

THE JOURNAL OF THE ASSOCIATED STUDENTS FOR HISTORIC PRESERVATION



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SPRING 2006



FENTON HALL, C. 1910. THE "OLD LIBE" TURNS 100 IN 2006



The block house at the Jacob Ebey House on Whidbey Island, Washington. This photo was taken as a part of the Building Recordation class taught by Don Peting during Winter 2006.
Photo: Donaghy

ON THE COVER: FENTON HALL, LONG KNOWN AS "THE OLD LIBE", TURNS ONE HUNDRED YEARS OLD THIS YEAR. FENTON HAS UNDER GONE MANY CHANGES OVER THE YEARS, BUT SERVED AS THE CAMPUS LIBRARY FOR THE FIRST 30 YEARS OF THE 20TH CENTURY. THANKS TO JEREMY MAURO FOR PROVIDING THIS HISTORIC PHOTO FROM THE UNIVERSITY OF OREGON SPECIAL COLLECTIONS.

LETTER FROM THE EDITOR

THE JOURNAL OF THE ASSOCIATED STUDENTS FOR HISTORIC PRESERVATION

VOLUME 19: SPRING 2006

11 ON-GOING PROJECTS AT EBY'S LANDING NATIONAL HISTORIC RESERVE
by [Name]

12 SUMMER 2005 INTERNSHIP AND PRACTICUM
Compiled by [Name]

16 NATIONAL TRUST COMPETENCY BECAUSE
by [Name]

17 THREE AND TERMINAL PROJECTS
Compiled by [Name]

20 CERTIFICATE IN NONPROFIT MANAGEMENT
by [Name]

CONTENTS

4 LETTER FROM THE EDITOR

Bonnie Donaghy is a second year student and came to the historic preservation program with a background in architecture and environmental design. Her research/professional interests are in the nuances of significance, in particular the tricky situations that can arise from vernacular architecture and transient populations including, but not limited to, the "good time girls of the American West." She also has an interest in adaptive reuse as a means of economic, cultural and environmental sustainability.

5 ONE SMALL STEP: NEW ORLEANS JOURNAL

Sarah Helwick is a first year student with a background in art and art education. Her main research interests lie in preservation education and advocacy, and historic site interpretation through the latest technology. She is a student in preservation because of her love of historic buildings and the education potential of historic sites and buildings.

8 ST. AUGUSTINE'S SPANISH HISTORY

Melissa Stoller is a first year student and has a background in archeology.

10 PACIFIC NORTHWEST FIELD SCHOOL

Annie Kidd is a second year student with a background in interior architecture. She is particularly interested in cemeteries, historic landscapes, HABS documentation, and architectural photography. Her ideal job would be working as a HABS photographer.

11 ON-GOING PROJECTS AT EBEBY'S LANDING NATIONAL HISTORIC RESERVE

Shawn Lingo is a first year student with a background in art history and has research interest in working class cultural landscapes, community housing, alpine architecture (especially as manifested in the Cascadian style), the preservation of Native American sites and resources as well as the history of the American West.

13 SUMMER 2005 INTERNSHIPS AND PRACTICUMS

Compiled by Bonnie Donaghy

16 NATIONAL TRUST CONFERENCE RECAP

Kathleen Mertz is a first year student with a background in history with an emphasis on Latin American history. Her research interests include colonial structures in Mexico and California and her professional interests are specifically rehabilitating historic buildings for use as affordable housing in the Bay Area of California.

17 THESES AND TERMINAL PROJECTS

Compiled by Bonnie Donaghy

20 CERTIFICATE IN NONPROFIT MANAGEMENT

Sheriffa Wright is a graduating second year student with a background in art. She is primarily interested in cultural resource management, education, and advocacy. She has worked with grassroots and non-profit organizations, as well as city governments dealing with historic preservation issues. She spent a year service in the AmeriCorps working in a rural community on economic development projects and issues.

- 20 LARGE FORMAT PHOTOGRAPHY**
Annie Kidd
- 21 HISTORICAL DOCUMENTATION IS NOT "ROCKET SCIENCE"**
Corri Jimenez (alumni, 1996-2000) currently works as an architectural historian for the National Capital Region of the National Park Service in Washington DC and is adjunct faculty at Montgomery College. She has completed five HABS/HAER projects, preserved in the Library of Congress, two in the state of Oregon (Frantz-Dunn House in Hoskins along with Hull-Oakes Lumber Mill in Monroe). For further questions, emails can be directed to corri_jimenez@contractor.nps.gov.
- 24 THE DEAN STREET BRANCH: TAUNTON, MASSACHUSETTS**
Karl Dietzler is a first year student who came to the program after spending time in the field working for the Government Services Administration. He is particularly interested in railroads and transportation history as well as the architecture of military bases.
- 25 I AM FOR HISTORIC PRESERVATION...**
Kathryn Burk is a first year student with a background in history and anthropology. Her research interests include both Japanese castles of the Tokugawa period and the great siege castles of eleventh- and twelfth-century England and her professional interests apply mainly to nineteenth century commercial architecture and adaptive re-use.
- 26 MID-CENTURY FOREST SERVICE HOUSING**
Stacy Lundgren is a Masters of Arts in Interdisciplinary Studies candidate at Oregon State University; with focuses in historic archaeology, historic preservation, and cultural resource management. Her projected graduation date is June 2006.
- 30 MAKING A THERE, HERE IN ALBANY**
Bernadette Niederer lives and works in Albany, Oregon.
- 33 WHERE ARE THEY NOW?**
Compiled by Bonnie Donaghy

LETTER FROM THE EDITOR

As the academic year begins to draw to a close, I am happy to present to you the 2005-2006 issue of the Associated Students for Historic Preservation Journal. It has been my pleasure to compile this publication this year; we have a wide variety of work to submit to you. There are articles from current students and alumni, a multitude of fantastic photography, and updates on what students in the program are working on, specifically in internships and thesis/terminal projects. We have also included what we hope to see become a continuing segment—an alumni update, so if you're reading this and you aren't involved in this feature we hope you'll be able to contribute in the future.

I cannot take full claim for this journal. Firstly, it would not be possible without our contributors. If you submitted something and we were not able to use it, we apologize and hope this won't discourage you from submitting in the future. Secondly, this journal would not have been made possible without my fellow members of ASHP, particularly those who have served on the journal committee. As this is my second year serving as the Editor of the Journal after this publication I will be stepping down in order to focus my energies on my thesis next year. I am pleased to be passing the title on to Shawn Lingo, current first year student who has spent countless hours working with me to make sure that this document is the best that it can be. My exit from this position is in some ways bittersweet, as any who have worked on a project of this magnitude will understand. I trust that Shawn will do a great job and if you have ideas for next year's volume, don't hesitate to contact him at ashp-journal@gmail.com

Bonnie K. Donaghy
ASHP Journal Editor 2004-2006

ONE SMALL STEP: NEW ORLEANS JOURNAL

SARAH HELWICK



Historic Preservation graduate students work on Alton's House. *Photo: Helwick*

Sunday, March 26, 2006

As our plane approached our final descent into Louis Armstrong International Airport, I tried to keep my expectations to a minimum. As we passed over the vast marshland into the more populated areas, I noticed the blue of the tarps of roofs dotting the landscape. It was the first evidence that I encountered of the vast destruction of New Orleans.

Along the route to our bed and breakfast, I was certain that the evidence of destruction would be everywhere. However, other than faint water lines on retaining walls, little evidence of the hurricane and the flooding was apparent on our trek down Interstate 610.

That evening, we decided to get dinner in the French Quarter or Vieux Carré district. It was business as usual in the vibrant district. Café du Monde served hot, sugary beignets, Mardi Gras stores sold beads and obscene t-shirts, and tourists took in the sights. From all the activity, it was hard to believe that a storm that caused massive destruction and the unspeakable loss of human life had hit this area. It was quite a contrast to what I would experience the next day in the Lower Ninth Ward, just minutes from the Vieux Carré district.

Monday, March 27, 2006

The morning of our first full day in New Orleans was spent at the

Preservation Resource Center, a local preservation non-profit that provides a range of preservation services in New Orleans. This was our "home base" for the duration of our trip. After learning about the architectural history of New Orleans, we went over our projects for the week. We had two: to create measured drawing and floor plan suggestions for a shotgun house in the Holy Cross district and to assist a Holy Cross homeowner with cleaning out his home. The latter part of Monday was spent driving through the Lower Ninth Ward and the Holy Cross District. The amount of damage in the Lower Ninth Ward is unbelievable and hard to absorb. Vacant lots where homes used to stand are scattered throughout the entire neighborhood. It is still hard to put into words what we experienced in the Lower Ninth Ward on that day. Seven months after the storm the once vibrant community is deserted, lifeless, and silent.

