ASHP

Associated Students For Historic Preservation

Journal

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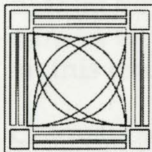
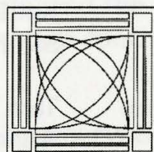
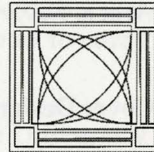
UNIVERSITY OF OREGON HISTORIC PRESERVATION STUDENTS FOUNDED THE ASSOCIATED STUDENTS FOR HISTORIC PRESERVATION (ASHP) IN 1988. ASHP'S PURPOSE IS TO ADVANCE KNOWLEDGE AND UNDERSTANDING OF HISTORIC PRESERVATION POLICY AND PRACTICE AMONG STUDENTS, PROFESSIONALS AND EDUCATORS THROUGHOUT THE NATION.

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For more information about the Associated Students of Historic Preservation, as well as submission deadlines and 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/*

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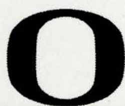

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AND ALLIED ARTS
University of Oregon

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Letter From the Editor

Welcome to the Spring 2009 edition of The Journal of the Associated Students for Historic Preservation. This is the 20th year that the University of Oregon's Historic Preservation Students have created a publication for students, professionals, and the public to engage and discuss current topics facing the preservation community. We are proud to carry on this tradition.

Graduate students in the historic preservation program at the University of Oregon have contributed an array of articles addressing a variety of current topics. Articles range from looking at broad based preservation issues, such as the question of authenticity and the roots of the preservation movement, to more concentrated articles concerning historic local buildings and the preservation of vernacular grange halls.

I would like to take this opportunity to thank all who contributed to the 2009 Journal, my assistant editor, Sarah Steen; my article review committee, Katie Chase and Sarah Steen; the cover design committee, Tara Ikenouye and Anna Winn; and ASHP's devoted President, Stephanie Cimino. I would also like to thank Kingston Heath, director of the Historic Preservation Program at the University of Oregon; Karen Johnson, assistant dean of the School of Architecture and Allied Arts; the Student Advisory Committee; and the Associated Students of the University of Oregon for their continued support of the ASHP Journal.

This is my second and final year of directing the publication of the ASHP Journal. It has been a wonderful experience, both in learning about the publication of such documents and in having the opportunity to work with such dedicated colleagues.

I hope you enjoy this year's publication,

Adrienne Donovan-Boyd
ASHP Journal Editor 2008 & 2009 Editions

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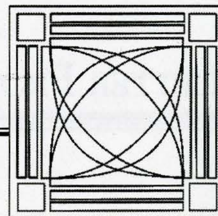

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Not-So-Strange Bedfellows: Reconciling Historic Preservation and Historical Archaeology

Stephanie L. Cimino

In the world of cultural resource management, a professional must be prepared to encounter a variety of historical resources, from the most humble privies to the most elaborate Art Deco movie theaters. The intersection between archaeology and historic preservation is thus both explicit and implicit. Both disciplines share a common history; preservation policy has always applied to, if not been informed by, a concern for archaeological sites. Both disciplines are united in the purpose of preserving and investigating historic properties to learn about past events and human behavior for the education and social benefit of the public. Both disciplines occupy primary positions in protecting historic sites and landscapes. Even with such a strong affinity, a schism remains between historic preservation and archaeology. This article aims to investigate how this contraction arose and how it might be resolved.

The tendency to equate archaeology with prehistory, leaving the historical realm, (including buildings), to architects and historians, has persisted from the earliest days of the preservation movement.[1] This ignores the extensive contributions of historical archaeology that have served to bridge the two fields. Some practitioners cling to the approaches as they were originally conceived, where "one [historic preservation] stresses permanent, physical preservation of historic things because of their intrinsic importance, while the other [archaeology] accepts the premise that historic properties must be sacrificed to progress and attempts to obtain and preserve information about these resources before they are destroyed."[2] This also ignores the fact that federal legislation such as the National Historic Preservation Act has made both archaeologists and historic preservationists proactive parts the planning process, thus avoiding the need to salvage many sites. Instead of debating the nuances of what it means to preserve objects versus information, preservationists and archaeologists should focus on the common framework and goals in which they work. A discussion of the development of archaeology in relation to preservation and examples of how archaeologists and preservationists use the same legislative structures may shed some light on the potential for true collaboration in the future.

