ASHP Journal

2013

ASHP Journal 2013

Journal of the Associated Students for Historic Preservation at the University of Oregon

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Associated Students for Historic Preservation

Image:
Comstock Barn; Coupeville, WA. 2013.
Photo by Chris Laswell

Dear Reader,

The 2013 ASHP Journal marks 25 years since the Associated Students for Historic Preservation at the University of Oregon banded together to form ASHP. For over two decades the ASHP Journal has provided a forum for its members, and for students, professionals, and the public to engage and discuss current topics facing the preservation community.

As editor for the 2013 Journal, I have been able to access the outstanding scholarship of my fellow students. This year, I have selected twelve exceptional papers, and one condition assessment to share with you. I am proud of each of our thirteen contributors for their continued commitment to excellence that is demonstrated throughout their research and documentation. Our contributors present unique insight and provocative opinions about Historic Preservation's past and future. This is what has made the ASHP Journal what it is today: a fitting testament to the vibrance of undergraduate and graduate research, at the University of Oregon and across the globe. And so, I hope you enjoy engaging with the brilliant young minds of these authors just as much as I have.

This journal would not have been possible without the incredible dedication and enthusiasm of this year's ASHP Journal staff. My most heartfelt thanks goes out to them and to everyone who made this journal possible. I would also like to thank Professor Kingston Heath, Director of the Historic Preservation Program at the University of Oregon, Shannon Sardell, Director of the Pacific Northwest Preservation Field School, and the Associated Students for Historic Preservation for their continued support of the ASHP Journal.

Chris Laswell, Class of 2013
Edtor-In-Chief

Announcements

DID YOU KNOW?

The ASHP symbol is based on a stained glass window motif designed by the Povey Bros. Glass Co., a stained glass studio that was active in Portland, OR. from 1888 to 1928. The historic stained glass windows that original-ly hung inside Johnson Hall on the University of Oregon Campus included this motif in the design. Today, the windows are installed in Lawrence Hall, on the second floor near the Willcox Hearth.

Photograph: Dillon Pilorget; Courtesy of AroundtheO (University of Oregon)
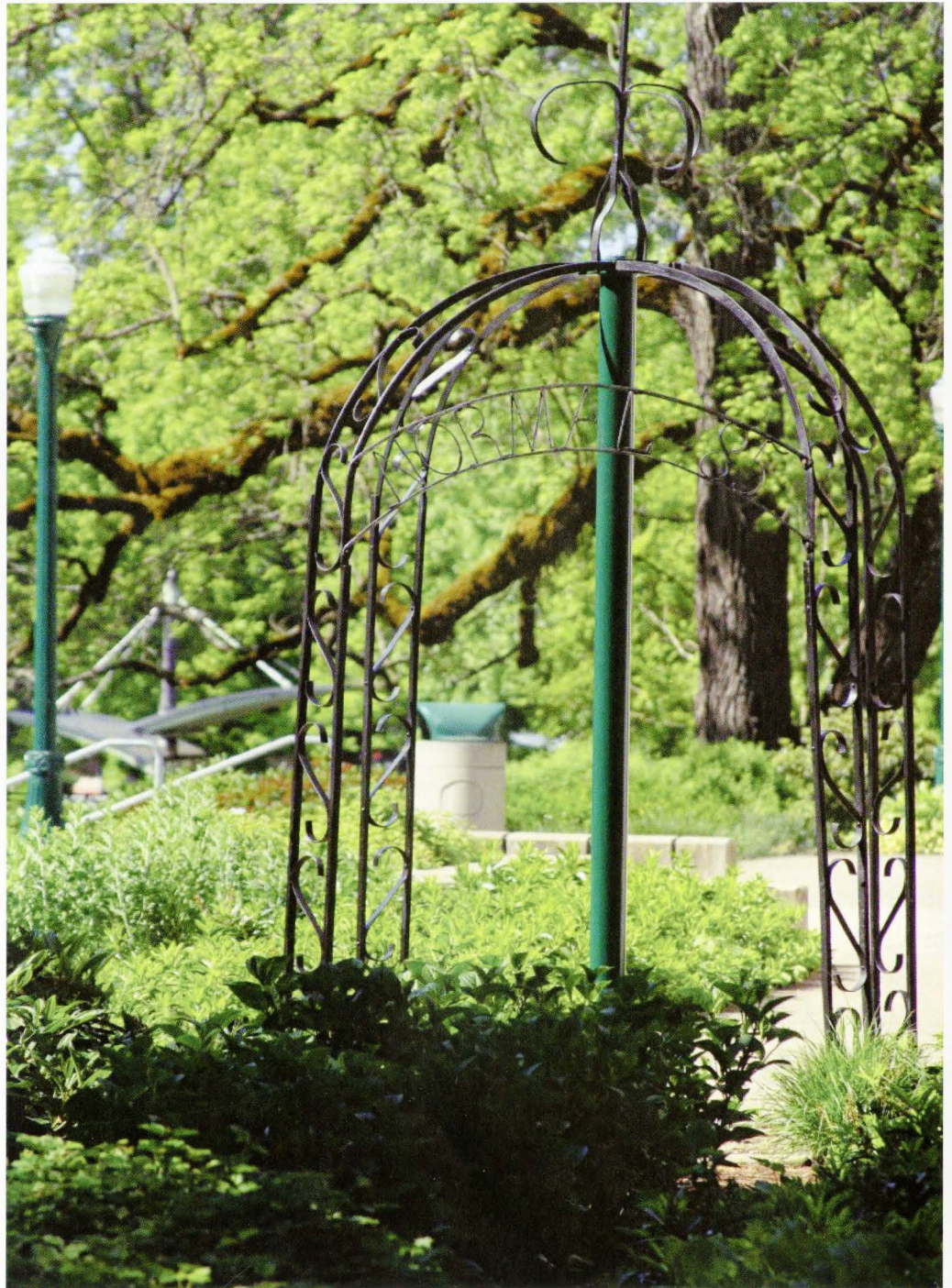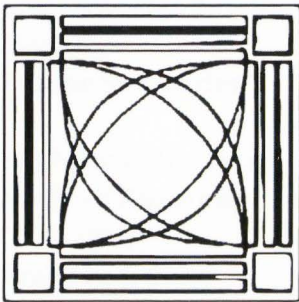
Preservation, Collaboration, and Normal Gate Re-Rededication

BY TRACY SCHWARTZ

REGARDLESS OF THE SIZE OR SCOPE of the project, preservation efforts are often the most successful when they involve collaboration. This was certainly the case when students, faculty, staff, and com-munity members came together in the

spring of 2013 to erect and rededicate the University of Oregon's Normal Gate. The wrought iron structure was originally constructed in 1885 in remembrance of the University of Oregon's Normal School, and was placed behind Villard Hall. During construction of Robinson Theater in the 1940s, the base of the Gate was buried as a way to help preserve and protect it for the future. Horace Robinson, who helped to design and construct the theater that bears his name, insisted on leaving four feet of the top exposed for people to view. But even though the gate was preserved in place, it fell into disrepair over the years.

Nevertheless, the Normal Gate was brought back to life in 2005 when the Associated Students for Historic Preservation (ASHP), Campus Operations, faculty members, and wrought-irons craftsman Martin Gabbert, unearthed, repaired, and rededicated the structure on University Day. At the ceremony, the newly visible Normal Gate and multiple speakers reminded the campus community of its history. Mr. Robinson told the crowd about the vines that once covered the Gate, earning it the nickname "Nooky Gate" for a brief period of time.

Flash forward to 2013, where ASHP members came together, once again, with Mr. Gabbert, Campus Operations, and staff members to repair and rededicate the Gate. Careful research was done to reposition the Normal Gate in the right place and facing the right direction. Great efforts were also made to structurally stabilize the

"Careful research was done to reposition the Normal Gate in the right place and facing the right direction."

Mr. Gabbert, Chris Bell, and ASHP students pose in front of the rededicated Normal Gate

gate in a way that preserved the historic fabric and appearance, but also provided enough support to keep the Gate upright for many years to come. On March 11th, 2013, ASHP members, faculty, staff, and the community gathered around the Normal Gate to hear the history of the Gate from Chris Bell, who had been one of the ASHP members working on the Gate in 2005, and the preservation process from Deaton Lowe and Tim King, both with

Campus Operations, and Mr. Gabbert. Cookies, chips and Coca-Cola were provided, and it was a wonderful event that not only taught everyone something about the rich history of the University of Oregon, but also reminded those involved that with a little bit of preservation, and a whole lot of collaboration, this type of project will thrive. ⊠

Announcements

Professor Emeritus Guides Historic Tour of UO Campus

EVERY YEAR, ONE SPECIFIC WEEK is set aside to promote, educate, and encourage preservation in the United States. This year Preservation Week took place from April 21 to 27 and the Associated Students for Historic Preservation (ASHP) decided to join in on the effort. So, we organized our own series of events and educational opportunities.

The Hearth, a cafe located in Lawrence Hall, was transformed for the week in its décor. Its walls were overlaid with posters outlining the historic preservation internships that had been completed through the years by the graduate students. This colorful and educational display allowed persons from multiple disciplines within the Architecture & Allied Arts and beyond to glean an understanding of the diverse field of historic preservation.

ASHP started its scheduled events with a historic walk about the University of Oregon campus led by Professor Emeritus Don Peting. He elaborated on the rich history of the campus plan, the intricacies of Lawrence Hall's evolution, and the characteristics of the Second Empire buildings. Among the attendees were those in their last term at UO who, for the first time, were learning about the campus' history and about the buildings they walked past everyday.

Professor Emeritus Don Peting discusses the history of the University of Oregon Campus to a tour group.

At the Preservation Week Dinner, guests were able to learn about the Pacific Northwest Preservation Field School from its Director, Shannon Sardell. After a time reserved for socializing and dining, she took us through the workings of the field school, including its planning stages, its various logistical challenges, and the projects completed to date.

Our final Preservation Week event was a tour of the Lane County Historical Museum, given by Registrar Heather Kliever. Students were given a behind the scenes glimpse at the workings of the museum through its collections and property holdings.

This opportunity provided a unique perspective to the stewardship of the community's historic and cultural resources.

Multiple people contributed to this endeavor and ASHP would like to thank Don Peting, Shannon Sardell, and Heather Kliever, who gave their time and knowledge for the main events. Also, for their planning and organizational efforts, thank you to Tracy Schwartz, Helen Blackmore, Chris Laswell, and Emily Sakariassen. Your contributions made it a memorable week!

Sarah R. Lester
PRESIDENT, ASHP

KNOW YOUR HOME

Program Introduces Fourth Graders to Historic Preservation

BY HELEN BLACKMORE
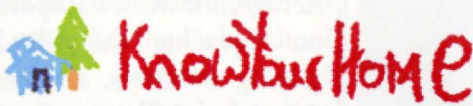
STUDENTS FROM WITHIN the Historic Preservation and Arts and Administration programs at the University of Oregon are developing a teachers packet aligned with the fourth grade curriculum. The goal is to enable teachers to discuss architectural rhetoric through lessons on historic building style and design. The program, which is being called, "Know Your Home." will consist of seven three-part lesson plans that are designed to educate teachers about the heritage and preservation of historic Eugene homes. The program is to be aligned with fourth grade curriculum standards that are applied to individual lessons within the packet.

The Know Your Home program is innovative because it seeks to make students in the fourth grade aware of the architectural history of Eugene. The program covers a range of architectural styles and building types that can be observed throughout Eugene, or in the surrounding area. Residential architectural styles to be discussed will include: Georgian, Queen Anne, Tudor, Craftsman Bungalow, and Mid-Century Modern. Commercial architectural styles to be discussed will include: Neoclassical, International, and two farmstead types—pioneer and orchard-based.

Initially, the team designed the program with the intention of designating UO students in charge of facilitating classroom lessons to fourth graders. However, the team soon discovered that there were more schools in the area than they had originally anticipated. Thus, the teacher packet became the most viable option. Selene Hutchinson researched precedent studies for like programs in the area, and found that architectural and local history is an area of study that the City of Eugene seems to be developing for grade schools.

"The goal is to enable teachers to discuss architectural rhetoric through lessons on historic building style and design."

With the creation of teacher packet, each property will be discussed at length along with corresponding activities, and field trip options. The packet will enable teachers to discuss the history of the various architectural styles during class, with each class outline lying in accordance with the Oregon Boardof Education Standards. The packet will include a lesson plan for the discussion of the Queen Anne style, which is represented by the Shelton McMurphey Johnson (SMJ) House, located at 303 Willamette Street in Eugene, Oregon. It will be available online, and users will have the option to print and then distribute to area schools.

The Know Your Home program could not have been developed without the help of Savannah Bradley, whose research on fourth grade curriculum goals enabled further production by Helen Blackmore and Chelsea Kaufman. Kaufman should also be recognized for researching local organizations, societies, and libraries. For more information about the Know Your Home program, please contact Helen Blackmore via email at hnb@uoregon.edu.

Announcements

The Pacific Northwest Preservation Field School
BY SHANNON SARDELL

WHAT DO FRENCHGLEN, OREGON, the Malheur Wildlife Refuge, Deception Pass State Park in Washington, and the Comstock Barn within the Ebey's Landing National Historical Reserve have in common? The Pacific Northwest Preservation Field School spent time at all four sites in the last two years of its programming. Agencies within the Field School partnership sponsored and hosted staff, students and interested individuals from far and wide in one week hands-on sessions.

Summer 2012:

The Frenchglen Hotel was constructed in 1924 and added to in 1938 and served as overnight accommodations for business travelers and the then, new, outdoor tourist industry. It is located approximately 60 miles south of Burns in the community of Frenchglen, OR, population: 11. The Pacific Northwest Preservation Field School spent two weeks working on the Hotel, owned by Oregon State Parks and Recreation Department who also sponsored the Field Schools involvement on this site and provided all of the construction materials. The hands-on projects included siding removal, replacement, and painting; site manufactured siding for replacement of a modified profile type; wood window preservation and rehabilitation; porch roof

UO Student Benjamin Stinnett documents a historic structure at Sod House Ranch

removal, exposed rafter repair, and shingle installation; and counter flashing where building additions abutted the original structure.

Sod House Ranch Office Building is a box-constructed, two-room building dating to the late 1880s and was on the northern most site of the Peter French ranch holdings. It is part of a larger complex of ranch buildings, barns, and stockades that has been worked on by preservation students from the University of Oregon in the past with the assistance of John Platz of Pilgrims Progress Preservation Services. Hosted by the United

States Fish and Wildlife Malheur Refuge, one week was spent working on replacing the sill logs, reglazing windows, and reinstalling deteriorated flooring. Students also got the opportunity to work with Refuge volunteer archaeologists and tour several Native American sites.

The Master craftspersons included Amy McAuley of Oculus Fine Carpentry as well as Sterling Holdorf, Donald Houk, and Murray Boatwright from the Preservation Crew at Channel Island's National Park. Scott Swensen, the preservation specialist from Ebey's Landing National Historical Reserve, was the Master craftsperson for the week at the Sod House Ranch.

Summer 2013:

Located at the heart of Ebey's Landing National Historical Reserve on Whidbey Island, WA., the historic Comstock Barn commands the attention of both visitors and locals. The barn was constructed in 1935 using recycled materials from several historic buildings that are located within neighboring Fort Casey State Park. . Farmers had originally designated the barn for sheep, but in later years repurposed it for squash storage. The Pacific Northwest Field School spent two weeks working on the Comstock Barn, which remains

under private ownership. This also marked the first time in nineteen years that the Field School worked on a privately owned historic resource. Ebey's Landing National Historical Reserve and the National Park Service provided all of the construction materials and sponsored the Field School's involvement. Hands-on activities consisted of wood window preservation and rehabilitation, floor joist repair and installation, epoxy repair, and shingle installation.

Constructed in the rustic style by the Civilian Conservation Corps (CCC) in the 1930s, the post-and-beam Cornet Bay Picnic Shelter is one of many CCC-built structures located within Deception Pass State Park, WA. It features typical log construction details with Saddle notched native Douglas-fir logs and sawn ends. Locally quarried field stones of basalt and granite are used for the campstove, chimney, and floor of the shelter. Unlike the other similarly constructed picnic shelters throughout the park, the Cornet Bay Picnic Shelter was in desperate need of intervention after sitting in shambles directly on the soil grade for approximately seven years. Consequently, wood members and stone masonry had been severely damaged. Hosted by Washington State Parks and Recreation, two weeks were spent peeling, notching, and cutting logs;

Clockwise from left: 1.) Field School participants and craftspersons preserve historic wood sashes, 2.) A participant straps into a harness in preparation for roof work, 3.) Retired UO Professor of Architecture Don Peting lectures a group of participants
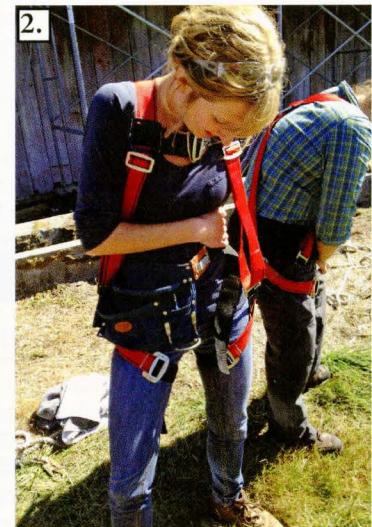
reassembling the structure, repointing and applying new stone masonry, and installing shingles.

Summer 2014:

The 20th annual Pacific Northwest Preservation Field School will be hosted by the Bureau of Land Management, Idaho State Historical Society, and the Idaho Heritage Trust at the Vardis Fisher boyhood home in Swan Valley near Idaho Falls, Idaho. With a strong emphasis on Cultural Landscapes, the upcoming field school has a significant and long history that reveals the hard life of homesteaders at the turn of the 20th century. The property also illustrates the

profound influence on the writing of Fisher from the mid 1920s through the 1960's. Projects will include work on the 1910 sawn log homestead cabin of the Fisher family, window and door rehabilitation, and structural reinforcement. Three, one week sessions will be offered:

- **August 31- September 6, 2014**
- **September 7 – September 13, 2014**
- **September 14 – September 20, 2014**

Come experience the field of historic preservation while learning about the literary and contextual history of some of the roughest, wildest regions remaining in the Pacific Northwest!

http://hp.uoregon.edu/fieldschools/pnw

Announcements

Talking Shop

Presentations and Papers Delivered by UofO Students, Faculty, and Staff

TALKS IN 2012

SEPTEMBER

Dr. Kingston Wm. Heath, Director of UofO Historic Preservation Program and Professor of Historic Preservation

Paper Presenter, "The Croatia Conservation Field School." Preservation Education: Sharing Best Practices and Finding Common Ground. International Conference by Roger Williams University School of Architecture, Art, and Historic Preservation. Providence, RI. September 8-9, 2012.

OCTOBER

Shannon Sardell, Director of Pacific Northwest Preservation Field School and Adjunct UofO Instructor

Presenter, "Theory to Practice: How the Pacific Northwest Preservation Field School took theory and made a collaborative, teaching and learning experience." Association for Preservation Technology International Conference. Charleston, SC. October 2, 2012.

Dr. Kingston Wm. Heath

Organizing Committee and Session Chair, International Association for the Study of Vernacular Environments (IASTE), Portland, OR. October 4-7, 2012.

Dr. Kingston Wm. Heath

Session Chair and Paper Presenter, "History in a House: The African-American Presence in Virginia City, Montana's Coggswell-Taylor House." American Folklore Society Annual Meeting. New Orleans, LA. October 25, 2012.

TALKS IN 2013

MARCH

Jobie R. Hill, UofO MS in Historic Preservation '13

Student Presenter, 2013 Alliance for Historic Landscape Preservation Annual Conference (Fully funded). Lynchburg, Virginia. March 20-24, 2013

APRIL

Dr. Lauren Allsopp, Adjunct UofO Instructor

Presenter, "R.M.S. Titanic Revisited: Curating an Icon." Presentation on Artifact Conservation, Cottage Grove, OR, April 12, 2013.

JUNE

Dr. Lauren Allsopp

Presenter, "Sunkist Building Strategy, Rehabilitation and Material Analysis." Arizona Historic Preservation Conference, Mesa, AZ, June 14, 2013.

OCTOBER

John D.M. Arnold, UofO MS in Historic Preservation '13

Student Presenter, Association for Preservation Technology (APT) Annual Conference (Fully funded). New York, NY. October 11-15, 2013.

Holly Borth, Historic Preservation Consultant and UofO MS in Historic Preservation '12

Presenter, "Linn County Survey." Marion Dean Ross Chapter meeting. Salem, OR. October 18-20, 2013.

Liz Carter, Preservation Consultant, Adjunct UofO Instructor

Presenter, "Searching for the Charles and Melinda Applegate Cabin and Blacksmith Shop in Yoncalla." Marion Dean Ross Chapter meeting. Salem, OR. October 18-20, 2013.

Don Peting, UofO Associate Professor Emeritus of Architecture and Adjunct Instructor of Historic Preservation

Presenter, "Mahlon Harlow, Willamette Valley Pioneer: His Influence and Legacy." Marion Dean Ross Chapter meeting. Salem, OR. October 18-20, 2013.

Helen Blackmore, UofO Master's Candidate in Historic Preservation '14

Student Presenter, "The Shared Purpose of Historic Preservation and Local History Museums: How collaboration can enable a wide reaching community preservation ethic." 2013 National Trust for Historic Preservation Conference. Indianapolis, IN. October 29-November 2, 2013.

AWARDS

Christopher S. Bell, Adjunct UofO Instructor
UO-Tom & Carol Williams fund recipient for $20,000 towards undergraduate course development.

Dr. Rick Minor, Adjunct UofO Instructor
Co-recipient of the 2012 National Preservation Honor Award from the National Trust for Historic Preservation for collaboration in restoration of the Oswego Iron Furnace in Lake Oswego, Oregon.

Antonija Krizanac, UofO Master's Candidate in Historic Preservation '14
2012-2013 UO Graduate School Promising Scholar Award (one year tuition remission, one year stipend, and two terms of a GTF appointment in year two).

Helen Blackmore, UofO Master's Candidate in Historic Preservation '14
2013-2014 Laurel Award Internship, Jordan Schnitzer Museum of Art (one year tuition remission).

CONGRATULATIONS GRADUATES!

John D. M. Arnold (MS awarded Spring 2013)

Ph.D. Program in Industrial History & Archaeology at Michigan Tech

Anna M. Borthwick (MS awarded Spring 2013)

Multimedia Intern at WWII Valor in the Pacific National Monument (Honolulu, HI)

Kenneth J. Gunn (MS awarded Spring 2013)

Historic Preservation Consultant, Gunn Historic Preservation Consulting (Portland, OR)
Historic Preservation Specialist, Oregon State Historic Preservation Office (Salem, OR)

Ashley N. Gramlich (MS awarded Winter 2013)

Stacey R. Henderson (MS awarded Spring 2013)

Historic Preservation Specialist, FFA Architecture & Interiors, Inc. (Portland, OR)

Jobie R. Hill (MS awarded Spring 2013)

Architectural Historian, Historic American Buildings Survey (Washington, D.C.)

John P. Hill (MS awarded Spring 2013)

Kathryn Sears Ore (MS awarded Fall 2012)

Review and Compliance Officer, Montana State Historic Preservation Office (Helena, MT)

Lesley A. Pollard (MS awarded Winter 2013)

Lauren E. Rieke (MS awarded Spring 2013)

Historic Preservation Specialist, Rosin Preservation (Kansas City, MO)

Larissa T. Rudnicki (MS awarded Winter 2013)

Historic Resources Specialist, Oregon Department Of Transportation (Salem, OR)

Evanne S. St. Charles (MS awarded Spring 2013)

Survey LA Intern, Architectural Resources Group, Inc. (Pasadena, CA)

A Prairie Mentor:
The Architectural Influence of William Gray Purcell in the Pacific Northwest

BY EMILY SAKARIASSEN

In February of 1901 American architect Frank Lloyd Wright penned an article for Ladies Home Journal called "A Home in a Prairie Town." In it, Wright promoted an organic design where space functioned in a unified whole and form grew from its natural setting.