Tuesday, March 28, 2006

We spend much of Tuesday in the Holy Cross District, a neighborhood in the Ninth Ward. This neighborhood did not sustain as much damage as the Lower Ninth Ward, but many of the houses were exposed to five feet of water. Holy Cross' residents cannot yet return to their homes permanently as they do not have water or power. The city is enforcing a "Look and Leave" approach. This allows residents to work on their properties during the day, but they must leave in the evening. The residents of Holy Cross are frustrated



Operation Comeback shotgun house in the Holy Cross neighborhood. *Photo: Helwick*

that, after seven months, they cannot return to their homes or put a trailer on their property. Since the neighborhood is totally deserted at night and few, if any, police patrol the area, architectural looting has become a huge problem. Brackets and iron fences are being stolen and sold for top dollar. Our job Tuesday was to assess a shotgun house that was purchased by the Preservation Resource Center's Operation Comeback program. Operation Comeback purchases blighted properties, rehabilitates them and resells them to first-time home-buyers. We entered the home unprepared for what we would encounter. Every piece of the occupant's furniture, mementos, and even the food was left as it was on the day that the water rushed in. The damage, filth, and stench of the inside was unexpected and we struggled to get our job done that day. We also traveled through the Holy Cross neighborhood extensively and felt a similar sense of the loneliness and lifelessness in the Lower Ninth Ward.

Wednesday, March 29, 2006

Wednesday was filled with hard work and fried okra. We assisted homeowner Alton Remble with tearing out damaged plaster and lath. We enjoyed a lunch of fried chicken, corn and fried okra. My impression of the Holy Cross neighborhood was that it was deserted and lifeless. However, as we worked on Alton's house that day, neighbors came by and drove around the block. Slowly, the neighborhood is coming back. Wednesday evening we attended a cocktail party in a mansion in the Garden District, one of New Orleans most affluent neighborhoods. Since the Garden District sits on high ground, it was relatively untouched by Katrina. Everyone at the party acted as if nothing had happened and that neighborhoods just miles down the road weren't deserted. It was a weird evening to say the least.

Thursday, March 30, 2006

Thursday was pretty low-key. We spent the morning touring around Lake Pochitrain and the Lakeview neighborhood. Lakeview, a fairly affluent area, was ravaged by floodwaters as well. Water and power has been established and some of its residents are living in trailers on their property. Even with a return of some of the residents, the sense of loneliness and desertion is apparent here too.

Friday, March 31, 2006

We continued to assist Alton on Friday morning. We wished that we could have helped him all day and the amount of work we did for him seemed miniscule. But, I realized that New Orleans is not going to be rebuilt in one broad act. Rather, it will be revitalized by one small step at a time.



The deserted Holy Cross neighborhood. *Photo: Helwick*

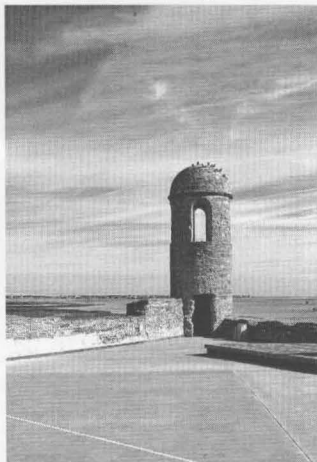
ST. AUGUSTINE'S SPANISH HISTORY

MELISSA STOLLER

I recently read an account by St. Augustine art historian Elsbeth Gordon; she was giving an architectural tour of the city to a visiting educator from New England. After walking through streets that had been laid out in 1572 and ending the tour in front of the Government House, constructed in 1598, her New England guest said the early architectural history of St. Augustine didn't count because it was Spanish. Following this encounter, Gordon was inspired to write a book on Florida's Spanish Colonial Architectural history in an effort to alter this view.

In 1565 when Menéndez de Avilés and his men landed on the Florida coast they named their landing site Nombre de Dios, just south of this landing site the town of San Agustín de La Florida was established. For the next 256 years, despite the hardships of climate and isolation, as well as repeated attacks by the British, the Spanish colonists never abandoned their city.

The earliest building methods were of earthfast construction, but by the end of the seventeenth century the city had rebuilt utilizing brace frame construction. Wattle and daub had been replaced by pit-sawn planks and thatch roofs were replaced by hand-split shingles. During this time a feature that would become characteristic of St. Augustine's architectural style came into use as balconies were increasingly added to both domestic and public structures. By the eighteenth century the city's residents had begun to build in locally quarried coquina shellstone. Another character defining



Left: The Cathedral. Right: The two-story watchtower at the northeast corner of the Castillo.
Photos by Stoller, December 2005.

feature of St. Augustine's architecture, coquina, Spanish for shellstone, is a conglomerate composed of fragments of marine shells. The first structure to be constructed of coquina was the Castillo de San Marcos, the stone fort built to defend the harbor of St. Augustine, followed by the reconstruction of the Government House, and later the Cathedral.

For 198 years the Spanish cultivated an architectural style that was a result of history, culture, climate, and local materials. When the Spanish ceded Florida to the British in 1763, another layer was grafted onto the city which added architectural characteristics of British Caribbean architecture. The city was returned to Spanish control in 1784; in 1821 Florida became a U.S. territory. In 440 years of Spanish, British, and American occupation the architectural character of St. Augustine has endured. Spanish colonial St. Augustine and its architectural legacy are an important part of Florida's history and cultural identity; and as such they are an important part of the European architectural history and heritage of our nation as a whole.



The City Gate built of coquina stone. *Photo by Stoller, December 2005.*

"THERE MAY HAVE BEEN A TIME WHEN PRESERVATION WAS ABOUT SAVING AN OLD BUILDING HERE AND THERE, BUT THOSE DAYS ARE GONE. PRESERVATION IS IN THE BUSINESS OF SAVING COMMUNITIES AND THE VALUES THEY EMBODY."

**RICHARD MOE, PRESIDENT
NATIONAL TRUST FOR HISTORIC PRESERVATION**

PACIFIC NORTHWEST FIELD SCHOOL

2006 PNWFS: North Cascades National Park

The 12th annual Pacific Northwest Preservation Field School is taking place this summer in North Cascades National Park in Washington State. The 2006 Field School will focus on two major settlement structures within the park.

Four one-week sessions will focus on Gilbert's Cabin, built in 1893 by a French-Canadian trapper and miner named Gilbert Landre. This hewn log cabin became a hostelry for other miners working in the North Cascades. The cabin contains one large room with a loft that was reached by stairs in the NW corner. After Landre's death in 1905, the cabin continued to serve as a shelter for travelers well into the 1930s. The original foundation logs and floor joists were replaced in the 1950s. All that remains today are four walls (12' high) with door and window openings.

Along with the established precedent of one-week sessions, this field school will also offer a two-week long camping session into the backcountry of North Cascades. Participants will hike six miles to learn about and help restore Meadow Cabin East. It is believed that Jack Durand of the Colonial Company built this trapper's cabin in the 1890s.

New Field School Staff

Chris Bell, a former GTF and current co-instructor, has agreed to shadow Don Peting and fill in on the logistical and organizational end of the field school director position until a full-time replacement is found. Chris has participated in several field schools, at the University of Oregon, as well as elsewhere. Chris is a self-confessed "field school junkie." He has long felt field school is the heart and soul of perpetuating both the practice of preservation, as well as educating and informing a great many about the complexity and value of preserving historic resources. Chris will stay on as long as he can to keep continuity and allow Don to spend more time with his wife and family.

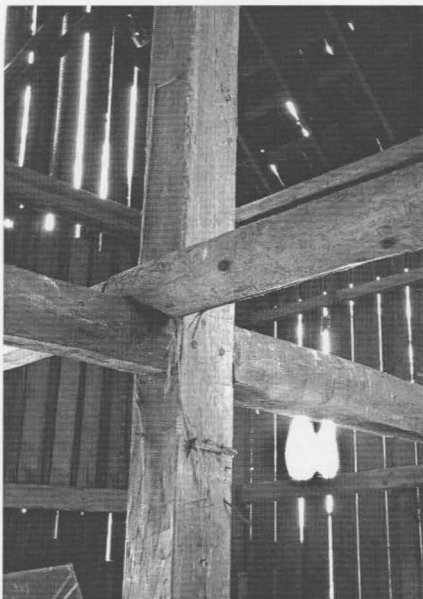


Left: Gilbert's Cabin c. 1940
Below: Meadow Cabin East with a park ranger and pack mules that will carry supplies to the field school site.



