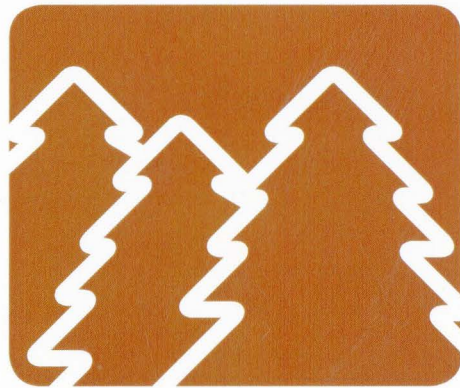
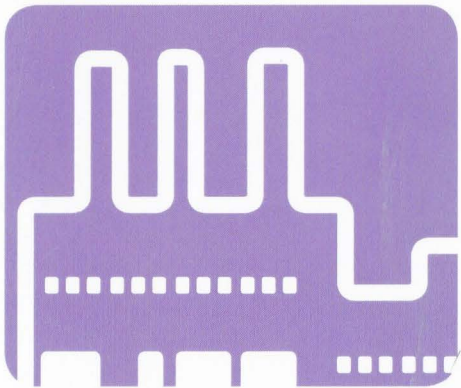
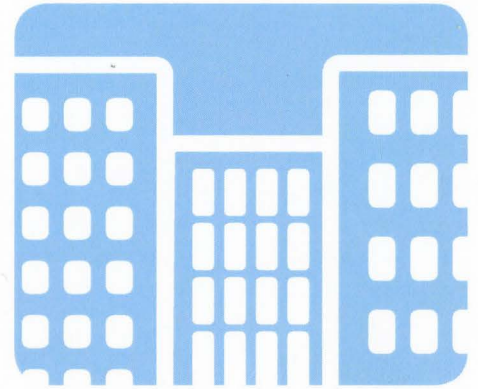
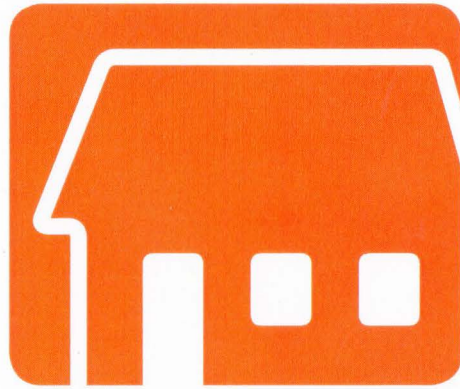
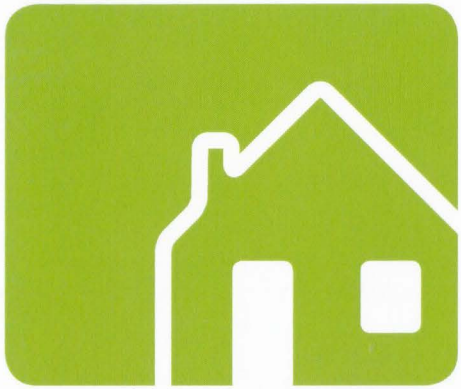


ASHIP



2011 JOURNAL

Associated Students for Historic Preservation
30th Anniversary of the founding of University
of Oregon's Historic Preservation Program

ASHP

University of Oregon Historic Preservation Students founded the Associated Students for Historic Preservation (ASHP) in 1988. ASHP's purpose is to advance knowledge and understanding of historic preservation policy and practice among students, professionals and educators throughout the nation.

The ASHP Journal is published annually by ASHP with support from the Historic Preservation Program, the School of Architecture and Allied Arts and the Associated Students of the University of Oregon (ASUO). The ASHP Journal provides a forum in which to convey views and information, as well as promote spirited debate within the field of historic preservation at the local, state and national levels.

Associated Students for Historic Preservation
Historic Preservation Program
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For more information about the Associated Students for Historic Preservation, as well as submission guidelines, please visit <http://www.uoregon.edu/~ashp/>

For more information about the Historic Preservation Program at the University of Oregon please visit <http://hp.uoregon.edu/>

ASHP Officers: 2010-11

President: Brandon Spencer-Hartle

Vice-President: Leesa Graetrek

Treasurers: Allen Edwards & Michael Gushard

Journal Editor: Carl Williams

Journal Assistants: Michael Gushard & Holly Borth



Letter from the Editor,

The Spring 2011 ASHP Journal marks the 30th anniversary of the University of Oregon's Historic Preservation Program. From its early beginnings to its current incarnation the program continues to be a leader in the Pacific Northwest in developing awareness and education about preservation. This journal, a part of the Associated Students for Historic Preservation (ASHP) yearly activities, represents a small cross section of work that is being produced on a regular basis by students from the program and others at the University of Oregon. This work also reflects the varied subjects within the program that includes courses on law, economics, National Register, cultural management, vernacular studies, materials conservation and adaptive reuse. With this continued diverse focus on a variety of subjects the students in the historic preservation program and members of ASHP can continue to be proactive leaders in addressing the plethora of issues facing preservationists and communities across the country.

I would like to thank all those involved in making this journal possible, including the journal contributors: Kathryn Sears, Kristine Steckbeck, Brandon Spencer-Hartle, Leesa Gratreak and Justin Demeter. I also thank Mike Gushard and Holly Borth for their behind the scenes work in editing the document and helping with the design and layout.

Here is to another 30 years!

All my best,
Carl Williams

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A Note from the Director

The Next Thirty Years: Dr. Kingston Heath Interview By Kathryn Sears

Under the direction of Dr. Kingston Heath, with the assistance of a rich pool of talented adjuncts, the Historic Preservation Program at the University of Oregon has progressed into a new era of preservation focused on sustainability, leadership and social responsibility.

Dr. Heath hopes to continue to develop the program and facilitate a balance of field-based experience and research opportunities. In order to inspire positive social change, he stresses that students must strive for leadership positions where they can fully engage their research and practical training. He encourages students to approach preservation issues from multiple perspectives. Students are compelled to develop the skills necessary to view the built-environment through the eyes of the individuals who created, used, and transformed the space. It is important that they look at buildings not as distinct objects in time and space, but as part of a rich tapestry of cultural practices and patterns. More and more, as issues of cultural identity and dramatic social change emerge, preservationists need to work corroboratively with communities to address and resolve critical socio-economic issues in an enlightened manner. The preservationists of today cannot afford to focus on restrictive processes. Instead, they must develop responsible and enriching ways to overcome the obstacles of rapid social change.

At the University of Oregon, historic preservation students are taught to appreciate the evolution of the built-environment and recognize that preservation is not about freezing time. It is about encouraging the continuity of place and respecting the importance of the past, present and future.