> The exterior recognizes the influence of the prairie, is firmly and broadly associated with the site, and makes a feature of its quiet level. The low terraces and broad eaves are designed to accentuate that quiet level and complete the harmonious relationship.[1]

It was an architecture perfectly suited for the progressive spirit that attended the turn of the century. Its pioneers advocated a challenge to the traditional mode of design and spurred new ideologies. Prairie School architecture, as it would come to be known, had as its mentor Chicago School architect Louis H. Sullivan, who championed the cause for a uniquely American architecture, and whose axiom "form follows function" would become a battle cry.[2] Among the most prolific of Prairie School architects was the partnership of William Gray Purcell, George Feick, and George Grant Elmslie. Though the firm would dissolve completely by 1922, the final designs of William Gray Purcell's career would contribute something significant to the history of Oregon architecture. Designs for Georgian Place, the Woerner House, the Third Church of Christ Scientist, and the Bell House, trace the adaptation and evolution of a progressive architecture into the Modernist era.

William Gray Purcell, born in 1880 in Wilmette, Illinois, grew up with a fascination and appreciation for the architecture of the city of Chicago. He was raised and educated predominantly by his grandparents who lived in Oak Park, not far from Wright's own home and studio—a rather prominent neighborhood. His grandfather, a writer and publisher, introduced Purcell to the academic world of literature, art, and society. He took great interest in the American romantic poets, studies that would inspire him throughout his career as an architect. In addition to his Oak Park and urban Chicago environments, Purcell spent much time at his mother's family's summer home on Island Lake in Wisconsin. Here the impressionable young Purcell explored the natural world in the deep woods where "the fresh clean unspoiled life was a delight and an inspiration."[3]

As a teenager, Purcell watched the construction of Wright's new architectural studio and was intrigued by the design. He also witnessed the construction of a succession of Wright's residential projects in Oak Park and neighboring River Forest, which spurred an architectural fascination and desire to create his own works in the progressive idiom. Purcell was also keenly aware of the work of Louis Sullivan in Chicago. He had attended events at the Sullivan designed Auditorium Theater where Adler and Sullivan kept their offices high in the building's tower. Purcell was also was also influenced by his visits to the 1893 World's Columbia Exposition where he saw Sullivan's Transportation Building, an organic design that stood in stark contrast to the neoclassical architecture that served as a central theme of the fair.

Purcell brought these experiences with him to Cornell University College of Architecture in 1899. Here Purcell focused on studies of Renaissance and Roman architecture and he soon developed his distaste for the recycling of classical forms. After graduating from Cornell four years later, Purcell returned home to Oak Park and sought work as a draftsman with a Chicago firm. He met George Elmslie at a party in July 1903. Elmslie was impressed by the young Purcell's enthusiasm for progressive forms, and the two struck an instant friendship. Purcell was hired by Elmslie as an apprentice in Louis H. Sullivan's office in the Auditorium Building where Frank Lloyd Wright had been employed for several years before he began "boot-legging" commissions of his own. Purcell, who had spent his lifetime studying and admiring the works of the Chicago School around him, had a strong understanding of Sullivan's philosophy and became personally acquainted with the master. He worked at the firm for only five months, however, before Sullivan and his colleagues began losing commissions, forcing him to leave in search of new work experiences. He found new opportunity on the West Coast in the architectural firms of John Galen Howard in San Francisco, where he adopted a respect for the Shingle style, and of Bebb and Mendel in Seattle. In January of 1906, Purcell's father encouraged him to take a grand tour of Europe. Purcell invited an old Cornell classmate, architect George Feick Jr. to join him, and together they sailed with a Bureau of University Travel tour lead by professional historians. Before setting off, Purcell paid a brief visit to Elmslie who provided him a list of progressive European architects with whom he suggested they meet.

Traveling across Europe, Purcell and Feick visited progressive architects in Denmark, Norway and Sweden. In the Netherlands, they met architect H.P. Berlage. They viewed examples of modern, progressive buildings, as well as the classical sights of Greece and Asia Minor. Their goal was to learn from their ventures, but not to apply the past to their present. Purcell reflected on their trip: "We were no better draftsmen, gained no further skills making patterns…we had stabilized our resolution to stay with the organic architecture and the view of life which Sullivan had outlined."[4] While experiencing the world of architecture abroad, George Feick suggested the two young architects form a partnership of their own upon their return to the states. They chose Minneapolis as an ideal location for their new venture.[5]

To understand the growth of Purcell's architecture throughout his career, one must understand both the ideology and the distinguishing features behind his realized forms. The characteristics of the Prairie School style of architecture are readily

recognizable, particularly characteristics of the Prairie School style of architecture are readily recognizable, particularly in contrast with the late Victorian era styles of building. Designs were intended to reflect a building's organic setting.

> American was the emphasis these architects placed upon a close relation between building and landscape, permitting the house to blend comfortably into its setting whether it be the flat horizontal prairie, a hillside, or even a dramatic cliff.[6]

In the Pacific Northwest, the architecture of Whidden and Lewis or Frederick Manson White reveals a similar, though more refined, approach to a more organic design. The use of terra cotta on commercial structures allowed for floral and abstract motifs reminiscent of early works of Adler and Sullivan.[8]

When, in 1916 the onset of America's entry in World War I brought architectural commissions to a near standstill, Purcell decided to take a job with The Alexander Brothers Leather Belting Company in Philadelphia, Pennsylvania as architect and advertising manager. In 1919, with the Alexander Companies on the verge of bankruptcy, Purcell resigned and moved his family to Portland, Oregon. The partnership of Purcell & Elmslie formally dissolved in 1921 and William Gray Purcell was taken ill. Purcell had moved back to the Pacific Northwest to join his cousin Charles H. Purcell, a civil engineer, in establishing a bridge building firm called the Pacific States Engineering Corporation. However, the boom in government road building dominated much of Charles' time, preventing the two from ever fully establishing the firm. Looking for professional work to occupy his free time, Purcell was drawn back to architectural practice. He became director of the Architects' Small House Service Bureau, president of the Oregon chapter of the American Institute of Architects, editor of the *Northwest Architect* magazine and an overall leader within the arts community of Portland.[9] Due to his poor health he carried on only a limited practice in Oregon.[10] His designs in the Pacific Northwest deviated from his Prairie School works with Elmslie, though the Prairie influence on his work was seemingly indelible.

Within his first year in Portland, Purcell had reimagined his architectural style and designed a house specific to his Pacific Northwest environment. The house, known as "Georgian Place" was built in 1920 as his own private residence. (Image 1). Georgian Place was the last collaborative work between Purcell and Elmslie. Its design incorporates Prairie concepts with Arts and Crafts esthetics. The house plan integrated the forested setting and steep hillside site into its overall composition. Windows, doors, hallways, balconies, and stairwells were aligned with the casement openings to create a harmony between the interior living space and the treetop vistas outside. A bird house was attached to the chimney as an added whimsical touch. Much like an earlier commission, the 1916 Louis Heitman residence in Helena, Montana, Purcell's design employed steeply pitched gable roof.(Image 2). This vertical emphasis, rare in his designs, can be seen as a directreaction to the regional setting which resembled the mountainous terrain of Montana far more than the open plains ofthe Midwest. The only Purcell house in Oregon currently listed on the National Register of Historic Places is the 1922 Louis Woerner House. This house exhibits a similar gable end façade with steep roof angles in keeping with a regional adaptation. The interior features elements of Arts and Crafts such as a high barrel vaulted ceiling and wood moldings in addition to the signature ornament of Purcell's design such as the massive brick and stone fireplace and decorative inlays.[11]

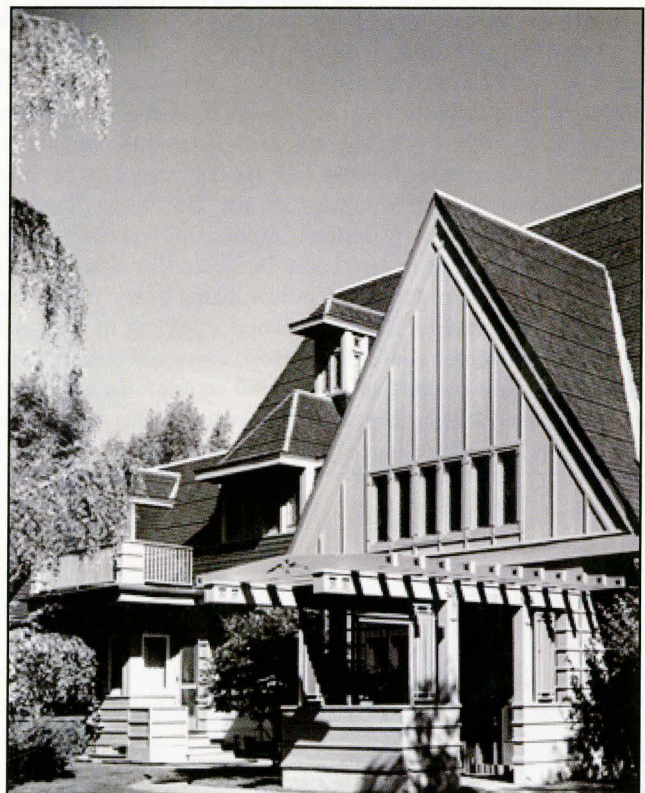Image 1: "Georgian Place" William G. Purcell Residence.

Image 2: 1916 Heitman House, Helena, MT.

As operations of the Pacific States Engineering Corporation (PSEC) did not materialize as planned, the company began to develop speculative residential properties. These were designs for small houses for lower income families advertised through national magazines. The house plans were Purcell's steady body of work for the following decade. Meeting the economic needs of this demographic allowed for him to experiment with solutions for all sorts of special considerations. Purcell tried new heating systems and different shingle techniques and casement treatments to better weatherize the homes. In addition to these cutting edge features, each of these speculative houses possessed the Prairie adapted esthetic of Purcell & Elmslie design. Purcell believed in providing easily made, affordable designs as well as "a democratic accessibility to competent architectural services."[12]

> "Purcell believed in providing easily made, affordable designs as well as 'a democratic accessibility to competent architectural services."

In 1925 Purcell met a young architect named James Van Evera Bailey. At the time, Bailey was working for Portland architect Otis J. Fitch. He introduced himself to Purcell as the nephew of a plumber who had worked for Purcell & Elmslie on a residence they designed years earlier in Owatonna, Minnesota. The two quickly became friends. Purcell found Bailey's grasp of ephemeral principals refreshing and, having proven himself to be an active and able architect, Bailey was hired as Purcell's associate architect on several Portland projects. He was eventually given the responsibility of construction supervision and, in 1927 Purcell's projects for both the J.W. Todd and the W.H. Arnold residences were handled solely by Bailey. His experience and association with William Gray Purcell would have lasting impact on his own contributions to the development of the Northwest Regional style.[13] One of Bailey's early designs, "Stonecrop", was constructed in 1928 for his brother-in-law, Louis D. Bailey. The design was a contemporary take on Arts and Crafts utilizing heavy, uncoursed masonry for the exterior as well as wood shingling in the gable end. The low, sweeping roof with its broad eaves and shed dormer lends a rustic sense suited to its wooded setting.[14] In creating a harmony between the built and natural setting, Bailey showed the same respect for balance Purcell was known for.
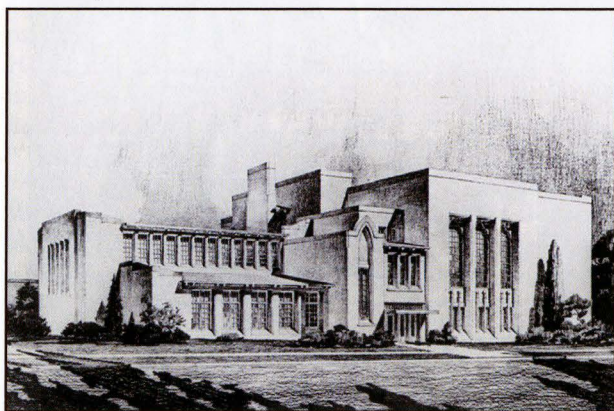

Image 3: Plan for the Third Church of Christ, Scientist, Portland, OR.

Purcell's largest commission in Oregon was a plan for the Third Church of Christ, Scientist. (Image 3). From his design, only the Sunday School wing was actually constructed. Completed in 1926, the structure's component parts incorporate the basic principles of his Prairie designs in a modern approach.[15] The wing was based on previous drawings for a Christian Science assembly hall in Minneapolis and exhibited a rational plan with a high, rhythmic band of art glass clearstory windows characteristic of his collaborative works with Elmslie. When, in the following year, Purcell began to design a residence for Sidney Bell of Portland, he would deviate from his Prairie roots and establish new design concepts. The entrance to the Bell House was located midway between the upper and lower floors—a compensation for the steep incline of the forested lot. A flat roof and large expanses of glass are likely a response to the increasingly popular International style, though the abstract pattern of the art glass windows is a signature feature of Purcell's Prairie work.[16]

In the early 1930s, Purcell's illness grew worse. In 1931 he was diagnosed with tuberculosis He moved to Pacedena, California for the drier climate but continued his experimental designs for the PSEC houses. He also continued his collaboration with Bailey who, by 1930, began working in the architecture office of Herman Brookman. Having recently completed the Byzantine-inspired Temple Beth Israel, Brookman represented a fresh approach to geometric form and brick detail. Bailey's time in Bookman's firm would serve as another source inspiration for his later works.[17] It was also in this office he met a young John Yeon. Together with Pietro Belluschi, these three Portland architects would expand the stylistic range of expression in post-war culture.

In 1932 Bailey officially received his architect license and set up practice in Palm Springs, California. Collaborating on a commission in 1939 with Richard Neutra, Bailey became familiar with designing in the International style. That same year, Bailey received a commission for the Thaddeus B. Bruno house located on a bluff above Lake Oswego. The house he designed employed Roman-brick siding, emphasizing the horizontal line, modernist metal casement windows, and a low hipped roof. The projectingdecks and overhangs are curved, as are the prominent interior features such as the fireplace and bar.[18] (Image 4). As he developed his own house style, he incorporated concrete wall construction methods, respect for natural setting, use of bold line, and volumetric composition. His attention to landscape and setting lead him to structural innovation. He developed a laminated roof material and a stilt-type support system for hillside houses in forested areas. He gained national acclaim in the 1940s and '50s as the "major influence on the residential brand of modernism."[19] As a champion of the Northwest style, he "made innovative use of local materials and showed a sympathetic understanding of the local climate."[20]

> "As a champion of the Northwest style, he made innovative use of local materials and showed a sympathetic understanding of the local climate."
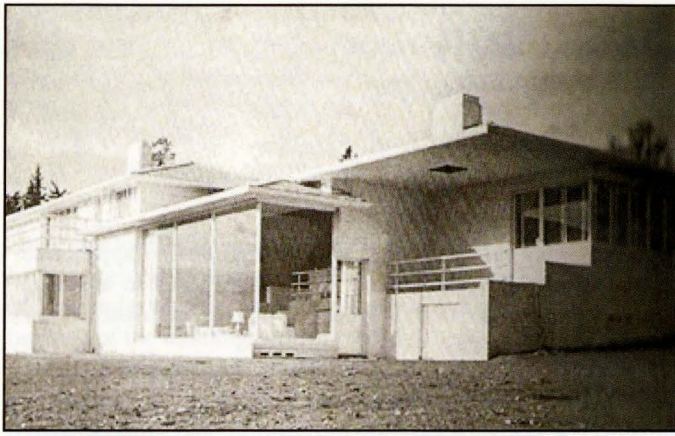
Image 5: 1939 Thaddeus Bruno House, Lake Oswego, OR.

As his health deteriorated, William Gray Purcell spent four years of his life in a California Sanatorium. He was divorced from his wife Edna in 1935 and began writing a series of retrospectives on his architectural work. The "Parabiographies," as he called them, were never published as a single work. He did write a memoir entitled *St. Troix Trail Country* which was published posthumously. In it he recounted his childhood summers spent on Island Lake where his lifelong organic inspiration was born. Purcell died in 1965. In his essay, "Purcell and Elmslie, Architects," architectural historian Mark Hammons suggests:

> Of the many fine men and women who came forward
> in response to the clarion call for an indigenous
> American architecture, none consistently achieved the
> brilliant precision and comprehensive resolution
> attained by George Grant Elmslie, William Gray Purcell,
> and the associates of their office.[29]

While his time in Oregon was brief and his works limited, the architectural vision of William Gray Purcell contributed to the ever evolving spirit of design in the Pacific Northwest through his mentorship of James Van Evera Bailey. The full development of Purcell's architectural style as seen in Georgian Place, the Third Church of Christ, Scientist, and The Bell House, unites organic design and modern form in a way that would continue to inspire the architecture of the Pacific Northwest. ☒

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Problems of Historical Interpretation in Relation to Authenticity of Place

BY JOHN ARNOLD

In the film, *Jean de Florette*, the two antagonists, Ugolin and his uncle César, both villagers in rural Provence, are discussing the intentions of Jean, a city slicker who has moved to his inherited, ancestral home next door to their own. In a conversation between Ugolin and Jean, Ugolin asks Jean why he has elected to move from the city to his rural home; Jean trumpets proudly that he is "here to cultivate the authentic!" to which Ugolin responds quizzically, "The 'otenteek'?" Later that day, Ugolin is speaking with César about their new neighbor. César asks what Jean will be planting, and Ugolin cries, "'Otenteeks'! He'll plant 'otenteeks' everywhere!" Puzzled, César asks what this "'otenteek'" is, to which Ugolin replies, "Probably a plant that grows in books."[1]

While this is a strident example of a fictional misunderstanding, it does serve to introduce a point: this *authentic* can be a slippery creature indeed, a challenge to capture from within any growing and evolving cultural context, and perhaps harder still from without. Yet as professional historical interpreters, preservationists are tasked with these very challenges; in essence, bridging the two perspectives: an outsider becoming an insider by carefully insinuating himself into a cultural context in order to thoughtfully identify that which is authentic, and then clearly communicating this authenticity to a new group of outsiders, the general public, through not only books (or placards, or the like), but through the very artifacts of the study itself.

It may be difficult for researchers to ascertain even a static sense of authenticity; complicating the matter further, the profession's concept of *authentic* is itself evolving. Whereas once it may have been viewed as sufficient to target a point along a linear timeline and declare *that* to be the period of significance against which the accuracy of a modern interpretation may be measured, it is now becoming understood that not only are there multiple timelines unfurling simultaneously (i.e., different cultural perspectives), but that the mark indicating a period of significance made on any of these multiplexed timelines may be more meaningfully described by a stroke than a dot.[2] Further, preservationists are charged not only with this task of discovering and judiciously parsing *heritage* from *history,* but with engaging and interpreting the physical manifestations of that heritage: the existing built environment.

As mentioned briefly above, the traditional school of thought holds that the most appropriate response to a presented array of histories is to selectively define a period of significance and restore the property, as accurately as possible, to represent that period. As Andrew Hurley points out in *Beyond Preservation*, the application process for nomination to the National Register bears some responsibility for the historical dominance of this viewpoint, requiring as it does a period of significance to be determined.[3] An unfortunate side effect of formalizing what is temporally appropriate to a district can be the selective thinning of its historicity, the culling of non-contributing buildings and the building of replacement constructions stylistically "appropriate" to the period of significance.[4] This clearly leads to an overall inauthenticity of the fabric in a historic district, quite the opposite of the original intent.

A far less problematic example of interpreting authenticity, and an apparently uncommon one, is that provided by Drayton Hall. There have been no substantial modifications made to this 18th-century house near Charleston, SC and it has been *preserved* in virtually its original state, indeed without plumbing or electricity having ever been installed.[5] This example is atypical, however, and not particularly instructive as a guide for the interpretation of most properties, persisting as it is in its own, authentic, stasis.

More commonly, extant resources have evolved far beyond their original state, accreting modifications over the passage of time. Valuable buildings, if continually recognized as such over time, can endure through a process of serial reinvention. Both the function of the building and elements of the construction itself may change over time, and the artifact, as found, may bear small resemblance to its newborn self. Nicola Camerlenghi in the *Longue Durée* explores the *naturalness* of this phenomenon. By studying a building with what the author terms a diachronic (literally, "across time") approach, the emphasis of study shifts away from the traditional subjects of architect and seminal form, and to the evolved construct as an autobiographical narrative of the life of the building itself.[6] This view acknowledges that the meaning of a place changes over time, and that to garner the fullest sense of that meaning requires an investigation of its manifold histories.

Once it is accepted that it is a useful enterprise to acknowledge and study the importance of heritage transformation, the question then becomes: how does one *interpret* a changed and changing resource? One possible solution is to preserve multiple phases of a building's lifetime for simultaneous presentation, a conceptual interpretation known as *structural transparency.*[7] An example of this is the Tristram Coffin house, which, like the afore-mentioned Drayton Hall, has been frozen in time; in this case, however, the resource is a 17th-century house with an 18th-century addition. Here, the authenticity of change can comfortably coexist with the authenticity of a preserved entity; visitors and researchers are availed the opportunity to explore both the early and later constructions, in situ, as they were found when SPNEA acquired the house in 1929 and stopped its clock.[8]

While these "study houses" make excellent specimens for further study, it is neither possible nor desirable to pull all existing housing stock from circulation and fix it in formaldehyde. Rather, living buildings can retain a currency by continuing to evolve, even under the watchful eye of preservationists, and the historical accretion of change over time needn't be halted once the resource is formally recognized. In *The Row House Reborn*, Andrew Dolkart

advocates for the acceptability of both historical changes made to heritage resources, and their judicious elimination in restoration efforts, under the scrutiny and with the input of advocates for the heritage of the buildings under consideration, for preservation or alteration, respectively.[9] In this scenario, not only is the concept of *the authentic* expanded considerably to allow for heritage transformation, but also the very authenticity of the subject *itself* is evolving.

In this expansive paradigm, we begin to understand the role of the buildings around us not as individual, static entities, but as co-contributors to a dynamic and evolving cultural landscape, subject not only to the vagaries of time and weather, but human will; the outcome of this process of "cultural weathering"[10] is the production of an environment which is a culturally and temporally meaningful *place*. As a subject of scholarship, there is no richer text than this living landscape. However, the problems posed to the presentation of an historical interpretation are daunting.

In moving beyond the comparatively straightforward, traditional rulebook on the preservation of existing heritage resources via the (ultimately) static mechanisms of preservation or restoration, new challenges arise. If the environment and its interpretation are both liquid, how can there be a story to tell? Further, how are professional conservationists to preserve and interpret such a fluid environment? The answer to the first question may be to strive to tell *all* the stories; there is certainly no shortage of data upon which to draw. The answer to the second eludes this author.

It has been noted that the above perspective on historic preservation shares some close ideological and technical alliances with the emerging field of landscape preservation, wherein the subject of scholarship, preservation, and interpretation is without question a changing and evolving (and necessarily cultural) landscape.[11] In seeking to visualize the nature of preserved change over time, under the stewardship of caring management, a somewhat appropriate analogy may be that of the "standing wave," such as is created where a river flows around a stone: steady-state change, in one location. However, an analogy is not an answer; at best it suggests a direction.

A final concern regarding the interpretation of authenticity of place stems from the known utility of the passage of time as an aid in discerning the relative importance of artifacts; projecting this sense of understanding into the future, it seems plausible that a century from now, what is today regarded as *merely* inauthentic may be reflected upon as *genuinely* inauthentic, and possess a storytelling value that we would be remiss to delete today, in our ignorance (Image 1). As the profession strives to cultivate the *authentic*, it must be remembered that it is far more complex than "a plant that grows in books."[12]

Image 1: Phillips 66 gas station designed in the Pueblo Revival style.

