students studied well made buildings, they would become good designers." According to Architectural Historian Elisabeth Walton Potter, "[Philip] studied buildings in their full context, drawing inferences at every scale, from the siting of functionally interdependent features in the landscape to structural intricacies and craft detail...he trained his students to do likewise."

In the fifty years Dole lived in Oregon, he documented many notable early settlements in the Willamette Valley. He published a number of articles on topics that included early farm buildings, stage stations, picket fences, and prefabricated residences. Four of his essays on early farmhouses and barns can be found in *Space, Style and Structure: Building in Northwest America*. Other publications include *Farmhouse and Barn in Early Lane County*, and "The Calef's Farm in Oregon: A Vermont Vernacular Comes West" in *Images of an American Land: Vernacular Architecture in the Western United States*. *The Picket Fence in Oregon: An American Vernacular Comes West*, is an award-winning publication on regional vernacular architecture and landscapes.

Dole was the recipient of a number of awards and grants, which ultimately served to benefit the preservation movement in the Willamette Valley. A research grant from the National Endowment for the Arts funded his research on architectural diffusion. With these funds he followed the migrations of family groups across the country from New York and Pennsylvania to Ohio, Kentucky, Iowa, and Missouri—these families brought with them building and settlement patterns characteristic of their native states.

Dole was an advocate of historic resources, and participated in a number of projects to increase the awareness of these buildings. He provided scholarly support for the Smithsonian traveling exhibition, "Barn Again! Celebrating an American Icon."

In 1976 he was appointed to the Oregon State Advisory Committee on Historic Preservation. He also participated as an historical architect on a number of regional restoration projects, including Wolf Creek Tavern, Heceta Head Lighthouse Assistant Keeper's Residence, the John Stauffer Farm in Aurora, and Deady Hall at the University of Oregon.

Philip Dole is survived by his wife, Dorothy, and their children. His contribution to the field of preservation has been considerable, and he is sorely missed by his many friends, colleagues, and former students.



KANAKA VILLAGE RECONSTRUCTION

BY LAURA NOWLIN

Boring, Oregon on a blustery New Year's Eve can be quite the happenin' place as five dedicated University of Oregon historic preservation students discovered. On December 31, 2006 they converged at the headquarters of Pilgrim's Progress Preservation Services to commence work on the Kanaka Village reconstruction project. Conversation and games as well as planning for the week ahead lasted through the New Year. The night ended with the students ready for the week ahead. These students, Kathryn Burk, Susan Johnson, Shawn Lingo, Laura Nowlin and Heather Scotten, spent the week of December 31 – January 5 at the Pilgrim's Progress workshop kick-starting the Kanaka Village project.

The Kanaka Village project, spear headed by John Platz, owner of Pilgrim's Progress, consists of reconstructing several buildings including a pièce-sur-pièce log cabin that sat in Kanaka Village just west of Fort Vancouver, Washington. Many people are familiar with the influential Hudson's Bay Company and their historical presence in the Pacific Northwest at the beginning of the 19th century. Fort Vancouver, along the Columbia River, became a major center for the company. Lesser known, however, is the village that sat outside the Fort Vancouver. At one point, Kanaka Village was home to more than 600 people, making it the largest settlement west of the Mississippi at the time. The village was comprised of many different peoples, including Scottish and French-Canadian trappers, over thirty different Native American groups, and Native Hawaiians.

Today this area sits within the Fort Vancouver National Historic Site, run by the National Park Service. In recent years, the park service has decided to increase the interpretation of the Kanaka Village area. Archaeological findings and research of Hudson's Bay Company documents revealed where buildings sat and what they looked like. Archaeologists uncovered the foundations of some of the village residences. House #1, as it is now affectionately called, is the first building to be reconstructed.

The National Park Service, Pilgrim's Progress Preservation Services and the University of Oregon Historic Preservation Program are all contributors to the development and success of the Kanaka Project. Students aided Platz and his son Nate during

the first week of the project.

Historic Preservation students leapt at the opportunity to learn the skills used by nineteenth century trappers and to be involved in a reconstruction project in motion. Pièce-sur-pièce is an abbreviation of the 17th century Canadian description: pièce de bois sur pièce de bois, meaning piece of wood on piece of wood. The construction technique consists of tenoning horizontal timbers and placing them one on top of another into grooved channels of upright posts. The preservation students spent the week before winter term by cutting and jointing the timbers of the front wall of House #1. Already sawn and squared, the timbers sat beckoning; waiting to be cut, finished, and pieced together. The students worked away in the Platz shop like Santa's elves, and nearly finished the whole front wall by the end of the week. The woodchips and sawdust flew as they all learned the art of creating the perfect tenon and mortise.

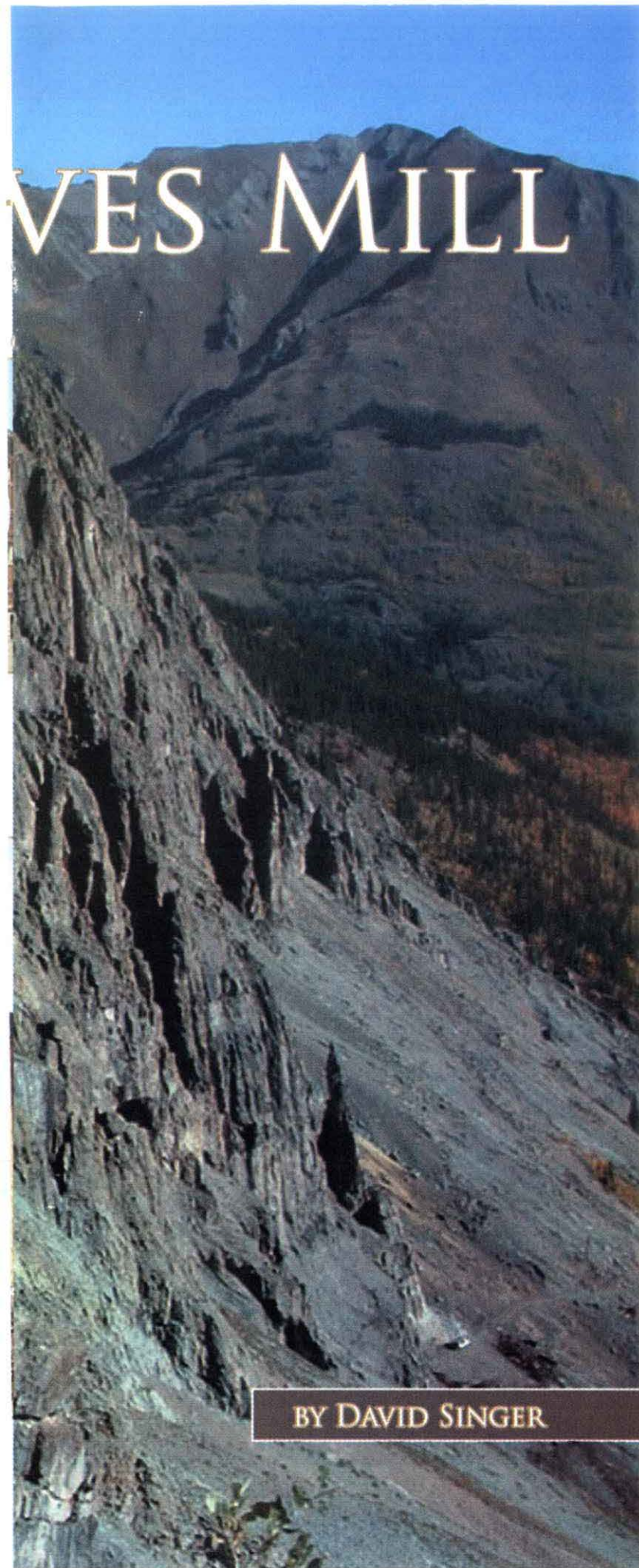
Tenons are a projecting piece of the timber from which wood has been cut away to fit into a channel, or mortise, of the post. A hand saw was used to cut into the shoulder marks and then a framing or American chisel shaved off the majority of the wood. Finish work down to the tenon line was done with a slick or carpenter's chisel. The end of the tenon was chamfered to make insertion into the mortise easier. A mortise was made by using a hand auger to drill holes and then chiseling out to the proper width and depth.