The Field School

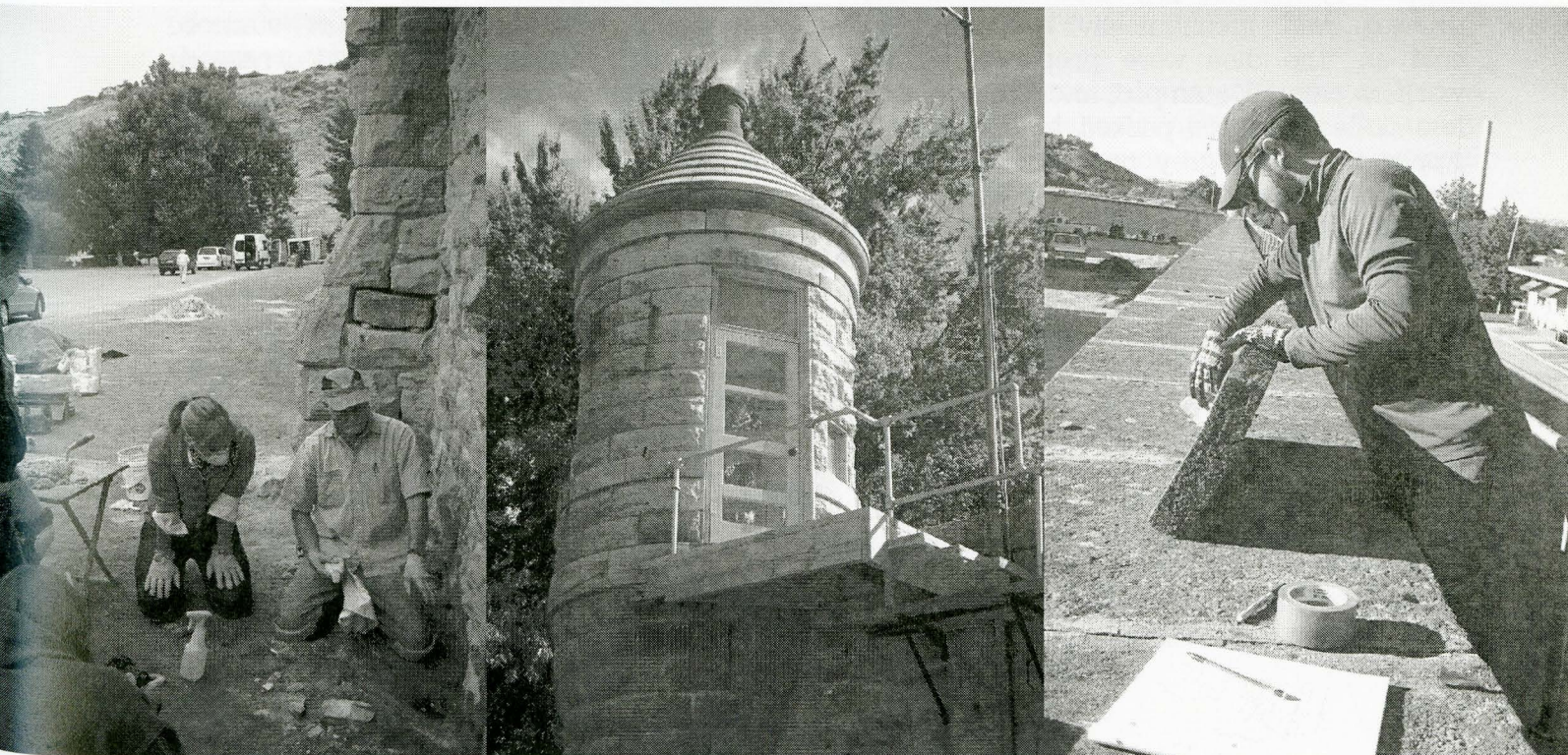
The 2010 Pacific Northwest Preservation Field School Carl Williams

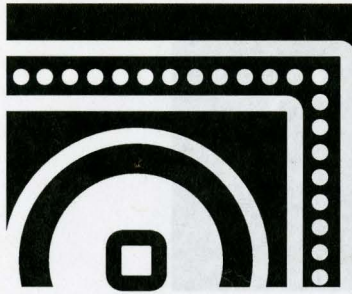
The 2010 Pacific Northwest Preservation Field School, five one week sessions, was held at the Old Idaho State Penitentiary in Boise, Idaho. Originally constructed in 1870, the Old Pen was in continuous use as a prison for 103 years until its closure in 1973. The site was listed in the National Register of Historic Places in 1974 and in 1975, ownership of the property was transferred to the Idaho State Historical Society (ISHS). Today, the Old Pen is still managed by the ISHS and open to the public daily for tours and special events.

Led by Co-Directors Shannon Bell and Don Peting the Field School featured master craftsmen, mason Mike Hayden and carpenter John Platz. Both preservation experts, they guided students in restoration projects that included masonry, window restoration, wood restoration, structural stabilization and metal work.

Join us in Olympic National Park for this year's Field School, which focuses on the Peter A. Roose Homestead, a collection of farm related resources built at the turn of the 20th Century and the 1939 Civilian Conservation Corps (CCC) built Sol Duc Falls Shelter.

More information can be found at <http://hp.uoregon.edu/fieldschools/pnw>





Stamped Metal Ceilings

An Evolutionary Architectural Ornamentation

Kristine Steckbeck

The third quarter of the 19th century found itself in a compromised position, caught between the tug of tradition and the pull of the future. New technology began to challenge the old and this discrepancy appeared in a myriad of sociocultural events. Architecturally, new building practices and advancements in metallurgy spurred the growth of cutting-edge industries. Mechanization of building processes, especially architectural ornamentation, met Victorian society with caution. This was particularly true in the case of stamped metal ceilings, a recent technological development that challenged the traditional way Americans treated interior ornamentation of buildings.

The machine-crafted, die-cut, mass-produced ornamentation was at first viewed with distaste by the majority of Americans. The process was mechanically efficient and cold as "the dies were prepared, skilled workers painted, stamped, and sheared, and less-skilled workers packed and shipped."¹ Application of a grey primer coat served as protective and aesthetic finish, but did nothing to convince critics that this new material could be anything harsh and foreign.

Distaste for stamped metal in part was due to the traditional precedent of ornamental plaster ceilings. Handcrafted, time-consuming plaster dominated the arena of architectural ornamentation since the beginning of American colonization. It was an accepted method of interior ornamentation that was tried and true, required a human hand, time, thought and good craftsmanship for a job well done. Reflected light of a plaster

ceiling also had a warm, cozy feeling that stamped metal could never compete with, at least not in the eyes of metal naysayers. Traditionally, ornamental plaster had been used as a finishing material and decoration in America's early buildings. That was all to change with the ever-evolving technology of the late 19th century.