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Shelters Among the Trees:
Change and the Logging Bunkhouse Form in the Pacific Northwest

BY NOAH KERR

As westward growth reached its zenith nearing the turn of the 20th century, the rampant acceleration of the American housing boom brought with it a unique rhythm. The pulses of falling trunks and the drone of sawmills in the Pacific Northwest reached ever deeper into the region's coastal interiors. While scholars have devoted a great deal of attention to the industries, building methods, and products born out of this activity, comparatively little has been said of the places which sheltered the men whose efforts supplied a gargantuan flow of timber from logging operations in the furthest reaches of the Pacific Northwest.

Housing types in many Western Oregon logging camps evolved from a disparate pantheon of temporary forms following the Civil War, extending from makeshift log structures to ramshackle tent encampments. Gradually, changes affected the way that the logging workforce accessed and lived within a forest locale, including expanded seasonal access to isolated landscapes, growing use of steam technology and rail transportation, and the arrival of experienced itinerant loggers from the upper Midwest. Taken alone, such forces might be dismissed as peripheral to the development of labor housing. Yet between the 1880s and 1920s, these specific factors together became a series of drivers for change, creating a confluence in a new functional housing form for the camp locale.

Though far from a standardized commodity, this logging bunkhouse nonetheless came to comprise a series of common characteristics: a transportable balloon frame, gable front entrance, open rectangular plan, Spartan finishes, and location in proximity to a local logging railroad or spur line. With attention to such identifiers, I intend to explore how the form development of the logging bunkhouse within Western Oregon acts as a mirror for the mechanized industrialization of the region's logging practices. I believe that such an analysis naturally extends the assertions of Merritt Roe Smith and Leo Marx to an evolving landscape of resource production, testing the cultural effects of technology on functional housing within regional logging traditions.[1] Subsequently, it is necessary to assess some of the technological forces that did so much to create these ephemeral workshops in the wilderness. In that few such sites survived the frenetic pace of logging history and prevailing depredations of climate, the preservationist must frequently examine a spectrum of photographs and other resources which have better weathered the test of time.

By the end of the 19th century, logging processes began to spill the bounds of previous technological constraints. While the harvest of timber in much of the world had been carried out with hand tools and animal power, the introduction of steam-powered equipment to the Pacific Northwest's logging slopes steadily enhanced the productive capacities of many companies and their camps throughout the region. The Smith-Powers Logging Company is a case in point, delivering an annual sum of 150 million board feet of timber from Oregon's Coast Range locales by the close of 1911 – nearly a six-fold increase from the company's initial operations in the region a few years prior.

The fact that nearly fifty steam winches, or "steam donkeys," were first employed by the company during this period is the predominant cause for such productive growth, engaging a mechanized alternative to the traditional use of teams of oxen and horses used to extract felled logs from their rugged landscape.[2] Subsequent logging productivity guaranteed a net increase in the pool of employment available to men willing to operate and service this equipment, to say nothing of the crews needed to fell and transport the gargantuan Douglas Fir, Sitka Spruce, and Western Red Cedar logs from their rugged habitats.[3] In addition, manufacturing improvements to saws and felling axes in the 1880s, including the 42-inch, double-bit axe introduced by the Washington Mill Company, enhanced the ability of fellers and sawyers to meet the challenges of harvesting the region's singularly massive timber.[4]

As Ronald Gregory notes, early forays into the virgin forests of Oregon and Washington had been drastically limited in scope by the implicit topographic isolation and the time-consuming, labor-intensive nature of loggers' work.[5] The natural margins of weather and climate at Coastal and Cascade Range altitudes also constricted the practicality of logging practices to a reduced seasonal rhythm. Together, such factors guaranteed that most early camp housing was limited to temporary, even makeshift shelters. Surviving photographs and early accounts paint a widely varied picture of these forms, ranging from tent shelters to notched-log shelters resembling those of agricultural homesteaders. This is unsurprising, considering the similar socio-cultural makeup of many of the earliest waves of the region's loggers. A significant number of homesteaders from the Midwest abandoned their attempts to farm in Central Oregon in the decades following the Civil War, making their way west in search of logging work. Such diverse labor largely formed the first wave of Oregon's loggers, likely influencing the ramshackle makeup of their improvised shelters.[6]

"In that few such sites survived the frenetic pace of logging history and prevailing depredations of climate, the preservationist must frequently examine a spectrum of photographs and other resources which have better weathered the test of time."

Their implicit inadequacies regarding human comfort issues and spatial utilization aside, the placement of these diminutive shelters was often restricted to a tight cluster within a small site only just cleared of timber, still enclosed by the pressing wilderness. Production increases quickly cleared more space for larger housing in addition to the area needed for maintaining more equipment and handling timber output (Image 1). Moreover, as immediate locales became depleted of trees, consequential production output offered greater business incentives to extend logging operations further into the Northwestern hinterlands. In short, this increased geographic operational scope ultimately required more substantial shelter for greater numbers over longer durations.

The aforementioned population swells in many camps were as much a natural driver in the nature of their housing as the work they were to perform. By World War I, the necessary production processes within an average company camp comprised a bevy of tasks, each with its own identity, jargon, and skill set. Choker setters, buckers, peelers, fallers, river pigs, and a myriad of other manual laborers all required onsite housing, as did their cooks and support personnel. Given that this workforce was overwhelmingly male – a substantial number of which were bachelor recruits – a coherent bunkhouse form began to develop according to its spatial efficiency, wholly excluding interior divisions for privacy or specificity. The financial interests of Smith-Powers and its adversaries also contributed to this rational approach to housing amenities, ensuring that few departures were made from such construction in Oregon's productive logging areas. Harold G. Robbins asserts that fierce competition and economic fluctuations in the national lumber market also contributed to this fiscally-driven construction scheme.[7]

The form was one of simple yet meaningful characteristics. A long, single-story rectangular massing, with one or more entrances through a gable end, predominated the type, likely derived from a single-room plan, guaranteed maximum utilization of space for tightly spaced bunks along its interior walls. As dimensional milled lumber and building materials became increasingly available with the reach of road and rail, balloon framing and its local variations became overwhelmingly common for quick, cost-effective construction, repair, modification, and disassembly while its users moved ever onward. Likewise, vertical board-and-batten siding appears throughout a clear majority of the surviving photographs available. Often, a moderately- to steeply-pitched roof, shingled in cedar, seems to have provided a feature responsive to dynamic regional precipitation while a single wood-burning stove provided both radiant heat and a social focal point for its residents. In many cases basic windows were included frugally within side walls for lighting and ventilation, although the number and location varied widely.

Spartan furnishings – bunks, benches, and bare nails for hanging clothes – characterized the whole of most interiors. Although professional hierarchies certainly existed in logging camps, the communal nature of the buildings' open plan added an egalitarian element to shared quarters, if under the surveillance and control of many camps' tight disciplinary standards.[8] That these buildings were cramped, humid, and odorous is hard to doubt. These factors not withstanding, the key characteristic of

their identity was their ability to function flexibly for an itinerant workforce of mixed geographic makeup, encompassing activities ranging from recreation during idle moments to worship to their intended use as sleeping quarters (Image 2).

A sizeable population of Euro-American immigrants, too, joined the makeup of the bunkhouse users. By the turn of the century, it is likely that at least 3,000 Austrians, Italians, Greeks, Slavs, and Swedes were employed by each of the major competitors operating in the hinterlands of Oregon – notably Harriman and Hill.[9] The bonds of language, culture, and perhaps former community likely persisted within the communal layout of the bunkhouse, providing welcome security amidst the difficult and dangerous working conditions in an isolated landscape. Similar ties seem to have been a common theme across the region, echoed in accounts of a number of accounts concerning camps located in the Deschutes, McKenzie, Willamette, and Coastal areas.(Image 3). [10]

With the spread of railroads deeper into the Northwestern interior, logging operations increasingly came to depend on rail power as a means of moving timber, machines, loggers, and eventually, their housing across a company landscape. Although the appearance of complex trestles, spur lines, and flumes were evidence enough of encroaching industrialization, the transformation was extended through the continued evolution of

Image 1: Anlauf Logging Camp, c. 1899. (Photo: Lane County Historical Society)

Image 2: "Common logging bunkhouse interior, c. 1900. Note pragmatic use of rafters for laundry, as well as bunk arrangement with central stove. (Photo: Kinsey)"

the bunkhouse. Nowhere was this more evident than in the Shelvin-Hixon camps, which moved through the Cascade Range beginning in 1916.

Whereas many companies previously built bunkhouses with the intention of abandoning or dismantling them upon the camp's advancement through the landscape, the Shelvin-Hixon quarters began to be built with reinforced framing by the 1920s – not to remain in a single location, but to withstand the rigors of wholesale relocation by rail to new, pre-planned camps. New versions of this heavy frame comprised something rapidly approaching the standardization of speculative building: eight-by-eight-inch sills, four-by-four joists spaced two feet on-center, all topped by a four-by-four timber which functioned as a ridge beam.[11] By means of anchors and hoists, the sixteen-foot by forty-foot building was now entirely transportable, and thus further became a mechanized unit within Leo Marx's model of a "middle landscape."[12] If the logging camp was the intersection between the romantic myths of the American wilderness and the mechanized maw of industry, the railroad bunkhouse was virtually at its center.

Other camp buildings also mirrored this development in wholesale mobility. While by no means an overarching standard, railcars also came to house mess hall operations – a singularly important facet of camp life for its inhabitants. In addition to the obvious advantage of transportation flexibility, the elevated floor of this variation helped provide an additional layer of shelter for the cooking and serving processes from outside dirt and pests.

Image 3: Mixed crew posing outside a Coastal Range Logging Company Bunkhouse, near Mabel, Oregon. Note addition of gable-end porch. (Photo: Lane County Historical Society)

Image 4: "Railcar Mess hall, c. 1920, a norm for increasingly portable building units of its day." (Photo: Lane County Historical Museum)

The August 1909 publication of the regional newsletter *The Timberman* includes a schematic for an example, in the form of a wheeled mess car (Image 4), fully embracing the accelerating penetrations of operations into the region's timbered interiors, while minimizing its lasting ties to work rhythms isolated within a wilderness locale.

Shelvin-Hixon's relocation to Oregon by this time brought nearly 1,000 veteran woodsmen from the forests of Northern Minnesota – many of whom shared associations of camaraderie and community from previous work alongside one another. Although these bonds were perhaps well suited for the close quarters earlier camp housing, many would be provided with these railcar quarters, which had been situated on planned lots directly along spur lines. If something of a subjective blessing in terms of increased privacy, they were still austere in appointments and insulation for year-round use.[13] In any case, the grouping of such residences suggest a transformation of their environs – much like the reaches of suburbia a half-century later – with decreasing geographic isolation through the advent of technology. Like the textile mills of New England, they also derived their form through speculative construction and company planning, rather than user choice.

Just as loggers began to more aggressively penetrate the Northwest's hinterlands, an international context broadened the regional relevance of the bunkhouse. The American entrance into the First World War created an unparalleled appetite for Sitka Spruce, accelerating these trends. As the species was ideally suited for the needs of aircraft manufacture, the U.S. Army created the Spruce Production Division through the recruitment and organizational talents of Colonel Brice P. Disque. Records show that the Spruce Division action assigned 27,270 men to six camps ranging from Coos Bay north to Puget Sound. In addition to selecting men with logging backgrounds and building a new network of rail lines to transport the nearly 144 million board feet harvested in 1917 and 1918, these camps used a variation of railcar housing, as Private Arthur C. Newby describes in a letter home: "We live in houses built on car trucks, about sixty feet long and divided into three rooms each. There are ten men to each room."[14] Although the mightily productive Spruce Division was ultimately short-lived at a mere fifteen months, its adoption of the railcar as a housing model demonstrates the persistence of the form's evolution within the logging context. Equally interesting, the War Department's Loyal Legion of Loggers Bulletin No. 3, an official directive to personnel within the division, prioritized loggers remaining strictly with the movements of a single camp for the duration of the war. "A dozen axes in a Northwest forest," claimed its author, "can do more for humanity and civilization at this time than a regiment of rifles in France." When viewed from the productive view of the landscape, governmental or otherwise, the implications for the nature of housing are unmistakable. Rather than roaming about the region plying their trade as itinerant skilled labor for many companies, such woodsmen became increasingly tied to a single locale.

Few traces of logging camp bunkhouses survive intact today, perhaps as a testament to the somewhat ephemeral attitude with which many were erected and used. The extent of their significance as cultural resources is difficult to overestimate in the scope of the Pacific Northwest's logging history, yet their location

on the periphery of culture and society poses a persistent risk to long-term survival and understanding. As many historical archaeologists are no doubt aware, the risk of their reclamation by the very forests they were created to tame is high, if somewhat ironic. The prospect of their survival, at the same time, remains rather dualistic: bunkhouses and their interrelated landscapes tell of a meaningful epoch of American history and simultaneously rekindle the persistent bonfires of hardline environmentalist activism. The challenge for preservationists is to better understand and interpret the social narratives intertwined in these resources and sites, while carefully weighing the ethical implications of a broader landscape of both natural and historical resources. ◻

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The Shared Purpose of Historic Preservation and Local History Museums:

How collaboration can enable a wide-reaching community preservation ethic

BY HELEN BLACKMORE

Historic Preservation has an opportunity to collaborate with an important resource for heritage-based community preservation, the local history museum. As its core, Historic Preservation is concerned with linking people and place through the stewardship of important resources. Local museums are one of the few places a community can connect themselves to their home. Given these two paradigms, preservation should utilize local history museums as a resource for the cultivation of a sense of place on a local scale. Preservation has marginalized sections of history, and geographic areas, through preserving predominately large-scale sites, which has facilitated a disregard of history on a local level. Preservation should be a value across communities of any size and now attention should be paid to small communities, who have not traditionally involved in preservation. This can be done through the forming of alliances with local museums. These museums hold the tangible objects, as well as the intangible stories of community heritage. Without them this history would be lost, and a sense of place difficult to grasp. Preservation can enable local history museums, to inform the public about the ability to gain a sense of place within their communities, whilst instilling the value of preservation. Local museums are key to educating communities about the importance of preservation through the utilization of local history. Preservation has paid little attention to this under utilized segment of preservation education.

"Preservation can enable local history museums, to inform the public about the ability to gain a sense of place within their communities, whilst instilling the value of preservation."

Over the past five years scholarship has pushed for collaboration between public institutions, museums, schools, cultural/historical organizations and societies, to produce synthetic public and educational programming. Scholars such as Ralph A. Cordova and Michael Murawski, Anne Ackerson, Nina Simon, and Cary Carson have all advocated for collaboration among different types of organization, and cultural groups. Collaboration would enable the preservation of institutions by sharing resources, information, and values in an effort to sustain history-based institutions in the contemporary world. The collaboration incorporates any institution that has a stake in the representation of history, be that local, state, or national history, and the two key stakeholders are local history museums and advocates for historic preservation. There is a notable difference between collaboration and partnership; partnership implies a business transaction within an overarching organizational structure, whereas collaboration is an alliance between institutions based upon teamwork, to share not just resources and information, but the acknowledgement of other values, and the ability to listen and help one another.

At the 2013 Oregon Heritage Conference, museum staff and volunteers discussed their issues and concerns and worked together to solve problems for each other.[1] It is this open discussion and pooling of knowledge that can get us one step closer reaching small communities across the country. Local museums have found themselves struggling to stay afloat in a world that has an ever-increasing number of leisure options from which people can choose.[2] The reasons local museums have slipped from public focus in favor of science museum, interpretive museums, amusement parks, or aquariums, is widely discussed and the causes are claimed to be numerous: lack of funds, lack of staff, administration issues, archaic institutional structuring, few resources, and no new ideas or concepts, to name but a few. Local history museums have been suffering for a long time, and contemporary society can no longer adequately sustain these institutions. These issues, whilst not new, are stifling museums; but they are solvable. The conference highlighted one community that is working to enliven the preservation ethic through the display of their shared cultural heritage. The Southern Oregon Historical Society (SOHS), based in Jacksonville, Oregon, has brought community and place together through its innovative program, *History: Made By You.*

After the closure of the Rogue Valley Museum in 2010, the society lost the ability to display a large proportion of its objects.[3] *History: Made By You,* is an interactive, outreach program that enables community members to research and develop travelling exhibitions based on community themes. The exhibitions rotate through four prominent places within the community with a period of four months. The program is led and facilitated by Amy Drake, the Curator of Special Projects, and, to date, the program has created five exhibitions.[4] Through a facilitated community forum a topic that represents the community is chosen. Over a period of four months, the SOHS staff guides community volunteers through the research of the topic, the choosing and collection of artifacts, the selection of photographs, and the display of the exhibit. The exhibition itself is housed an in modular exhibition system designed specially for the program by Michael Golino in collaboration with DesignJourney.[5]

The program enables a co-creative program from the start of the project, and facilitates access for all those within the community who want to be involved enabling community empowerment to become active participants in the process. The co-creative approach is highly beneficial to all involved: the SOHS has a method of exhibiting its objects; the community members gain hands-on, participatory experience in researching and displaying their heritage; the rest of the community has access to learn about parts of their history; and the heritage community at

large gains public awareness in small communities and a preservation ethic is instilled.This innovative program not only engages with the community in a new and exciting way but it also creates a sense of place and pride within the communities it represents. Sense of place is important for any community and it will ensure the preservation not only of local architecture, buildings, but also of the story. Local history museums and programs such as *History: Made By You,* place the community's history within a tangible, local theme. With local museums and institutions developing sense of place within local communities the values and importance of preservation could be more readily cultivated. Without pride of place, and ownership of shared cultural heritage preservation ethics cannot be instilled in a community. Even though local museums are so fundamental to the sustaining of shared community heritage and sense of place, they are often overlooked and as a result they have found themselves in a world of dwindling financial resources, with few options. In order for preservation itself to be sustained, communities have to be addressed on a local level. Preservation should develop alliances with local museums as they are an avenue towards the communities. Both historic preservation and local museums need to restructure their place in society, for fear of becoming lost in a world of every increasing leisure options.[6]

These options have not only grown and changed, but the ways that people want to be engaged have shifted.[7] Visitors want to be involved, and participate; they are no longer willing to be passive in their entertainment activities.[8] Given these shifts historic preservation and local museums need to move with the times for fear of becoming irrelevant in a modern world, in which they have never been more important. Cultural heritage is being lost due to globalization, creating a society that is no longer culturally sustainable. Identity has become layered, and in the process cultures have been diluted.[9] For fear of neutralization of culture, we have to start at a local level in order to reach the largest possible audience, through the display of our cultural heritage by preserving our local museums, and societies.

Through preservation values, ideas, and support local museums can establish new connections with their communities and instill a desire to preserve and protect their cultural heritage through education, information distribution, and conservation. Through the formulation of a network of historical organizations and societies, resources and information can be pooled to further themselves within their local community. This occurs when museums engage with the public, facilitate, and allow for co-creative programming. Local history museums can co-create community informed programming that will enable the museum to place itself more actively within its community. Socially relevant exhibitions are then placed within the larger scheme of history. Collaboration is enabled through abundance thinking, a sense of place is facilitated, and preservation values instilled.

Before collaboration can be considered a shift from the contemporary 'scarcity thinking' approach to one of 'abundance thinking' needs to occur.[10] Due to the current use of scarcity thinking, which does have the benefits of cutting costs and encouraging resourcefulness, it can limit museum staff to looking at what they have rather than seeking and embracing new opportunities and new approaches.[11] Abundance thinking helps refocus resources towards audience service and collaboration with other institutions, forming a cycle of cooperation. Museums can develop abundance thinking through audience-based relevance, and enabling visitors to respond to collections on a personal level.[12] Through utilizing all possible resources co-creation can form, museums can create community relevant programs, and a sense of preservation can flourish.

> "Collaboration is enabled through abundance thinking, a sense of place is facilitated, and preservation values instilled."

Co-creation not only occurs between the public and the museum but also requires the inclusion of the preservation community. As co-creation can be a difficult and daunting process, in which the participants need to be open to new ideas and ways of approaching problems. Nina Simon challenges the current method of museum-designed programming that calls for outside engagement to help them after the initial planning is completed, and argues for community involvement from the beginning of the exhibition and the programming.[13] Co-creative programs are fundamental to: voicing community ideas and creating a forum for the community to be responsive to local issues; and, helping to support skill development within the community, allowing members to take on tasks as part of a team.[14] This approach to programming is labor intensive, and the museums need to be flexible with ideas. Ultimately the programming is most successful when there is an institutional willingness to relinquish control of the program to the community members as the program processes. These three notions are not commonplace in museums today, but without them, co-creative projects will not be as successful and as fruitful as they could be. With the support of preservation organizations museums can embrace co-creation.[15] The issue of relevance can also be addressed through a collaboratively formed, superstory narrative encompassing multiple institutions. This is an area that many preservation institutions overlook, as they focus on a single part of historical narrative or theme.

Without placing local narratives into a larger scheme of history, communities are unable to identify why they are important, and without importance they will not see a need for preservation. A 'superstory' incorporating multiple museums within one continuous narrative, illuminates their historical redundancies, and facilitates local preservation of multiple sites.[16] However, it is important that while museums locate their community within a larger history that they retain their identity and why they matter, so they do not become redundant within the larger network of sites, and museums.

The collaboration approach to museum programming can be accomplished through facilitated discussion that engages all the stakeholders: the museum staff, community leaders, the mayor, schools and universities in the area, and the local heritage organizations and preservation offices. This is important, as without the local history museum the local heritage may well be lost; the museum often houses the artifacts of culture, and stores

the narratives and the fundamental knowledge of the area's community heritage. These discussions can be held as a public forum at the museum, in a community hall, or online. The method should be determined by the demographic of the community it is intended to serve.

Through the forums a list of available resources can be established, enabling a support network to minimize the amount of new equipment, or resources museums need to purchase. In order for these discussions to work, "everyone needs to be at the table."[18] For this to happen preservation agencies need to be proactive in enabling museums, and museums need to be proactive in engaging their community. As without a healthy and engaged community the museum will not survive in today's world. ◻

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The California Bungalow:
How California's Climate Shaped the Bungalow House Type

BY EVANNE ST. CHARLES

The purpose of this term paper is to explain why the bungalow became so popular and closely associated with California, particularly Southern California, during the period between 1900 and 1930. I will use case studies, such as Chicago and Seattle, as well as arguments made by various authors to demonstrate that the main difference between the bungalow development in California and other regions during the time period was California's climate. California's relaxed atmosphere and mild seasonal temperatures allowed the bungalow, particularly the mass-produced, middle class bungalow, to evolve into what residents across the United States recognize as the bungalow house type.