ON-GOING PROJECTS AT EBHEY'S LANDING NATIONAL HISTORIC RESERVE

IMAGES AND TEXT BY SHAWN LINGO



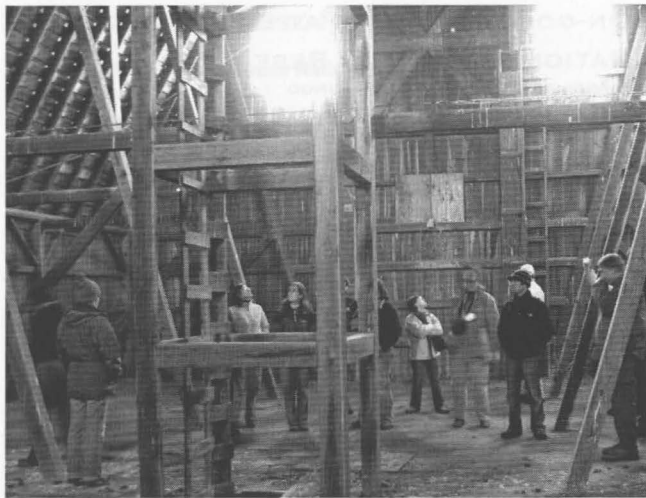
Massive Hewn beams and fire planks form the structure of the 1870 Boyer Barn. *Photo: Lingo*



The 1854 Thomas Coupe House was the first frame building constructed on Whidbey Island. *Photo: Lingo*

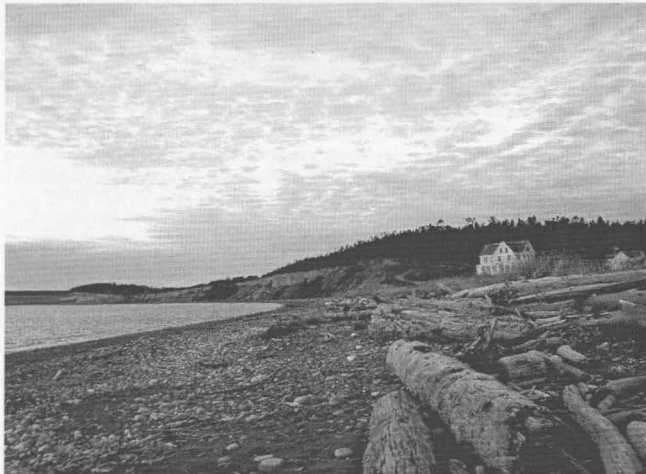
A team of graduate students led by Don Peting made two trips to Ebheys's Landing Historic Reserve on Whidbey Island, Washington this winter. The trips were made as part of Professor Peting's Analysis and Recording of Historic Structures class, offered through the Architecture department. The aim of the team was to lay the groundwork for a Historic Structures Preservation Guide for Ebey's Landing. The guide will contain case studies of significant historic structures in the area around Coupeville, Washington.

One entire section of the guide will deal with the historic farmsteads of Ebey's Landing. These farmsteads are examined from a broader view than is allowed by simple analysis of the building fabric, taking into account outlying buildings and landscape features and attempting to document the processes



of change that have affected the historic cultural landscape of Ebey's Landing. Interns from the HP program are continuing the work this spring and summer. Another Analysis and Recording class is scheduled to take up the project next fall.

Above: HP students toured the massive loft of the 1906 hay barn on the Jenne Farm. Photo: Lingo



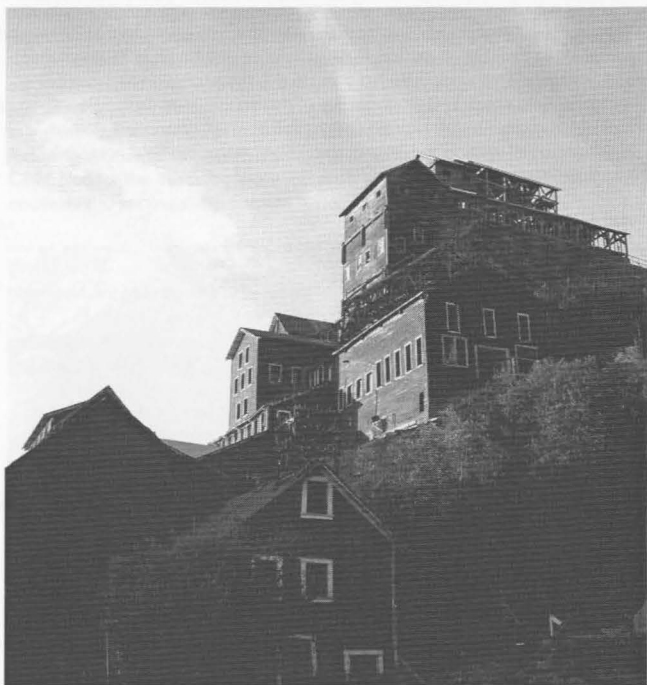
Fort Casey, built around 1900 to help guard the entrance to Puget Sound comprises another significant set of historic resources. Here, the Commandant's house stands against the bluffs and woods behind. Photo: Lingo

SUMMER 2005 INTERNSHIPS AND PRACTICUMS

COMPILED BY BONNIE DONAGHY

Amy H. Crain
The Oregon Jewish Museum

The Oregon Jewish Museum (OJM) was founded in 1989, and has been at its current location in Portland's Old Town since late 2000. The museum's mission is to preserve, research, and exhibit the art and artifacts of the Jewish experience in Oregon and the Pacific Northwest. As an OJM volunteer intern from June through October 2005, I researched Jewish-owned businesses in Eugene, wrote related exhibit content, and contributed to the organization and installation of "Jews@Work: 150 Years of Commerce and Industry in Oregon" Part II (1922-present). I also wrote abstracts for oral history transcripts, organized research files and collection materials, and catalogued loans. The internship content and experience led directly to my thesis topic.



The copper mill at Kennecott, Alaska. Photo: Donaghy

Bonnie Donaghy

**List of Classified Structures Internship : National Park Service
Alaska Regional Office**

The LCS is a computerized inventory of all historic and prehistoric structures, in which the NPS has, or plans to acquire and legal interest. These structures must have historical, architectural or engineering significance. Over the course of a twelve-week internship as a student architect in the Alaska Regional Office of the National Park Service in Anchorage, Alaska, the intern updated the database entries for one hundred and twelve structures and add entirely new listings for twenty-seven more. As part of the Section 106 process, the intern wrote a National Register Multiple Property Nomination for Gates of the Arctic National Park Wilderness Cabins as well as four individual listings within this multiple property submissions. Various other projects included fieldwork, particularly at Kennecott Alaska National Historic Landmark located within the Wrangell-St. Elias National Park and Preserve.

Justin Helm

HABS Internship : National Park Service Alaska Regional Office

This work included the documentation of small-scale structures at Kennecott National Historic Landmark located within Wrangell St. Elias National Park and Preserve. This work included living in a remote location and compiling extensive field notes and photographs of the condition of existing small-scale structures related to the historic copper mill town of Kennecott, Alaska. It also included work in the Anchorage office converting field notes into measured drawings using AutoCad.

Annie Kidd

Historic American Building Survey Intern

The Historic American Building Survey (HABS) is a branch of the National Park Service that began in 1933 following a proposal by Charles E. Peterson, a Park Service landscape architect. HABS is responsible for the recordation of historic architecture, engineering and landscapes across the United States through the production of measured drawings, photographs, and written histories. The HABS collection is made public through the Library of Congress and remains one of their most popular collections. During the summer of 2005, I was given the opportunity to join a team of HABS architects in the recordation of two barns on the Antietam National Battlefield. Both barns played key rolls during the 1862 battle: the Park Barn was a field hospital for the confederacy and the Poffenberger Barn was a Union campground the night before the battle broke out. My summer was spent measuring the barns in their current condition and creating AutoCAD drawings of plans, sections, and elevations.