That first week ended with a field trip to Fort Vancouver. The students, accompanied by John, Lorraine and Nate Platz, and Professor Don Peting, received a briefing from the park archaeologist and superintendent as well as a tour of the Fort and surrounding grounds. They scouted the Kanaka Village site, which will soon be better represented by their reconstruction.

Once the students returned to classes it was just John and Nate with occasional help from student interns, Shawn Lingo and Laura Nowlin. They worked through the winter with the goal of completing the cabin by Spring Break, when another group of students would gather to help assemble the cabin at Kanaka Village. Construction of the cabin was scheduled for spring break 2007, but was postponed due to weather. The assembly of the cabin will take place sometime during the spring term.

SHENANDOAH-DI





During the past few summer seasons the Shenandoah-Dives Mill HAER and Historic Structure Assessment Workshops were held in beautiful and legendary Silverton, Colorado. Located in the heart of the San Juan Mountains in Southwestern Colorado the area is famous for its Gilded Age hard rock mining camps. The workshops are a unique and exceptional undertaking in the US, uniting materials scientists, industrial archeologists, geologists, architectural historians and experts in Historic American Engineering Recordation techniques from across the country, toward a concerted effort to document and preserve the history and fabric of the Shenandoah-Dives Mill complex. The workshops are the direct result of a partnership between the San Juan County Historical Society (SJCHS) and Silverton Restoration Consulting (SRC), and are sponsored by the National Park Service, the J. Paul Getty Trust and the National Center for Preservation Training and Technology (NCPTT). The workshops are based at the Mountain Studies Institute's headquarters located in the historic Avon Hotel where lodging, dining facilities and seminar space is available to the public. The Shenandoah-Dives Mill, also known as the Mayflower Mill, was used as the "classroom" for on-site lectures and demonstrations of assessment methods and documentation techniques. Several other venues were used for research and presentations including the San Juan County archives and Silverton's Town Hall, an award winning restoration project.

Topics covered during the workshops include: Historic American Engineering Recordation (HAER) drawing typology, photogrammetry, laser scanning, total station laser mapping, large format photography, Historic American Landscape Survey (HALS), GIS cultural data collection, historic research, principals of stabilization and preservation, developing a Historic Structure Assessment, building forensics, and seminars on the historic development of the mining and milling process within a regional and national context.

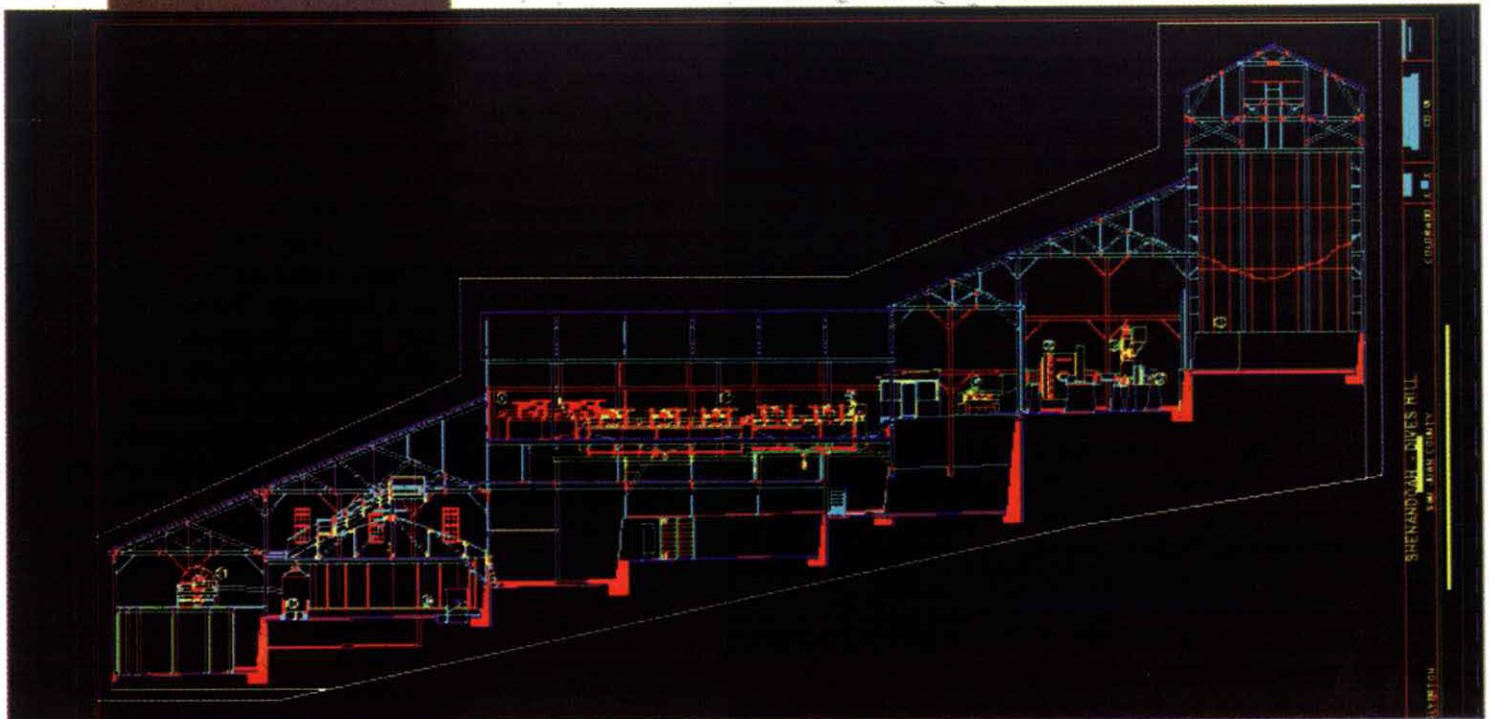
The mill is owned and operated as an interpretive museum by San Juan County Historical Society and is listed as a National Historic Landmark. The mill provides an extraordinary vision of the development of ore processing mills in the first half of this century. The mill's buildings, technology, and collection of equipment have scarcely changed since the turn of the century, presenting a striking and rare case of an early twentieth century flotation mill. Constructed in 1929, the Shenandoah-Dives Mill was designed for milling metals from low-grade gold ore. At the time of construction the mill was considered state-of-the-art, with the most modern mining and milling equipment available. Prominent features of the mill complex include the mill, crushing plant, office/assay building, tailings ponds, tram terminal, and aerial tramway which connects to the Shenandoah-Dives Mine.