The first houses to be called "bungalows" emerged in the East shortly after the 1876 Philadelphia Centennial, and then moved westward. The Centennial marked a time when democracy, simplicity, health and nature were being increasingly celebrated in architecture. The majority of the population was seeking a break from the eclecticism and gaudiness of the Victorian Era. For many, this period represented a chance of homeownership. This was the period when a true middle class emerged, technologies entered the household and living standards were developed.[1]

The earliest known American house to be called a bungalow was built in 1880 in Cape Cod, MA. This residence, as well as the ones that followed, served as summer cottages for the wealthy. With the rise of industrialization, those who could afford it sought refuge in the countryside. The idea of getting back to nature was seen as pure, healthy, and safe from the corruption and unsanitary conditions that plagued cities. The bungalow symbolized the ruggedness and simplicity of nature that wealthy city-dwellers aspired to obtain.[2]

It did not take long for the bungalow to become popular as a house type for the middle and working classes. However, what became the typical suburban home for millions of Americans between 1900 and 1930 was a different take on the summer cottage of the wealthy bungalows of earlier years. For the middle and working classes, the bungalow not only represented simplicity and working classes, the bungalow not only represented simplicity and higher standards of living, but also economy – it was often quite modest as well as affordable. Advances in prefabricated buildings allowed for self-built bungalows to be constructed for as little as 400 dollars. Fred T. Hodgson, an editor of a plan book for the Montgomery Ward Company, viewed the bungalow as "the best type of cheap frame house which had been erected in this country since the old New England farmhouse went out of fashion."[3] Thus, every city in the United States that experienced economic prosperity in the early 1900s has evidence of the bungalow craze.[4]

Many prominent authors, including Robert Winter, Clay Lancaster and Anthony King, as well as lesser-known writers, agree, "California…came forward with the definition and definitive form taken by the American bungalow."[5] However, each author provides slightly different reasons as to why the bungalow became so closely identified with California. Whereas Clay Lancaster argues that one of the reasons the bungalow movement took hold in California was because the state had "better, [more innovative] architects than most areas of the country," author, Diane Maddex, believes the bungalow's popularity in California grew in part because of its increase in population, cheap land, and bold developers.[6][7] Several note the strong influences of the Arts and Crafts movement and the vast amount of publications as reasons why the bungalow became closely associated with the state. However, all authors, particularly Robert Winter, touch upon the idea that California's climate was a major factor in the development of the bungalow. In order to understand why these other reasons do not fully explain the rise of the California Bungalow, one must compare California to other areas that had prominent bungalow movements for similar reasons.

After the gold rush in the northern half of the state, Southern California began promoting itself as the "land of fruit and honey," selling a diversity of produce to those back East, and attracting thousands westward.[8] Los Angeles alone grew from 50,000 residents in the late 1880s and early 1890s, to two million people by 1930. With its burgeoning population, aggressive developers and relatively cheap land, over sixty new towns totaling 79,350 acres were plotted in Southern California between 1887 and 1889.[9] By 1930, 94 percent of Los Angeles residences were single-family homes, and a majority of these homes were in the bungalow style. The bungalow "appeared at a time when California was the object of a migration for which the bungalow was ready-made."[10] The house type was promoted in California through "a volume of literature almost as prodigious as that which promoted California itself."[11] Gustav Stickley's The Craftsman, through its Pasadena correspondents, Helen Lukens Gaut and Una Nixon Hopkins, updated the rest of the nation on the new and innovative creations in Bungalowland. Additional publications promoting the California Bungalow included Western Architect, Keith's Magazine on Home Building, and the Architect and Engineer of California. Bungalow books published by enthusiastic entrepreneurs were sold cheaply with the intended use of the developer, the builder, and thousands of residents. Mail-order companies, including the California Ready-Cut Bungalow Company and Pacific Ready-Cut, further popularized the bungalow in the state.[12] The popularity of the bungalow was not limited to middle and working class housing. Innovative architects flocked to the state in the hopes of contributing to its new architectural frontier. Architects Arthur S. Heineman and Alfred Heineman, as well as Sylvanus B. Marston designed smaller, charming bungalows as well as bungalow courts. The most notable were Pasadena architects, Charles Sumner Greene and his brother, Henry Mather Greene, who contributed many of the state's elite, "ultimate bungalows," such as the houses that constitute Bungalow Heaven in Pasadena (Image 1).[13] To this day, California, particularly Southern California, is known

for having the most diverse array of bungalows, from "the simplest rudimentary shelter up to the most sophisticated manifestation."[14] However, the forces discussed above that contributed to the popularity of the bungalow in California were not unique to the state.

In the early 1900s, Chicago was the nation's mecca for social and architectural progressivism. Architect, Frank Lloyd Wright, developed what he called the Prairie Style that was closely associated with high-style, architect-designed bungalows, such as the houses of Greene and Greene in California. Similarities between the two included low-pitched roofs, broad, overhanging eaves, the use of natural materials and earth tones, and art-glass windows.The bungalow movement took off in Chicago in the 1920s. Influenced by Wright's Prairie Style and the city's Arts and Crafts Society, the bungalow was adopted as, "an architecture for the average person."[15] Between 1910 and 1930, Chicago increased by one million people, growing faster than any other American city at the time. Streetcar lines, and later the automobile, as well as public transportation allowed for residents to move to the suburbs. As the population increased and many sought refuge from the city, rows of identical, brick bungalows were built by the masses, forming what is now known as the Bungalow Belt. Local publications such as *House Beautiful*, and mail order companies such as Sears and the Montgomery Ward Company further fueled the bungalow movement in the city. Prefabricated homes, aided by the development of industrialized and standardized parts, such as the balloon frame, were a major force behind the mass production of cheaper housing that comprises the Bungalow Belt. Chicago bungalows drew inspiration from the earlier, California Bungalow. However, unlike California's bungalows that "embraced the outdoors, the Windy City archetype turned inward for warmth," resulting in a narrower plan, a different material choice (often brick), and basements (Image 1).[16] Approximately 9,000 single-family residences, most of them bungalows, were built in Chicago in 1925. Today, approximately one-third of Chicago's single-family homes are bungalows.[17]

Image 1: A typical Chicago-style bungalow (note the brick and the basement).

Eastern migrants came to Seattle in the mid-nineteenth century in the hopes of becoming rich with gold. After a fire burned most of downtown in 1889, architects from England and Germany helped to rebuild using influences of the European-born Arts and Crafts movement. The 1909 Alaskan-Yukon-Pacific Exposition established Seattle as a progressive city of new architectural styles. In addition to the influences of the Arts and Crafts movement, Seattle's rapidly increasing middle class needed homes, and "like their neighbors to the south in the heart of Bungalowland," many turned to the bungalow.[18] With Seattle's abundance of natural materials, particularly timber, the house type was able to flourish with all of its rugged and naturalistic characteristics. The resulting buildings fit the Pacific Northwest landscape "like another branch on a tall tree."[19] Cheap plans and materials, magazines, such as *Bungalow Magazine* (published in Seattle from 1912-1918), and enterprising architects and developers served as stimuli for the development of the bungalow movement in the city. Jud Yoho, a well-known bungalow entrepreneur and architect in Seattle, promoted the Craftsman Bungalow Company's plans that showcased the California Bungalow adapted to the climate and topography of Seattle. Seattle's bungalows drew on the California Bungalow as well as the Pacific Northwest's natural materials to create a rough-hewn, homemade look, unique to the area. By the 1930s, the city consisted of several distinct neighborhoods, all of which had the bungalow as the predominant house type in common.[20] one must reassess what makes California, especially Southern California, unique in order to result in the close association and popularity of the bungalow in the state. All three areas experienced economic prosperity, population increases and suburbanization between 1890 and 1930. All maintained progressive, innovative architects, followers of the Arts and Crafts movement and bold developers. All three were influenced by prominent magazines, plan books and mail-order companies. Thus, California's mild climate is the only factor associated with the popularity of the bungalow in the state that the other two regions do not possess.

In the early 1900s, Southern California was promoted as a tropical paradise, exploiting the nation's obsession with the back-to-nature movement of the period. Millions flocked to the region in the late-nineteenth and early-twentieth centuries, seeking the healthy living conditions and natural surroundings that coincided with its mild climate. Around the same time, the bungalow was becoming popular as summer residences in resort towns for the wealthy. Like California, the bungalow had come to represent the nation's longing for getting back to the primitiveness and simplicity of nature. By the 1910s, the bungalow had become so closely associated with California that national mail-order companies advertised bungalows called "The Pasadena," "The Pomona," and "The Sunshine," popularizing the ideals set forth in the California Bungalow, and spreading them across the country.[21] As stated by Fred T. Hodgson, an editor of a plan book for the nation-wide, Montgomery Ward Company:

> It is, a rule, [the bungalow] is a long, low, one or
> two-story building, with a conspicuous roof,
> over-hanging eaves and a [screened-in] porch. It fits
> snugly on the ground, it is generally well scaled with the
> surrounding shrubbery and trees, and its lines and the
> distribution of its openings are for the most part
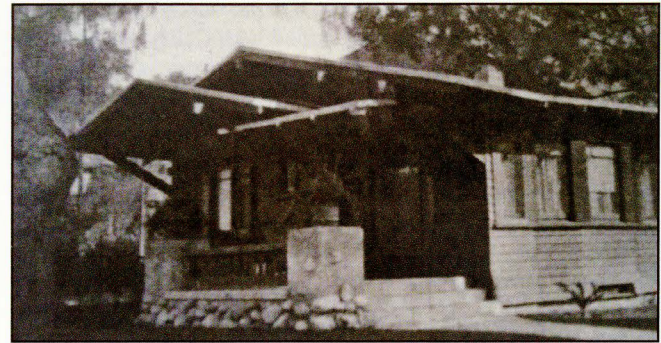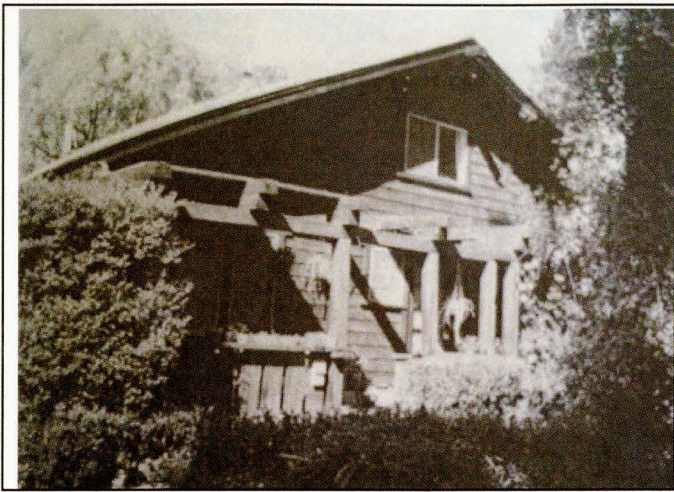> agreeable to the eye (Hodgson, 3).

Image 2: (above right) With no need for a basement in the warm climate of California, the bungalow could be built nearly on the ground, emphsizing its closeness to nature.

Image 3: (above left) A California bungalow surrounded by lush vegetation, highlighting its proximity to nature.

This statement about what a bungalow is supposed to be is related to the affects that California had on the evolution of what became to be known as the bungalow house type. These characteristics were able to develop predominantly because of California's mild climate. As described above, one of the major factors as to why the bungalow became so popular was its ability to bring people closer to nature. As one of the bungalow books at the time stated, "the purpose should always be to make the bungalow a harmonious part of the grounds surrounding it."[22] This was accomplished by making the house horizontal to prevent it from dominating its surrounding landscape, and building the house without a basement and only a minor foundation, in order to bring the house closer to the ground. Indeed, the bungalows of California appeared to "hug the earth," further expressing the house type as one that can bring people closer to nature (Image 2).[23] Northern and eastern states were not able to fully accomplish the low, horizontal features often associated with the bungalow, as basements are typically necessary in cooler climates. Another characteristic often associated with the bungalow is the sleeping porch.Because many eastern immigrants moved to California for reasons related to their health, as warm climates were seen as cures for diseases such as tuberculosis, the sleeping porch was almost essential. The open as well as screened-in porches of bungalows "provided not only a good sleeping room in the summer, but sometimes a healthy bedroom the year 'round."[24] As stated by Gustav Stickley in *Gustav Stickley's Craftsman Homes and Bungalows*, "These outdoor bedrooms have come to be as much a part of a Californian house as the kitchen, dining room or reception room, for whoever has once slept in the open air will never willingly shut himself up in the ordinary old-time bedroom again."[25] While Californians were able to benefit from year-round sleeping porches, cooler climates, such as those in Washington and Illinois, prohibited bungalow owners from doing so. A third feature often associated with the bungalow that was able to flourish in California was the idea that the bungalow should be surrounded by an abundance of vegetation (Image 3). The landscape surrounding the bungalow was just as important as the house itself in order to create the feeling of getting back to nature.

A bungalow was seen as incomplete without its gardens, trees and vines that created the picturesque, natural setting many aspired to attain.[26] While California, especially Southern California, can maintain year-round lush vegetation, creating the feeling of a never-ending summer, much of the nation cannot due to harsher climates. The last reason why California's climate was key in the evolution of the bungalow is related to its ease of development. Because California maintains mild, year-round temperatures, builders and developers were able to use cheaper materials. The state's warm weather "allowed the builder to make economies in materials and structure so that very modest but convenient dwellings could be provided for less than 1000 dollars."[27] Thus, for the millions who moved to California during the time period, the modest price of the bungalow "offered the opportunity of a detached, single-family dwelling which they had never experienced before. The 'simple life', 'back-to-nature' ideology legitimized an economic choice."[28] The flimsy construction of California bungalows allowed for substantially faster development, which more people were able to afford. Although the California Bungalow appeared in eastern cities with much colder climates, sturdier, more costly materials and construction were necessary. Thus, many of the features typically associated with the bungalow are related in some part to the mild, California climate that it evolved from.

The first houses to be called "bungalows" in America appeared in the East after the 1876 Philadelphia Centennial.[29] The bungalow movement then continued to move westward, and further evolved into what most recognize as the bungalow house type today. The bungalow was a symbol of simplicity, democracy, health, and the back-to-nature movement that occurred in the late-nineteenth and early-twentieth centuries.[30] For some, this house type represented a break from the clutter and garishness of the earlier Victorian Era. For others, it provided a chance for homeownership and a gateway into the middle class. Every city in the United States that experienced economic prosperity in the early 1900s has evidence of the bungalow movement. However, there is only one region that the bungalow became so closely associated with that it became known as Bungalowland – the state of California.

In this paper, I have attempted to prove why the bungalow became so popular and closely identified with California between 1900 and 1930. Most authors have varying views as to why the bungalow became closely identified with the state. However, all authors have agreed that California's climate has played a large role in the strong alliance between California and the bungalow. Although other regions, particularly Chicago and Seattle, have been recognized for their large populations of bungalows, California's mild climate has allowed for further experimentation and evolution of this house type into what most recognize as its dominant form. Indeed, it is the state's climate that has allowed the bungalow's most prominent features – its horizontality, sleeping porches, lush gardens and cheaper materials – to flourish.

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Defining Style:
Pacific Northwest Regionalism (1935-1950)

BY BRANDON J. GRILC

The development of Pacific Northwest Regionalism in Oregon can best be defined between the years of 1935 and 1950 through the works of John Yeon, Pietro Belluschi and Van Evera Bailey. These three "architects" of the Pacific Northwest have not only been "widely published and recognized as an important part of the history of modern architecture,"[1] but have also given this, relatively young, region of the United States a style to call its own. The Pacific Northwest Regional style, according to Saul Zaik, was influenced by common regional structures in Oregon and Washington, such as "indigenous wooden barns, covered bridges, water tanks, marine docks, and fish canneries,"[2] giving this style its utilitarian approach to building. The Pacific Northwest Regional style, which shares similarities with the International style, can be defined by its design characteristics, such as broad, overhanging gables or hipped roofs covered with shingles, often with broken or asymmetrical slopes, non-academic forms and details, asymmetrical open floor plans, large glass windows of various shapes, wood-frame-construction with unfinished and unpainted siding of native woods, and integration of structures and environment.[3] This style is also defined by its bioregional appreciation, showing a "sensitive approach to the natural environment, [which] takes into consideration Oregon's mild climate, predominantly gray skies, and abundant supply of wood and wood products."[4] These characteristics have helped create a regionally specific style that balances the dialectic rift between the built and natural environment and attempts to "capture the individual spirit of its inhabitants."[5] Four buildings that represent the sincerity of this style and its distinguished designers are the A. R. Watzek House and the Kenneth Swan House by John Yeon, the Central Lutheran Church by Pietro Belluschi and the Jan de Graff House by Van Evera Bailey.

> **"The A. R. Watzek house comfortably fits within the parallels of the natural environment, as its gabled roofs suggestively align with Mt. Hood."**

John Yeon (1919-1994) has been and continues to be one of the most influential architects in the state of Oregon and for the Pacific Northwest Regional style. John Yeon, questionably an architect, was a residential designer who embraced his local environment and projected it through his works. The A. R. Watzek House was built in 1937 in Portland, Oregon and represents the Pacific Northwest Regional style by its use of materials, environmental cohesion and design. The house is an open, "U"-shaped floor plan around a center courtyard with outdoor

Image 1: Aubrey R. Watzek House; Portland, Oregon

extensions, large expanses of glass, an overhanging portico and eaves covered in shingles,[6] tongue-and-groove cedar siding, double-pane windows, hidden blinds and rain gutters, and a ventilation system that allows the window pains to remain fixed.[7] The A. R. Watzek house comfortably fits within the parallels of the natural environment, as its gabled roofs suggestively align with Mt. Hood, and its elevation and large windows offer views of Mt. St. Helens, Mt. Hood and the Tualatin Valley. (Image 1). Another example of the Pacific Northwest Regional style by John Yeon is the Kenneth Swan House, built in 1950 in Portland, Oregon. This house is "skillfully adapted to a sloping site, features naturally finished board-and-batten siding, large windows, and deep, roof overhangs that cover the porch."[8] It represents the balance between the natural and built environment, as it is seamlessly integrated with the natural landscape and ridgeline. These two examples by John Yeon have reflected the Pacific Northwest Regional style through residential houses; however, this style was also used in other forms, such as Pietro Belluschi's Central Lutheran Church.

Pietro Belluschi (1899-1994) was an "internationally known architect and a key innovator in the development of an elegant modernism, especially in residences suited to the materials and climate of the Pacific Northwest."[9] Influenced by John Yeon, Pietro Belluschi also developed a Pacific Northwest Regional design aesthetic that can be seen in his works, such as the Central Lutheran Church. Even though churches were "slightly less important in this period than the houses in the formation of regional character,"[10] the Central Lutheran Church still poses a fair representation of the Pacific Northwest Regional style due to its character defining features. The Central Lutheran Church was built in 1950 in Portland, Oregon and was constructed out of brick and wood. It is modern in form, incorporated pointed wood arches, used Glu-Lam timber,[11] is dressed in a natural wood finish, and includes an unrepresentative bell tower and red and blue glass set between stained wood mullions.[12] The Central Lutheran Church represents the Pacific Northwest Regional style because it

offers a "mature example of the combination of modern spatial concepts with materials native to the region."[13] Although the Central Lutheran Church may be easily identified as the Pacific Northwest Regional style, some buildings walk a finer line between this style and the International style due to their similarities, such as the Jan de Graaff House designed by Van Evera Bailey. (Image 2).

Image 2: Jan de Graaff House; Portland, Oregon

Van Evera Bailey (1903-1980) was another architect who embraced the Pacific Northwest Regional style, as his houses "were noted for their regional sensibility, their livability, and their structural innovation."[14] His work with the Jan de Graaff House expresses this regional style. Built in 1940 in Portland, Oregon, this house is commonly referred to as an International style house due to its flat roof and ribbon windows; however, it also hosts characteristics that help it fit within the Pacific Northwest Regional style, such as its asymmetric composition and straightforward use of materials, like cedar. Even though this example walks a fine line between the International and Pacific Northwest Regional styles, its honesty and reflection of its local bioregion help it align with the principles that make the Pacific Northwest Regional style significant in Oregon.

Overall, these "architects" and architectural examples express the development of Pacific Northwest Regionalism in Oregon, which was created out of the influences of modern design with regional characteristics and natural cohesion from 1935 to 1950, making it one of Oregon's only exclusive architectural styles and a style worth defining. ☒

ENDNOTES

1.   Marion Ross, *A Century of Architecture in Oregon, 1859-1959.* (N.p.: Women's Architectural League, Oregon Chapter, AIA, 1959.), 89.
2.   Rosalind Clark, *Oregon Style Architecture from 1840 to the 1950s.* (Portland: Professional Book Center, 1983), 215.
3.   Ibid.
4.   Ibid.
5.   Ibid.
6.   Ibid, 217.
7.   Randy Gragg, "John Yeon (1910-1994)," *Oregon Encyclopedia*, http://www.oregonencyclopedia.org/entry/view/john_yeon/
8.   Clark, *Oregon Style Architecture*, 217.
9.   Leland Roth, "Pietro Belluschi (1899-1994)," *Oregon Encyclopedia*, http://www.oregonencyclopedia.org/entry/view/belluschi_pietro_1899_1994_/
10.   Ross, *A Century of Architecture in Oregon*, 89.
11.   Roth, "Pietro Belluschi (1899-1994)."
12.   Clark, *Oregon Style Architecture*, 218.
13.   Ross, *A Century of Architecture in Oregon*, 93.
14.   Hope Svenson, "Van Evera Bailey (1903-1980)," *Oregon Encyclopedia*, http://www.oregonencyclopedia.org/entry/view/bailey_van_evera_1903_1980_/

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Ross, Marion Dean. A Century of Architecture in Oregon, 1859-1959. N.p.: Women's Architectural League, Oregon Chapter, AIA, 1959.

Roth, Leland. "Pietro Belluschi (1899-1994)," Oregon Encyclopedia, http://www.oregonencyclopedia.org/entry/view/belluschi_pietro_1899_1994_/

Svenson, Hope. "Van Evera Bailey (1903-1980)," Oregon Encyclopedia, http://www.oregonencyclopedia.org/entry/view/bailey_van_evera_1903_1980_/

Spirit of Respect and Affection:
The Town Planning and Design Behind Gilchrist, Oregon

BY TRACY SCHWARTZ

It may never really seem like it, but there is always method to the madness. This is especially true for the design and planning of company towns in the United States. Peaking in development between 1830 and 1930, the placement of each building, structure, road, and public or private space within the company town reflected the ideas of the owners and the socioeconomic system in which employees lived and worked.[1] Rural Gilchrist, Oregon is a textbook example of a company town. The town shares many features with other company owned towns in the state and country, such as company owned commercial property, company owned residences, and no elected government.[2] But Gilchrist is also a unique case study. Built in 1938, towards the decline of the company town, everything in the unincorporated community was owned by the Gilchrist Timber Company until 1991, and nearly everyone living there was employed by the company in some capacity.[3] While Gilchrist was the last company town in Oregon, to this day it remains as a vision of its designers—the Gilchrist Timber Company and president Frank W. Gilchrist.[4] Exploring the spatial relations and engineering of the town, as well as the personalities of the company and bosses behind it provides a better sense of what life was like and why things were the way they were in Gilchrist. Gilchrist was designed to create a "civic personality which promote[d] a spirit of respect and affection in the inhabitants."[5] What was the method to their madness? James Allen defines a company town as:

> any community which has been built wholly to support the operations of a single company, in which all homes, buildings, and other real-estate property are owned by that company, having been acquired or erected specifically for the benefit of its employees, and in which the company provides most public services.[6]

Gilchrist was just one of over one hundred company towns in the Pacific Northwest. Leland Roth lists six types of company towns, with Gilchrist falling into the fifth category, where "both site plans and buildings were designed by a single individual."[7] However, even though there was one architect, Gilchrist Timber Company and its management had a great amount of say in the final design. John Garner notes that many company towns were not "preplanned," and instead "just grew, expanding as their enterprises matured."[8] Gilchrist was not one of these settlements, and could instead be described as a "model company town," since the plan followed the design and desires of the company. Garner describes these "model" towns as, "one in which the paternalism of the owner extended beyond the bare-bones architectural requirements of factories or mines. Well-designed houses, parks, schools, libraries, and meeting halls, all set within an attractive landscape, represented an unusual degree of interest by the developer."[9] Almost to a tee, Garner has begun to describe the spatial engineering of Gilchrist by the Gilchrist Timber Company.

> Gilchrist was designed to create a "civic personality which promoted a spirit of respect and affection in the inhabitants.