Kristin Monahan
Italy Field School Practicum, Oira, Italy

During this four-week field school experience located in northern Italy, the student learned hands on preservation methods for historic masonry and frescoes. Topics studied included building assessment and recordation, and the reading of cultural landscapes. After the Field School, the student traveled to other historically or culturally important sites within Italy, and made a presentation of her experiences, which was shown during the 2005 National Trust Conference in Portland, OR. (2005)

Sheriffa Wright
Internship in Cultural Resources Management

During the summer 2005 I worked for the University of Oregon Architecture and Allied Arts on the completion of a Cultural Resource Management (CRM) Plan for the Aubrey Watzek House in Portland, OR. The internship included three critical steps. First, to understand what research had been completed and secondly, to complete further research on Aubrey Watzek, John Yeon, the construction details of the house and the particular rooms, and the state of the house. The internship was to conclude by compiling all necessary and relevant information into a user-friendly CRM Plan; however, work has carried over into the school year. The benefits of working on a cultural resource management guide for the Watzek House will assist me in my professional goals of seeking a career within historic preservation focusing on cultural resource management. Compiling this comprehensive CRM plan for the Watzek House will allow me to fully understand the steps necessary to successfully manage historic resources.



The Aubrey Watzek House. Photo: Wright

NATIONAL TRUST CONFERENCE RECAP

KATHLEEN MERTZ

This last fall, fourteen University of Oregon Historic Preservation graduate students and the program Director, travelled to Portland, Oregon to participate in the National Preservation Conference, sponsored by the National Trust for Historic Preservation. For the week of September 27 through October 2, 2005, the students volunteered at the conference and attended informative educational workshops, luncheons, and field sessions to help better acquaint them with the profession of historic preservation.

This year's conference theme, "Sustain America - Vision, Economics and Preservation" packed downtown Portland with hundreds of preservationists from around the nation to engage in an array of educational and field sessions. These sessions were organized into the many focus areas including Advocacy, Commercial District Revitalization, Cultural Diversity, Cultural Landscapes, Stewardship of Historic Sites, Heritage Education, Heritage Tourism, Historic Preservation Commissions, Legal Issues, Neighborhood Revitalization and Housing, Public Policy, Smart Growth and Transportation. The breadth of topic areas was large enough to entice participants into lively discussions that touched on just about every facet of the field of historic preservation. One session even engaged the National Trust for Historic Preservation President Richard Moe to sit on a conference panel for the first time in 10 years to discuss whether demolition of historic buildings is ever justified.

Besides offering educational and field sessions at the conference hotel and around the greater Portland metropolitan area, there was a large exhibit hall and bookstore which featured information about specific organizations, companies and educational institutions that all specialize in historic preservation. These were helpful for the first year graduate students because it allowed them to talk with preservation professionals who practice in a variety of capacities. This networking potential culminated in the University of Oregon's 25th Anniversary reception at the Pittock Mansion, where alumni, students, faculty and friends gathered to celebrate a quarter century of historic preservation education on the west coast.

All of the University of Oregon historic preservation students who attended this year's conference found the experience stimulating and challenging. There is great satisfaction in knowing that you are not alone in the field; there are hundreds of like minded individuals waging similar battles to preserve the legacy of the built environment in the United States and around the world. At the same time, the incredible variety of avenues to reach that goal professionally can be daunting. All of our students walked away reassured that they chose the right career path and excited to engage in graduate education here at the University of Oregon.

THESES AND TERMINAL PROJECTS

COMPILED BY BONNIE DONAGHY



The Arnold family farm complex outside of Coupeville, Washington. Contact print shows the chicken coop and orchards, located between farm house and barn. Photo: Kidd, taken with 4X5 large format monorail camera and Polaroid type 55 film.

Annie Kidd

A Barn Survey: Understanding the Workings of Farm Complexes on Ebey's Landing National Historic Reserve

This terminal project will focus on the principal barns and farming complexes of the Ebey's Landing National Historical Reserve on Whidbey Island, Washington. The project will have three primary parts including a written history of the farming on the Reserve, including change over time and how the barns function within the larger complex of farm buildings, detailed documentation of five farming complexes and 2 barns without complexes and a broad survey of three other farming complexes.

Documentation will be done through large format photography, digital photography, and hand drawn site and floor plans as well as written building descriptions. The surveys, history, photography, and documentation included in this project will result in a compiled document presented to the HABS collection in the Prints and Photographs Division of the Library of Congress and will also be presented to all agencies involved in this project.

Amy H. Crain

Jews@Work: 150 Years of Commerce and Industry in Oregon

"Jews@Work: 150 Years of Commerce and Industry in Oregon" is a two-part community-based exhibit created by the Oregon Jewish Museum in Portland, exhibited June 2005 through April 2006. At the conclusion of this master's project, *Jews@Work: 150 Years of Commerce and Industry in Oregon* will also be a publication that creates a permanent record of this temporary exhibit, documenting the history of Oregon's Jews as they defined themselves through their work in the larger context of nineteenth and twentieth century immigration, settlement patterns, and assimilation. In addition to incorporating photographs and expanding on the text panels from the exhibit, three essays will explore the context of Jewish identity, culture, and experience in America, particularly in Oregon. The project will also address the issues of how choices are made about what history is preserved, taking into consideration the roles of nostalgia and memory. Where artifacts are tangible and frequently objective, interpretation never is. The significance of a museum exhibit will be considered in terms of both the museum setting and cultural history, leading to conclusions about how the landscape can be viewed through cultural and ethnographic perspectives.

Sheriffa Wright

The 20th Century Hunt Club: A Study of a West Coast Example at Lake Oswego, Oregon

This thesis will give the reader a synopsis of the history of hunting and how hunt clubs, an elite social membership, are part of the culture of hunting and other social activities. The anticipated contribution that this thesis will make to the already existing knowledge in the field of historic preservation is an understanding of hunt clubs. How and why did hunt clubs exist? Where in the United States did they exist? What were the social and cultural ramifications of their existence? This thesis will also assist other similar organizations in understanding the importance of preserving their landscapes and buildings and how to preserve the history behind the phenomenon of hunt clubs

Kristin Monahan

Whidbey Island Masonic Lodge #15, Coupeville, Washington: A Historic Structures Report.

The Masonic Lodge in Coupeville, Washington, founded in 1869, is the second oldest lodge in the state of Washington. The Lodge building was constructed in 1874. This Historic Structures Report will present an in-depth analysis of the structure, including condition assessment and rehabilitation directives, as well as a comprehensive history of the lodge and its members, a brief history on the masons, and an analysis of the ways in which the early Masonic membership helped to influence the cultural landscape of Ebey's Landing National Historic Reserve.

Bonnie Donaghy
***A Case for Reuse: The Federal Courthouse at Union Station,
Tacoma Washington***

Tacoma, Washington is an interesting city. Often viewed as a suburb of Seattle, the city has always had a fierce sense of place, and identity. This fierce sense of place dates back at least as early as 1873, when Tacoma was selected over Seattle as the western terminus of the Northern Pacific Railroad. The Beaux Arts influence building was designed by the firm of Reed and Stem in St. Paul, Minnesota. In 1987, after standing empty for three years, Union Station was purchased by the federal government and renovated into a Federal Courthouse was first occupied in 1992.

The major goal of this thesis will be to determine whether or not it is a viable option to locate federal buildings such as courthouses in adapted historic structures, rather than building entirely new structures. Using Union Station as a case study, the thesis will seek to do this in part by charting the progress of the downtown rehabilitation, to determine whether or not there are links between the early Union Station project and later developments. One of the goals will be to analyze the project to determine the significance of the Courthouse project and its specific contribution, if any, to the development of Tacoma's downtown revitalization. Another major goal is to graphically map the projects within the district boundaries to visually express any patterns that occurred.



Built in 1911, the Reed and Stem designed Union Station in Tacoma is now home to a federal courthouse. *Photo: Donaghy*

CERTIFICATE IN NONPROFIT MANAGEMENT

BY SHERIFFA WRIGHT

The Department of Planning, Public Policy & Management has a variety of courses available throughout the year that qualify as nonprofit certificate program electives. Examples include Graduate Seminar in Philanthropy, Strategic Planning, Project Management, Planning and Social Change, and many other courses. A list of qualified elective courses is available from the Nonprofit Certificate Advisor. Students may also receive elective credits for a content-relevant course offered elsewhere on campus, in departments such as Education, Arts & Administration, Business, Historic Preservation, Environmental Studies, International Studies, Journalism, and others. For authorization to receive Certificate credits for a course taken outside the PPPM Department, or for other information about the Certificate, please contact the program director.