DAVID SINGER



SRC, a small firm that I started in 2003, organized the workshop in partnership with my wife Julie Coleman-Singer, Heritage Team Lead and archeologist for the BLM and Forest Service's San Juan Public Lands Center, and Beverly Rich, Chairperson of the SJCHS. Grants from the J. Paul Getty Conservation Grants Program, NCPTT, the NPS HAER Dept, and the SJCHS have assisted with the balance of funding for these first-class events. The Washington, D.C.-based NPS HAER Team, led by Senior Historian Richard O'Connor, spent the week in Silverton along with the Director of the Architectural Preservation Institute at Colorado State University, Chris Koziol. Historic Landscape Architect, Cari Goetcheus of Clemson University and Diedre McCarthy, GIS specialist with the NPS presented seminars on HALS standards and field implementation. Materials scientist Dave Woodham of Atkinson-Noland and wood scientist, Ron Anthony of Anthony and Associates, presented groundbreaking Non-Destructive Testing (NDT) technology, in hands-on examinations of wood, stone, and concrete components of the Mill. Bruce Bartleson, retired head of the Geology Department at Western State College in Gunnison, provided a seminar on the mineral deposits of the San Juan region. John Horn of Alpine Archaeology, Eric Twitty of Mountain State Historical and Julie Singer guided an industrial archaeology field expedition to the Silver Lake Mining District at 12,000ft where much of the ore was mined. NPS photographer Jet Lowe presented a seminar discussion and on-site demonstration of large format photography and photographic standards. Dana Lockett, the architect for the D.C. HAER Team, presented hands-on laser and CAD based documentation technology and equipment.

Top left: aerial view of the site. Bottom left: longitudinal section of the west side. Top right: participants measure the Assay Office. Photos and section drawings courtesy of David Singer.





An evening lecture series, open to the public, was held at different venues during the week including the Silverton Town Hall, San Juan County Courthouse and the historic Avon Hotel. The list of students attending the Workshops was almost as impressive as the presenters, including the Architect for Mesa Verde National Park, and other regional stewards of publicly owned Cultural Resources like the San Juan Mountains Association, Colorado, Wyoming and Alaska Bureau of Land Management and Forest Service personnel, and Alpine Archeology, a Montrose-based consulting firm.

We're trying to establish a community based educational experience, bringing the top consultants in the field of historic preservation to share their knowledge, and focus on the San Juan's incredible mining and architectural heritage. As an alumnus of the University of Oregon Master's Program in Historic Preservation I had the opportunity to participate in many proactive projects that the Program and its Staff pursued. These influential and diverse projects allowed me to work both inside and outside the UO academic campus including 4 years on the Villard Hall restoration team and several summer Field Schools in Washington and Oregon. As an active ICOMOS committee member and former exchange intern to Ghana, West Africa I have always tried to extract the global lessons and perspectives that each project I have been involved with contributes to my local preservation practice. When I began working with the San Juan County Historical Society on the assessment of the Shenandoah-Dives Mill I decided to meld these experiences into a workshop modeled after my service abroad and the summer programs with

the University of Oregon's Northwest Field School in the Pacific Northwest and Northern Italy. In 2005, we had the chance to fulfill a promise that I had made to myself, and we hosted several ICOMOS Interns from India and Romania as part of the NPS HAER Team documentation of the Mill Complex. My wife Julie and I have been working to secure Graduate Accreditation for the next workshop through Colorado State University, targeting graduate level students working toward Master's degrees in Historic Preservation or related fields. We are currently developing a new program for the upcoming 2008 Workshop including a 3-day large format photography seminar, to be organized in partnership with Jet Lowe of the NPS. This program will explore the new digital technology available for capturing and reproducing large format images at an archival level. My time as a member of the Associated Students for Historic Preservation and as a student in the University of Oregon's HP Program were milestones in my career. I will always reflect fondly on those experiences and the life-long friendships that were forged in the cauldron of Ellis F. Lawrence Hall while burning the midnight oil on the UO Campus.

For further reading: Common Ground recently published an article entitled Mining Majesty including a 12-page layout with large format aerial photography in their Spring 2006 issue, highlighting the HAER project and the hard rock mining industry and the floatation milling process that developed and flourished in the San Juan Mountains.

Check out their website at: <http://commonground.cr.nps.gov>

2006 GRADUATE CREATES HISTORIC PRESERVATION POSITION WITH IOWA NONPROFIT

BY SHERIFFA JONES

"IT'S NOT WHAT YOU KNOW, BUT WHO YOU KNOW."

The sad thing is that sometimes, this quote really is true. I have to thank my husband's aunt for getting me in touch with the Iowa Lakes Resource, Conservation and Development (RC&D).

After I graduated and moved back to Northwest Iowa, I was uncertain what was in store for me as a preservation professional. I was in contact with several agencies in Northwest Iowa prior to graduating to see if they were going to be hiring. But, moving to a rural area with a preservation degree was not going to be easy. What I did know however, was that there were consultants already in the State of Iowa, none of which really covered NW Iowa where I would be living. I also knew that there are many cultural resources in the area that need technical assistance.