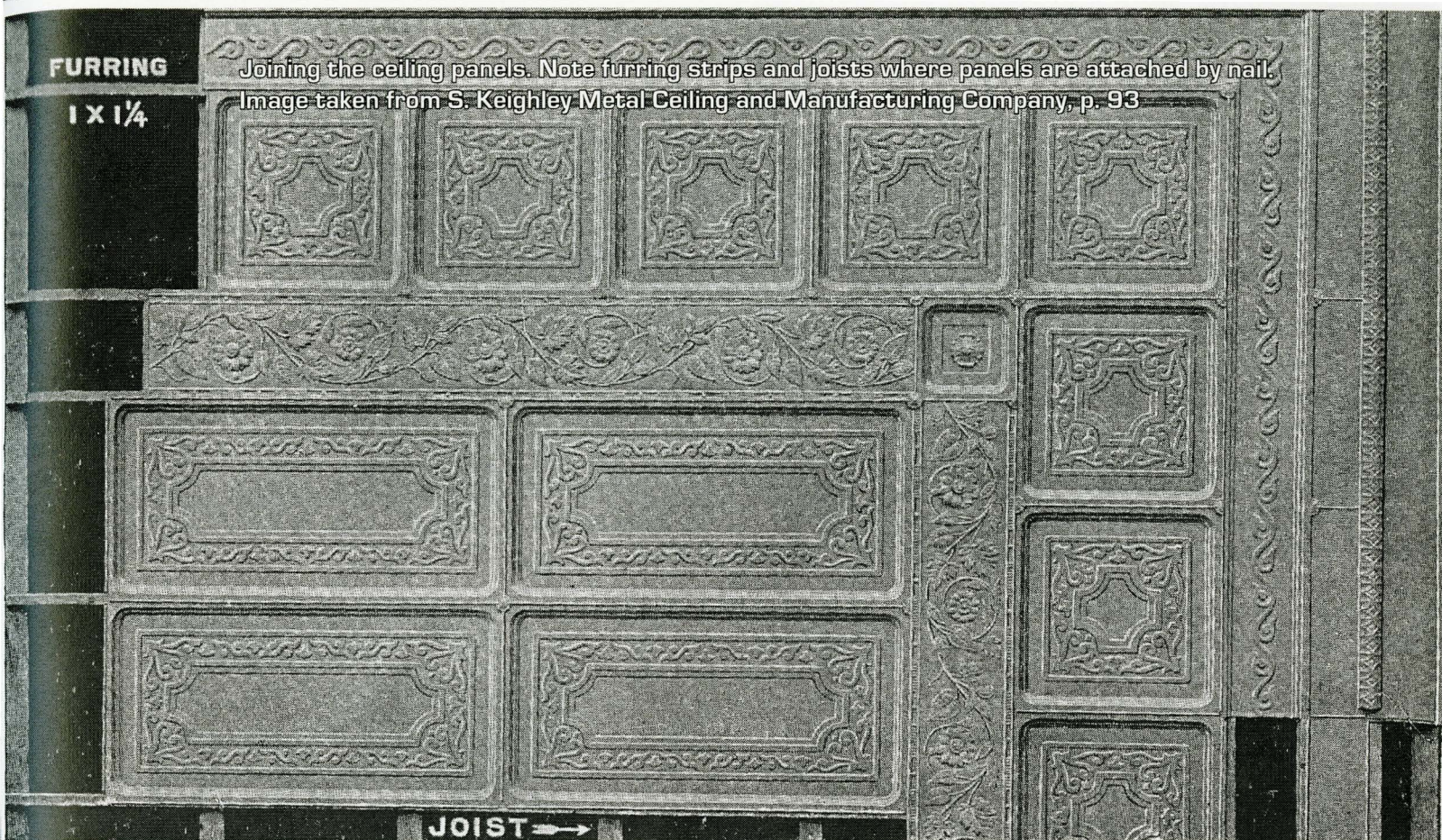
Eventually, opinions of stamped sheet metal ceilings began to evolve. Society began to realize metal's intrinsic value as a cheap method of ornamentation, despite its relative oddity compared to traditional plaster ceilings. The October 1886 issue of *Carpentry and Building* notes that, "the ceiling is ornamental in character, and if built and properly colored would present a very attractive appearance."² The aesthetic qualities combined with the expedient production and installation of stamped metal ceilings made it possible to ornament more buildings in a shorter amount of time. Industrialists and capitalists alike saw this as a positive influence on the ever-increasing pace of life in the late 1880s.

The early manufacturing of sheet metal for the purposes of stamped ceilings was a balancing act between alloy mixes and top coatings. There came to be two competing alloys widely used for architectural ornamentation. The first, called tinplate, consisted of iron sheets dipped in tin. The competing material was known as terneplate, which was composed of lead and tin melted together. This was the cheaper of the two alloys, often used in roofing.³ Ultimately, the metal required a rust-inhibiting component, whether it be

FURRING

1 x 1/4

Joining the ceiling panels. Note furring strips and joists where panels are attached by nail.
Image taken from S. Keighley Metal Ceiling and Manufacturing Company, p. 93



within the chemical composition of the metal itself, a coating applied before distribution, or a combination of both.

Metal technology and its early notoriety in the United States slowly lessened, as the 1830s became a memory. Galvanized metals, usually consisting of a zinc coating, were found to be invaluable for preventing destructive oxidation. It was discovered, however, that galvanized sheet iron was "too brittle for deep embossing...Zinc, a softer and more malleable metal, provided the qualities needed for high-relief deep embossing."⁴ Because the stamped metal panels were impressed with the detailed relief of a die, the type of metal used became relevant. The realization that different metals had varying physical properties allowed new technology to adaptively react. Experiments with alloys produced differing strengths and enabled a sliding scale of costs for metal products.

Today's misnomer of "tin ceiling" was not used in the late 19th century and there is no evidence of any stamped metal products made entirely of tin; this metal was too soft. Instead, tin was sometimes used for the

final, corrosion resistant metal coating. This perhaps explains how stamped metal ceilings were commonly called tin ceiling tiles. The majority of early stamped metal ceilings were made of thin sheet iron. Less common metals used in production included bronze, zinc and copper, but these were more expensive.⁵ Most stamped metal ceilings, especially if produced around the beginning of the 20th century, were made of steel.

As an ornamental material, metal had a deceptively delicate appearance. To many people aware of such technology, it seemed contradictory that such a thin piece of metal could have the strength to hold together as a sturdy, attractive ceiling. In fact, "the most frequently used metal was iron in numbers 28, 29, and 30 wire gauge, all of which are less than one sixty-fourth of an inch."⁶ The thinly gauged sheet metal became an important aspect of advertising stamped metal ornament as lightweight, also an attractive feature that allowed for easy installation.

The thin characteristics of stamped sheet metal allowed manufacturers to produce a variety of designs that were fashioned

after historically accepted precedents. The W.F. Norman Sheet Metal Manufacturing Company prided itself on their patterns reflecting Colonial, Rococo, Oriental, Gothic and Empire designs, each reflecting certain eras of architectural history.⁷ Individual tile patterns were to be selected and then installed to create a repeated pattern on the ceiling. The variety of architectural styles reflected differing ornamentation needs per function of the building to be adorned.

Individual pieces of stamped metal were installed together to create an integrated ceiling surface. Most panels were two feet wide and two to eight feet long.⁸ As industrial technology improved, the size of individual panels was increased, covering a greater span of ceiling in a shorter amount of time, with a smaller amount of individual panels. Supplemental pieces, such decorative cornices, border plates, fillers, friezes and mitre pieces were used to complete what the main tiles did not.⁹ Adjoining corners often were disguised by rosettes, as were nails when used to join panels. The beauty of stamped metal ceilings arises from the combined power of the repetitive design, which was possible only through the joining of individual panels.

As metal ceilings grew in popularity during the last decade of the 19th century, so did the realization of their sterile qualities. As noted by the S. Keighley Metal Ceiling and Manufacturing Company, metal ceilings had a unique ability to prevent plaster dust and smoke from ascending on people indoors. Metal ceilings would not fall and come tumbling down on inhabitants, as plaster ceilings occasionally did. For this reason, stamped metal ceilings appeared in specific buildings that required a certain degree of safety and cleanliness for inhabitants.