Company towns were at the mercy of "spatial engineering—the deliberate manipulation of the landscape."[10] Looking at the space with regard to the basic landscape features as well as political or economic motivations puts the Gilchrist setting into perspective (Figure 1). As a company town, the placement of the homes, store and theater was as important as the mill, the heart of the company. Both represented control over the workers as well as the "economic and cultural landscape" for a specific purpose.[11] Through the manipulation of the environment a company could "shape the built environment in particular ways," which would, "encourage particular types of behavior and identities."[12] Engineering the space in one way could produce desired results. The spatial engineering of company towns was usually manifested through the "boss." Paternalism came in a variety of different forms, from killing them with kindness, to ruling with an iron fist. Spatial engineering through the landscape and paternalism was especially prevalent in Gilchrist.
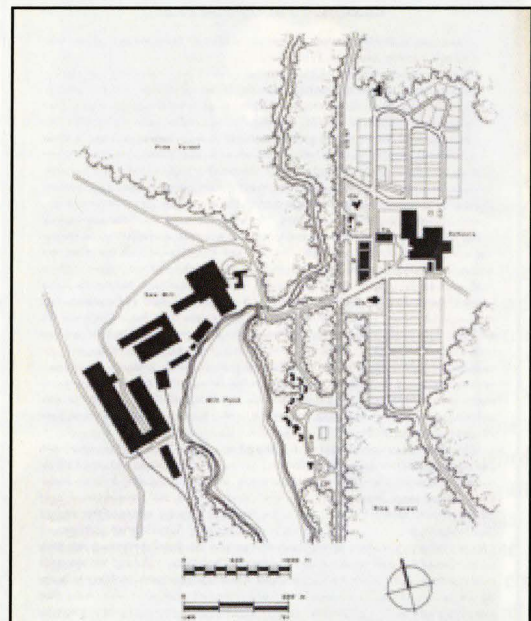

Figure 1: The final town plan of Gilchrist as of 1970. While there may be new builds, very little expansion, and none sanctioned by the Gilchrist Timber Company has occurred since this time. The mill is located across from the town, separated by a highway and the Little Deschutes River

History of the Gilchrist Timber Company:

The story of the Gilchrist Timber Company does not begin in Oregon, nor in the year of 1938. The development and long standing values of the company and the owners, most of whom can be found on a branch of the Gilchrist family tree, are reflected in the Gilchrist town plan. Gilchrist Timber Company has its historic roots in the forests of Michigan, where they operated a mill and purchased forestlands to provide the needed supply of timber.[1] In 1902, the company began purchasing forestlands in central Oregon.[2] The company moved from Michigan to near Laurel, Mississippi in 1907, and built the company town of Dushau, MS.[3]

Dushau was similar to Gilchrist and represented many of the same ideals held by Gilchrist Timber (officially Gilchrist-Fordney Timber at the time). Homes, featuring electricity and plumbing, were built to house the worker and the family, which provided a more "stable and sober" workforce.[4] The Gilchrist-Fordney Company built "a large commissary, clubhouse, doctor's office, school and a YMCA," for the community, as well as provided space for a church without forcing a specific religion on the town.[5] In the 1930s it was not the Great Depression that forced the Gilchrist Timber Company to move out of Mississippi. [Non-] Management of the forest had left little timber for the mill, forcing Gilchrist Timber to move to Oregon, which had become more easily accessible by railways built in 1920s.[6] In 1936, Gilchrist purchased the land needed for a town and mill, and immediately began to build. At this time Frank W. Gilchirst (Image 1), was president of the company. Learning from those before him allowed for the practices and principles long held by Gilchrist Timber to be carried over into a new generation and a new company town: Gilchrist, Oregon.

Image 1: The man with the plan: Frank W. Gilchrist (Gilchrist, Oregon. (Photo: Fisher, Gilchrist, 39).

The Gilchrist Plan:

"To my mind, the most important element in the design of this little community is the owner's foresight and desire to make a comfortable place for people to reside. It is the company's belief that workmen who are content have a much better attitude toward the company. In any case, people who live comfortably and decently are inclined to be good citizens."

–Hollis Johnston, architect for Gilchrist, Oregon[1]

Location, location, location. The town of Gilchrist is 50 miles south of Bend, and while only one mile north of Crescent, it is incredibly isolated. Therefore basic services not only had to be provided by the town, but it was ideal they were. Paternal attitudes could be easily reinforced by providing access to certain services, but not to others. However, basic geographical features also determined the layout of the community. The Dalles-California Highway (Highway 97) had already been built when Gilchrist considered moving to Oregon. The Little Deschutes River, which was one of the major factors in determining the location of the town, ran west of the highway.[2] Therefore, it seemed only logical that the town be established east of the highway so the mill could take advantage of the river (Figure 1). While this incredibly clear distinction between mill and town has social meaning, it was also for more basic reasons. Spatial engineering of the community was not only achieved through the structures, but also in the types of workers. Mill operations were not the only part of Gilchrist Timber to move from Mississippi to Oregon; the workers moved too. In 1939, "southerners made up more than half the new town."[3] The same paternal attitudes that had been practiced in Dushau were exerted in Gilchrist, and workers were used to these. While the architecture and plan was different, these workers may have been attracted to the "better working and living conditions," as well as the increased economic opportunity.[4]

Hollis Johnston, University of Oregon alum and Portland area architect, was the designer of Gilchrist.[5] While not all of his plans and ideas were incorporated into the community, he exerted great influence over the design (Figure 2). Johnston reported to Frank W. Gilchrist the following services would be needed in this new community: "from markets to auto repair, from restaurants to bowling lanes. Shoe repair shop, beauty shop... along with banking, doctors, dentists, lawyers, and insurance...emergency medical aid, fire station, post office..."[6] Gilchrist wanted "order and civility" in the community so, like what was done in Laurel, MS, the community was welcoming to families which, in turn, provided a more stable workforce.[7] Having a town with all the needed amenities could help achieve this goal.

The architecture of Gilchrist is "severely plain, with a few details in cupolas and trim that suggest that [Hollis] Johnston may have been looking at contemporary Scandinavian architecture."[1] Most of the detailing in the community is found in commercial spaces. The shopping center (Image 2) has a large domed roof with a cupola on the south end. The north end features a clock with stenciled details. The theater is brightly colored, and has the same detailing as many of the doorways at the shopping center (Figure 3). One explanation of the architectural style could be found in
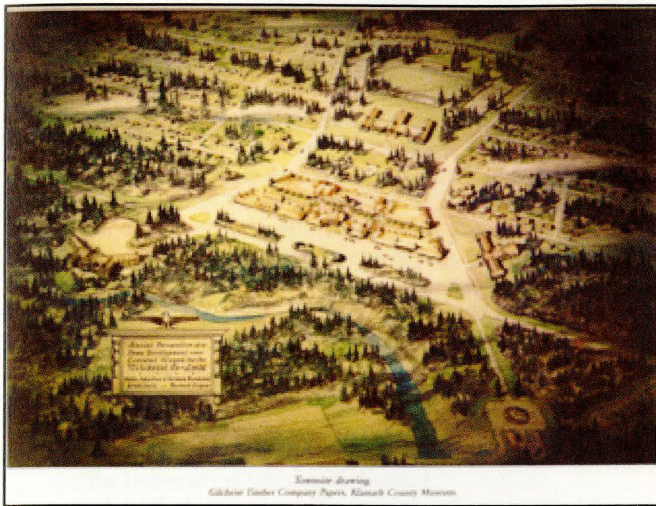
Figure 2: Hollis Johnston's original "townsite drawing." While elements can be found in Gilchrist today, the town never grew to the expected size Johnston was asked to design for (Photo: Driscoll, *Gilchrist, Oregon*, 79).

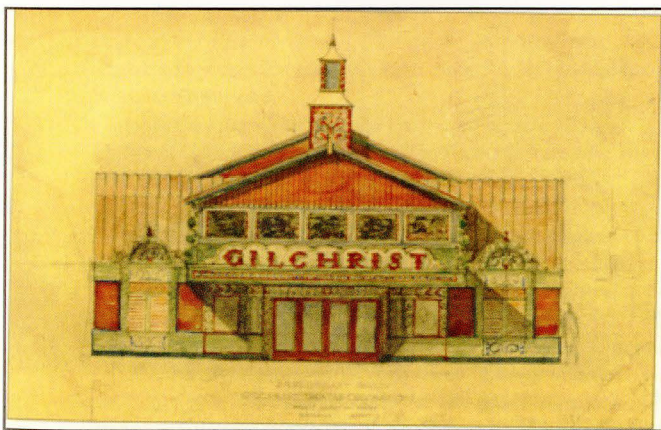**Image 2:** The Gilchrist grocery store (Photo: Driscoll, *Gilchrist, Oregon*, 57).

Figure 3: Hollis Johnston's drawing of the Gilchrist theater. The decorative elements and colors became a reality in the real structure (Photo: Driscoll, *Gilchrist, Oregon*, 78).

Herod's analysis of spatial engineering. In his discussion of office buildings and their features, he notes that the "architecture was used to project a sense of awe in the public generally and in those who worked in them specifically."[2] Tourism was always a part of the design of Gilchrist, and was designed for both "residents and travelers."[3] A motor court was included in the original plan, though the idea never materialized. Driving into a community full of bright colors and fanciful details on commercial structures gave the community a unique identity for outsiders and residents.

Hopes were high for the town of the Gilchrist, and Gilchrist Timber management had lofty dreams for growth in the community. The town was originally designed for a population of 1500 and from 350 to 550 houses.[1] While Gilchrist would expand in the 1970s, the 1938 built environment only had 128 homes.[2] Johnston offered five different design types for Gilchrist homes, but the built environment strayed from Johnston's design with only minor details peeking through.[3] While many of the homes look the same and have similar architectural features, they are each uniquely different, breaking the mold from the standardized homes usually found in company towns. All of the homes had indoor water, sewer, electricity, and Gilchrist was the first town in Oregon with a dial telephone system.[4]However, all of the homes were painted in the same "rich chocolate brown with cream-colored trim," and had a red metal roof, which helped to help control workers and protect them from the outside world.[5] In order to keep the town looking crisp, Frank W. Gilchrist would "drive around town, upbraiding those whose yards weren't clean and tidy."[6] Anyone who "worked in town" could rent a home, including "teachers, state police officers, postal clerks, and merchants who leased space [in the mall]."[7] A very reasonable rent was paid to Gilchrist Timber, who in turn paid, "property taxes, water, sewer, and street cleaning costs," and also hired a crew to repaint all the homes and buildings every five years.[8] Living in a Gilchrist home had certain benefits, but it also put you at the mercy of the Gilchrist Timber Company and their control over the homes.

When looking at a map, Frank W. Gilchrist and his family are separated from the town by Highway 97. They live on the same side as the mill and right on the Little Deschutes River.[9] While we may interpret this to show clear distinction between the boss and worker, this was not necessarily the case. Initially, this area of land was to serve as "Gilchrist Motor Court." While waiting for their home to be built, Mrs. Frank W. Gilchrist decided one of the homes and the view should be theirs.[10] Even with the spatial distinction, their homes were still painted the same Gilchrist brown and the Gilchrist children went to Gilchrist schools. Benjamin V. Wright, former logging superintendent and manager of the Oregon operations when the mill moved, had a two-story home located near the rest of the workers.[11] While two-stories does not sound large, nearly all the homes in Gilchrist are single-story, and none of the proposed Johnston designs were two-stories. As is seen in company towns throughout the United States, house and lot size can be related to status within the community and company. Gilchrist was no different, and "Supervisory personnel rented larger houses located on the upper streets of the town."[12] These large homes provided a sense of looking over the community and residents at all times.

Businesses were to be set apart from homes, creating a distinction between the residential and commercial.[13] Underneath one roof, the Gilchrist Mall housed all the commercial services the Gilchrist Timber Company thought were necessary. In fact, this was Oregon's (and maybe even the country's) first indoor shopping mall.[14] A grocery store, barbershop, beauty shop, cocktail lounge, restaurant, and drugstore leased spaces with "state-of-the-art... furnishing and fittings."[15] There was also a bowling alley in the commercial space that became home to "The Club." For a small fee, anyone of any age could join. This included mill workers and mill owners.[16] Gilchrist Timber could have created and manipulated the landscape to keep these two classes of people separate, but they made the choice not to. All of these downtown buildings were painted in the same Gilchrist brown as the homes, but they featured colored stenciling in the Scandinavian theme.[17]

Everything in Gilchrist was designed with a purpose. While the architect was an important character, the values, wants, and needs of Frank W. Gilchrist and the Gilchrist Timber Company are reflected in the town. Without the workers, the company was nothing. Therefore, it was incredibly important that the town not only control the employee, but keep them happy. It was a fragile relationship, but one that worked in Gilchrist until 1991. The company town was there to create "civic personality which promoted a spirit of respect and affection in the inhabitants."[18] And with that came "no reason to leave."[19] Frank R. Gilchrist, son of Frank W. and his successor, said, "We're not here to make money off rentals. Our business is lumber. The store and the restaurant exist for the convenience of our people."[20] One journalist described, "[Frank Gilchrist's] workers would have almost everything they wanted right at the doorstep of the mill. A man could settle his family here, send his children to school, build his life and his future in Gilchrist."[21] Everything was spatially engineered for the advancement of the company under the attitude, "treat employees well."[22]

Conclusion:

Company towns were not unique to America, but regardless they helped to define the industrial landscape of the nation. Companies and their paternal owners created these communities to not only house workers, but to exert varying levels of control over their everyday lives. The spatial engineering—"the deliberate manipulation of the landscape"—helped to serve this function.[1] The town plan and design of Gilchrist, Oregon not only reflects the personal values of the Gilchrist Timber Company and its management, but also offers a wonderful example of how companies and "bosses" would manipulate the culture of their community through space. Gilchrist treated their workers well, and in doing so gave them no reason to leave. Ultimately, they continued to provide labor for the mill. Gilchrist is no longer a company town, and evidence of this deliberately designed spatial structure fades into history more and more each day. However, when you look for it, it is still there. In the history and design of Gilchrist, Oregon lies the method to the madness. ⊠

ENDNOTES

1. John S. Garner, "Introduction," In *The Company Town: Architecture and Society in the Eary Industrial Age,* ed. John S. Garner (New York: Oxford University Press, 1992), 3. The peak dates for development are only for the United States. Unless otherwise noted, any company town data in this paper is for American communities.

2. Linda Carlson, *Company Towns of the Pacific Northwest* (Seattle: University of Washington Press, 2003), v-vi

3. John C. Driscoll, *Gilchrist, Oregon: The Model Company Town,* (Bend, OR: Maverick Publications, 2012), 158.

4. Jeremy Lang, "Mill Town Gilchrist Pines for Resort," *The Oregonian,* May 24, 2009, http://www.oregonlive.com/news/index. ssf/2009/05/mill_town_gilchrist_pines_for.html.

5. Jim Fisher, *Gilchrist: The First Fifty Years* (Bend, OR: Oregon Color Press, 1988), 20.

6. James B. Allen, *The Company Town in the American West* (Norman: The University of Oklahoma, 1966), 4.

7. Leland Roth, "Company Towns in the Western United States," In *The Company Town: Architecture and Society in the Early Industrial Age,* edited by John S. Garner (New York: Oxford University Press, 1992), 177. The categories are: (1) company towns designed entirely by the corporation, (2) company towns laid out by the company engineers, but with homes designed by an architect, (3) landscape done by a landscape architect and the buildings by contractors, (4) two professional designers work on both the landscape and structures, (5) a single individual plans streets and structures, and (6) the company towns is developed from a previously existing town (176-7).

8. Garner, "Introduction," in *Company Towns,* 4.

9. Ibid..

10. Andrew Herod, "Social Engineering through Spatial Engineering: Company Towns and the Geographical Imagination," in *Company Towns in the Americas: Landscape, Power, and Working-Class Communities,* edited by Oliver J. Dinius and Angela Vergara, (Athens, GA: The University of Georgia Press, 2011), 21. "Oregon Trails: The Model Town," KDRV Newswatch 12,

11. Ibid., 22.

12. Ibid., 36.

13. Fisher, *Gilchrist,* 11.

14. Driscoll, *Gilchrist, Oregon...,* 14.

15. Ibid., 18.

16. Ibid..

17. Ibid..

18. Fisher, *Gilchrist...,* 12-4.

19. Quoted in Driscoll, *Gilchrist, Oregon...,* 46.

20. Driscoll, *Gilchrist, Oregon...,* 34. The site of the mill was chosen almost solely because the Little Deschutes River could be dammed to make a millpond.

21. Carlson, *Company Towns of the Pacific Northwest,* 193.

22. Margaret Crawford, *Building the Workingman's Paradise: The Design of American Company Towns,* (New York: Verso, 1995) 3.

23. "Hollis Johnston Heads Alumni," *Eugene Register-Guard,* December 31, 1940. Johnston is an incredibly prominent and important person in Oregon architecture, besides being a University of Oregon alum. While in school at the University of Oregon and upon graduation he worked for Ellis Lawrence. He continued to work for private firms before starting his own practice. In 1933, he began work with Army Corp of Engineers on the Bonneville Dam project as the "chief consulting architect." After planning Gilchrist in the 1930s, he worked on military projects during World War II, including the Blimp Hangars in Tillamook, OR. Some of this more notable designs are: Stadium Branch of U.S. National Bank, The Town Club, Watson/Eastman House, Joseph Gerber House, and structures on the Lewis and Clark College campus (Richard Ellison Ritz, *Architects of Oregon* (Portland: Lair Hill Publishing, 2002), 214-5).

24. Fisher, *Gilchrist...,* 20.

25. "Oregon Trails: The Model Town," KDRV Newswatch 12, August 10, 2012, http://www.kdrv.com/oregon-trails-the-model-town/

26. Leland Roth, "Company Towns in the Western United States," In *The Company Town: Architecture and Soicety in the Early Industrial Age,* edited by John S. Garner (New York: Oxford University Press, 1992), 199.

27. Herod, "Social Engineering..." in *Company Towns in the Americas...,* 31.

28. Fisher, *Gilchrist...,* 20.

29. Driscoll, *Gilchrist, Oregon...,* 44, and Fisher, *Gilchrist...,* 21.

30. Roth, "Company Towns..." in *The Company Town,* 199. Roth notes that in 1951, 22 additional homes were built in the "bungalow" style.

31. Driscoll, *Gilchrist, Oregon...,* 51.

32. "Oregon Trails: The Model Town," KDRV Newswatch 12, August 10, 2012, http://www.kdrv.com/oregon-trails-the-model-town/

33. Roth, "Company Towns..." in *The Company Town,* 199. When I visited Gilchrist I spoke with a woman in the yarn shop who had lived in the town for 22 years. She said that when she used to have company visit the joke was to tell them they lived in, "the brown house with a red roof." All the houses were brown with a red roof until 1993 when the Ernst brothers renovated the town for entering into the personal ownership after the sale of the mill.

34. Carlson, *Company Towns of the Pacific Northwest,* 193.

35. Ibid., 31. Even though there was no government the state did patrol the region.

36. Fisher, *Gilchrist...,* 24, and Roth, "Company Towns..." in *The Company Town,* 199. In 1988 rents were between $50 and $135.

37. Many descendants of Frank W. Gilchrist, including his daughter and her children, still live in these homes. Though the street is marked "Private Property: No Trespassing," the homes are still painted in the signature brown with the red roof.

38. Driscoll, *Gilchrist, Oregon...,* 50.

39. Ibid., 57.

40. John Driscoll, Gilchrist, Oregon, a Company Town," *Oregon Historical Quarterly* 85, no. 2 (Summer 1984), 139.

41. Fisher, *Gilchrist...,* 21.

42. "Oregon Trails..." http://www.kdrv.com/oregon-trails-the-model-town/

43. Driscoll, *Gilchrist, Oregon...,* 53.

44. Driscoll, *Gilchrist, Oregon...,* 53 and Carlson, *Company Towns of the Pacific Northwest,* 82. Carlson explains that The Club offered formal dances for adults, and an after school spot for teenagers.

45. Roth, "Company Towns..." in *The Company Town,* 199.

46. Roth, "Company Towns..." in *The Company Town,* 199.

47. Allen Nacheman, "Company Town is Carefree," *Youngstown Vindicator,* May 21, 1972.

48. Mike Thoele, "Tiny Gilchrist Remains Last Company Town in Oregon," *Waycross Journal-Herald,* July 2, 1988, emphasis added.

49. Nacheman, "Company Town is Carefree."

50. "Oregon Trails..." http://www.kdrv.com/oregon-trails-the-model-town/

51. Andrew Herod, "Social Engineering..." in *Company Towns in the Americas...,* 21.

The Concrete Around You:
Brutalist Architecture in Eugene

BY DAVID CASTEEL

As you wander through the built environment of America, around you and in your studies, you may notice something: the concrete massings around the corner, stark and monumental. What you may not know is that these buildings need love, not just for the sake of loving what has been termed "the ugly duckling"[1] of architecture, but because they are rich in meaning. You may also be surprised to learn that Brutalist architecture in Eugene, Oregon has a richer history than one may initially expect.

Originating in post-war Britain after World War II, the style began with young dissatisfied architects lead by Alison and Peter Smithson[2]. Eventually they became known as Team X, separating themselves from their elders in CIAM (*Congrès internationaux d'architecture moderne*) and becoming a great influence in the broader world of architecture. Team X's designs emphasized truth in materiality, as well as location. This often means surfaces are rough and unfinished, and mechanical apparti are visible. Movement of the people within the Brutalist designers' architecture also became a key theme, a reason why raised walkways are prevalent in the style[3]. Lastly, it is an architecture that has expressive monumental forms whose design is often based on the interior spaces.

In America, the most famous Brutalist architecture came from the students of Harvard Architecture School during the 1940s. One of these notable students, Paul Rudolph, is most famously known for his Yale Art and Architecture Building[4]. While the majority of the textbook examples of this architectural movement are found on the East Coast, there are also some well-known examples in California, many designed by William Pereira. However, when it comes to Brutalism in the Northwest, there is a general lack of information on the subject, particularly in Oregon. The weather has been attributed to the reason behind this, because the damp air and gray skies can make the architecture appear more foreboding, but the question is: are there significant Brutalist examples in Oregon? The answer is yes. Some of them may be closer than you think.

The closest examples to the University of Oregon are in fact on the University of Oregon campus. McKenzie Hall, the Clinical Services Building (Image 1), and the Gerlinger Annex are three Brutalist examples on campus. One of the examples, McKenzie Hall, once called the Law Center, was built in 1968-1970 and designed by Wilmsen, Endicott & Unthank[5], and exhibits many of the tenets of Brutalism. It has a monumentality in its large and heavy massings that are made out of brick and unfinished board-formed concrete. On the interior the mechanical systems can be seen if you look above and past the simple framed lighting, allowing the realities of the building to remain visible. The wide space of the main hall also harkens back to the development of a sort of streetscape within the building, as seen in Le Corbusier's Unite d'Habitation or the Smithson's Sheffield University project[6].

Famously, there was a backlash against campus planning and Brutalism at the University of Oregon not long after these buildings were constructed in the form of a book entitled, "The Timeless Way of Building" by Christopher Alexander. He promoted principles of architecture that went against the Brutalist movement, including not using concrete building modules because he considered them unable to connect with nature, making the buildings "dead and life-destroying"[1]. Alexander also disagreed with the idea of the "instant campus", citing the University of Chicago Circle Campus, a Brutalist-planned campus by Walter Netsch , as an example of too much authority in design. Alexander's opinions in his book were most certainly impacted by Brutalism in and around Eugene, and this shows that this architectural style's influence in Oregon goes beyond just architecture.