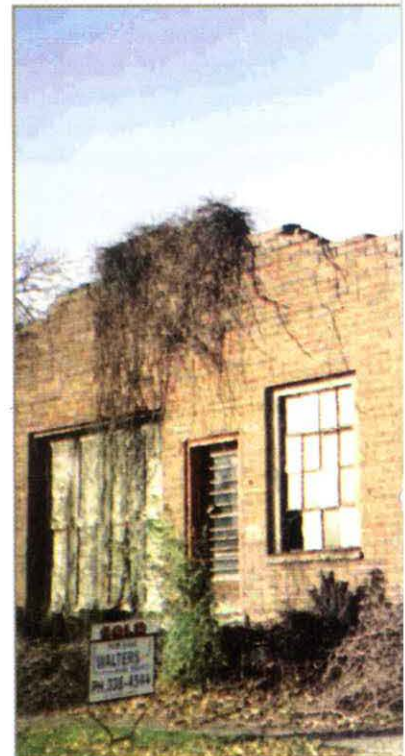
In July, I was introduced to the Iowa Lakes Resource, Conservation and Development (RC&D), a local nonprofit. The RC&D is an entity that is directed by local volunteers and local government officials (County Supervisors and members of the Soil and Water Conservation Districts) in a seven county area in Northwest Iowa. Their mission is to address natural and human resources that will advance the economic and social betterment of Northwest Iowa. The part I was able to tap into is the development—business development, that is.

During my spare time (while working full-time) I worked on writing a business plan and three grants to help fund myself as a historic preservation consultant with the Iowa Lakes RC&D. In February, regardless of knowing whether or not I would have additional funding sources, I was able to start working with the RC&D and their seven county area. I have not received any grants at this time, but I continue to apply for grants through the SHPO. The most recent grant, the Historic Resource Development Program Grant (HRDP) covers projects that include: conducting surveys, writing National Register Nominations, and actual bricks and mortar work for historic buildings.

In addition to writing a five-year business plan (I hope to be self-sustainable in five years), I created a name for myself now and what may be either a business or nonprofit (in the near future) called *Rural Preservation Partners*. With this came other pieces such as designing a webpage, business cards, a logo, and a brochure. I have also had to revitalize my networking skills and re-introduce myself to professionals I had met prior to living in Oregon. I have been fortunate enough to know a few preservation developers in western Iowa who always need National Register Nominations written. Working with area firms and developers as well as assisting communities and individuals will keep my work varied and in the long run allow for diversified funding sources.



Top: 1902 Greek Revival Lincoln School. Right: 1915 Masonic Lodge. Bottom: 1900 Blacksmith Shop. Photos courtesy of Sheriffa Jones.





Currently, I am assisting communities in four of the seven counties with preservation projects: a 1902 Greek Revival school, a 1911 Carnegie Library, a 1915 Masonic Lodge, and a 1900 Blacksmith Shop. My primary responsibility with these properties is to write the National Register Nominations, but I am also assisting with general guidance on preservation, rehabilitation, and restoration questions.

Many of my projects use my preservation expertise and degree, but I have also found that the certificate in Nonprofit Management I received is extremely beneficial. I work primarily with nonprofits, although there are a few private property owners who request assistance.

I am still in the beginning stages as a Historic Preservation Consultant, and continue to write grants to fund my work in northwest Iowa as I meet with community leaders, local nonprofits, and grassroots organizations.

As a developer friend of mine recently told me, "keep up the fight for what is right." It may not be easy working in rural Iowa, but it is a good fight.



THE WATZEK HOUSE

BY JENNIFER L. FLATHMAN

An Oregon native, John Yeon (1910-1994) was a design pioneer who fundamentally rethought modern architecture for the Pacific Northwest. He eschewed formal training in architecture, and except for a brief stint as a teen-age office boy for Portland architect Herman Brookman, he was self-taught. His designs included buildings, interiors, landscapes, furniture, and museum installations. Of his 20 built houses and one public building, all but one are in the Portland area.

Yeon is considered to have laid the foundation for a regional style of architecture in the Pacific Northwest, along with his contemporary, Pietro Belluschi. He was also a pioneer in the use of plant materials native to the region. Throughout his life, he wrote persuasive essays and letters that influenced matters of landscape preservation, historic preservation, and city planning in the Pacific Northwest.

Yeon's most widely known architectural work is the Watzek House (1937) designed for lumberman Aubrey Watzek, when Yeon was 26 years old. The house is dramatically sited in Portland's west hills. Yeon selected the building site, developed the site plan, designed the house, the landscape, and much of the original furnishings. What makes it unique is Yeon's studied attempt to create a distinctly modern architecture, not of steel and concrete but of wood, blending the spatial character of international modern architecture with local materials and forms.

The house has many defining features and design innovations, including the first double-glazed windows in Portland; storage compartments recessed within the walls; blinds, screens, and shutters that disappear into the walls when opened; a paneled living room with twelve-foot ceilings and an entire wall of windows framing the view of the Cascade mountains. Yeon integrated the mechanical systems into the floors and window reveals so that they are completely unobtrusive. Equally remarkable is the sense of connection between interior and exterior created by directing views to prominent landscape features.

Yeon arranged the Watzek house around an interior courtyard where native woods, recycled stone, koi pond, and lush plantings create an unforgettable retreat. With the exception of the courtyard plantings and a sweeping lawn, the gardens are entirely of native plant materials. It is thought to be the first planned native garden in the Northwest.

In 1974 the house was listed on the National Register of Historic Places, one of the few buildings in Oregon listed before

reaching the fifty-year cut off normally required by the National Park Service.

The Watzek House is owned, maintained, and occupied by Richard Louis Brown, who donated it to the University of Oregon's School of Architecture and Allied Arts (A&AA) in 1996, keeping a life estate. He has lived in the house since the death of Aubrey Watzek in 1973. Mr. Brown graciously shares his knowledge of the house and Yeon's work during tours of the Watzek House for A&AA classes and other members of the University of Oregon community. The house was a highlight of the International Modernism Tour conducted in conjunction with the National Trust for Historic Preservation's annual conference in September 2005.

The house serves as a laboratory for faculty and students from the University of Oregon to investigate issues relating to architectural and landscape design, historic preservation, and regional history. In 1995 Historic Preservation students conducted a condition assessment of the house. This same year, students assisted landscape architect Ann Bettman in developing a preservation plan for the designed landscapes. Architecture students evaluated the heating system as part of a case study for their Environmental Control Systems class. Preservation student George Bleekman created a restoration and maintenance plan for the house as his Terminal Project in Historic Preservation. Students in Becca Cavell's Seminar on Northwest Modernism created measured drawings and written descriptions of the house that were exhibited at the American Institute of Architects gallery in Portland. Interior architecture professors Alison Snyder and Linda Zimmer received a Yeon Faculty Program Grant to develop a website that provides a virtual tour of the Watzek House. The drawings, photographs, and written descriptions on the site are an invaluable resource on the house and John Yeon's work. The site can be accessed at <http://watzek.uoregon.edu/>.

The University is planning for the transition of the Watzek House from a private residence to the home of the John Yeon Center for Architectural Studies. This center will provide a site for faculty members and students, as well as visiting professionals and scholars, to explore issues in architecture, historic preservation, and landscape architecture. Students, faculty, and University staff, with the assistance of preservation professionals, are developing a preservation plan that addresses interpretation, functions the house can accommodate, and long-term maintenance and preservation strategies.