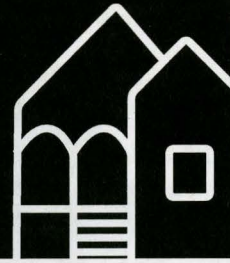
The majority of buildings ornamented with stamped metal products performed a social function. Early examples included schools, prisons and insane asylums, later followed by banks, city halls, stores and office buildings.¹⁰ Not only did metal ceilings offer a sanitary space, but one that was relatively cheap for an often public arena. By the early 20th century, the naysayers of the 1870s could no longer deny that stamped metal provided a stylish and legitimate, cheap ceiling material. Stamped metal was the perfect way to adorn buildings deemed socially necessary while keeping them stylish, affordable and clean.

Another important benefit of stamped metal ceilings was their fireproof quality. Urban conflagrations in general were a great source of fear and caused much destruction in heavily populated metropolitan areas during the 19th century. Metal ceilings were viewed as an improvement over earlier plaster ceilings, as the metal could more easily withstand greater temperatures sustained during fires. While the metal did offer some fire protection for buildings, the wooden furring strips that held the metal to the older plaster substrate were still quite flammable. Extreme temperatures resulting from fires could, in fact, still incinerate and cause destruction. Manufacturers of metal convinced many people in the late 19th and early 20th centuries of their inflammable nature.

Stamped metal products have evolved since their inception in the 1830s. While reasons for metal ornamentation in architecture varies per specific need of a building, stamped metal ceilings offered the possibility of a new material over traditional plaster ceilings. Early appearances of this imitative material found harsh criticism, especially in the 1870s. By the 1880s, growing numbers of people recognized its fireproof characteristics, as well as the relatively cheap price tag. Stamped metal ceilings eventually found favor with the American public, as is made apparent today by the number of historic buildings that still boast this unique architectural ornamentation.

“
The majority of buildings ornamented with stamped metal products performed a social function. Early examples included schools, prisons and insane asylums, later followed by banks, city halls, stores and office buildings.”

High-Water Residences



An Explorative Study of the Context & Development of Delta Type Residences in Sacramento, CA, 1850-1920

Brandon Spencer-Hartle

At the nexus of the Sacramento and American Rivers lies the Gold Rush boomtown of Sacramento, California. While the “painted lady” Queen Anne and Stick Style residences of nearby San Francisco have ascended to rock star status, the stylistically similar homes of the capitol city have largely been ignored by all but the locals. Even though Sacramento lacks the picturesque Alamo Square postcard views afforded to the City by the Bay 90 miles to the southwest, the River City features an otherwise impressive collection of late 19th and early 20th century wood-frame residences. During the first half of 1891 the Sacramento Bee published a weekly series of lithographs showcasing a Whitman’s Sampler of the city’s prominent residences of the time. As part of the series, the following description of the “characteristics of our residences” was published on February 26:

Verandas are a prime necessity to home [sic] everywhere in the Summer time [sic], and so it is that they can be found on nearly all of our dwellings. Possibly their presence does not agree with architectural rules in some cases, nor conform with the style of buildings they surround. But nevertheless they are useful in the broadest sense and add materially to the pleasure of our Kings and their families.¹

The Allen Towle Home, built c.1890 and featured in the Bee’s 1891 series, featured all of the elements of a prototypical wood-frame

Queen Anne residence: asymmetrical intersecting gable roofs, imbricated shingles, wide horizontal board siding, polygonal bays, hung windows with decorative rectangular panes, turned columns, and gingerbread detailing. A “veranda” is evident. With the ground floor raised five to eight feet above the sidewalk, an exposed basement with rectangular windows was made visible from all elevations. The stair projecting from the Towle Home’s ground floor porch to the adjacent sidewalk was a typical Sacramento sight at the close of the 19th Century.² While the raised ground floor “verandas” found on many Sacramento houses gave residents access to delta breezes on hot summer evenings, they were largely an environmental response to an entirely different delta effect.

The Delta Type

In 1973 the Association of University Women published *Vanishing Victorians*, a guide to Sacramento’s late 19th Century residential architecture. With contemporary images of Queen Anne, Stick, and Eastlake style buildings from downtown Sacramento, ground floor to sidewalk stairs feature prominently in many of the book’s examples. The authors explained that the stair might have served a utilitarian purpose: “The practical response to Sacramento’s frequent floods was the second story porch with an ‘extra’ ground floor... Naturally the main floor was eight feet above the street.”³ However, it wasn’t until three years later that the history community gave a name to those houses



Center for Sacramento History, Ralph Shaw Collection, Accession Number 1998/726/0047

with raised basements. In 1976 the City of Sacramento commissioned the “Sacramento Old City Residential Building Survey.” According to the section on “Major Architectural Styles,” the authors wrote “Perhaps the most distinctive characteristic of Sacramento architecture is the dominance of form over style... the two most prominent of these are the Delta Type and the Cube Type.”⁴ The report defined the Delta Type as:

A general form typical of the Sacramento River delta area that arose in the 1850’s in response to conditions of frequent flooding and long, hot summers... In general terms, the Delta Type is a frame house with a raised basement or ground floor, exterior stairways, and a front porch. Delta Type houses were usually dressed in a thin overlay of some traditional, stylistic trim under which they assumed characteristic subforms.⁵

Later context statements repeat the information presented in the 1976 survey, but little new scholarship on the Delta Type has been conducted since.⁶ Furthermore, the necessity for raised ground floors has been merely speculative in most, if not all, secondary sources.⁷

Environmental Context

The historic core of the City of Sacramento is located immediately east of the Sacramento River and about a mile south of the smaller American River. With an elevation of approximately 30 feet above sea level, the city’s non-native population first boomed during the Gold Rush period. The new residents quickly learned the threat posed by the two rivers. In early 1850 floodwaters inundated urbanized Sacramento. With water, mud, and destruction left behind in the wake of the flood, levees were constructed to protect the city. The levees were successful until December 9, 1861.⁸

“Sacramento is a doomed city,” declared the Nevada Transcript on December 18, 1861, as much of the city stood waist-deep in water due to a levee breach. Shortly after the water receded, the city flooded again on January 10, 1862. Images at the Center for Sacramento History show commercial streets turned into canals, entire first stories obscured by water and debris, and several houses that were relocated by the moving water.⁹ The January flood prompted Sacramento politicians and businessmen to pursue a drastic measure to protect the business district from future floods:

raising 44 blocks of the city with six to ten feet of artificial fill. Finished in 1873, the street-raising project was seen as permanent protection for the commercial interests of Sacramentans.¹⁰

Other than localized street flooding, the City of Sacramento has not been inundated since the flood of 1862. With the raising of the business district, continued strengthening of levees, and the construction of upriver dams, Sacramento combated the 1861 opinion that “it is simply an act of folly for the people of the town of Sacramento to endeavor to maintain their city on its present location.”¹¹ Despite being high and dry, the Delta Type persisted through the first decade of the 1900s.

The Evolution of the Delta Type

While only sparse information on the Delta Type can be found in primary and secondary records, Sacramento’s physical building stock provides a chronology of the building form’s use and adaptation to a variety of styles. The chart below provides a quick survey.

While few Delta Type residences were constructed after the first decade of the 20th Century, the type seems to have been especially adaptable to new uses during the early years of the 1900s. A review of City of Sacramento Permit Records from 1905 to 1915 suggests that modifying raised basements was a common practice during the period. In 1905 alone at least six permits were approved for “raising building and finishing basement.” While the permit descriptions during the period were general at best, “raising house” and “finishing off basement” were some of the most common building alterations noted from 1906 to 1915 in the permit records.¹² While no information could be found in the permit records specifically pertaining to storefront additions or reuse of basements for automobile parking, the remaining inventory of Delta Type residences suggests these were common practices.