While the previously mentioned University of Chicago Circle Campus may be one of the better known master plans for a Brutalist campus, one does not need to look further than 4000 East 30th Ave, Eugene, Oregon for a remarkable example. Lane Community College's Main Campus, built in 1966-1968 and designed by Balzhiser, Seder & Rhodes[1], is perhaps one of the most complete expressions of Brutalism in Oregon, at least in the category of educational buildings and design (Image 2). The almost maze-like assortment of raised walkways is unashamedly prominent and connects the plazas, social spaces, and buildings. At the center is the appropriately named Center Building, where the main stretch of walkways center around. Mechanical systems can be clearly seen around the building, with ventilation placed prominently in the line of sight, and heavy concrete massings are present throughout. There is even an interesting play with light using box-like light-openings that on a sunny day cast shafts of light to the darker parking level beneath. Louis Kahn, another architect considered to have Brutalist designs, played with light in similar ways[1]. The architecture of Lane Community College was also featured as the location of the 1970s movie about activism *Getting Straight*.

In addition to the architecture of academia, Brutalism is present around the downtown of Eugene. The primary uses of these buildings tend to be focused around governmental aspects or banking. One example is the Chase Bank Building at 1100 Willamette St, and another example is Parkview Place at 101 East Broadway where a multitude of businesses, in addition to a bank, are located. While these buildings are interesting, they are perhaps not as complete an expression of Brutalism as the aforementioned examples.

While this article hopes to highlight examples in Eugene, Oregon, there are much more Brutalist examples in the state, many of which can be found around the larger cities or on university and college campuses. The first step to understanding how to preserve these building is to know what resources exist and which portray

the significance of the movement. Throughout the United States, as well as Britain and other nations, this style of architecture is nearing the 50-year mark in age or passing it. Unfortunately, many of these buildings are facing or will face issues of demolition versus preservation. Most recently the legal battle to save Prentice Women's Hospital in Chicago was lost[2], and another example from 2010 of a Brutalist building that was set for demolition was the Third Church of Christ Scientist in Washington D.C[3].

Image 2: Center Building at Lane Community College Main Campus. Light wells are in the foreground, providing light to the lower level beneath. (Photo: David Casteel)

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Image 1: The Clinical Services Building at the University of Oregon. (Photo: David Casteel)

"The first step to understanding how to preserve these buildings is to know what resources exist and which portray the significance of the movement."

Velonis' *Better Housing:*
An Artifact Analysis

BY SARAH R. LESTER

The 1930s in America proved to be a difficult time in our nation's history. It was a time of an unstable poor economy, social unrest, but more importantly, it was a time of change. The significance of those changes in the era between the world wars is not lost to the present generation. In fact, it is embodied within what remains: artifacts. These artifacts mirror historical events, being made in the past and surviving into the present.[1] They can be made by an individual or a small group, but, in turn, they reflect the identity of the society at large. Of the artifacts from the era between the wars, particularly during the Great Depression, one group has the potential to reflect both the tangible and intangible elements of the time: posters. These posters, produced by the Works Progress Administration, later known as the Work Project Administration, (WPA) became a tool that not only helped those struggling in a poor economy, but utilized new construction techniques as well as communicated contemporary philosophies. In total, two million posters of thirty-five thousand designs were created.[2] Each one tells the story of that time and Anthony Velonis' *Better Housing: The Solution to Infant Mortality in the Slums* is no exception. *Better Housing* reflects the individual artist, a silkscreen technique, commonly held beliefs of the 1930s era, evolutions of federal law, and strong implications towards the present generations' policies. These multiple facets of how this WPA poster serves as a surviving historical event can be seen systematically through the implementation of an artifact analysis technique.

E. McClung Fleming created an artifact analysis model that utilized five properties of the artifact in conjunction with four operations. It is this model on which the artifact analysis of *Better Housing* will be based. The five properties consist of history, material, construction, design, and function. These properties are interwoven into the four primary operations: identification, evaluation, cultural analysis and the interpretation.[3] "Identification" classifies and authenticates the object; describes its basic attributes; provides details concerning the maker; and elaborates on the construction technique. "Evaluation" delves into the aesthetic qualities of the artifact in comparison to other artifacts of a similar nature. Cultural analysis relates the artifact to its own culture and its function within it. The last operation, interpretation, relates the artifact to the present culture and its lasting significance. It is through this sequence of operations that the comprehension of how *Better Housing* accurately represents the cultural identity of the second half of the 1930s is established.

Identification

Better Housing must first be understood through its basic attributes. It is a two-dimensional WPA poster created by artist Anthony Velonis in the years 1936-38 (Figure 1). The authentication of the poster is acknowledged by the Library of Congress through its Prints and Photographic Division. As a four-color silkscreen on an off-white board, it measures at twenty-two by twenty-eight inches.

Better Housing was created for the purposes of the New York Housing Authority within the WPA New York City Poster Division. These basic facts are the starting point for more in depth knowledge of the artifact, specifically the maker and its construction.

Figure 1: Better Housing: The Solution to Infant Mortality in the Slums. (Poster: Library of Congress)

Anthony Velonis was an artist who made significant contributions within the WPA poster movement. He was born in 1911, raised in the Bronx, and, as he recounts his former years, "I got a scholarship to the College of Fine Arts at NYU, which I never thought I'd make -- I came from the tenements, you know, and thought I'd never be able to afford to go to college, so this was a big thing for me. And of course after I graduated, we were smack into the Depression."[4] He graduated in 1934 and went to work for Mayor LaGuardia as part of the poster project for the Department of Markets, taking photographs and creating painted posters from them. In 1935 this poster project was incorporated into a WPA Poster Division. At this time, Velonis put forth a suggestion to implement the silkscreen technique for the creation of posters, in lieu of hand painting, for the sake of productivity. Silkscreen soon became the standard method of construction, helped along

by Velonis' informational booklet *Technique of the Silk Screen Process*.[5] He would continue to produce posters for the WPA until 1939. Afterwards, he founded Creative Printmakers Group and Ceraglass Company, which focused on industrial silkscreening on plastic and glass.[6]
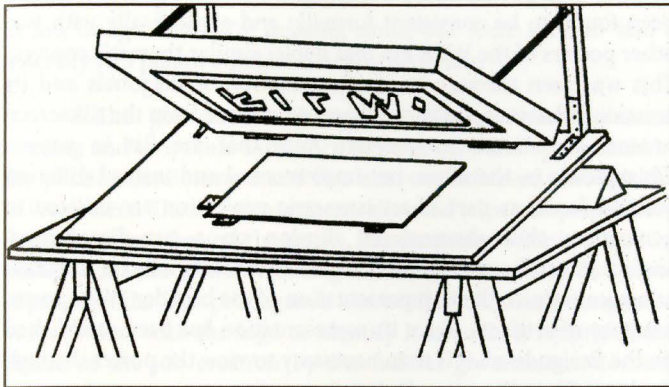

Figure 2: Silkscreen operational set up. (Illustration: Velonis)

The silkscreen process, from which *Better Housing* was created, is best understood as a stencil process that made crucial developments during the WPA poster era. The process in its early stage came about at the start of the twentieth century, but it was only used for low grade commercial purposes. In this process, a frame is covered by cloth, a stencil is set in place, and pigment is squeezed through the cloth (Figure 2). The result is an imprint on the base material. Colors are imprinted in successive layers, going from warm colors to cold colors. There were two advantages to this process, with the most important being its inexpensive cost.[7] A total of 38,200 posters could be produced with a material cost of only seven hundred fifty-three dollars.[8] Velonis saw its potential, with its low cost and flexibility as an artistic medium, to be utilized in the WPA Poster Division. It became imperative, however, that the silkscreen be viewed as a higher art, not as a low grade commercial endeavor. To that end, the technique made all the difference, "for too long a time designers did not permit the characteristic of the medium to influence sufficiently, the idiom of their design."[9] This technical approach, as stated in Velonis' educational booklet, dictated a plethora of components including the weight of the paper, the one-sixteenth inch overlap of colors, the consistency of the paint, the ambidextrous movement of pigment, and the importance of the correct "take off" of the squeegee applicator.[10] As always, in this artistic climate, however, the individual artist had the final say on the color selection and sequence. Experimentation was encouraged as part of that new era of silkscreening. By changing the technique, through accounting for the technicalities of a machine, the precision needed in printing, and limitations of the process, the silkscreen became a suitable and preferred means to generate WPA posters. This technique, in turn, through experimentation by individual artists, perpetuated an overarching stylistic aesthetic.

Evaluation

The aesthetic techniques and qualities of *Better Housing*, were not confined to this poster alone, but can be found in other WPA posters created by silkscreen on board process with the general 'neighborhood and places' theme. In this evaluation, *Better Housing* will be compared with two other such posters: *Cure Juvenile Delinquency in the Slums by Planned Housing*, and *Your Children Like These Low Rent Homes* (Figure 3, Figure 4). The former was done in 1936 in New York and the latter is ca. 1936-1940 done in Cleveland, Ohio. Both artists for these prints are unknown, but due to their location it can be inferred that they were designed by two separate artists. *Better Housing* will first be broken into its individual elements and principles of design, and the two other WPA posters' primary compositional elements will then be analyzed in relation to *Better Housing*.

Figure 3: Cure Juvenile Delinquency in the Slums by Planned House. (Poster: Library of Congress)

Figure 4: Your Children Like These Low Rent Homes. (Poster: Library of Congress)

Better Housing utilizes a constant juxtaposition of elements and principles in its design. In fact, the poster can be separated visually in its composition into two main areas. The background consists of a blue and yellow scene depicting a congested, dirty living environment within a circular vignette. All the lines within this area are freeform, imprecise, and drawn in two-dimensions. This produces a flat static sentiment or mood. It could be seen as suggesting the drudgery of current living situations. Further, by the use of an 'X' drawn hastily, as conveyed by its linear irregular qualities, the artist conveys a statement that practically shouts, "No More!" The lower portion of the vignette is then overlapped by a depiction of a planned housing arrangement in the foreground. This is the focal point of the poster. It is emphasized by its placement and its contrast of character in comparison to the other elements. The housing arrangement is depicted three-dimensionally with each directional facet printed in a different hue. This isometric projection is printed along a diagonal axis. Use of this diagonal gives the image energy and strengthens the ingenuity of the planned neighborhood in relation to the present, static, circumstances. To that end, all lettering on the poster, besides the logo in the bottom right, are also printed along a diagonal axis. This lettering serves to activate the negative space surrounding the focal point by extending its diagonal projections and reinforces the visual sentiment by explicitly stating its ideology. In its overall composition, the visual weight is located towards the left side and a significant amount of negative space remains.

In all three of the WPA posters selected for this evaluation, there is a strong use and implementation of a diagonal axis. *Cure Juvenile Delinquency* is composed of two strong diagonal features: the lettering and the body line of the boy. Here, unlike in *Better Housing*, they work in tension, going in two opposite directions. This results in an unsettling, uncomfortable, sentiment and given the nature of the contrast between a boy holding a gun or reaching for an apple, it is an appropriate artistic expressional tool. That uncomfortable mood is further indicated by the sole use of two cold hues, black and blue. *Your Children*, on the other hand, utilizes the diagonal, but the result is energy and excitement. This positive sentiment is reinforced by the use of multiple warm hues and the movement implied in the girl's hair and dress as she moves down the slide. Whether the diagonal is used to indicate ingenuity of the new, tension, or excitement, these WPA posters each effectively utilize this diagonal characteristic of a line.

Another major component of poster composition is its visual balance and visual weight. It is in this aspect that the three posters' compositions differ. As mentioned above, *Better Housing* is visually heavier towards the left side due to a concentration of solid hues. The weight to the right is primarily composed of text and is lightly implied. The result is an asymmetrical visual balance. *Cure Juvenile Delinquency* has its concentration of solid hues towards the right side, making it heavy on the right in terms of visual weight but its visual balance is equal when the whole of the design is considered. The focal point of the poster is about the "in the," where the two diagonals cross. This focal point with its relatively central location, acts as the fulcrum in the composition. The bold black letter on its left serves to balance out the hues on its right. Additionally, the lettering beginning at the top left balances with the fruit stand in the bottom right. In its entirety, *Cure Juvenile Delinquency* is visually balanced but it is not balanced in terms of

visual weight. *Your Children* is balanced evenly in its visual weight and visual balance with its even application of hues and limited negative space. Each WPA poster utilizes techniques to generate a semblance of balance, to what effect and how much within a given design, may simply be the individual expression of the artist.

The poster, *Better Housing*, through its evaluation, has been found to be consistent formally and aesthetically with two other posters of the WPA era that depict similar thematic content. This was seen through its implementation of diagonals and its creation of balance. Further, all posters created from the silkscreen process are shown to generate hues that are flat in nature. Chiaroscuro is, therefore, not implemented and instead different colored facets as part of an isometric projection are utilized to generate a three-dimensional illusion on a two-dimensional surface. It can be concluded, that *Better Housing* may be classified as an accurate aesthetic representation of the broader WPA poster category of artifacts. Since its representation has been established on the design level, it is then necessary to view the poster through the lens of its cultural analysis.

Cultural Analysis

Artifacts are the result of a certain time and, therefore, it is imperative to view them in relation to the historical events, general mindset, federal laws, and the creational atmosphere of its genesis. On October 29, 1929 a stock market crash resulted in a severe economic depression in the United States that lasted over a decade. Throughout the 1930s, one third of the American workforce was unemployed.[11] President Franklin D. Roosevelt, in an effort to help stabilize the economy, implemented the New Deal in 1933. The WPA and the Federal Arts Project were components of that effort put into effect in 1935.[12] Along with this fundamental economic crisis and possible recovery strategies came a nation's awareness of the insufficient contemporary living circumstances.

"Artifacts are the result of a certain time and, therefore, it is imperative to view them in relation to the historical events, general mindset, federal laws, and the creational atmosphere of its genesis."

Across the nation there was a high frequency of poor living conditions and what is more, people were concerned and advocated for change. Americans of the time questioned the ideals of capitalism and the virtues of hard work. They could not afford to maintain their properties, let alone make improvements like adding running water. The general mentality of "where there is more than enough for all, all should have at least enough" was strong within low or no income households.[13] This mindset crossed socioeconomic divisions and affected congressional actions. By 1937, enough support and concern was generated to pass the

Wagner Public Housing Act. Its original intent, as drafted in 1935, was to initiate slum clearance, establish a housing program for the poor, and help the housing industry's recovery. Amendments were added to the passed bill that "kept construction costs minimal, specifically excluded all but the lowest income groups, and mandated elimination of slum property in a quantity equal to new dwelling construction units."[14] Often this merely resulted in low budget mediocre housing units, but America now had a federally run planned public housing program.

The government desired its efforts toward planned housing and economic assistance to be known and appreciated in the public consciousness and this aim was achieved through the WPA posters. The city departments dictated what campaigns they desired to focus on and the artists, like Anthony Velonis, created a poster to match.[15] *Better Housing* functioned at its core, as a piece of propaganda. This propaganda was twofold. First, as a designated WPA project with the logo to identify it as such, it reminded the public of the job creation by the federal government. Second, it served as a re-education tool for the planned neighborhood solution to the slum living conditions by visually demonstrating an improvement that might inspire others.[16] The successfulness of this method of propaganda can be accredited, in part, to the design merit of the silkscreen poster. Sydney Kellner in a contemporary article dated April 1938 wrote, "The community value of these posters is inestimable and the standard taste, to say nothing of the requirements in poster design and printing, have been praised by both public and artist."[17] It was promotional material that the public enjoyed seeing and artists like Velonis enjoyed creating.

To the artist, particularly within the New York City Poster Division, the WPA poster functioned as a means for an opportunity. Not only did its creation offer a chance of employment with a steady income, but it provided an atmosphere in which creativity thrived. At the New York location alone, 15,202 finished designs were developed resulting in a total of 580, 992 posters being printed in its office from November 1935 to February 1, 1939. There could be up to six-hundred posters printed on a given day.[18] It was a nurturing artistic atmosphere that flourished. Anthony Velonis was able to work amongst many great fellow artists of the day including: Richard Floethe, Hy Warsager, Gene Morley, Louis Lozowick, Harry Gottlieb, and Elizabeth Olds. In his personal reflection of his WPA days Velonis remarked,

> Well, it saved my life, put it that way, literally. I mean, literally, you know, it gave it some meaning, and it was the best university I've ever gone to. I couldn't have asked for anything better. The contact and the dialogue with all those artists and the work that took place was just invaluable. You couldn't have gotten it in any other way. I was conscious at the time how precious it was and I said 'I must get the most out of it.'[19]

The WPA poster, as represented by *Better Housing*, functioned as a promotional piece that embodied the era's cultural identity through its incorporation of contemporary circumstances, reflecting the popular mindset, and providing an opportunity for invaluable creative ingenuity. The cultural identity embodied within *Better Housing*, not only was accurately indicative of the time, but its effects are a significant part of the present twenty-first century perspectives.

> "The government desired its efforts toward planned housing and economic assistance to be known and appreciated in the public consciousness and this aim was achieved through the WPA posters."

Interpretation

The 1930s provided a lasting two-tier governmental framework policy.[20] The first tier consisted of the government organizing and subsidizing financial markets. The second tier was the essence the Wagner Act, the origins of public housing. These two tiers accomplished an improvement in housing conditions and a general promotion of economic growth through the WPA poster program in conjunction with other governmental efforts. Today, the philosophies of this two-tier system are still in effect. The American government in recent years has made numerous attempts to improve the current financial market including the Emergency Economic Stabilization Act of 2008, governmental budget cuts, and the "Fiscal Cliff Bill" of 2013. Signage is also still utilized for public awareness of governmental actions like the use of the slogan, "your tax dollars at work." With regard to the second tier, public housing, the current form is overseen by the U.S. Department of Housing and Urban Development (HUD). HUD distributes Federal aid to housing agencies that are then responsible for the units. These units are available for not only low-income families, as was the case in the 1930s, but are also available for the elderly and people with disabilities. At present, one point two million households live in public housing units.[21] With this data, it is quite clear that the cultural ideals and policies exemplified in *Better Housing* still play a pivotal in today's culture.

Through the completion of Fleming's model for artifact analysis, *Better Housing: The Solution to Infant Mortality in the Slums* has proven to be an accurate encapsulation of the cultural identity of the 1930s era. In its construction and composition, it incorporates the technical standards of the silkscreen process as dictated by the artist Anthony Velonis himself, and utilizes various elements and principles of design that were common to other WPA posters. The embodiment of the contemporary mindset, national initiatives, and creative atmosphere is seen in the representation and articulation of its thematic content as well as its function as a propaganda tool. Further, the sentiments that were the genesis for *Better Housing*, the necessity of an improved financial market and the implementation of a public housing program, remain in effect to the present day. Truly, when considering *Better Housing's* identification, evaluation, cultural analysis, and interpretation, an authentic understanding of the era between the wars can be achieved.

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Adobe Construction:
Abundance and Utility in the Southwest United States

BY ANNA KINDT

Adobe construction in the Southwestern Region of the United States serves utilitarian purposes as well as represents technological and building construction innovations over time. While at once being a material of abundance, the unique characteristics of adobe dwellings are also well-suited to the hot and dry climate of the region. Early Anazazi Indians utilized adobe construction, beginning in 700 AD, to take advantage of the solar resources of the region, its thermal capacity and to create interior spaces which were more habitable during the hottest parts of the day. Inhabitants of the region continued to utilize adobe construction during the 1850s Spanish Period while incorporating the new construction technologies brought in by the Spanish. These techniques, along with the material of adobe, are still used today. The versatility of adobe construction is illustrated through the transformation of dwelling type, design, material use and structural patterns throughout these time periods. Adobe is at once a practical and abundant material which led to the creation of a unique vernacular building form and one which helped humans

| Puddle | Turtle | Brick |

Figure 1: A comparison of diagrammatic wall sections of different types of adobe construction.

adapt to living in the region. Understanding the properties, uses and climatic relevance of abode in the Southwestern Region of the United States illustrates its important contributions to the built environment of this region and how it allowed the inhabitants to become better adapted to the specific climate.

Building techniques utilizing adobe have evolved with changing technology and building patterns within the region. The use of adobe in the Southwest region dates to 1060-1080 A.D.[1] This time period coincides with the end of the Pueblo ll period and moves into the Pueblo lll period and a housing typology shift from clusters of surface units to large, multiple story pueblos.[2] Prior to this time period, surface housing was built using blocks of sandstone up to three feet in thickness.[3] From approximately 1050-1060 A.D., an influx of population with new building and cultural traditions began to influence local construction techniques.[4] Walls for surface units began to be constructed with a core of rubble and adobe and covered on the exterior with hand-dressed sandstone.[5] This early use of adobe led to the multi-story sandstone block structures present in pueblos such as Pueblo Bonito in New Mexico. The introduction of adobe, in both the core of the wall and as a type of mortar, increased the structural stability of construction, reduced bearing wall thicknesses and increased the height and size of existing pueblos. Specifically at Pueblo Bonito, the linear dimension of the pueblo expanded from 300 to 500 feet. Additional elements, such as shared walls and a modular bay system, contributed to the increasing structural stability of adobe construction as well.[6]

Another important development in the use and application of adobe was the transition from puddle adobe to brick adobe construction. Puddle adobe construction involves the placing of handfuls of adobe on top of one another to the desired height to form a wall.[7] While often reinforced with branches or
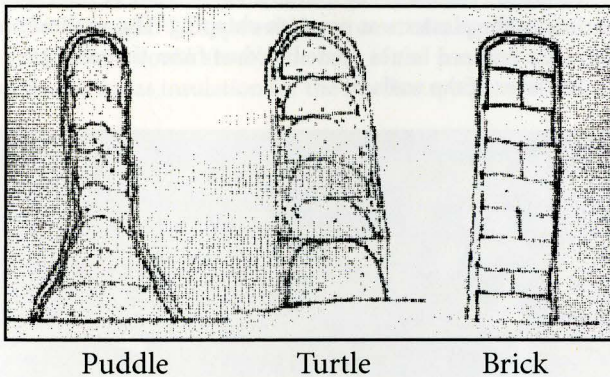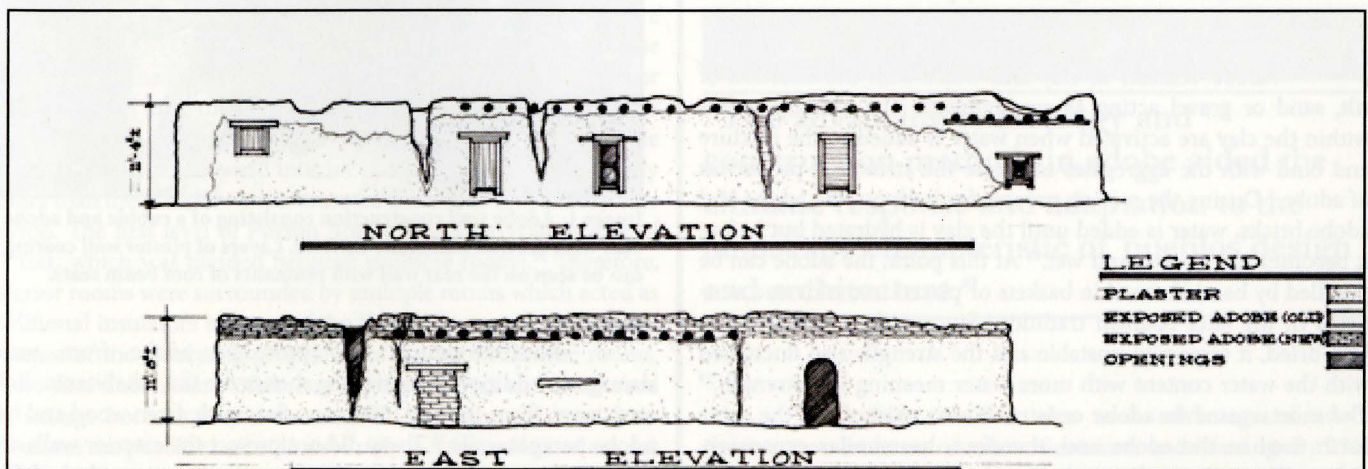

Figure 2: Elevations of the Martinez Hacienda illustrating areas of different types of adobe construction and use of plaster surface coating.

other natural materials, the structural limitation of puddle adobe did not allow for large dwellings. The drying time required for each successive layer of adobe also led to an inefficient and time consuming construction process.[8] This led early Native Americans to begin to form the adobe in domed baskets, either drying the adobe in the sun or in place on the wall, as an early form of standardization. Walls created in this fashion are called "turtle walls".[9] The widespread adoption of standardized, cast and sun-dried adobe bricks began when the Spanish explored the region in the mid to late 1500s and brought the technology with them.[10] The differences in these types of adobe construction are illustrated through wall section diagrams in Figure 1. A building that illustrates this transition is the Martinez Hacienda near Taos, New Mexico. This house consisted of a three room puddle adobe house which was purchased in 1824. It was then updated by the new owner with a large addition utilizing the brick adobe technology used at the time.[11] This illustrates the adoption of brick adobe as a construction material in vernacular buildings as it was a technological improvement to puddle adobe. Brick adobe not only made the construction process faster and more efficient, but was more structurally secure which suited existing dwellings that needed to expand. The puddle and brick adobe walls of the Martinez Hacienda were then plastered over to protect the adobe from erosion. The relationship of new brick adobe, older puddle adobe and plaster as used on the Martinez Hacienda can be seen in Figure 2. Another major advancement in adobe technology came with the railroad in the 1880s. While up until this point bricks had been sun dried, the use of kilns, brought by the railroads, sped up the construction process and changed the local tradition of brick making.[12]

While technologies related to forming and drying bricks changed over time, the materials used in the process remained fairly consistent from the Anasazi to today. Early Puebloan period builders were able to suit their needs for shelter by utilizing the adobe materials which were naturally abundant in the region and by incorporating their dwellings into the existing landscape.[13] However, by the mid-1200s, the depletion of wood as natural resource led people to have to travel further for wood both as a construction material and for firewood.[14] This meant that relying on, and improving the methods of, adobe construction became even more important during this time period as wood was too scarce to rely on for a building material.