Required classes are usually held once per week, 4:00pm to 6:50pm (with the exception of the one-credit courses). 24 credits are required for completion of the Certificate. In addition to the 14 required credits listed above, students wishing to complete the Certificate complete an internship and four elective credits, OR take ten credits of nonprofit-relevant elective courses, which are described below. Students who have no significant work experience in the nonprofit sector are strongly recommended to enroll in 6 credits of PPPM 604 (Internship).

Application files for the Certificate program are reviewed for admission on a quarterly basis. Deadlines for application are Aug. 1, Nov. 1, Feb. 1, and May 1. Details regarding application requirements can be found on the nonprofit management certificate guidelines at <http://pppm.uoregon.edu>.

LARGE FORMAT PHOTOGRAPHY: CONCENTRATION ELECTIVES

BY ANNIE KIDD

Architectural photography is an important aspect of communication in the field of historic preservation. To satisfy some of the elective requirements of the "Resource Identification and Evaluation" concentration second year student Annie Kidd explored 4X5 large format photography. The four-credit course is offered twice a year by the Department of Art and supplies students with an introduction into how to compose photos, and expose, develop and print images with 4X5 monorail viewfinder cameras. The skills learned in photography classes like the large format are especially important for those students interested in work that complies to the highest level of Historic American Building Survey standards.

HISTORICAL DOCUMENTATION IS NOT “ROCKET SCIENCE”

CORRI JIMENEZ

Since my graduation from the UO Historic Preservation Program in 2000, I have tried to educate people about the significance of historical documentation and to promote their role in the preservation of structures. More importantly, I have tried to advocate the value of historical documentation to preservation graduates and to explain how they can further their education as preservation professionals by using HABS documentation to come to a greater understanding of how historic structures are constructed.



A circa 1930s image of HABS team documenting/posing for a photo.
Photo: Library of Congress Website

The Historic American Building Survey (HABS) Program is the oldest running National Park Service (NPS) program, created by President Franklin D. Roosevelt in 1933 to employ out of work architects and photographers. Early documentation included everything from architectural drawings to photographs, and the collection of these items is presently preserved at the Library of Congress.¹ Although many of the buildings documented in the 1930s still stand, many have disappeared and the HABS documentation is all that is remains. Endangered industrial sites, such as brick works and mine sites, lead to the creation of the Historic American Engineering Record (HAER) in the 1970s. In 2000, a third NPS documentation program was created to record cultural and designed landscapes, known as the Historic American Landscape Survey (HALS).

Each of these programs document structures using the same techniques; the difference being in the drawing or final product. For example, a HAER project records the “process” of the site and how the buildings function as a machine, where a HALS project would analyze vegetation or settlement patterns in a landscape. The Secretary of the Interior’s Guidelines for Architectural and Engineering Documentation defines the methods and levels of documentation for each program. For example, a Level I HABS project is of much higher quality (floor plans, elevation and sections on ink-on-mylar) than a Level III project (a sketch site plan).² A complete project includes field measurements of the existing conditions, scale architectural drawings (plans, elevations, sections) on ink-on-mylar, historical report, and large-format photography.

Most of the projects that get HABS/HAER/HALS documentation are on structures that are “protected” by a caring owner or agency that needs to complete documentation in order to preserve the building. These structures are usually listed as a National Register property or National Historical

Landmark and are owned by agencies or established historical societies. The National Park Service's Washington DC office is staffed with architects and historians that do in-house projects as well as hiring students during the summer to complete 3-month documentation projects.

A second way HABS/HAER/HALS documentation is triggered is as mitigation through the Section 106 process. According to the 1966 National Historical Preservation Act, Section 106 protects cultural resources if federal money is involved, such as a designed road demolishing a National Register-eligible house. Local and state organizations can ask the Department of Transportation to provide this documentation, if they do not already provide it to the state preservation office.

For projects that are not endangered, "arm wrestling" historical documentation can be tough. Buildings that rarely are selected for HABS documentation are "recent past" structures (those that are less than 50 years old), National Register ineligible buildings, and/or buildings that just don't have anyone to speak for them. Local preservation from historical ordinances can sometimes give leverage to a case for thorough documentation. In Maryland, the local ordinance on historical sites gave the Montgomery County's preservation section leverage to the county planning board to require the developer to allow HAER documentation be completed on the 1946 Canada Dry Ginger Ale Bottling Plant prior to any alterations.³

Since graduation, I have completed three full Level 1 HABS/HAER documentation projects; two of these projects involved volunteer labor. Utilizing volunteer labor to record buildings is challenging. Volunteers come in different ages with a variety of experiences. The majority of my volunteers have been retirees, preservation students, historical society members, preservation architects, and even home school/high school students. For the graduate programs in the Washington DC area, documentation and even survey and inventory classes are not a requirement in their curriculum like they are in the University of Oregon's program. The few graduate students from these universities that did volunteer varied in their attendance even though I emphasized a project like this would be a "check" on the resume, educating them on the details of how a building is constructed.

One volunteer project that I am currently working on is at the Beatty-Cramer House in Frederick, Maryland, which is a c.1732 Dutch-Colonial house open to the public once a month in the summer by a handful of dedicated volunteers. In 1993, the University of Delaware created HABS drawings of the building. This work did not meet the NPS standards for a donation project because the drawings had poor line weight thicknesses and exterior elevations were not included.

From the road, the house appears a simple asbestos-shingled, two-story farmhouse. Inside, the building is a vernacular jewel! Originally, the building was bi-leveled, which is typical of Dutch architecture, and clad in a hand-hewn, heavy-timber frame with brick-nogging. The roof and second floor were raised in the 1860s, reusing original 1730s wood trim and rafters as

studs to extend the house upward. Incredibly, all the original fabric technically is still on the site, just slightly relocated.

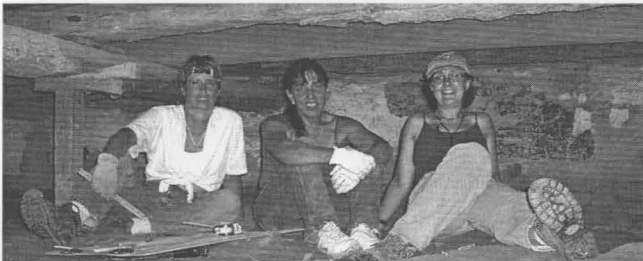
To my fellow alumnae, historical documentation is a simple concept and not "rocket science," reserved for completion by architects. The collecting of information benefits all individuals involved on a project as they understand, interpret, and read every square inch of a building. The training for documentation includes learning to draw legibly what you see, and then recording the measurement in a systematic way. This ensures that if the field notes were passed to another they would be readable. Measured drawings of the building are the final product, but overall, everything rides on good, discernable field measurement.

The founder of HABS Charles E. Peterson once said, "The process of measuring and drawing careful records to scale is the most effective way to gain an understanding of a building's fabric." Or, in the words of a MasterCard commercial, it is "priceless"—the benefits of doing HABS/HAER/HALS projects are invaluable both to a professional's career as well as to the historic structure.

As a native of the West Coast, I never dreamt I would be crafting HABS documentation on a diamond-in-the-rough vernacular building, or learning to identify historic materials and how they were originally crafted, such as the subtle characteristics that differentiate pit-sawn wood from circular sawn. Although classroom education is important, seeing slides in a lecture is a whole different experience than being able to study visually and touch how someone created a piece of trim approximately 274 years ago. There's something magical about being there that can never be found in a classroom.

End Notes:

- 1 To search for a HABS/HAER/HALS project, check out the American Memory Collection at http://memory.loc.gov/ammem/collections/habs_haer/hhquery.html.
- 2 For more information on these different levels and their criteria, see the National Park Service's HABS/HAER/HALS website at www.cr.nps.gov/habs/haer/pubs/standard for the Secretary of the Interior's Guidelines for Architectural and Engineering Documentation.
- 3 The Canada Dry Ginger Ale Bottling Plant project (HAER# MD-131) was a project that started at the Silver Spring, Maryland, working with the NPS HAER program in Washington DC using predominantly 25 volunteers. This single project spurred photographic documentation of other Canada Dry Bottling Plants in Oregon, New Jersey, and Minnesota that were originally done by the same designer.



(L-R) Diane Putnam, Judy Candela, Corri Jimenez in the cellar of the Beatty-Cramer House. Both Judy and Diane are volunteers.

THE DEAN STREET BRANCH: TAUNTON, MASSACHUSETTS

KARL M. DIETZLER

Note: The author spent his childhood years exploring this particular railroad in his hometown of Taunton, Massachusetts. Over spring vacation, he was able to visit his hometown once again, and this short essay reflects on some of the changes to come.