As the risk of major floods like those of the 1850s and 1860s subsided, the Delta Type, with its prominent stairs and raised ground floor, fell out of favor. Few, if any, Delta Type residences were built after 1920, but a series of historicist residences and complexes are bringing raised ground floors and prominent stairs back to Sacramento.¹³ Given the likelihood of climate change, the jury remains out as to the applicability of the Delta Type in the future.

Center for Sacramento History, Ralph Shaw Collection, Accession Number 1998/726/0048










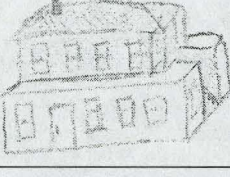
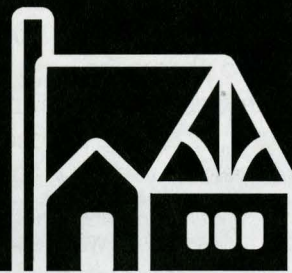
Style(s)	Diagram	Years Built	Description
Victorian Cottage, Gothic Revival		1860-1900	A small handful of simple cottage and Gothic Revival style residences represent the earliest Delta Type buildings. (Pictured: c.1878 Rufus Walton Residence, 1415 F Street.)
Second Empire		1870-1880	Several Second Empire style residences, many of which still stand, were constructed in the Delta Type. (Pictured: 1875 Mesick House, 517 8th Street.)
Italianate		1870-1890	Several dozen Italianate style residences, many of which still stand, were constructed in the Delta Type. (Pictured: c.1890 Jeremiah Griffin Residence, 1314 F Street.)
Queen Anne, Stick, Eastlake		1875-1900	Several hundred Queen Anne, Stick, and Eastlake Victorian residences are found in Sacramento, the vast majority of which are representative of the Delta Type. (Pictured: 1895 F.S. George Residence, 1426 F Street)
Colonial Revival, Shingle		1890-1910	The Delta Type can be seen in a small number of turn-of-the-century hybrid Colonial Revival and Shingle style homes. (Pictured: c.1893 Elizabeth Hartley Residence, 1115 F Street.)
Foursquare, Free Classical, Simple Bungalow		1895-1920	Many of the small, simple residences built in the late 1890s and early decades of the 1900s adopted the raised basement Delta Type. (Pictured: c.1905 Residence, 1407 F Street.)
Bungalow, Craftsman		1905-1920	A handful of Arts and Crafts style residences adopted the Delta Type, especially those in Oak Park and East Sacramento. (Pictured: 1910 Peter Guillot Residence, 2111 F Street.)
Alterations: Commercial Storefront, Automobile Garage, etc.		1900-1930	Delta Type residences in expanding commercial districts were often adapted for storefront additions. Many raised basements were also converted to garage use. (Pictured: Early 20th Century storefront addition to Delta Type house)

Table 1.

A visual chronology of the Delta Type's adaptation to the myriad architectural styles found in Sacramento during the period in which high-water houses were constructed.¹⁴

A Tail of Two Tudors



The Development of Tudor Revival in America

Leesa Gratreak

In a thrilling chase scene from the 1980s classic *Who Framed Roger Rabbit*, Roger Rabbit swerves out of a tunnel in a beat-up blue automobile, coming to a complete stop in front of a Tudor Revival house. The house is displayed nicely on a landscaped lot and a sign in front is promoting Hollywoodland, now known simply as Hollywood, the housing development made popular in the 1920s and reads: "HOLLYWOODLAND VIEW LOTS." The movie, set in the 1940s, shows the glamor and drama of Hollywood, which echoes the quality and creativity of homes being built by the new rich.

This reference, though brief, shows how deeply rooted the Tudor Revival Style has been in American culture from the early 1900s to the present and its connection to elaborate homes of the 1920s and 1930s. The style, glorified by some of America's richest inhabitants was utilized by middle-class families desiring comfort and beauty. Having grown up in a Tudor Revival house in Milwaukie, Oregon, I can personally connect with its sweeping lines, warm wood detailing and comforting appeal. Much scholarly work has discussed the highest and best examples of the style and books have been written discussing its English roots. This paper and the primary research done in its completion, looks at: the history of the style, the social implications of adopting the style and its lesser studied modest later uses. Examples will span the upper-class sprawling Tudor estate to the 1930s modest Tudor home. Before discussing the style and its growth in America, it is important to understand where it came from.

The first use of what could be called the Tudor Style can be seen in England and other parts of northern Europe in modest, quickly built, farmer housing from at least the 1300s. Buildings from that time were less likely built to suit stylistic needs and were more an example of fulfilling a necessity: housing. "For yeoman builders, 'it was the simplest, easiest and quickest way of getting a house and fulfilled a few necessary requirements'".¹ The English Tudor style in America was inspired by architecture popularly found in England during the reigns of the Tudor Monarchs, which ranged from 1485-1693.² It was used in England during the reigns of Henry VII, Henry VIII, Edward VI, Mary and Elizabeth I, when the style's rise in popularity within high society was made possible through a period of peace, when Englishmen did not have to live in fortified castles.³ Architecture was less driven by defensive necessity and a growing number of craftsmen became more interested in practicing their trade with a growing number of middle class land owners. Monarchs had the ability to recall romantic, nostalgic visions of England, through the use of half-timbering and heavy wood frame construction. It is very important to note that while Monarchs were using this building style, they did so on a much grander level and with increased craftsmanship and detailing. The style was first re-imagined within the highest class, but after the redistribution of land that occurred once Henry VIII's strong hold ended, merchants and craftsmen were able to construct less opulent examples for themselves.⁴

The English Tudor that was imagined was an aesthetically pleasing, solidly built structure that allowed its owner to showcase both financial means and an attention to nature. The style in England is marked by the use of half-timbering, stucco, clustered chimney pots, stone and brick cladding and detailing, steeply pitched roofs covered in thatch, slate or wood shingles, the use of diamond paned windows with lead coming, oriel windows and asymmetrical picturesque massing.

Many of these early examples are truly grand estates and introduce a level of craftsmanship rarely seen in American examples. One breathtaking example from that period is Little Moreton Hall in Cheshire, England built in the 15th century. The building's elaborate half-timbering, hand painted detailing, wood shingle roof and kaleidoscope-like lead windows show how the style could truly be transformed to fit any imagination. The Alfriston Clergy House in Sussex, which dates back to 1350, shows how the style was used by wealthy farmers and could be adapted to meet individual needs.⁵ This example has fewer layers of decorative overlay than Little Moreton Hall, but the inspiration and influence is clear. The half-timbering that defines the style was most commonly utilized in the southeast and west Midland of England where wood, specifically oak, was most abundant.⁶

The Picturesque movement spurred by a distrust of industrialization and its effects on health and nature, brought a revival of the style to England in the 1790s.⁷ This movement was spearheaded by architects like William Morris and quickly spread to the United States where it could be seen in the hand-crafted detailing of Louis Comfort Tiffany's glass. Worker conditions and dilapidated downtown cores in England caused many to fear that all human connection with nature would be lost. Some of the earliest reactions to this can be seen in the publications of Andrew Jackson Downing and the designs of landscape architect Fredrick Law Olmstead. This movement is important for understanding the mindset of both Europeans and Americans during the time when the Tudor Revival was introduced into popular culture. England's desire to reconnect with nature and to build homes that would integrate into the landscape was also a desire of Americans on the eve of the 20th century.