CHISANA-GOLD HILL HISTORIC MINING DISTRICT



The Cessna 180 holds the pilot, the historical landscape architect, and the intern on a flight with little room for error.

Flying through jagged mountain passes, over glaciers, and massive braided rivers, the aircraft circles over a clutch of log cabins and lands on an unimproved strip. Mosquitoes swarm as soon as the hatch is opened. Quickly, personal gear is unloaded and transferred to another aircraft, but there is only room for the intern on the final leg of the flight.

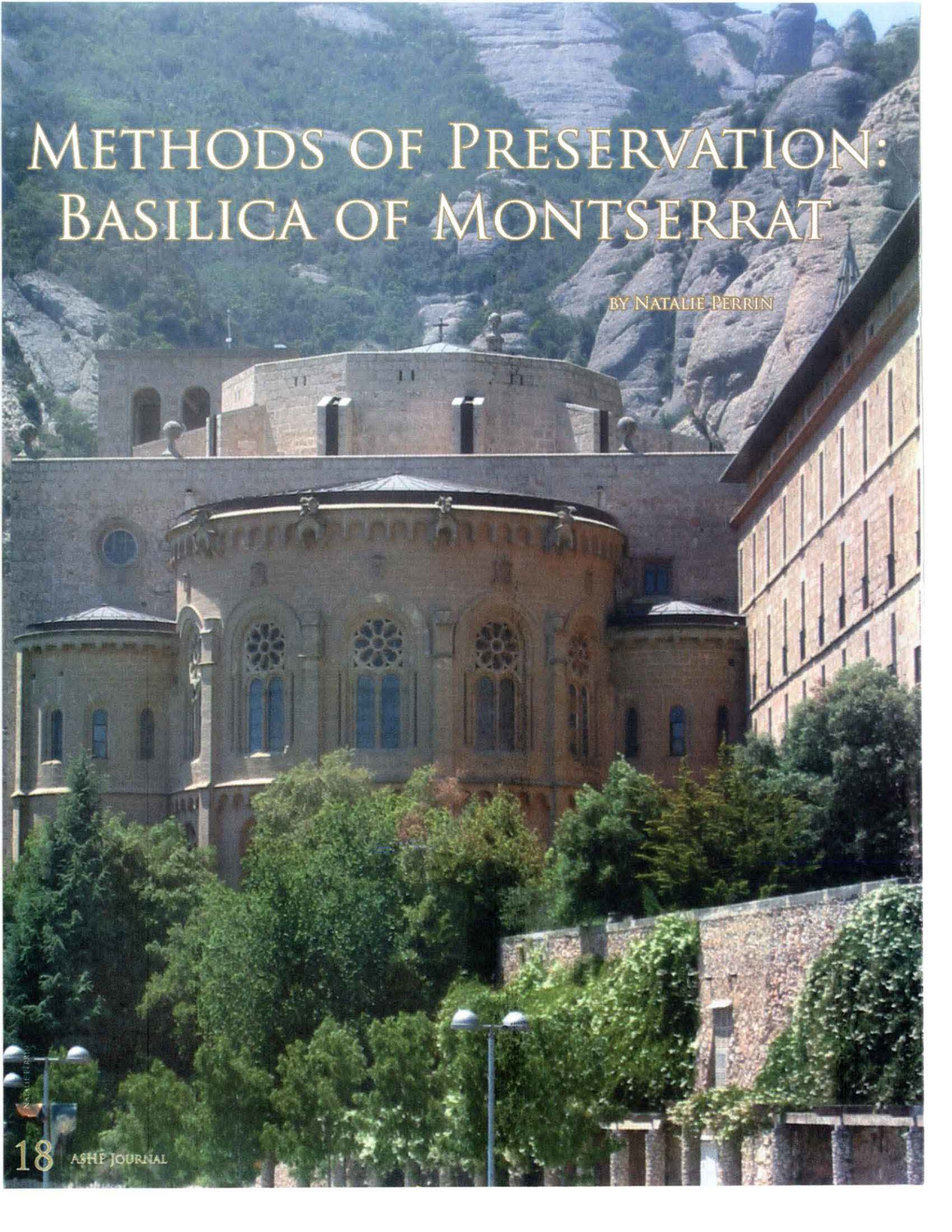
Outfitted with tundra tires for landing on remote and rugged strips, the PA-12 takes off. The intern notices fuel sight tubes protruding into the cockpit from each wing and is reminded of the potential for flammability in the event of disaster. Flying lower, lower, ever closer to the barren tundra, the aircraft makes the final turn. Landing on little more than a dirt road hugging a hillside at 5,000 feet in elevation, the engine stops, the hatch opens, and gear is quickly unloaded. The aircraft soon takes off into the mass of Gold Hill, banks to the north at what appears to be the last minute, and disappears out of sight. It will soon return with the historical landscape architect, but the only sounds heard are wind, and the running water of a nearby creek. Looking east, an apostrophe of snow clings to a flank of the Nutzotin Range. To the northwest, higher peaks wear a cloak of snow and ice year-round. Glancing around, the uniform green of the tundra is a reminder that the snow melted less than one month before.

What took us half a day of travel, took prospectors days and even weeks during the Chisana Gold Rush of 1913-1915. The last of the “popular” gold rushes in Alaska drew over 2,000 prospectors into what is now the largest national park in the entire system. Scattered along the drainages lie the cultural artifacts from that era: portable steam boilers, tent platforms, cabins, flumes, stone boats, shovels, and gold pans. Working with the Wrangell-St. Elias National Park Historian and the Alaska Regional Historical Landscape Architect, the next week was spent hiking through the tundra and conducting condition assessments and visual documentation of the remaining cultural artifacts. Daily exposure to the elements helped us appreciate what the miners may have experienced, but theirs was an experience clad in wool and cotton -- not nylon and Gore-Tex.

The remainder of the summer was spent at the National Park Service’s Alaska Regional Office in downtown Anchorage. Assembling the Cultural Landscape Inventory (CLI) final work product meant creating photo-logs, researching, typing, revising, sketching, landscape analysis, and learning new software programs. When the CLI was complete, another research project ensued (this time remaining in the office) with the paper exploration of archaeological impacts in an area of Katmai-Lake Clark National Park. With mid September as the ending for the internship, it was time to begin the long drive south, not long before the snow would fall along the Alaska-Canada Highway.

METHODS OF PRESERVATION: BASILICA OF MONTSERRAT

BY NATALIE PERRIN



The train ride to Montserrat is dark at first, cutting through the bowels of Barcelona until suddenly emerging from the tunnels into the light. From there, the journey cuts through the jagged countryside to the foot of the mountains, the natural guardians of the monastery. The mountains themselves are spiritual - the serrated stone giants vaguely human in shape as they loom over the countryside. Pilgrims have always traveled here to view this natural wonder, among them the Benedictine Monks.