Appearing as stark as the trees flanking the right-of-way, two switch stands guard their respective turnouts. The switch stand in the foreground marks the southern point of the Ventura Grain Company run-around track. Just beyond, the second switch stand (note the broken handle, missing rail and points) marks the siding where the Pratt Coal Company and Taunton Grain Company once received rail service.

This landscape will change dramatically with the resurrection of passenger rail service by the Commonwealth of Massachusetts. Trees will be pruned or removed entirely. As grades and alignments are further corrected, the older methods of railroad construction seen in the photograph will disappear. Heavier rail will replace rail that could handle the numerous passenger and freight trains of years ago. Spent steam locomotive cinders commonly used as ballast will be replaced with clean rock ballast. Essentially, the reconstruction will reflect current engineering technologies, safety regulations, codes, and design standards—just as the existing right-of-way reflects the standards of a previous time.

I AM FOR HISTORIC PRESERVATION...

KATHRYN BURK

Note: This poem was inspired by *I am for an art...* by Claes Oldenburg

I am for historic preservation that tells the whole story
I am for historic preservation that does not forget that it takes all of the parts
to make up the whole
I am for historic preservation that is fun
I am for historic preservation that fights hard for what it believes in
I am for historic preservation that remembers that some change is inevitable
I am for historic preservation that some change is good
I am for historic preservation that can adapt to change
I am for historic preservation that finds the "silver lining"
I am for historic preservation that strives to listen to all the voices
I am for historic preservation that gives weight to those voices seldom heard
I am for historic preservation that respects those differing voices.
I am for historic preservation that cares about the future not just the past.
I am for historic preservation that embraces sustainability
I am for historic preservation that is visionary



The 120-year old Collier House on the University of Oregon. Built in 1886 by a professor at the University, the structure has recently endured a strenuous mold abatement process.
Photo: Donaghy

MID-CENTURY FOREST SERVICE HOUSING

STACY LUNDGREN

Introduction

Last summer, as a Student Career Employment Program (SCEP) Archaeologist for the USDA Forest Service, I had the opportunity to document and evaluate eight late-1950s ranch houses (and one bunkhouse) at the Darrington Ranger Station compound on the Mt. Baker-Snoqualmie National Forest (MBS), in Washington State. Designed by A. P. 'Benny' diBenedetto, USDA Forest Service Regional Architect, Pacific Northwest Region (Region 6), the nine structures are emblematic of the late-1950s post-war building boom, which for the Forest Service provoked a synergistic boom in timber production, hiring, and employee-housing construction. The nine structures must be considered as a whole, for it is their number as well as their stylistic elements that exemplify this postwar synergy.

The Project

The MBS proposes to sell the southern half of the Darrington Ranger Station compound. The compound is essentially composed of two halves---spatial, temporal, functional, and stylistic---a northern, Civilian Conservation Corps (CCC)-era half and a southern, 1950s-era half. The northern half is largely industrial, a zone of warehouses, storage facilities, and the main office. The southern half is largely residential, with single-family dwellings lining two east/west trending streets. The two halves are physical expressions of their two respective eras: the rustic qualities of CCC-construction typify the pre-war Forest Service architectural identity and its conversion from resource custodian to resource manager; while the spare, unadorned qualities of the 1950s 'ranch' style more convey the later period's 'all-business' resource extraction/timber production mode. The two eras provide the short bursts of change in the punctuated equilibrium of federal land management in the Pacific Northwest. The CCC-era industrial structures of the Darrington Ranger Station compound may announce the architectural identity of the Forest Service in the local community, but the eight 1950s-era residences in their own separate enclave proclaim a substantial presence. Forest Service officials not only work in Darrington, they also live there. They have a stake in the community and a commitment to that community.

The ranger station compound is bordered on the east by a major highway, Washington State Route 530; on the west by a disused railroad grade of the Northern Pacific Railroad (its tracks removed, the grade is now a popular hiking and horseback-riding trail); to the north, the compound abuts the Hampton Mills, Darrington Division, lumber mill (which straddles the highway); and to the south, the compound is bordered by a residential area. The mill and the ranger station create a complementary presence in the logging community of Darrington, each serving a major role in resource extraction, particularly in the post-war period of 1946-1960. Flat and open, wide lawns surround the houses in the compound's southern half, which in turn is bounded by conifers---cedars, pines, firs---effectively

screening the residences from the highway, the railroad tracks, and the industrial portion of the compound. Most of these trees were planted according to the designs of Forest Landscape Architect K. W. Chatterton. Chatterton's designs are as spare and uncluttered as diBenedetto's.

Context

Gail Throop, Regional Historian, Region 6, evaluated the Darrington Ranger Station compound in 1986 and found it eligible for inclusion on the National Register of Historic Places (NRHP), citing its associations with the nationwide work-relief programs of the Roosevelt Administration and its stylistic rusticity emblematic of the Forest Service in the Pacific Northwest. The compound became officially listed on the NRHP in 1991. At the time of the original evaluation, Forests throughout Region 6 were evaluating their CCC structures, which were just then attaining their 'magic 50', the age at which properties on public lands officially become 'historic.' This is a similar time, when the ranch houses in Region 6, built to accommodate a burgeoning workforce, are soon to attain their 'magic 50.' The 1986 nomination described 13 structures contributing to the CCC aesthetic (three actually pre-date the CCC era) and noted the existence of 28 structures not contributing to the aesthetic, nine of which are under discussion here. These nine structures (less the bunkhouse; it's actually in the northern half of the compound) can now be viewed as contributing elements to a 1950s rural residential aesthetic, a Forest Service rural residential aesthetic.



House #1228, construction completed, front and side elevations, view northwest, B/W, JUN 59. Note: House #1053, construction completed, at left.

The Houses

In the immediate post-war period, the Forest Service met its increasing demands for housing and other structures by utilizing decommissioned military structures. By 1956 funding had increased enough so that new structures could be imagined and built, though imagined through the prism of the USDA Bureau of the Budget's Circular A-18 (revised by the Forest

Service in 1957), which set design standards. The design restriction of less than 1070 square feet for a three-bedroom house with basement (1200 square feet without) forced diBenedetto to some rather artful solutions. Vaulted ceilings for the living and dining areas gave a greater sense of space, pocket doors between kitchen and dining areas saved space, and dual-use bathrooms (separated by pocket doors) more efficiently used space. Plus, grouped, fixed, and awning or casement windows provided a great deal of interior light as well as contributing to the overall sense of space. Side- or front-gabled, floor plans for the houses are either rectangular or ell-shaped, with attached garages or carports; roofs are low-gabled and clad with red cedar shakes, 8" to the weather; siding is for the most part inverse



House #1226, construction near completion, front elevation, view northeast, B/W, FEB 1957.

board-and-batten, although the first structure to be built is clad in board-and-batten and the last to be built (the bunkhouse) in T1-11. Roof height at the eaves is 9 feet. All eaves are boxed, except on the last three structures built. Fenestration is simple, geometrical, and sometimes symmetrical. No rails, no fences, no furbelows mar the exteriors of these houses, although each will have a horizontally placed ladder mounted to the exterior siding (this is the Forest Service). Chimneys are brick masonry and usually of interior placement, though occasionally one may find an exterior chimney. Exceptions are again the final three structures built, where metal faux-masonry chimneys 'fool the eye.'

All nine structures retain their integrity of location (none has been moved); design (none has been egregiously altered); setting (still flat and open, rimmed by trees); materials (with the exception of a few screen doors, and some roofing material, all is original); workmanship (all are in good or excellent condition); feeling (very much a rural 1950s residential community); and association (explained more fully below). Each of the eight Darrington Ranger Station compound ranch houses can be considered an archetype of the Northwest-style ranch house: single story, low-volume, low gable, board-

and-batten or inverse board-and-batten siding, grouped windows, clean lines, uncluttered facades. The bunkhouse echoes these design distinctions.

Conclusion

Eight of the nine structures continue to house Forest Service employees who work on the Darrington Ranger District. All nine are directly associated with the nationwide post-war surge in construction and the ambitious USDA Forest Service administrative policies devised to meet the demand for timber. Increased timber production meant increased timber management and increased timber management personnel. These new hires, sent to work in remote locations with little or no rental opportunities, needed housing. Once the supply of decommissioned military housing had been exhausted, appropriations for new construction were approved. The Pacific Northwest Region produced the greatest volume of timber and had the greatest need, and garnered the largest slice of the appropriation pie. The Washington Office set the design standards and the Regional Architect met those standards.