The Tudor Revival in America began in the 1870s, but its strongest influence and where it can be seen in middle-class examples, comes later in the 1920s. America was becoming acquainted with the effects of industrialization as well and those who had means and financial stability to commute, found refuge in planned suburbs that were often integrated within natural, romantic settings. Very few of these early designs were historically accurate and most detailing was from second hand knowledge in pattern-books, which came from authors like Samuel Sloan and Marriott Field.⁸ Perhaps the most influential architect for promoting authentic Tudor Revival designs was Henry Hobson Richardson.

"His (Richardson's) reputation as America's most original architect was rivaled only by that of Frank Lloyd Wright. Richardson trained at the Ecole des Beaux Arts in Paris and traveled widely in England and on the continent. When he began practicing after his return, he increasingly included Tudor and Picturesque elements in his designs, especially those for private residences."⁹ The one thing that the Tudor Revival needed to get started were architecturally accurate designs, paired with architects trained in using them and Richardson spurred that key link.

“

The Tudor Revival is rooted in English tradition, and American class division. It allowed for endless variations in design, and gave many people the ability to experience the comforts and beauty of medieval asymmetrical massing.

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“The difference between historicism of the 1920s and earlier historicist movements was the restraint and assuredness of the detailing that resulted from the later architects’ far more extensive knowledge of the historical sources,” and this knowledge was disseminated by architects like Richardson.¹⁰ Richardson used medieval European influences and molded them to fit American needs. The irregularity of the style allowed homeowners to adapt it as needed. The Colonial Revival, which was developing at the same time, required homeowners to order their lives around the layout of their home and did not lend itself kindly to additions that threw off the character defining balance of their facades. Thus, the Tudor Revival style allowed Americans more freedom and personal choice while designing their homes and was more easily added to and personalized. This is demonstrated heavily in the 1930s through Sears’s catalogs that let you pick out a plan, while also allowing the owner to customize many details and materials. The success of the style’s utilization in catalog form depended on the fact that, “The Tudor Revival style borrowed medieval European forms and its design components were easily manipulated for both large scale mansions and smaller speculative houses.”¹¹

Reasons for the styles rise in popularity were not just aesthetic; they were also political and cultural. America had become very popular with immigrants from all over Europe and those who were born here were looking for a way to distinguish and establish themselves as having an inherited higher status. “At a time when America’s cities were overflowing with Italians, Irish,

Scandinavians, Eastern Europeans and other (supposedly undesirable) immigrant groups, those born here, with an Anglo-American genealogy, sought to set themselves apart as suggested by the Tudor style."¹² This opinion was expressed by another source who stated, "In a vain, glorious search for proper antecedents, wealthy Americans of British descent not only sought to establish genealogical links with their Colonial and Waspish past, but aped the manners and copied the manor house style of days gone by."¹³ This influence deserves more research and is an area that could teach us a good deal about human behavior. It is also very relevant to today, with American's current difficulties accepting and understanding immigration.

One event that aided in the patriotic colonial revival this was the 1876 Centennial Exhibition. This celebration highlighted America's earliest architecture and allowed those searching for a genetic link to antiquity and affluent Europe, a look at photos and drawings of sixteenth and seventeenth century houses.¹⁴ This event also drove many towards a deeper appreciation for Colonial Styles. "Colonial buildings and those of the early years of the republic were suddenly being reevaluated as ancient and venerable models to be closely studied. By the end of the 1870s they were being recorded, preserved and would soon serve as inspiration for an American Colonial architectural revival."¹⁵ As it has been shown, the reasons for the Tudor Revival's popularity were many. The style allowed for a reaction to industrialism, it allowed American's to show how cultured they were in the history and styles of Europe, it allowed American-born citizens the ability to affirm their superiority and it had the perfect combination of beauty and adaptability that the growing middle-class was asking for.

Examples of the Tudor Revival can be found across the country, from New York to Seattle and they can also be found in numerous levels of accuracy and adornment. The Alan M. Scaife Residence, in Laughlinton vicinity, Pennsylvania, from the early 20th century, is a perfect example of a high style Tudor. Studying its floor plans one finds an

entire wing for servant's work, rooms labeled 'library', 'flower room' and 'gun room' and you immediately know that this design was not only hand tailored, it was also available to only a select few.

The 'gun room' specifically has important implications. It shows that the owner wanted to appear well educated, wealthy and powerful, but it also shows that even though the house is placed in a picturesque setting, man still has power over nature. Nature is enjoyed, but only once it can be controlled. Thus, even though an upper-class home owner utilized picturesque views and curving roads to help take them away from the city, they were still not truly in nature, as their homes were strategically planned on landscaped lots. Having flowers inside the home and having a home with such a delineated, programmed space, shows that even though the owner is harkening back to medieval roots, they are still living a modern life, where living activities were formally divided. Very few American's had the ability to live this grandiose a life and most other examples only start to scratch the surface of this building's achievement. It is no wonder why homes such as the Scaife House are often called "Stockbroker Tudors". This example is rare, but toned down versions can be found in the 1933 Sears catalog.

Examples including The Elmhurst, The Colchester, The Stratford, The Strathmore, The Mansfield and The Randolph all have qualities from the earlier Tudors, without their lofty price. Monthly payments were as low as forty dollars and the owner was able to customize certain details. These houses were able to be designed and built much cheaper because they were made of per-fabricated parts. Sears, Roebuck and Co. called itself "The Largest Home Building Organization in the World" and at that time employed over 2,500 people in its Home Construction Division.¹⁶ "First of all, doing things on a big scale implies tremendous buying power. Mass production plus this greater buying power means extra economics, prevention of waste, not skimping on materials. This in turn brings top quality at low prices."¹⁷ This quote gets to the heart of the transition

from high-class to middle-class and shows how the economics of scale allowed Sears to bring greater comfort to more Americans. One important point to emphasize is that much of the truth in design was lost through this process. The hand of the craftsman is erased from the structure and detailing like buttresses and half-timbering become applied ornament, instead of structural necessity. The best example of this in Eugene that I found was at 1542 Washington Street and shares many qualities with The Colchester. Both utilize brick, a round headed door, multi-light casement and double hung windows and applied half-timbering under the gable end.

In Seattle, there are many examples of both high and modest Tudor Revival homes. The Foster Residence built in 1913, has incredibly ornate half-timbering, pendant drops, finials, ornate chimneys, a fully landscaped yard and was also only available to a few. An important example in Seattle is the Times-Stetson and Post Model House from 1925. This wood clad building has milled lumber applied on top of lap siding to imply half-timbering and boasts only 1.5 stories. Once again, this modest example allows the style to be enjoyed by a wider audience, but also erases the hand of the craftsman. Set next to the Foster Residence, it would appear plain and a fraud, but what it represents is the transition of the Tudor Revival to an approachable style on a middle-class level. This building was a showpiece in its day and, "was part of a number of festivities that centered around Better Homes Week in June of that year."¹⁸ It is this branch of the Tudor Revival, which looks at underrepresented designs, that needs to be further studied. In an attempt to start researching further, I conducted a survey of Tudor Style buildings in Eugene, Oregon and have so far collected data on over 100 sources.