The Basilica itself, unique but inseparable from the Monastery which it serves, has its own rich history. Construction began in 1560, and the Basilica was consecrated in 1592. Originally the design was a simple gothic, featuring a long central hall to the altar, with small chapels surrounding. The roof was topped by a small rotund tower, flanked along the hall with rosette windows fronted with alabaster.

Within twenty years of the initial completion the Basilica was enlarged, with an additional story being added to the roof in 1611. Designed to be housing for the monks who resided at Montserrat, the addition was not well thought out. The original roof was not built to support additional stories, and in 1617 the new addition collapsed, taking with it the original tower.

Reconstruction occurred, and another story was added in much the same fashion as the first. The additions would serve not only as discommodious living accommodations, but would also have a particularly harsh effect on the interior of the church itself. With the loss of the tower and the additional floors being built on top of the rosette windows, the interior of the Basilica was plunged into unnatural darkness. This complete lack of natural light created a cavernous effect in the church that would not be rectified for almost four hundred years.

Regardless, Montserrat became a place of pilgrimage and worship, widely heralded as a beacon of Catalan culture. Since the beginning of its inception, Montserrat had been decreed by the Catholic Church as perpetually obligated to receive visitors. While the monks lived at Montserrat year round, a steady stream of visitors continues on to this day. This fact has been especially helpful for preservation efforts, as over the years Montserrat has been reproduced many times. On canvas, with paints, or by photograph, the Monastery has been steadily visually recorded since its completion. This type of historical record of a building is exceptionally rare, categorically illuminating structural decisions made over hundreds of years. Because Montserrat was altered so much over time, these pictures and drawings were invaluable in helping to recreate the timeline of the structure.

By the turn of the century, Spain embraced the romantic neo-movements as hardily as any other European nation. Though the bones of the original gothic style church would remain, including its original foundation and most of the exterior walls, the Romanesque period would boast with embellishments. Elaborate decorative elements were added, including the intricate Neo-

Renaissance façade. Carved by Agapit and Venanci Vallmitjana, it was completed in 1900.

In addition, a three-storied antechamber was added to the rear of the church behind the altar, completely altering the exterior look of the Basilica. The curved design and decorative arches are indicative of the ornate styles of the time period. The addition would also unintentionally disguise some of the walls and structural arches of the original church.

By the beginning of the twentieth century, almost none of the original visual details of the fourteenth century Basilica remained. The additions, which were never intended to be part of the original structural foundation and which were poorly designed and constructed, would lead to drainage and water issues. The completion of additional buildings within the Monastery, including a dormitory and refectory for the monks in the eighteenth century, forced the necessary abandonment of the inadequate living quarters in the rooftop additions. Over time, the once bright and glorious house of God had become dark and dank.

In the late 1980s an architect by the name of Arcadi Pla i Masmiquel was commissioned to restore the leaking roof of the Basilica. Though initially it seemed a relatively inconsequential project, Pla seems an odd choice. He had worked in Catalonia since 1970, and his style is particularly modern or contemporary. It does appear he was familiar with restoration work, having completed the Restauració de l'entorn del Castell de Belcaire, Belcaire d'Empordà in 1983, and the Reforma de les antigues escoles, Torroella de Montgrí in 1988.

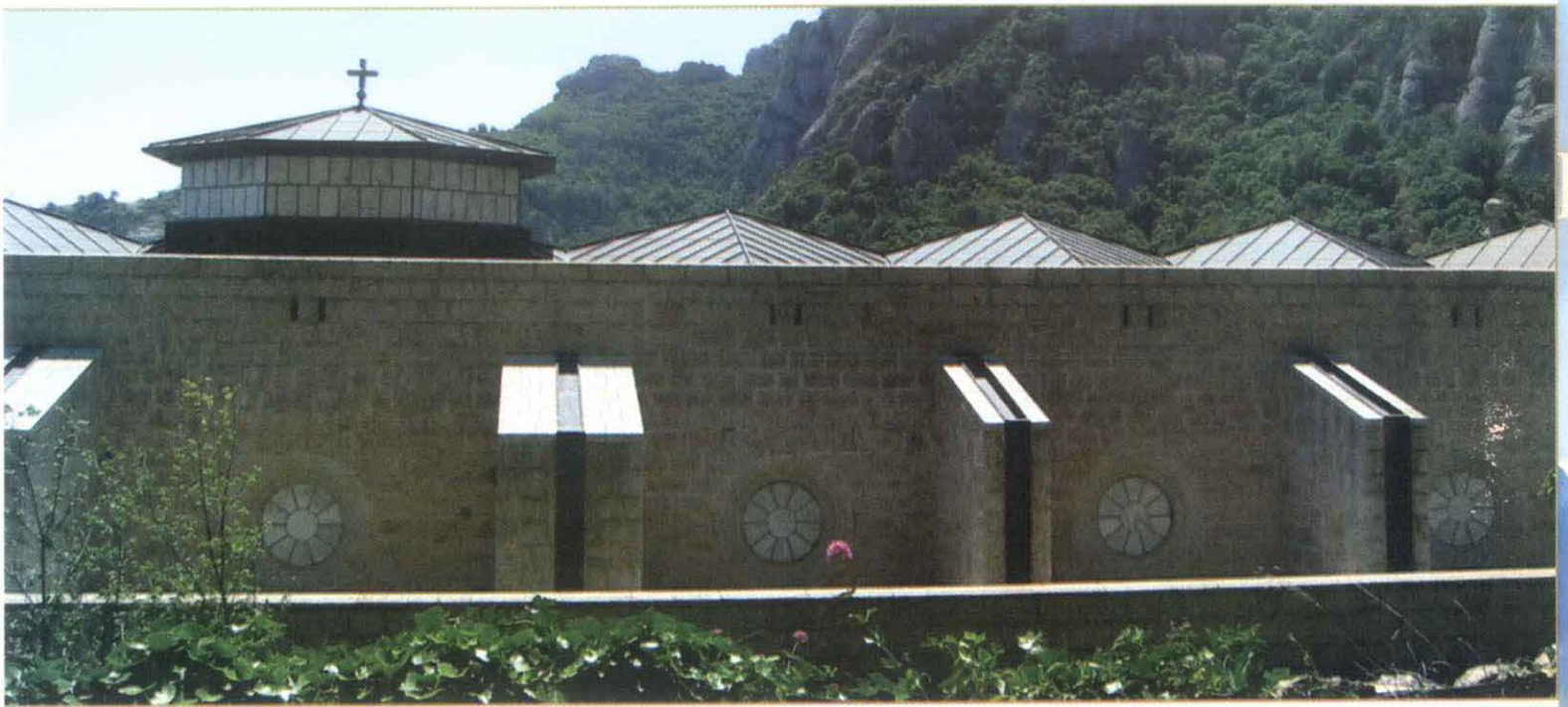
Unfortunately for the monks, it was a bit more complicated than just a leaky roof. After almost two years of analysis and measurements, Pla had a decision to make. He could replace the leaky roof, a patch job mostly, which would not correct the overall problem of hundreds of years of bad additions and structural problems. Or, he could do it right this time.