Adobe consists of clay and water with the addition of silt, sand or gravel acting as an aggregate. The binding agents within the clay are activated when water is added to the mixture and bind with the aggregates to create the structural properties of adobe. During the mixing process for both puddle adobe and adobe bricks, water is added until the clay is hydrated but before it becomes too viscous and wet.[15] At this point, the adobe can be puddled by hand, formed in baskets or placed in molds and sun-dried in the later Spanish tradition. Since early adobe was not kiln-dried, it remained unstable and the strength also fluctuated with the water content with more water meaning less strength.[16] The mortar used in adobe construction is made from the same earth used in the adobe and, therefore, has similar expansion, contraction, moisture retention, and strength properties.[17] This relationship is imperative to adobe construction acting as a system versus having the higher strength of one component act against

the weaknesses of another. This became an issue in twentieth century adobe with the addition of Portland cement to the mortar mixture. When the moisture content of the adobe rose, causing the bricks to expand, the relatively higher strength and more consistent moisture content of the Portland cement mortar would cause the adobe bricks to crack.

Surface coatings are an important aspect of adobe construction. Surface coatings are used both for aesthetic purposes and to protect the adobe construction from moisture, erosion and deterioration. Early settlements in the Southwest would have used a whitewash like mixture of gypsum rock, water and clay.[18] This mixture acted as a sealer which would be reapplied annually. A mud plaster surface coating is also used for this purpose and, since it is made from the same materials as adobe, adheres to the surface well. These materials protect the structural adobe wall from becoming saturated with water which would cause the adobe to soften to a putty and then liquefy.[19] An example of the application of surface coatings is found at Pueblo Bonito where an early rubble-core wall with dressed sandstone on each side was found to be covered in multiple layers of plaster, smoke-stained and then covered in a whitewash to help it withstand the elements.[20] An example of a wall with similar construction can be seen in Figure 3. Wall sections at Pueblo Bonito have been found with one-inch, or more, thick plaster and whitewash on both sides and the top of adobe/rubble-core walls with hand-dressed sandstone exteriors.[21] This thickness resulted from multiple application of mud plaster over time as the plaster was prone to chipping. The application of plaster also reduced issues related to dust from the sandstone on the outer layer of the walls.[22]

Image 1: Adobe wall construction consisting of a rubble and adobe core with dressed sandstone exterior. Layers of plaster wall coating can be seen on the rear wall with remnants of roof beam seats.

Roof structures also protected adobe from water damage in addition to providing shelter for the inhabitants. Roof structures, from 1600 to 1850, were flat, made from wood and had adobe parapet walls.[23] These did not protect the exterior walls and the parapets were prone to erosion from both water and wind. The roof itself was made of wooden poles from available species such as aspen, mesquite or cedar.[24] These poles were then covered in

smaller wooden branches and layered with adobe.[25] This method, as utilized by the Anasazi, was only feasible because of the arid climate of the Southwest region as it left the adobe walls exposed to water infiltration and saturation. Advances in roof construction technology, brought by the Spanish during colonization, partially solved this issue with the addition of brick coping to the top of the adobe parapet. New materials brought by the Atchinson, Topeka and Santa Fe Railroad in the 1880s also led to hip roofs with shingles or tile and wooden trim to further protect the adobe construction.[26] [27]

The thermal properties of adobe construction are particularly suited to the Southwest region. The thick structural walls required for constructing multilevel pueblos created interior spaces which were cooler than exterior temperatures. Inhabitants used these cooler spaces for storage of goods and to escape the hot climate. The low thermal conductivity of adobe creates a more stable interior temperature as the adobe is able to absorb heat during the hotter parts of the day, versus transfer the heat to the interior, and then release this heat during the cooler night.[28] This thermal property was taken advantage of at Pueblo Bonito both in early construction and during later phases. During the Pueblo lll period, the inhabitants of Pueblo Bonito expanded upon the footprint of the existing pueblo and added on to existing structures. Because of technological and construction advances which led to increased structural stability, the newer sections of the pueblo could be built three to five stories tall and in excess of fifty feet in height.[29] This would have created a significant amount of mass which would absorb the heat of the sun and the exterior climate and act as insulation for the interior spaces.

Adobe has an R-value, a measure of how a material insulates, equal to a solid wall of baked bricks.[30] An adobe wall, which was often up to two or three feet in thickness, would have an R-value of approximately 5-7 which is comparable to about 1 ½" of batt insulation or 1" of extruded rigid insulation.[31] While these R-values are not particularly high, another characteristic of adobe contributes to its suitability in the Southwest climatic region. The large thermal storage capacity of adobe construction creates a thermal lag which delays the transmission of external heat.[32] Because the dry air in the region causes a large temperature swing between day and night, the adobe walls act as a moderator between these extremes outside and the internal temperature of the building. When the sun rises in the morning and hits the exterior wall, the heat is absorbed and not released to the interior of the building until the evening when exterior temperatures have again begun to decline.[33] Because of this characteristic of adobe construction, first floor and interior rooms would be significantly cooler than the exterior temperature for the majority of the daytime period. The first level of Pueblo Bonito had an average width of 37 feet, which was divided between multiple rooms.[34] Therefore, interior rooms were surrounded by multiple rooms which acted as additional insulators because of the thermal mass of the wall and because of the insulating properties of the air within the rooms. These first floor rooms often had higher ceilings and were used for storage because they were cooler.[35] Also, some bottom floor rooms on the pueblo's east side were only 4-5 feet wide and are not believed to be used as habitation.[36] These rooms would, however, serve as a thermal buffer absorbing the morning sun so that it would not heat up the habitable spaces. The path of the sun as it

relates to the pueblo can be seen in Figure 3. The inhabitants of this region not only took advantage of an available material but designed their dwellings and pueblos in ways that would take the most advantage of the characteristics inherent in the material itself and of the landscape.
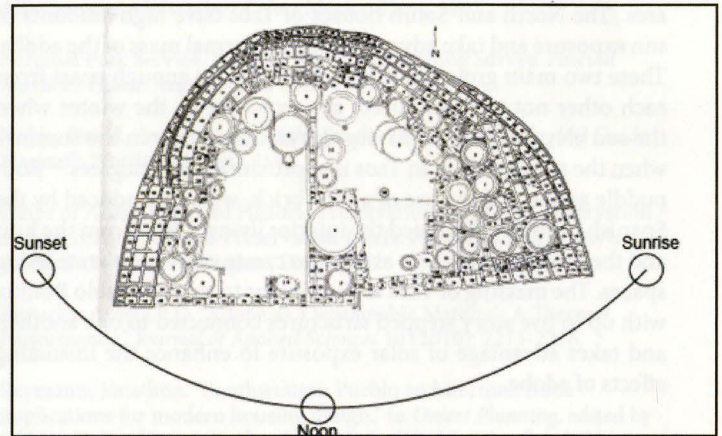

Figure 3: Pueblo Bonito was designed to take maximum advantage of the path of the sun and the thermal properties of adobe.

The advancing technology and construction methods in adobe aided the climatic response and adaptation to the landscape characteristic of pueblos design and architecture. The solar orientation and massing of pueblos built from adobe construction were able to take full advantage of the climate of the Southwest region. Pueblo Bonito was built in a "D"-shape with the flat side of the pueblo oriented south. This orientation maximized the usable amount of sunlight within the pueblo.[37] This allowed the most heat to be stored within the thermal mass of the adobe construction which would then be released as the temperatures dropped during the evening and night. Technological and structural advancements in adobe construction also allowed the exterior row of dwellings, along the arch of the "D," to be built to higher stories. This took advantage of the southern exposure as well because it exposed more rooms directly to the sun.

> "The advancing technology and construction methods in adobe aided the climatic response and adaptation to the landscape characteristic of pueblos design and architecture."

The pueblo of Taos also took advantage of adobe construction in terms of solar orientation and massing. By 1250 A.D., Taos was beginning to transition from disparate surface dwellings and pit houses to a more organized multistoried pueblo. This change in form was influenced by an increase in population

and by immigrants from the Chaco Canyon/Pueblo Bonito area who were bringing with them their building traditions and techniques of environmental adaptation. Although Taos is oriented around a central plaza with a bisecting river, versus the more direct solar orientation at Pueblo Bonito, the use of adobe construction still takes advantage of the sun and climate of the area. The North and South houses of Taos have high amounts of sun exposure and take advantage of the thermal mass of the adobe. These two main grouping of structures are far enough apart from each other not to block direct sun exposure in the winter when the sun elevation is only 31 degrees and especially in the summer when the sun elevation in Taos is approximately 77 degrees.[37] Both puddle adobe and the use of adobe brick, when introduced by the Spanish in 1598[38], insulated the interior living spaces from the heat and then released this heat at night to create more temperate living spaces. The massing of Taos is also similar to that of Pueblo Bonito, with up to five story stepped structures connected to one another, and takes advantage of solar exposure to enhance the insulating effects of adobe.

Adobe construction remains relevant to the present day and is still used in the Southwest region. The historic pueblo of Taos remains inhabited and is protected as a historic district on the National Register of Historic Places and is also a UNESCO World Heritage Site.[39] [40] Advances in technology and building construction have been incorporated into the adobe construction and have allowed it to remain relevant to those living there today. Standardized door and window units have been used since the 1870s to update the existing dwellings and replace the older method of entering through a ladder on the roof.[41] Updating adobe dwellings in this fashion, or building new adobe structures, illustrates the versatility of this construction method and the practicality of its use because it is so well suited to the region. New adobe structures, such as the Roxanne Swentzell house, show that adobe construction can be used today to create sustainable homes which connect landscape, modern needs and the historic traditions. In the Swentzell house, the thermal mass of adobe was used to reduce artificial heating and cooling needs, the building was oriented to relate to the climate and sun path and new technologies such as solar panels, sun shading devices and prefabricated windows and doors were incorporated.[42] [43] Updating adobe construction in this fashion is important as it allows the method to remain useful and relevant to society today. Many of the reasons why ancient cultures used adobe, because of its availability or thermal qualities, are reasons why it is a sustainable and ecologically conscious material that could be used for construction today.

The dwellings of the Southwest Region of the United States were uniquely suited to the region itself. Not only did they take advantage of a local material, adobe, they used it to its fullest advantage in terms of methods, massing and orientation. Advances in adobe construction technology not only changed the construction of the walls that created the pueblos themselves, but also in the way that the inhabitants were able to respond and adapt to the local climate. Adobe allowed the Anasazi in Pueblo Bonito to utilize local materials to create a vernacular building type which would then be transferred to other pueblos such as Taos. The continued habitation of Taos since its original construction to today illustrates the relevance of this vernacular building type and the material of adobe. The habitation of other adobe dwellings in

the Southwest region, including miners in the 1800s who found them superior to their shacks,[44] demonstrates the continued importance of using appropriate materials and considering the climate when determining building form, orientation and mass. Even today, one-third of the global population lives in dwelling made from earth.[45] The use of adobe in the Southwest region of the United States was more than a matter of convenience and material availability. It allowed the people of the region to create more livable conditions through taking advantage of properties such as thermal mass, structural capacity and building techniques while utilizing a local material. Advances in adobe construction technology and the continued use of this material led to a vernacular building form that not only represents the region in which it was created but also helped to support the people who inhabited it.

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The Rebirth of Santa Barbara Through Planning Policy:

BY DAVID ESPINOSA

Santa Barbara, an idyllic beach community pouring out of the California foothills onto the coast, is a rare example of a city establishing and maintaining a cohesive architectural style through planning controls and broad public support. Appearing wholly consistent, the Santa Barbara cityscape is in actuality a product of intermingling national and regional stylistic trends. In the wake of the devastating 1925 earthquake Santa Barbara was subject to these converging influences. Springing from the vestigial adobes of a Spanish colonial past, fast-acting citizens and organizations of influence transformed a city with Spanish elements into an aesthetically Mediterranean escape within American borders. This paper shall seek to analyze the forces and events that allowed a city government to successfully exert such extensive control over its architectural image.

Born of Spanish colonial aspirations, the port town began with several key structures that influenced the region at large, and informed those that would propagate and elevate the Spanish image of Santa Barbara in recent history. El Presidio Real de Santa Barbara was built in 1782 with the hopes of offering defense to the protected harbor and the buildings to come. The original quadrangle was constructed of adobe and served as a military complex that held dominance over the immediate area and three Franciscan Missions attempting to convert the local Chumash tribes. Mission Santa Barbara was founded shortly after the presidio in 1786. The first years saw several adobe chapels of increasing size until the current masonry and adobe brick was accomplished in 1820. The mission façade is of classical inspiration, drawn from a design by Vitruvius engaged ionic columns support a classical pediment and entablature flanked by twin bell towers. Around the completion of the Mission, the growing town gained one of its most famed adobes, Casa de la Guerra. A U-shaped residence opening onto a view of the sea, the adobe is one-room deep on all sides with a wood overhang shading circulation space along the open courtyard. A low-pitched red tile roof caps the whitewashed stucco walls. The image of Santa Barbara would be painted with the proliferation of similarly ordered buildings. These three colonial buildings exist to this day, still fueling Santa Barbara's citizens' appreciation for her colonial past.

The period of most influence upon Santa Barbara's architectural landscape arose on the heels of a broader national attraction to revival and landscape architecture. Like other towns of the mid and late nineteenth-century, Santa Barbara and its neighboring environs received many transplants of Gothic, Italianate, Eastlake, and the others of the architectural revival multiplicity. The city, only several decades into its American Statehood, however did not drastically transform architecturally, but rather blossomed horticulturally. The temperate, sub-tropic climate allowed varied and exotic plants species to flourish. The horticultural opportunities of Santa Barbara's salubrious climate made the area a perfect environment for exercises in landscaping .

The Downing-esque cottages "did not end up dominating the scene; rather it was the dense planting of the landscape which quickly established the character"[1] of greater Santa Barbara. Presenting a more exotic image thanks to the extensive plantings and extant colonial resources, the influx of wealthy Anglos that flooded the town towards the end of the century associated Santa Barbara more with its Spanish roots. This association would come to be played upon in a time when "most American cities have been content to drift in our traditionless flux" and Santa Barbara would "consciously set herself the problem of reviving the forms of her Spanish-Californian past."[2]

California's Spanish past, although very real, became mythic in stature in large part due to a rapidly increasing Anglo population. It was "affluent gringos" according to David Gebhard that "generated the myth of an indigenous California architecture based on 'Spanish roots,'… that was useful in selling property in Southern California to eastern investors and Midwestern settlers."[3] The newfound interest in the Spanish past conjured the mission revival period. This predecessor to Spanish Colonial revival emphasized deep arcades and association with nature, through highlighted viewsheds or incorporated planting. The mission revival, a nostalgic reference to the Californian missions, lent itself well to many public buildings in Santa Barbara. The railroad station, large hotels along the waterfront, and several theatres along the main commercial district all paid homage to the roots of Santa Barbara's Hispanic character. In lieu of nationally trending styles of the late-nineteenth, early-twentieth-century, the majority of southern California fully embraced this regionally specific style. Felix Ray captured in prose the attitude towards revival architecture of the region and period.

> Give me neither Romanesque nor Gothic; much less
> Italian Renaissance,and least of all English Colonial -
> this is California – give me Mission.

Such embrace of a regional idiom was not unique to California; similar colonial nostalgia was present throughout the American Southwest and Florida. Interest in Spanish colonial heritage would come to only be emboldened come the California – Panama Exposition of 1915. The exposition celebrated the opening of the Panama Canal and the city of San Diego as the first port city to send and receive ships through the engineering marvel. The fate of Santa Barbara's building program would become affixed to the success of the exposition and its chief architect Bertram Goodhue. Goodhue contrasted previous American world fairs, that had exhibited neoclassical and beaux arts styles, with a "Spanish Colonial Revival ." What was touted as an indigenous, historically based, vernacular style was more a mixture of the Spanish baroque, Moorish revival and Spanish Churrigueresque, than a faithful representation of Spanish colonial architecture (Image 1).

The international exposition popularized the Spanish revival style in America "as had the 1893 World Columbian Exposition in Chicago for neoclassicism."[4] Following the First World War, Goodhue began seasonally living in Santa Barbara and instantly embraced the city's will to accent its Spanish past.

Bertram Goodhue was one of many influential and affluent proponents of a unified stylistic treatment of Santa Barbara. These individuals ranged in their contributions. Some provided the financial resources to bankroll the city's numerous undertakings such as Max C. Fleischmann, who underwrote the renovation of the historic Mission and several adobes. Others, like Goodhue and architect Charles Cheney, of Olmsted and Olmsted, brought the engineering and architectural knowledge to create a stylistic vision for Santa Barbara. And some utilized their wealth and influence in the community tactically to bring these visions to fruition. One such figure is Bernard Hoffmann.

The New Yorker moved to Santa Barbara in 1920 "and immediately became a convert to the idea that Santa Barbara should rise not as an Anglo city," as would be representative of its increasingly Anglo populace, "but as a Hispanic city."[5] Hoffmann quickly became active in the Plans and Planting Committee of the recently formed Community Arts Association. Hoffmann assumed the role of chairman of the Plans and Planting Committee was quoted in stating the committee's "aims to preserve the city's early nineteenth-century Hispanic buildings, remodel or replace the non-Hispanic buildings with Spanish Colonial ones, use this imagery for all new buildings, encourage landscaping compatible with this image, and use planning tools to maintain the scale and size of the community."[6] This mission statement is ambitious, far reaching, and would be an almost certain impossibility in any city outside of a dictatorship. The unique circumstances of Santa Barbara and her motivated citizens would prove such ambitions to be very possible and earth-shaking.

Image 1: Barnsdall Oil/Rio Grande Oil filling station built 1929 in Spanish Revival style with Moorish elements. (Photo: David Espinosa)

To reimagine an entire city in a stylistically cohesive architecture would require the participation and acceptance of such vision by an informed and activist population. Having been well acquainted with the historic structures that already brought Santa Barbara national acclaim, locals were very accepting of new construction in the Spanish Colonial mode. The widespread use of the Mission Revival proved that foreign-inspired architecture could become regionally relevant. Starting with an already open citizenry, the various committees and city officials began instituting a campaign of education. Santa Barbara architect Mitchell Hastings noted in the November 1925 *Journal of American Architects* that it was the Plans and Planting Committee of the Community Arts Association under the direction of Bernard Hoffmann, that "devoted every possible effort to arousing a desire and appreciation of good design especially, along our local tradition, for proper civic development…I would emphasize the educational work of this Plans division, because the results of the influence it has exercised during these past years has been surprisingly shown in the public attitude and response to all efforts made in this direction…and I feel has had more bearing on the results than is generally realized…"[7] Several semi-public projects served as forerunners for a city-wide treatment. Bernard Hoffmann produced the most tangible and successful interpretation of Spanish Colonial architecture in Santa Barbara starting with the historic Casa de la Guerra. He purchased the landmark adobe and the surrounding land with aspirations of a New Spain in Santa Barbara. James Osborne Craig was hired by Hoffmann to design a commercial development adjacent to the adobe. This venture would become "El Paseo." So became "an excellent case study of Santa Barbara architectural tradition because of the way in which important buildings of different historical periods have been successfully brought together," according to the Design Guidelines of El Pueblo Viejo. "Tourists and shoppers use the five informal entrances that lead to the central patio. The atmosphere is achieved by the blending of many architectural elements into a harmonious complex of shops, restaurants, offices, and galleries fronting on exterior streets and interior courts." Hoffman's successful renovation of Casa de la Guerra and its extrapolation into El Paseo provided the community with an example of the Spanish Colonial Revival vocabulary in the historic downtown that would come to be known as "El Pueblo Viejo" (Old Town). The extensive renovation and public display of Santa Barbara's proposed stylistic identity was completed in 1924. At this time under the guidance of Hoffmann and the Plans and Planning Committee an architectural Board of Review had been proposed, and with the aid of a City Planning Commission established in 1923 a city-wide plan for renovation and beautification was in the works. The idea was to transform Santa Barbara into an Andalusian town, but given the fact that the city and its public sectors were well-established such a task was daunting in scale and complexity.

Tragedy would bear the opportunity for the Spanish town envisioned by Hoffmann and his peers. The morning of June 29th, 1925 at 6:42 a.m., an earthquake originating just off the coast rocked the town. The 6.8 magnitude earthquake ravaged the historic city center and took the lives of thirteen people. Casualties were low thanks to the early hour in which the quake struck; had it come just a few hours later many more would have been buried beneath the rubble that made the primary thoroughfare State Street impassable. The natural disaster seemed almost fortuitous

for the machinations of those proposing stylistic overhaul. The earthquake had wiped the slate clean in El Pueblo Viejo making renovation in the Spanish Colonial Revival style not only viable, but necessary as an historic preservation effort considering the damage dealt to the historic adobes. Immediately following the earthquake the city government commissioned the Architectural Board of Review and within its first nine months of operation the board of review processed over 2,000 designs. Plans to reface entire city blocks in the Spanish/Mediterranean style were rapidly produced (Image 2). Expansion of State Street was considered with the use of arcaded sidewalks, thereby extending the reach of business and providing covered walkways without redrawing property lines. This plan was only partially realized and abandoned in areas in which it seemed impractical. The board and the various committees invested in the extensive renovations were without precedent in scale and speed. Precedents in aesthetic controls can be found in Roman and Parisian laws of antiquity but the only legal precedent within a democratic setting can be found in the 1910 creation of the Fine Arts Commission by the United States Congress to preserve the national monuments of Washington D.C.[8] Building codes enforced building heights regulations within the city and essential gave those leading the rebuilding effort design control over an approximate 16 blocks of the historic downtown as well as the areas surrounding the historic mission and the scenic waterfront.