Two polar opposites become apparent when looking at Eugene's examples. There are the double-lot estate scale houses on University Street and the 1-story, most likely Sears made, later houses on Washington and Olive Streets. I was even able to find two houses

which, in exception of chimney placement, are the exact same building. Perhaps one of the most elaborate examples I found was at 2186 University Street. Stucco cladding, wood shingle roof and multi-light round headed windows add to its charm. The mature landscaped yard is bordered with a hand stacked stone retaining wall and everything about this house is perfectly maintained. It is important when looking at this example to understand the context of the area. This portion of Eugene is in Gross's Addition, which was platted in 1907 and was mostly developed during the 1920s. There were many rules for living in Gross's Addition which were designated by Robert Prescott, the original owner of a Dutch Colonial Revival home at 2066 University Street.¹⁹ The same ideologies about breeding and class were shared in Eugene that could be found in other parts of the country and these feelings are reflected in the ownership rules.

Property owners in Gross's Addition were not allowed to be of color, the houses they built had to cost at least two thousand dollars, they had to maintain a neat and proper exterior appearance and the streets had to be lined with birch trees.²⁰ In addition, property owners could not be handicapped, as the unsightly appearance of entrance ramps would distract from the grand entrances in the area. These restrictions were protected by a strong racist culture that was then quite alive in Eugene. It may be hard to believe that the 'hippie loving' city was at one time heavily segregated, but this is a part of Eugene's history that must never be lost; as we should never forget the things that were done, to show respect for how far we have come. Knowing this, it is not a stretch that the predominate styles found there are Colonial Revivals: Dutch, English Tudor and Neoclassical to name a few. There is a clear link between the use of these styles and the homeowners desire to show their genetic superiority.

On the opposite side of town you find 1574 Washington Street, a house that looks very similar to The Bellewood in the 1933 Sears catalog, which is even more modestly priced at thirty dollars a month. The beauty of this

house is in its simplicity, sweeping roof line and multi-light double hung windows. There are no applied ornaments like half-timbering, pendant drops, wood shingles, or incised stones. There is only a 1.5 story house, clad in wood lap siding, with a simple brick chimney tucked away to the side. Houses like this are far more common in Eugene and show more accurately how the Tudor Style was embraced by a growing middle-class. Two of the houses I found were almost the exact same building and are found at 592 15th Street and 1575 Washington Street. Though none of the designs in the Sears catalog were exact influences on these houses, The Rochelle is a very close comparison. The asymmetrical entrance through a round headed door, which is flanked on either side by multi-light double hung windows, is a shared feature in both. Both houses have jerkin head gables and the window patterns on both are the exact same. Both have a gable roof pop-out to the left side of the building, lap siding, barge boards, buttressing around the front door and both originally had flower boxes around the windows. Except for the color, chimney placement and lack of frieze board on the Washington example, they are the same.

The Tudor Revival is rooted in English tradition and American class division. It allowed for endless variations in design and gave many people the ability to experience the comforts and beauty of medieval asymmetrical massing. The Industrial Revolution pushed people to move out of city centers and into more natural settings. Those natural settings had a calming effect, even though the setting created was still altered by the hand of man. The many influences that affected the Tudor Style's ability to flourish also created the variety of design that can be found today. In Eugene, many of the Fraternities and Sororities have been designated as nationally important and Gross's Addition is still lined with some of the most expensive housing in Eugene, while the lesser examples sit less studied. It is my hope that further research will be done to understand those examples, in order to fully tell the story of a style that is often seen as being best suited for the elite.



The Social Order of Space

Social Order through Spatial Manipulation: Division of Space in Colonial New England (1650 - 1725)

Kathryn Sears

When the colonists arrived in New England, they brought with them the trappings of English material culture. The buildings they constructed were manifestations of English prototypes and there was a decidedly "English flavor to vernacular building." By the mid-1600s, early colonial vernacular architecture deviated from comparable English styles and exhibited strong regionalization and a "closer fit with the new environment." Although, these buildings developed asymmetrically and organically, based on the corporate needs of the family unit, there was still a "governing set of implicit concerns guiding their growth." A particularly evident concern was the cultural desire for social control. In the discussion that follows, the subject of social order is examined through the characteristics expressed in the architecture, material culture, and spatial usage of colonial New England between 1650 and 1725.

Puritan New England colonies paid attention to ordered divisions of space. As a consequence of necessity and superstition, cultural emphasis was placed on the meticulous separation of the civilized and "savage" landscape. This need for separation drove colonists to build fences and structures that barred the evils of the perceived untamed, savage wilderness. It was God's work to impose order on the satanic wilderness; "part of the yeoman's cultural baggage was this predisposition to order; the hardy settlers...sought to subdue the earth for the sonnes of Adam." The

Puritan yeoman organized his cultivated space to force coherence on an otherwise chaotic world. The emphasis placed on order demanded that his "world be rigorously outlined by regular fences, well-maintained buildings, and fields plowed and cross-plowed in geometric patterns." The cultural value and necessity of cultivating the wilderness in early New England colonies was further expressed by the determination of the land's monetary value.

Unbroken lands were worth half as much as broken lands, which in turn were worth one-half the value of improved acreage. Similarly, fenced lands were worth twice the value of unfenced lands.

Careful cultivation and enclosure clearly delineated the purpose of the land and separated it from surrounding wilderness. The exterior fences in a yeoman's world served to enclose and protect animals from wandering and "invisible spirits, which, if not warded off by special markers, would ruin crops and cast spells on unsuspecting cattle."

If the wilderness represented savage Godlessness, in the yeoman's world, the house was an expression of imposed rational order. The yeoman's house symbolically proclaimed his "victory over the wilderness," however this victory had to be vigilantly protected to ensure that "spirits" did not enter through the "thresholds between the safe interior and the dangerous exterior." The door, chimney,

roof and windows, where portals to the exterior and had to be carefully controlled to ensure safety from possible and perceived threats. The need for control and order is also reflected in the interior house plan and the division of tasks in colonial New England households.

The fully developed seventeenth century New England hall and parlor house, which is often considered the “basic English prototype for all that follows in vernacular American building,” had a central hearth located between the hall and the parlor. There was frequently a rear lean-to that divided the front “culturally clean” spaces from the rear working hearth and area of domestic industry. The hall represented the “symbolic center” of the house where the hearth burned with a continuous fire. In houses without the rear lean-to, “the hall was the room of the hearth...the center of personal social interaction.” Although, the hall and parlor plan was not a symmetrically ordered space, it was distinctly organized in terms of the social tasks.

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In the late 1600s, due to a series of social factors, which included decreased cultural isolation, the New England colonies gradually abandoned the evolutionary, vernacular building forms that closely reflected cultural values.

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Socially and culturally, the meanings of the words “hall” and “parlor” have changed over time. From 1650 to 1725, the hall described a living area where “much of the daily life was centered” and the parlor had multiple uses related to its function as the “best room.” The seventeenth century parlor was used for significant events and rituals, the entertainment of important company and (according to inventory records) it was the room where the parents slept. The parlor was appointed with the household’s finest furnishings and would appear “over-furnished” by modern standards. However, it is believed that the close arrangement of furniture was a display of wealth and status and a method of control over the “thoughts and actions” of visitors and household members. When effectively

arranged, space can be used as a method of “oppression and control as well as a cognitive design.” A wealthy householder during this period used the arrangement of furnishings to structure his house so that each space or material setting was suited for a particular interaction.