The best thing to do was to take it back to the beginning.

The additions which had caused so much trouble were, at this point in time, historic fabric. The structural problems and Romanesque embellishments woven into the Basilica would require more than just a permit to remove. In addition, the cost would far exceed a simple new roof, and the plan Pla envisioned would change the look of the mountain forever.

It must have been a hard sell, but those progressive Catalonians have never let fear or lack of funding get in the way of grand preservation. By the time the restoration of the Basilica was complete in 1994, over 3 million euros were spent. The modernistic feel by which Pla had come to be known translated into clean lines, solid structure, and beauty of craftsmanship.

The first order of business was to remove the two-story roof additions completed in the seventeenth century. Pla knew the remnants of the original roof arches, the roof which collapsed in 1611, would be hidden somewhere deep within the walls. He



had a “eureka” moment one night and realized that the key may lay hidden behind the three-story antechamber at the back of the Cathedral. The next day, a worker uncovered a medieval gothic arch just where Pla had thought it must be.

This meant the top floor of the antechamber had to be removed, with each piece carefully handled and labeled. The Neo-Romanesque arches were removed and relocated to a beautiful spot overlooking the cliff below Montserrat, preserved in a park like setting. Each day, these beautiful carvings are admired up close by individuals seeking a shelter from the high winds, or just a picturesque photo opportunity.

The roof, of course, would need a complete overhaul. The tower which had been part of the original design had been lost since the roof collapsed in 1617. In fact, the tower had been removed from the structure far longer than it had been present. The original design, however, calls for a central tower over the altar, a necessary structural feature for the admittance of additional light within the Basilica itself. With this in mind, Pla incorporated one into the new roof structure.

In the realm of lighting, the Rosette windows had been lost for even longer than the tower. Bricked over during the first addition in 1611, the once bright windows had been dark for over 375 years. Pla says that on the day they first broke through the hard stone covering, when the light poured into the church unfettered for the first time, he cried.

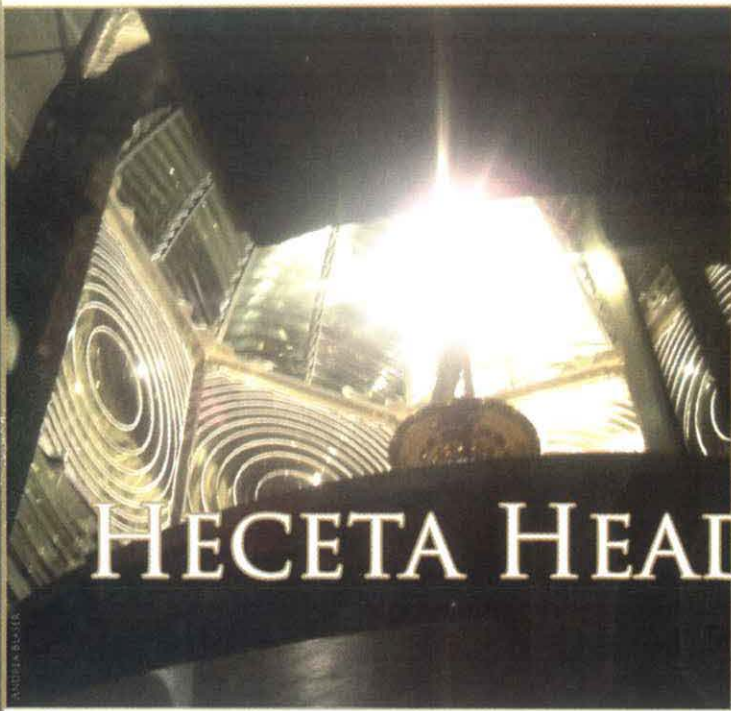
Of course, some form of covering would be needed for the holes of the rosettes. Glass, a seemingly obvious choice, would not fit with the context of the time period. In addition, glass allows far too much light to enter, giving a harsh glare. The solution would be alabaster, the original material that would have covered the rosettes. The stone was delicately cut to three centimeters in

thickness as it would have been in the fourteenth century. The rosettes and tower now admit a soft, diffused light which makes the interior of the Basilica glow warm and natural.

The resulting act of preservation is a bit unorthodox. A project this creative may never have been approved in an American permits department, much less by a preservation committee. Tending towards the more conservative in practice, the United States can sometimes seem overly intent on keeping a structure exact in its original conception, regardless of how flawed in design. This likely stems from a possessiveness borne of infancy, our own cultural history being relatively short by comparison.



Top: buttresses and oculus windows of the side elevation. Right: intricate rib vaults of the interior. Photos courtesy of Natalie Perrin.



HECETA HEAD ASSESSMENT

BY NATALIE PERRIN

During the fall of 2006, students of the University of Oregon's Historic Preservation program were given a rare opportunity to participate in the assessment of Heceta Head Lighthouse. Under the direction of Joy Sears, Restoration Specialist for the Oregon State Historic Preservation Office, the lighthouse was carefully examined, along with the two oil storage houses that flank the structure. Concerns ranging from missing tiles on the roof to the damage wrought by sandblasting the historic brick were addressed and catalogued.

Students were given the opportunity to have an all access pass to the facility, examining both the oil houses as well as the light house in great detail. Traveling up the tall staircase to the top of the 56-foot tall tower, students were able to get a close-up look at the restoration work recently completed on the 392-prism, British made Fresnel lens. First lit on March 30, 1894, the light can be seen 21-miles from shore.

Unfortunately, the Light House itself is not in pristine condition. Concerns range from minor repairs to major structural issues wrought from years of tourism, compounded by the insensitive alterations made to the structure through time. Among these, moisture control issues have developed due to the sealing of the windows. Even the structural integrity of the brick has been questioned since its unfortunate exposure to sand-blasting during the 1970s.

Students who participated in this exciting opportunity included Natalie Perrin, Kathryn Burke, Kathleen Mertz, Jennifer Flathman, Brian Lochmead, and Susan Johnson. Special thanks to Joy Sears for organizing the trip. It proved to be both educational and fun.

Heceta Head has been a beacon of the Pacific Northwest since construction began in 1892. For over a hundred years tourists and maritime enthusiast have flocked to the craggy shores for a glimpse of the beauty wrought by both man and nature. Heralded as the most photographed lighthouse in the world, Heceta Head has been listed on the National Register of Historic Places since 1978.