All nine structures on the compound, individually but more importantly as a group, are therefore directly associated with a national event (building boom) manifested on a local level (increased timber sales, increased hiring, increased agency housing construction), with a person of local (regional) significance: USDA Forest Service, Region 6, Regional Architect, A. P. 'Benny' diBenedetto. Because of these associations; because of both individual and group integrity; and because of national, regional, and local significance---all nine Darrington Ranger Station compound ranch residences have been determined eligible for listing on the National Register of Historic Places.

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MAKING A THERE, HERE IN ALBANY

BY BERNADETTE NEIDERER

I dare you to go to your local downtown. Ideally, you'll walk there from your home. Buy some white cotton underwear, a pound of apples, a Mozart CD, and a hammer. Next, pretend you're on vacation, find some sights to see, and settle somewhere with coffee and pastry to people-watch. Finally, salute Gertrude Stein and ask yourself, is there a there, here? No, I am not advocating forced tourism and random shopping, just asking you to test the parameters of your downtown. Can you find basic staples? Can you hang out and have fun? Is it a place you want to visit? Today, in Albany the general answer to these questions is: "sort of." But the forces that make and shape the town are trying to make it a yes.



The Straney-Moore Livery stable in its reincarnation as the Pix Theatre. Recent work exposed two long lost cast-iron columns at the center of the storefront.

Photo: Niederer

In 2001 the city established the Central Albany Revitalization Area (CARA) containing nearly 1,000 acres and including Albany's Downtown Commercial Historic District as well as the residential Monteith and Hackleman Historic Districts. Because of this, projects have the potential to impact historic structures either directly or indirectly. However, the main focus is on revitalization rather than preservation.

As stated by the city, CARA's key objectives are to attract new, and enhance existing investments. Additional objectives improving transportation networks, preserving historic districts, creating a vibrant core, increasing residential density, encouraging new housing, protecting natural resources, and providing "an enriching environment and livable neighborhoods."

CARA projects are selected and managed by an Agency Board, consisting of the City Council, and an Advisory Board, composed of members of the community appointed by individual city councilors. Albany's Economic Development Director and one additional staff member dedicated to overseeing CARA and a multi-modal project, serve as the primary city contacts. When projects impact historic structures, they are reviewed by the city's Historic Preservation Planner, as well as by the Landmarks Advisory Commission.

CARA's long-term funding is based on tax-increment financing. Increases in property taxes resulting from improved property values within the area are returned to CARA to fund additional projects. CARA also has access

to a line of credit to cover the costs of larger projects as its annual budget expands. Money is allocated to projects through grants, loans, and funds earmarked to cover specific expenses. Because of the system of financing, CARA is torn between supporting projects that bring immediate increases in tax revenue and projects that may attract new investments, but bring in no direct financial returns.

One such project is the Albany Streetscape. In 2005, sidewalks downtown were replaced and repaired. Street lamps in a historical style were added, as well as new street furniture such as benches, trash receptacles, and bike racks. Original plans called for the refurbishment of most of Albany's retail core, however, budgetary constraints forced a smaller scale. During the planning phase, the two greatest sources of dispute concerned the inclusion of water fountains and traffic calming bump-outs or bulb-outs. Neither were included in the final project, the former because of expense, the latter due to vociferous protest. The cosmetic nature of the improvements has raised some hackles, but downtown merchants seem hopeful that the more attractive streetscape will draw more visitors and shoppers.

Two other large projects supported by CARA had mixed results as well. Though both of these projects increase property values, neither is an unqualified success in terms of historic preservation. One is the Willamette Community Bank building—new construction designed with historic elements in mind. The resulting structure is not unattractive and includes elements that have some historic parallels. However, this new construction on the edge of the downtown does nothing to fill vacancies within the core. The other project, the Jefferson Lofts, did rehabilitate an existing building, a former seed warehouse. The project was not only CARA's first major project, but also represents the first conversion of an industrial building to residential use in Albany. Though a major portion of the revitalization area includes former industrial sites, there appears to have been little discussion about retaining the historic character of these warehouses and factories. The Jefferson Lofts reflect an absence of guidelines, in that they admirably reuse the frame of the warehouse while exposing none of the original fabric. Other than in its massing, the structure appears brand new.

In the downtown core as many as 14 different buildings have received aid through CARA. Many of these projects have focused on rehabilitating and maintaining historic exteriors. One of the more innovative programs focuses specifically on the rehabilitation of vacant upstairs spaces into new apartments or offices. The pilot project, an apartment above the 1900 Duedall-Potts store was completed in early 2004. Another upstairs project in the 1888 Flinn Block was cancelled when the former owners encountered difficulties in securing insurance coverage. However, the building's dynamic new owners are prepared to revive the upstairs, this time most likely as offices, rather than as apartments. As an added preservation bonus, the office rehabilitation promises to retain more of the original building fabric because it corresponds directly to the original use of the space.

Though long-term business owners initiated many of the downtown projects, newcomers to the community have had a significant impact on the overall level of energy. Prior to the current wave of activity at the Flinn Block, it was the Straney-Moore Livery Stable's rehabilitation that promised a major shift in the way downtown ebbs and flows. The 1892 Straney-Moore building has had numerous incarnations. Originally a place to stable and rent horses and wagons, it has also been a hardware store, part of a department store, a grocery, a movie theater, a night club, a liquor store, a florist, and a children's clothing resale store. Having a downtown anchor like a grocery store or a movie theater had long been a dream of Albany's revitalizers, so when the owners of Stayton's Star Theatre approached them about finding a location for an Albany movie house, they jumped. CARA funds helped to relocate a current tenant and paid for part of the structure's rehabilitation. The sloping floor of the original theater, the Pix, which inhabited the space between 1965 and 1985, was still present beneath the shop's floors. Work to add a projection booth, as well as other amenities for concessions began in summer of 2005 and was essentially complete by the Pix's grand reopening in January 2006. Some work continues on the building's exterior, as both weather and finances permit.

If you shop Albany's downtown you'll have to be flexible. You won't have any luck finding the underwear (yet), but you can get apples on Saturdays in the fall from the farmer's market. If you want music CDs, you have to check them out from the library, and hammers are only available in vintage form from a variety of antique shops. There's plenty of fun to be had: restaurants, a lively café, three museums, a bakery, a couple of shops with both new and antique goods, the Pix for a quick flick, and, don't forget, brand new people watching benches. So, yes, there is "a there, here," and it looks like there's more of it coming soon.

For more information on CARA go to: <http://www.cityofalbany.net/ecodev/cara/whatis.php>

Planning a visit? <http://www.albanyvisitors.com/pages/events/index.html>

For the Pix Theatre schedule, go to <http://www.albanypix.com>

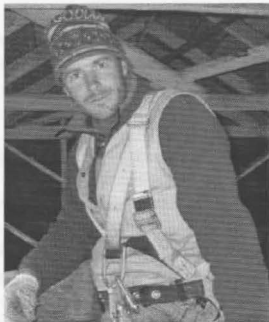


The Jefferson Lofts apartment complex, completed in 2005. The core of the structure is a seed warehouse, built circa 1912. Photo: Neiderer

WHERE ARE THEY NOW?

COMPILED BY BONNIE DONAGHY

Based on popular demand, graduates of the program were contacted via email for updates on where they are and what they're doing now. The information below is arranged chronologically, by the year a student received their degree. When necessary, name changes have been noted in parentheses following the alumnus' current name. This is an article that we hope to see continued in future years so if you have suggestions as to what kind of content you'd like to see or if you'd like to contribute your information for future publication please submit to ashjournal@gmail.com. We'd like to thank everyone who submitted and apologize to any graduate who might have been overlooked this time around. You can remedy this in the future by sending an email to, you guessed it, ashjournal@gmail.com. We'd like to thank those who contributed, it is a testament to the program that so many former students are still interested in what we're doing here.



Grant Crosby, 2004 graduate at work in the Power Plant in Kennebec, Alaska. Photo by J. Cody Birkey.

1982

Kimberly Demuth

Currently working as a Senior Consultant/Architectural Historian for ENTRIX, Inc in Seattle, Washington.