Division of social and working spaces reflects the emphasis placed on the ordered separation of tasks. For example, as the hall and parlor house plan evolved to include a rear lean-to addition (saltbox house form), the working hearth shifted to the rear of the house. This shift resulted in further segregation of gendered tasks, increased specialization of space and a cultural emphasis on the hidden domestic working sphere as a marker of social status. As a consequence of an attempt to present a clean social environment, women’s tasks gradually shifted from the symbolic center of the house to the rear lean-to addition. There was an effort to distinctly separate the “worlds of leisure and work, process and product, and to form abstract concepts of cleanliness.” The ability to separate these worlds depended on the economic possibility of extra-space, a marker of prosperity and social class.

In the late 1600s, due to a series of social factors, which included decreased cultural isolation, the New England colonies gradually abandoned the evolutionary, vernacular building forms that closely reflected cultural values. They instead embraced the Georgian style, an architectural style imported from England and rooted in the Renaissance. The Georgian style was “strictly formal in its adaptation of classical architectural detail” and “rigidly symmetrical and bilateral both in façade and floor plan.” It exchanged functionalism for an “expansive formality” evident in the symmetrical floor plan and the expanded entry. In earlier buildings the entrance used the “minimum amount of space needed for circulation,” this later was increased into a wide central passage that accessed the four principal rooms. However, the “new academic architectural form” did not simply replace earlier vernacular forms. Until the late 1700s, both form types were

being built, however, the earlier traditions slowly evolved to incorporate aspects of the new, which included decorative elements or even structural components.

The Renaissance design and symmetrical plan of the Georgian style exemplify the importance of spatial ordering in colonial New England. Further divisions of social space emerged out of the Georgian style house plan. Carefully constructed interiors guided the guests to the appropriate spaces for entertainment and dining. The separation of the domestic, working space from the center for entertaining guests indicated the social status of the household. Another example of spatial control is apparent in the interiors of Georgian style buildings that "derived their interior character from moldings and paneling that hid the frame." By covering the "frankly exposed" structural details and the painstakingly crafted joints of earlier buildings, the colonist's in the early 1700s created unified, ordered interiors in their households.

In terms of social order and spatial control, architectural arrangements direct human activity. As colonial New England houses shifted from organic, vernacular building styles to academic architectural forms, a continued emphasis was placed on spatial manipulation as a method of social control. Based on a series of social constraints, land was painstakingly cultivated and access to a household was carefully divided. The primary concern was to maintain social control and status through the restriction and manipulation of the surrounding spaces. As a visitor would enter, boundaries meticulously organized movement according to the status of the visitor and the purpose of the visit. Social control through spatial manipulation continues as a basic tenant in cultures throughout the world and in varying degrees, social control can be considered necessary to function and survive as a society.

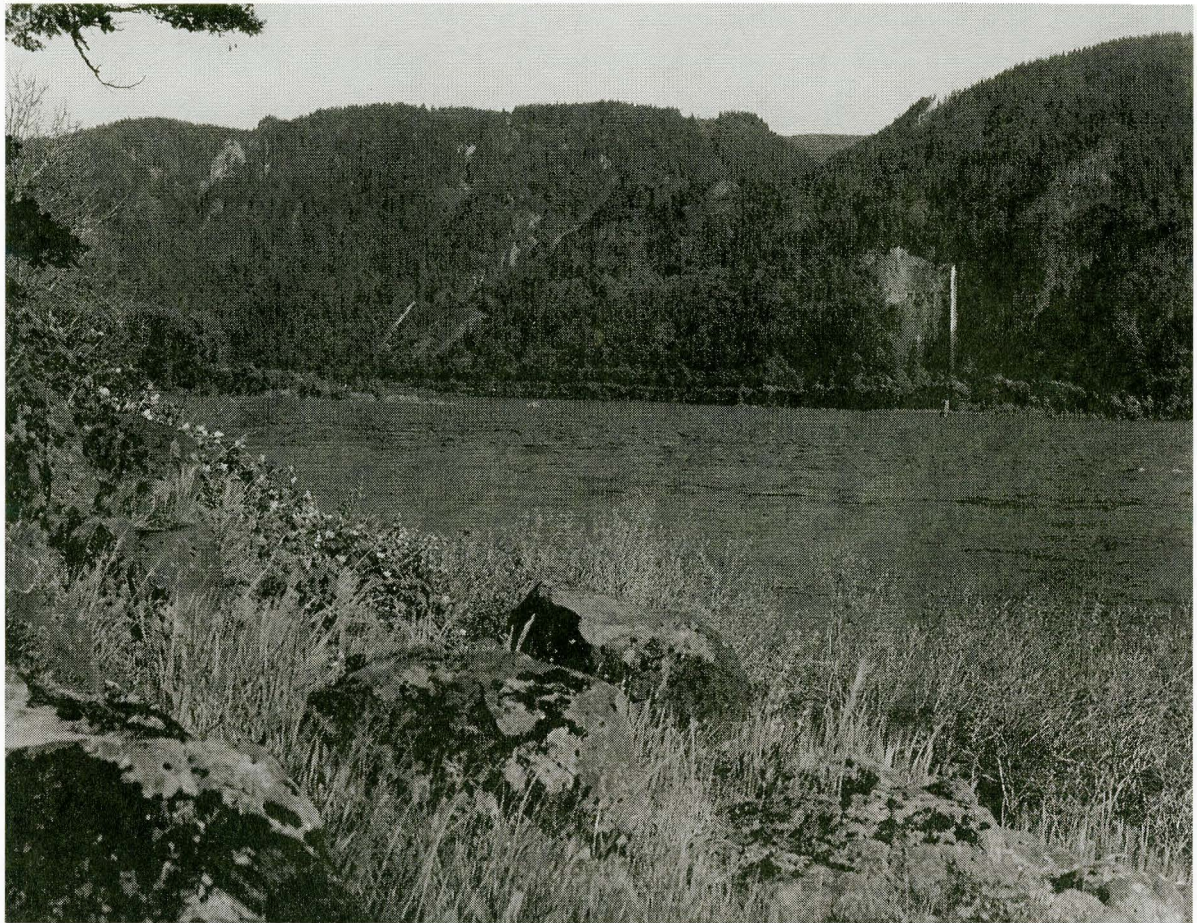
The Shire

Exploring the John Yeon Shire
Justin Demeter

As I began my day in The Shire with a 4x5 large format camera in near literal tow, I couldn't help but think about some of the earlier photographers that set out to document the Pacific Northwest with the same equipment. Unlike them, I arrived by van, but the connection to that history was hard to ignore when I first set eyes on Multnomah Falls from across the river. Although a man made landscape, The Shire felt like a nearly untouched wilderness with precise paths cut in the grass that when followed, opened up into beautiful vistas of the falls or other amenities throughout the property. Designed this way by John Yeon, the layers of vegetation seemed endless at times, but even when the grand views were obscured, there was still so much to see. I felt fortunate to experience this model of landscape preservation as I took one last look across the river at the falls, realizing that without the foresight of Mr. Yeon and other preservationists neither I, nor future generations would be able enjoy this wonderful preserve.

Through the grass and into the woods.





Multnomah Falls as seen from across the Columbia River Gorge.



A view of Multnomah Falls through a pathway of trees.

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