The expansive nature of this design undertaking was sold as an act of historic preservation, as well as an economic driver. The preservation approach of the time consisted of highlighting truly historic buildings through mimicry and extrapolation. William J. Murtagh suggests in his book *Keeping Time* that "the preservation of a neighborhood should be seen as a heterogeneous product, the whole of which exceeds the value of the individual parts. By analogy a pearl has value. A string of graduated pearls, however, has value that far exceeds the value of all individual pearls which compose it."[9] Applying this theory to the efforts in Santa Barbara in 1925, those adobes of nineteenth-century construction are true pearls, and the contemporary structures being built around them, although not real pearls, serve to create a string of varied pearls. So

was the process thought of by Irving S. Morrow who in his 1926 article from *The Architect and Engineer* extolled and praised the city's efforts, whereas many twenty-first-century preservationists would condemn such widespread construction as a creation of false history, a blurring of history.

The Community Arts Association strengthened its argument for city-wide uniformity with the advent of the "Small Homes Program" which sought to educate and encourage the building of well-designed (stylistically cohesive) houses within the city. The crown jewel of Santa Barbara's rebirth in the 1920s is without a doubt the New Santa Barbara County Courthouse. Completed in 1929 and designed by William Mooser III, it was heralded as the "grandest Spanish Colonial Revival Structure ever built."[10] The "inventive zenith, perhaps, of combined Mission and Spanish Colonial elements,"[11] in itself parallels the city. A unique composition based in Spanish architecture but conflated and eclectic in design elements set amidst a picturesque garden.

The Santa Barbara City Architectural Board of Review was disbanded in 1926 but was reestablished in 1947. The city's first Historic Structures Ordinance was adopted in 1960 and was created to protect historic adobes within the downtown district. Since then, the district has been redrawn and enlarged several times and now includes multiple revival buildings that in themselves have become historic. An Architectural Board of Review is still in action to this day and oversees a stylistic cohesion within Santa Barbara that is proudly embraced by its citizens. Such success in an architectural program of this scale is rare and only made possible by the extreme and unique circumstances surrounding Santa Barbara, California, and the United States in the first quarter of the twentieth century. ▣
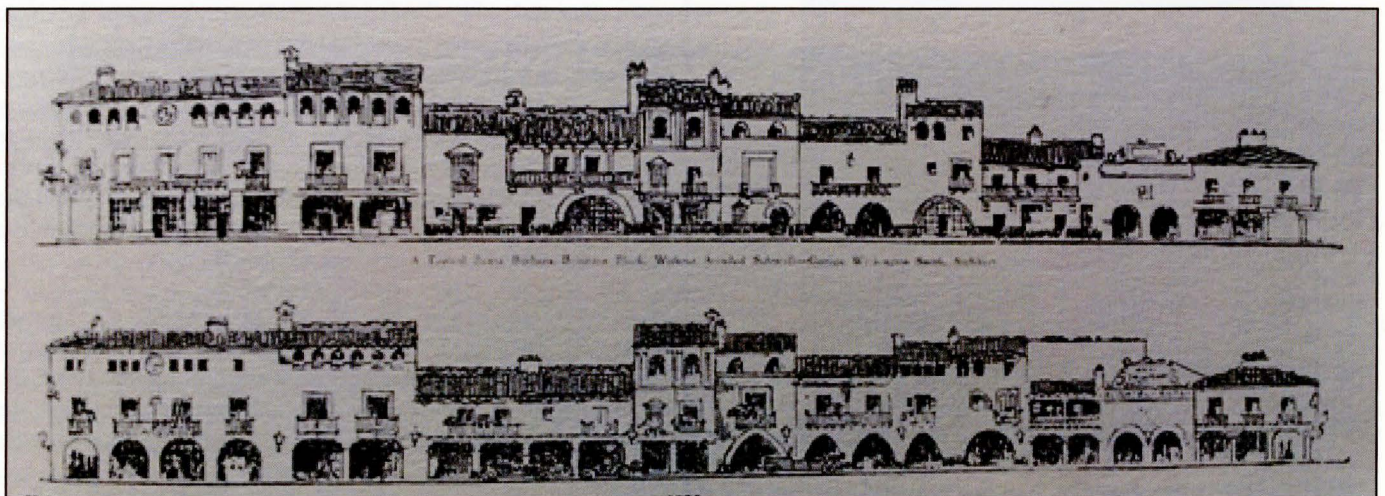

Image 2: Projected façade treatment of State Street city block 1923. Designed by George Washington Smith, drawn by Lutah Maria Riggs. (Figure: Santa Barbara, the Creation of New Spain in America)

ENDNOTES

1. David Gebhard, Santa Barbara - the Creation of a New Spain in America: an Exhibition Organized for the University Art Museum, University of California, Santa Barbara, 3 November through 12 December 1982 (Santa Barbara: University Art Museum, 1982), 12.
2. Irving Morrow, "New Santa Barbara," The Architect and Engineer (July, 1926), 10.
3. Elizabeth and Gebhard, David (Foreword) McMillian, Casa California, Reprint ed. (publication place: Rizzoli, 2007), 14.
4. McMillian, 16.
5. Morrow, 17.
6. Hilda Blanco, "Style Matters," Places, 10/1/2000, 56.
7. Gebhard, 19.
8. Community Development Dept., "El Pueblo Viejo Design Guidelines," The Historic Landmarks Commission (2009), Section B.
9. William J. Murtagh, Keeping Time: the History and Theory of Preservation in America, 3rd ed. (Hoboken, NJ: Wiley, 2006), 90.
10. NHL summary http://tps.cr.nps.gov/nhl/detail.cfm?ResourceId=813578806&ResourceType=Building
11. Leland Roth, American Architecture: a History (icon Editions), 2 ed. (Boulder, Colo.: Westview Press, 2003), 347.

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Beyond a Mentalist Model for Material Culture

BY MARSTON H MORGAN

This paper critiques James Deetz' structuralist model of cultural patterning as articulated in his short book *In Small Things Forgotten*. His view that material culture lets us infer mental cultural grammars is clearly dated. More recent work by Cary Carson and Dell Upton, which focus on lived realities, show how Deetz's mentalist approach can be repurposed to tell a more nuanced story of how social context can give material culture its unique and historically specific patterning.

James Deetz on cultural patterning

In a 1968 publication Deetz explicitly theorizes about how an individual artifact can potentially "reflect" a more general "cultural pattern."[1]

In his own words, "It is in the viewing of the artifact as the concrete expression of a mental template that we might move closer to the realization of [the] goal…of reconstructing the culture of the makers of the object in question."[2]

Artifacts thereby make culture manifest, but only as an individual's token effort at adhering to a more generally held mental archetype or prototype. In individual variations seen across assemblages of material culture, Deetz finds it plausible that a good researcher might be able to infer the cultural rules and variations which produce patterns. Once a pattern is identified, his next step it to explain how and why it changes over time.

Deetz's model is rooted structural linguistics. He goes on to explain that "phonemes and morphemes are part of a single structural analysis of a patterned cultural phenomena."[3] If one were to take linguistic elements individually (divorced from their constitutive relationships) it would destroy their capacity to convey meaning. He argues that the same is true for archaeological assemblages. Objects only attain their meaning through their relationships with other objects.[4]

Nine years later in 1977, *In Small Things Forgotten*, Deetz completes his linguistic model for how assemblages gain meaning, using a piece by Henry Glassie.[5] Deetz argues that just as "grammar" or "rules" are what structure or shape linguistic patterns of use, culture provides a grammatical structure for patterns of social behavior. A structural analysis of material culture should thereby identify patterns, and be able to decode them into cleanly articulable world-views or value systems.

Deetz develops this idea of grammar into a model of mind, again through Henry Glassie's work. First, he notes that Glassie's research on early Virginian buildings provides an example of how a "grammar for folk housing [can] generate Georgian-like buildings." The uneven and varied mental templates held by builders and clients of a Georgian idea give these structures their distinctive and sometime hybrid character. More shakily, Deetz cites Glassie's evidence of an enduring and seemingly ancient Anglo-American tendency to build and inhabit sixteen-foot square buildings as a "generative" and "transformative" grammar à-la Noam Chomsky.[6]

Here we should pause, and take measure of what Deetz seems to be proposing with this talk of generative grammars. A model based on a generative grammar would imply that there is an innate and perhaps universal set of grammatical rules underlying each specific grammar. A generative grammar is free from context and history. It seems unlikely that Deetz advocates for a perspective from which Renaissance-era geometric architecture runs counter to human nature—or at least Anglo-American nature. It seems even more unlikely that he intends to make an argument which, on its surface, reads as a racial claim about the biological makeup of the Anglo-American mind. Instead, the grammatical features and mental templates he and Glassie present are always pragmatically grounded in actual human behavior and interaction, in historically specific locations. They are not trying to make generalizations about humanity; they are trying to do the exact opposite.

Context should be key to Deetz' mentalist model of cultural patterning, even though he does not use the word 'context' in any of the works I consulted for this paper. He is not looking for structures of thought, like Claude Lévi-Strauss[7] and other structural anthropologists, since his stated goal is to reconstruct actual cultural processes— for instance, how individuals form preferences and make decisions about the qualities of their domiciles. He is quite simply looking to decode patterns of cultural change on its own terms.

Deetz's model of cultural patterning is perhaps perfectly encapsulated by his idea of "focus" in *Small Things Forgotten*.[8] In the text below to the left, I quote from Deetz's discussion of earthfast housing. Below, I edit the first passage to generalize its meaning:

> Focus means the degree to which a pattern of post-holes, cellars and hearths can be 'read' clearly as to how it represents the structure that once stood over it.

> Focus means the degree to which a pattern of material culture can be 'read' clearly as to how it represents the mental structures that stand over it.

Deetz's model and method share the same concept of focus. If you can find focus in extant materials, you can rebuild both structures and cultures. Thereby, he explains that a pattern of change in ways of organizing and classifying the world is what research should seek out in investigations of changing building forms.[5] An example of this sort of approach might include documenting linguistic shifts in everyday rather than academic cosmopolitan nomenclature for buildings, as in Lounsbury's *Illustrated Glossary of Early Southern Architecture*.[9] The methodological problem is then one of focus, since change over time complicates an ability to

find it. Research into a long-used structure will necessitate a process of disentangling multiple overlays of cultural uses.

Patterns of impermanence

Focus is precisely what is missing from the archeological record of early Virginia. However, Cary Carson and the other co-authors of *Impermanent Architecture in the Southern American Colonies*[7] (including Dell Upton) make sense of scant materials by building a very different type of project than Deetz's. Rather than grammars and mental templates, their work produces something akin to an historical ethnography. They capture the everyday experiences of people and the qualities of their lives. From this perspective, they present a compelling explanation for why impermanent earthfast construction techniques endured in the Southern colonies far longer than in New England.

Rather than an inventory of how mental templates manifest, Carson tells us about a struggling plantation society whose second generation of homesteaders was largely composed of orphans.[8] When a change to more permanent construction began, it happened first for elites whose new slave labor from Africa freed them from the deadly toils of actually doing the work on tobacco plantations.[9] Carson then nicely documents how earthfast construction evolved locally into semi-respectable and adequately enduring form of housing, developing innovative and unique techniques and traditions of construction. They document a shift in building standards and their associative meanings which are clearly distinct from those found in East Anglia or New England. What they document is clearly not a mental template or grammar, but is instead a product of lived experiences and social process.

The clincher which separates Carson's empirical work from Deetz theory of cultural patterning is *why* earthfast constructions are eventually abandoned by non-elite whites in Virginia. The step across what Carson (following Roland Brunskill) calls the "vernacular threshold" into more permanent types of construction happens in small communities across Virginia in piecemeal fashion, whenever farmers diversify away from a tobacco mono-crop.[10] Rather than material determinism, Carson and his authors offer a nuanced explanation for this correlation. An enduring Anglo-American world-view or mindset looking towards the future encouraged farmers to try to leave a legacy to their heirs. When diversification away from the toils of tobacco farming made accumulation possible, they attempted to do this. However, the reason impermanent buildings were suddenly rebuilt *en dur* likely springs from the ways authorities tabulated value. "The mere fact that [a building] stood on continuous sills or was made entirely of brick had little social significance. Its real value was something an appraiser or a tax assessor could put a figure on, a monetary value."[11] In this new era there is quite literally a change from one template to another standard, but it is not a reflection of folk or everyman's mental culture which Deetz and Glassie hope to unearth by studying change in material culture. Instead, we see

new patterns in the built environment that follow logics which were arguably bizarre to the average builder or owner. These common people had to compromise their own templates, and comply with esoteric cultural preferences dictated by actuaries and insurance underwriters. Without compliance, improvements could not be recognized by authorities as having any enduring value for heirs. Clearly, this cultural dynamic cannot be reconstructed by looking for grammars inside the minds of individuals.

Conclusions

A reading of Carson's work alongside Deetz's suggests that some cultural structures and systems are not necessarily best described or modeled as mental structures. They only exist in lived contextual interactions. What comes across most clearly from Carson's description of the house-proud Samuel Harrison of Anne Arundel County is that his experience of living the American dream in early Virginia is exceptional, and occurs in the context of a society of orphans. An analysis that makes sense of his exceptional existence gives voice to a well-rounded and plausible account of what life at the time was actually like. However, it cannot do so without including the interior world-views which Deetz points us towards. An excellent example of synthesis between mentalist and ethnographic approaches to culture can be gleaned from Dell Upton's ability to do both, working with Carson as a co-author of *Impermanent Architecture* in 1988, and producing a virtuostic Deetzian structuralist account of changes to the Mott House in Rhode Island in 1979.[12] What we see in the progression across the works addressed in this paper is a consistent move towards foregrounding context as a way to temper a focus on interior mental lives. If we are to honor Deetz's goal of reconstructing cultures, this is the way to do it. ◩

ENDNOTES

1. James Deetz, "Cultural Patterns of Behavior as Reflected by Archaeological Materials," in *Settlement Archaeology*, ed. K.C. Chang (Palo Alto: National Press, 1968).
2. Deetz, 31.
3. Deetz, 32.
4. For reflections on an emergent push to read archaeological assemblages as meaningful systems instead of simply describing them, see J.C. Harrington's account of "synthesizing" in "From Architraves to Artifacts," in *Pioneers in Historical Archaeology*, ed. Stanley South (New York: Plenum Press, 1994), 8.
5. The piece is apparently Glassie's *Folk Housing in Middle Virginia*, based on what Deetz says in the third footnote of chapter one.
6. When Deetz declares that Glassie's is a "generative" or "transformative" grammar, it would be good of him to attribute the terminology to Noam Chomsky.
7. Claude Lévi-Strauss, *Structural Anthropology* (New York: Basic Books, 1963).
8. James Deetz, *In Small Things Forgotten: an archeology of early American life* (New York: Anchor, 1996 [1977]), 128.
9. Deetz, 130.
10. Carl Lounsbury, *An Illustrated Glossary of Early Southern Architecture and Landscape* (Charlottesville: University of Virginia Press, 1999).
11. Cary Carson et al, "Impermanent Architecture in the Southern American Colonies," in *Material Life in America, 1600-1860*, ed. Robert St. George (Boston: Northern University Press, 1988).
12. Carson et al., 143.
13. Carson et al., 144.
14. Carson et al., 145.
15. Carson et al., 149.
16. Dell Upton, "Architectural Change in Colonial Rhode Island: The Mott House as a Case Study" *Old-time New England* 69 (1979): 18-33.

Cornet Bay Kitchen Shelter; Deception Pass State Park, WA.

BY JOHN ARNOLD, CHRIS LASWELL, AND BENJAMIN STINNETT

Photo: Chris Laswell

CONTEXT

THE CORNET BAY RETREAT CENTER KITCHEN SHELTER is located on Whidbey Island in Deception Pass State Park, Washington. The Kitchen Shelter was constructed in a rustic style by the Civilian Conservation Corps (CCC). The post-and-beam kitchen shelter is one of many Civilian Conservation Corps-built structures completed in the 1930s at Deception Pass State Park. It features typical log construction details with Saddle notched native Douglas fir logs and sawn ends. Locally quarried field stones of basalt and granite are used for the campstove, chimney, and floor of the shelter. The structure has been allowed to sit directly on the soil grade for approximately seven years.

The kitchen shelter was constructed adjacent to what was once a CCC camp. Only two other CCC structures exist in close proximity to the kitchen shelter: a trash incinerator and an amphitheater.

DESCRIPTION

Foundation:

The floor of the kitchen shelter is composed of roughly cut, locally quarried basalt flagstone pavers measuring on average 18" x 12" in dimensions and roughly 6" thick. The flagstone was set around the kitchen stove and chimney. Close examination of similar kitchen shelters at Deception Pass State Park revealed that Portland cement bonds the individual flagstone pavers. Four raised, roughly square, load-bearing concrete pads, measuring 12" x 12" in dimension and 1 ½" thick, are set at each corner of the flagstone floor. Each raised load-bearing pad supports a large peeled native Douglas fir post measuring approximately 12" in diameter. There is no evidence of repairs or alterations having been made.

Kitchen Stove:

The kitchen stove and cook top measure 68" x 28" and is 33" tall. The stove walls are approximately 8" thick. The stove is capped with two cast iron plates. Each is approximately 44" x 28" in dimension and has a thickness of ½". The stove's front face has two stacked cast iron hinged doors that cover the firebox. The firebox is approximately 44" x 28" in dimension, 33" tall, and 8" thick. The distance between the base of the upper firebox door and the top of the lower firebox door is 3". The upper firebox door is approximately 14" x 12 " in dimension and the lower firebox door is (4" x 12" in dimension. Each firebox door is hung by a single hinge. The hinge corresponding to the upper firebox door is approximately 14" in length with a diameter of 1". The hinge corresponding to the lower firebox door is approximately 4" in length and 1" in diameter. Each door is held in place by four threaded bolts. These bolts are located at each corner of the firebox doorframes and run the length of the stove base of approximately 44". It is reasonable to assume that these bolts are held in place by nuts. Both firebox doors are encased in a cast iron frame. The upper firebox door frame is 18" x 16" in dimension. The lower firebox door frame is 10" x 16" in dimension. There is no evidence of repairs or alterations having been made.

Chimney:

Based on similarly designed kitchen shelters at Deception Pass State Park, the chimney and stove were constructed at the same time. The chimney was originally approximately 24" x 28" in dimension. The original height is unknown. The chimney exterior is composed of locally quarried field stone rubble, granite, and basalt. These stones have an average dimension of 12" x 16" and an average thickness of 8". The chimney flue originally consisted of pre-cast clay liner. The chimney protruded through the ridge of the roof at the south side of the kitchen shelter. The chimney originally extended above the gable. There is no evidence of repairs or alterations having been made.

Structure:

The kitchen shelter structure consists of four large log posts approximately 14" in diameter and 6'-6" tall. These posts were set vertically on top of four square concrete pads. The posts were not directly connected to the slab and relied on gravity to hold them in place. The posts were capped by a horizontal plate consisting of four 9'-0" logs, 10 ½" in diameter. The plate logs were notched approximately 3" where they intersected the top of the posts. This depth of the notch depended on the slope of the foundation and the length of the posts. The difference in the notch depths allowed the plates to sit level on the posts. The plates were attached to the posts using 1'-7" x ½" straps cut from a sheet of 1/8" steel. Three nails were used to attach the strap to the posts. The rafter logs were approximately 8'-0" long with an average diameter of 5 ½". The rafter logs were placed 40" on center (o.c.). These logs were attached to the plate using metal spikes which were driven between the two structural members. The joist tails were cut square and the uppermost joists were cut so that they met at the ridge. The joist tails were left exposed on this particular structure. Purlins were placed 23" o.c. atop the rafters. These smaller logs were approximately 5" in diameter and 13' long. The purlins were attached to the rafters using metal spikes. The purlins ran in a north-south direction which was perpendicular to the rafters. The ridge line of the kitchen shelter consisted of a small log, approximately 5" in diameter which was cut into two sections so that the vertical chimney could extend upward through the ridge. The longer portion located on the front side of the chimney was 9'-5" long. The shorter portion directly behind the chimney was 2'- 4" long. Metal flashing was installed against the chimney. Hand-riven cedar shakes were then made to create a water-resistant cladding for the roof structure. These cedar shakes were approximately 3' in length and were three boards thick on the bottom row. Above the bottom row the shakes were two boards thick. The shakes were nailed directly to the purlins. The ridgeline was located 1 ½' in height below from the top of the chimney. A sign signifying the structure number (#62) was placed on the south elevation of the structure near the crest of the first rafter inside the structure's south gable.

EXISTING CONDITIONS:

Based upon site visits conducted on January 4, 2013 and January 5, 2013, the following observations regarding the condition of the kitchen shelter should be noted:

Foundation:

The flagstone is in good condition though shows minimal signs of differential settlement. The settlement has caused the southeast corner of the foundation to sink into the surrounding grade. This has created inadequate drainage away from the foundation. The area along the south side of the foundation will need re-grading. Shallow swales should be dug along this south side to facilitate better stormwater runoff.

Kitchen Stove:

The kitchen stove is composed of locally quarried fieldstone, roughly coursed, and laid with a Portland cement mortar. The stone firebox and hearth are in poor condition. There are signs of settlement, cracking, and significant loss of stone and mortar. Of the two cast iron plates, the one closest to the chimney stack is in poor condition. The plate is split in two pieces and will need to be replaced. The other plate is in good condition. The cast iron doors are also in good condition. The chimney is in poor condition. The

stack, above the cast iron flue has been severed from the firebox and sits as a pile of rubble on the ground adjacent to the firebox. Mortar can be removed cleanly with a brick hammer. All stone will need to be re-mortared and reinforced with rebar before it can be reintegrated with the firebox. All masonry work should be carried out with similar tools and methods as used by the Civilian Conservation Corps in the 1930s.

Structure:

The post and beam architectural elements which make up the Cornet Bay kitchen structure all appear to be in poor condition as a result of their contact with the ground and exposure to high levels of moisture. Many of the larger structural members appear to be in advanced stages of decay while other structural elements appear to show early signs deterioration. All wood structural members should be replaced in kind. The original wood elements are unstable due to high moisture exposure and should not be reused.

The kitchen shelter's structural members show signs of decay. The structure was knocked down by a maintenance truck, which resulted in the failure of the chimney and all wood structural members. The wood shelter structure and a portion of the stone masonry chimney currently rest, broken into many pieces, on the ground. These sections of the structure are in close proximity to the concrete foundation piers. It appears portions of the building, were moved away from a nearby road so as to not block an important circulation path to nearby cabins. Although sections of the structure have been moved, it appears all major structural elements have been retained on site.

The four large posts, which supported the kitchen structure, currently rest on the ground.

The posts' direct contact with the ground has resulted in their showing early signs of decay. This is evident through examining the firmness of the exterior of the log, and the formation of mildew on the portion of the log in contact with the ground. Three beams are loose from the structure as a result of its failure. The fourth beam remains attached to an intact roof panel. All four beams show signs of decay.

The rafters remain attached to the purlins on both roof panels. The east roof panel, which rests on the ground, is not attached to the associated beam. This has resulted in the racking of the roof structure. The west roof plane remains attached to the beam, which has held the rafters square in relation to the purlins. The rafters on the east roof plane show signs of water inundation and resulting mold and decay. The rafters on the west roof plane are in slightly better condition although they are also showing signs of decay. All rafters appear to be present. The Purlins remain attached to the rafters and appear to be present. The purlins on both roof planes appear to have withstood the most moisture damage due to their small diameter and direct contact with the soil.

Roof:

Very few cedar shakes remain. It is unknown if the structure had a formal roof prior to its collapse.

Image 1 (Top): Alex McMurry. Historic Preservation Planner with Washington State Parks and Recreation, narrates the history of the befalen CCC Shelter. (Photo: C. Laswell)

Image 2 (Bottom): The remains had been sitting exposed to the elements for at least seven years. (Photo: C. Laswell)