1990

Patty Sackett Chrisman (formerly Patty Sackett)

Patty was one of the original members and founders of the ASHP as well as the ASHP Journal. After graduation she worked as an Historian at the National Register of Historic Places in Washington, D.C. After the birth of her first child, she left work to stay home. She and her husband, Stephen Chrisman, an architect, have two children: James 11 and Thomas 7. They live in Maplewood, NJ and her husband commutes in to Manhattan to work. She recently started my own consulting business and is doing Section 106 work, National Register nominations and districts etc. She has been the Vice-Chair of the Maplewood Historic Preservation Commission for the past five years and is a Trustee for the Durand-Hedden House and Garden Association—the local historical society. She has been able to continue an interest in Vernacular architecture; particularly that of northern New Jersey. Her thesis was *A Partial Inventory of the Work of Emil Schact, Portland, Oregon architect from.....*

1991

Dena Sanford

Currently working as an Architectural Historian with the National Park Service Midwest Regional Office, Omaha, NE.

Tim Netsch

Currently the Planning Manager for the Metro Parks Department in Nashville, Tennessee.

1993

Matthew Reckard

Matthew has been working as Senior Engineer at J.A. Barker Engineering, Inc., in Bloomington Indiana for most of the past 5 years. This small consulting structural engineering firm specializes in historic preservation work, principally but by no means entirely design of rehabilitation for historic bridges. He has been on the Bloomington Historic Preservation Commission, including a term as chairman, and is now an advisory member.

Throughout this period he has kept his house in Ester (near Fairbanks) Alaska and spent as much time there as possible. He will be returning there permanently, although he says he may go "outside" for consulting work for extended periods thereafter.

1995

Michelle Dennis

Michelle is currently self-employed as a contractor. Her thesis was *Gambling as a Tool for Funding Small Town Preservation: a Case Study of Deadwood, South Dakota*.

Karin Murr Link

Karin received her MArch in 1992, and then her MS HP in 1995. From 1996-2001 she worked in preservation architecture. Currently, she is a preservation consultant/ owner (sole proprietorship) of Thomas Street History Services. Her work focuses mainly on planning projects concerning Seattle's downtown or neighboring areas (for instance, Pioneer Square, South Lake Union). From 1996 She is the present Commissioner, Pike Place Market Historical Commission, Seattle and also serves on the related Design Review Committee. AIA Historic Resources Committee, Seattle Chapter; past co-chair, Case Studies Program, Seattle Chapter AIA COTE (Committee on the Environment). She is a co-author, *Pioneer Square: Seattle's Oldest Neighborhood*, Seattle: University of Washington Press, 2005 (specifically chapters 3 and 9, with miscellaneous photographs). Her thesis title for her Historic Preservation degree was *Guastavino Tile Construction: History and Restoration*. It is available at Columbia University's Avery Architectural Library, because Columbia has the Guastavino Archives and is also available at the Library of Congress in D.C. (University of Michigan reprints, 1995) if anyone is interested in locating her thesis for research purposes.

1996

Janice Calpo (formerly Catlin)

Janice is an Associate Environmental Planner (Architectural History) with the California Department of Transportation - "Caltrans" - Headquarters in Sacramento, California.

Anne Seaton, AIA

Anne completed both her MS HP and a MArch in 1996, and she is currently working as an architect with the Miller|Hull Partnership in Seattle.

1997

Erin Hanafin Berg

Currently working as a Historian/Architectural Historian with Hess, Roise and Company, Minneapolis, MN.

1998

Christine Curran

Currently working as an Architectural Historian and National Register Nominations Coordinator for the State Historic Preservation Office in Salem, Oregon. Her thesis was *A Historic Context for the Transmission of Hydroelectricity by the Bonneville Power Administration, 1939-1945*.

Maia Brindley Nilsson (formerly Maia Brindley)

Maia went on to complete her Master of Architecture in 2000 and is currently the Director of Continuing Education at the Boston Architectural Center where they have a NCEP approved Historic Preservation Certificate Program. The BAC is located in Boston, Massachusetts.

1999

Jeannie Brush Czesla

Currently working as a Historic Preservation Specialist/Urban Planner with ENTRIX, Inc. in Seattle, Washington.

2000

Corri Jimenez

Corri currently works as an architectural historian for the National Capital Region of the National Park Service in Washington DC and is adjunct faculty at Montgomery College.

David Pinyerd

David is the sole proprietor of Historic Preservation Northwest in Albany, Oregon.

Jennifer Schreck (formerly Watson)

Jennifer is a Historic Preservation Consultant to the town of Steilacoom, serves as the Historic Preservation Officer, for the city of Lakewood to meet CLG requirements, and does project work for the City of Tacoma. These cities are all located in Pierce County of Washington State. She is self-employed and works from Olympia, Washington.

Tracey Silverman (formerly Althans)

Currently working as an Agency Planner for the Texas Historical Commission, Austin, Texas. Tracey also completed a Masters in Community and Regional Planning while at the University of Oregon.

2001

Grant Crosby

Grant received his MArch from the University of Oregon in 2000, the year before he received his MS HP. He is currently working as a Historical Architect with the National Park Service, Alaska Regional Office in Anchorage, Alaska.

Joy Sears

Joy recently left a position with the South Dakota State Historic Preservation Office to return to Oregon. She is a Restoration Specialist with the Oregon State Historic Preservation Office, Oregon Parks and Recreation, in Salem, Oregon. Her thesis title was *Barns By Mail: Pre-Cut Kit Barns by Mail-Order Catalog in the Midwest from 1900 to 1930*.

2002

David Steele

David is currently an architectural intern with OJP Architect, Inc. in Atlanta, Georgia. Information about this firm can be found at <http://www.ojparchitect.com>. He is currently preparing to take his architectural licensing exam in the coming months.

2003

Elizabeth Dickey (formerly Fagin)

Elizabeth is currently serving as an Architectural Historian, currently cooperating with the Forest Service to write Determination of Eligibility reports for privately owned cabins built in the National Forests during the 1920s, 1930s, and 1940s. She does this work as an employee with the National Park Service, Midwest Regional Office in Omaha, Nebraska. Her thesis was titled *The Preservation and Repair of Cast Zinc Gravemarkers*.

Scott M. Fitzpatrick

Scott also received his Ph.D. in Anthropology in 2003. He is currently an Assistant Professor in the Department of Sociology & Anthropology at North Carolina State University in Raleigh, NC.

Anne McCleave

Currently working as a Historic Preservation Specialist with the Colorado State Historical Fund in Denver, Colorado.

Philip Waugh

Currently working as a Historic Preservation/ Project Manager with the Collaborative Design Group, Minneapolis, MN (Architecture, Engineering, Interiors, Planning). His thesis was titled *Glued Laminate Rib-arch Barns*. He serves on the Board of Directors, Historic St. Paul, St Paul MN, the Advisory Board for Midwest Preservation Institute at Anoka Ramsey Community College and is an instructor for the Midwest Preservation Institute.

2004

Jessica Engeman

Jessica is currently the Project Manager & Tax Credit Specialist with the Venerable Group, Inc., in Portland, Oregon.

Marti Gerdes

Marti is working as the Museum Curator at Kam Wah Chung State Heritage Site, Oregon Parks & Recreation Department, in John Day, Oregon. He began the job in Sept. 2005 after spending a year as a Historic Architect with the National Park Service in the Southeast Region Office in Atlanta -- a terrific job, but no glaciated peaks nearby. He was fortunate to step into the job at Kam Wah Chung the same month the site was named the 16th National Historic Landmark in Oregon.

Heather Goodson

Currently working as a Historic Preservation Specialist with the Texas Department of Transportation in Austin, Texas. At the time this list was compiled she was also finalizing some contract work that she had been doing for the National Park Service, Alaska Regional Office.

Caitlin Harvey

Caitlin is an Architectural Historian with Carey & Co., in San Francisco, CA. Her thesis title was *The Vernacular Significance of Monterey Colonial Style Architecture*.

Joseph Snider

Currently working as an Intern Architect with Spears Architects in Santa Fe, NM. Joseph is the current Chair of the National Emerging Green Builders Committee, a group within the U.S. Green Building Council.

2005

Chris Bell

Chris is presently living in Portland co-instructing a course with Don Peting in Building Analysis; working with Dave Pinyerd and HPNW conducting 106 compliance, National Register nominations and CLG contracts; and selling running shoes to little old ladies in Northwest Portland. His hobbies include all forms of outdoor exercise, honing the perfect homemade ravioli, and researching and writing short historical essays on Portland's infamous architects of the late 19th and early 20th century. He is presently focused on the prolific Elmer Feig, the man who drew too much.



Circa 1910 downtown Coupeville, Washington from the water. Photo Courtesy Island Country Historical Society

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