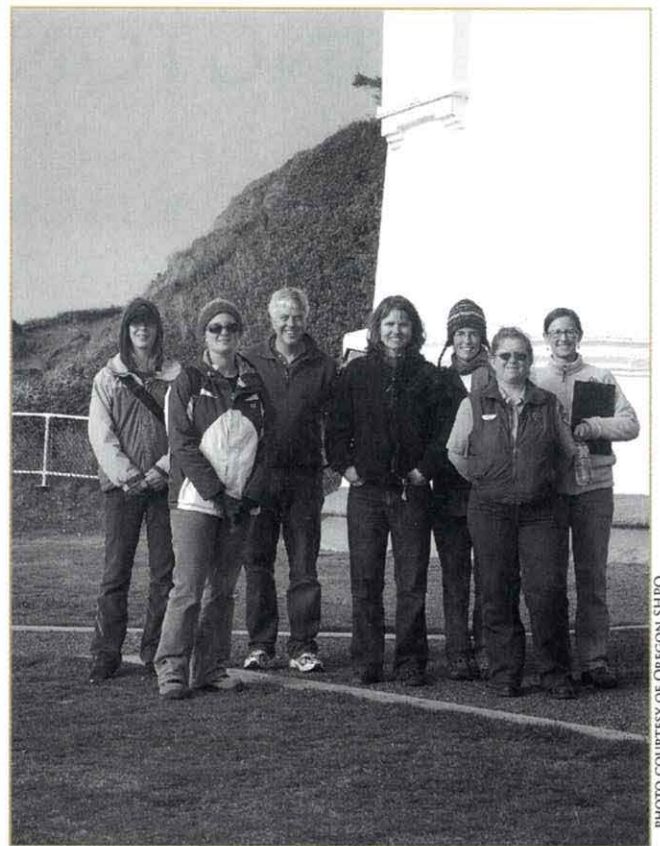


PHOTO COURTESY OF OREGON SHIP

Assesment participants from left: Kathleen Mertz, Natalie Perrin, Brian Lochmead, Jennifer Flathman, Susan Johnson, Oregon State Parks Ranger, and Kathryn Burke.

HISTORIC BUILDING
ANALYSIS:
EBEY'S LANDING
NATIONAL
HISTORICAL RESERVE
WHIDBEY ISLAND,
WASHINGTON

BY HEATHER SCOTTEN



Ebey's Landing, a national historical reserve located on Whidbey Island, was the focus of this winter's Analysis through the Recording of Historic Buildings (ARCH 521) course taught by Architecture Professor Emeritus Donald Peting. Students from the Architecture Department and the Historic Preservation program developed building documentation and condition assessment skills within Ebey's Landing.

Created in 1978, Ebey's Landing was designed to allow community growth while preserving the character, including the natural and built environment, of central Whidbey Island. Unlike most National Parks, the majority of the 17,400-acre reserve remains in private ownership. The goal of the preservation guide is to provide information to aid residents of the reserve in the preservation and maintenance of their historic farmsteads, homes, and businesses.

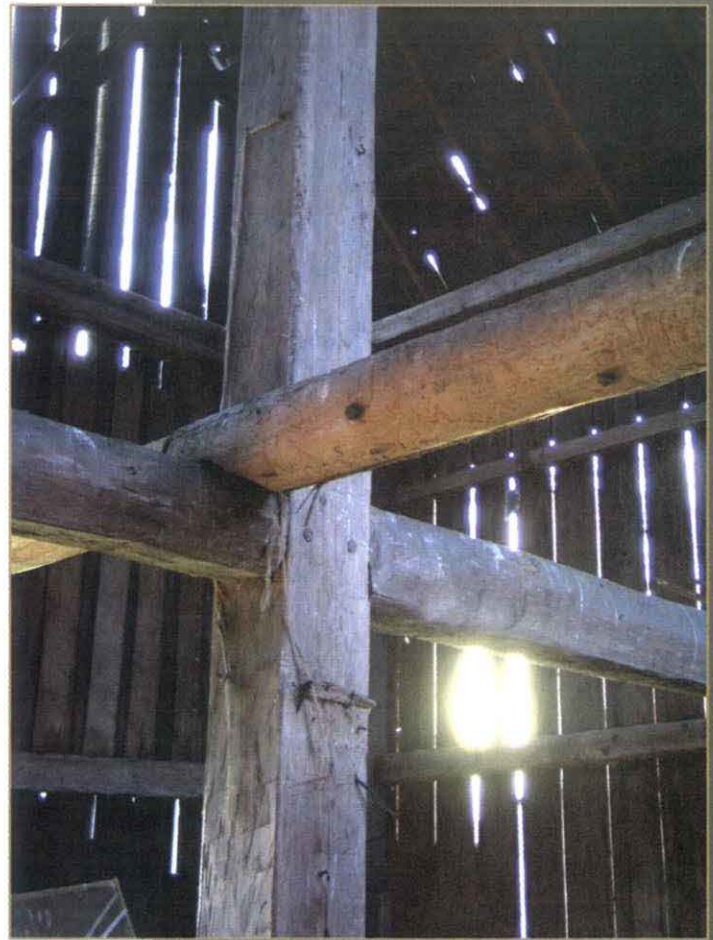
Ebey's Landing encompasses a built environment that is associated with early settlement, agriculture, transportation, community development and military defense (Fort Casey and Fort Ebey). The vast majority of the buildings in the landing are associated with late farmsteads, which are evidence of the island's early beginnings as an agricultural supplier for coastal cities. The seaside village of Coupeville, consisting of false-front buildings that line Main Street and the surrounding residential neighborhoods that represent early island settlement and more recent construction, was and continues to be a focal point of business activity for central islanders.

Whidbey Island is undoubtedly a beautiful and special place; its beauty and character has attracted weekend residents from Seattle and retirees. The influx of new residents pose a challenge for Ebey's Landing—how can the reserve grow and maintain its character?

ARCH 521 was unique in that the work contributed to a preservation guide, which will be used as an educational tool for the reserve's Trust Board and private property owners.

Two four-day field trips were made to the island. During these trips students documented historic buildings, which will serve as case studies within the preservation guide. The case studies, which represent a broad sampling of the built environment, include the Island County Courthouse (1855), now a private residence; the New England style Granville-Haller house (1866), which represents multiple periods of building construction on the island; and late 19th and early 20th century farmsteads.

In May, Professor Peting and students who participated in ARCH 521 will be returning to the island to present the Ebey's Landing Preservation Guide, including their individual case studies, to homeowners, NPS staff, and the reserve's Trust Board.



Right: chimney of the Old Boyer House, which despite being built in 1860 was burned down by the fire department for a field exercise. Top: timber frame of the Old Boyer Barn, circa 1870. Below: the Island County Courthouse, built in 1855, which is now a private residence. Photos courtesy of Shawn Lingo.



RAISING THE 1861 WILLIAM CARNS BARN IN SPRING, 1985

-IN MEMORIAM-
PHILIP DOLE
1921-2006