Because archaeology and preservation both struggle with how to define and place value on heritage, they would be more effective working together to maintain their relevance

Setting the Stage

Public concern for archaeological resources coincided with the growing concern for other historic resources in the United States surrounding the 1876 centennial celebrations. While citizens' associations and historical societies formed to preserve colonial buildings and revolutionary war era sites along the eastern seaboard, archaeologists and naturalists became concerned with the destruction of prehistoric Native American ruins throughout the central and western United States. After years of growing public support for preservation, President Benjamin Harrison signed an executive order in 1892 that created an archaeological reservation around the ruins of Casa Grande in Arizona. Unfortunately, shedding light on America's archaeological wonders also attracted the interest of the less civic-minded, and archaeological sites became centers of looting and vandalism on an unprecedented scale. In response to this devastation, Congress passed the Antiquities Act in 1906, which gave the president authority to create and protect national archaeological and natural monuments on all federal lands, and provided provisions for punishment of those who violated the act.

Though it is passed over quickly in many histories of the preservation movement, the Antiquities Act of 1906, along with the Historic Sites Act of 1935, was really the foundation for the better known National Historic Preservation Act of 1966. The Antiquities Act not only established the role of the federal government, through the Department of the Interior, as a major force in preservation, but also founded important principles with regard to the treatment of historic properties in general. Written into the language and intent of the bill was that archaeological sites were public resources and should not be used for private gain, that the value of historic resources are in their educational and commemorative attributes, and that resources should be preserved and investigated by qualified professionals.[3] These principles were expanded to buildings and other historic sites such as battlefields in 1935 with the passage of the Historic Sites Act.

The emerging field of historical archaeology flourished with the enactment of these preservation laws. Though historical archaeology had been practiced intermittently on colonial and revolutionary sites, the discipline saw major development in the 1930s with extensive excavations to aid reconstruction at Colonial Williamsburg and Jamestown. Unfortunately, this led to the impression that historical archaeology was a "handmaiden to history," merely helping to verify through excavation what historians already supposedly knew through traditional historic

research sources. Compounding this perception was the dominance of prehistorians in academic archaeology, whose theoretical focus was concerned with the manufacture and use of artifacts. Describing the typology and chronology of objects found in historic sites wasn't considered applicable, because chronologies were known, and the artifacts were familiar.[4] The archaeologists who worked on colonial sites with preservationists were thus considered "second-rate" compared to the prehistorians, and despite their close association, the relationship between historical archaeologists and preservationists was tenuous.

As the Great Depression persisted, deviation between the preservation-related fields continued. As historian Richard Morris states, "somewhere between the Wars archaeology and architecture diverged. Like snooker balls clustered and then struck into separate pockets, archaeology, architectural history, art history and associated legislation parted company."[5] Architects and historians were employed in recordation programs and the protection of historic sites through the federal employment acts of President Roosevelt. Archaeologists were employed to salvage information from archeological sites in advance of their destruction by reservoir construction by the Tennessee Valley Authority. This division of labor essentially separated the field into "salvage archaeology" and "historic preservation."[6]

Despite the division between architecture and archaeology, salvage archaeology had the benefit of breaking down the existing hierarchy of prehistoric versus historical archaeologists, including both kinds of sites due to its concentration on geographical areas, rather than academically defined research interests.[7] Throughout the 1950s and 1960s, historical archaeologists continued to excavate sites in concert with reconstruction and interpretation efforts by historians, although they began asking more anthropological questions. Finally, the National Historic Preservation Act was passed in 1966, integrating previous preservation legislation and establishing the governing body of the Advisory Council on Historic Preservation and a review process for the treatment and preservation of historic cultural resources. The requirements of the act greatly stimulated the growth of archaeology in preservation because they called for survey, documentation, and excavation of sites from all time periods. This broad ranging scope effectively established the basis for the contemporary field of cultural resource management (CRM). Additional preservation legislation followed that finally led to the establishment of the Office of Archaeology and Historic Preservation in the National Park Service, under the assumption that all of the laws should "work together, implementing a basic national policy to achieve the reasonable maintenance of all sorts of historic (including archaeological) properties as parts of modern life."[8] While this integration has been achieved in many respects, internal debates within archaeology and historic preservation continue, and many resources are not given the broad range of attention they deserve.

The National Register and Defining Significance

Perhaps the most obvious conflict between disciplines arises from the various interpretations among

preservationists and archaeologists surrounding the application of the National Register of Historic Places and its criteria for determining the significance of an historic site. According to archaeologist Barbara J. Little, only seven percent of properties listed in the National Register are archaeological, compared to over eighty percent for architecture.[9] This could be explained simply as the structure of the Register, whose first three criteria focus on commemorating history through association with people, events, and artistic expression - subjects which are generally expressed architecturally. Archaeology, on the other hand, is nearly always considered for listing on National Register under Criteria D, which focuses in sites that yield information important in prehistory or history. Because many archaeological sites are not structural ruins that can be definitively associated with a particular event, person, or artistic expression, their historic potential is seen to lie mainly in the data about the past that they can provide. While this provides a clear and strong basis for determining the significance and hence the preservation of archaeological sites, Little argues that the language of the criteria is limiting because it promotes "important information" as the only value that an archaeological resource has, excluding the potential for educational, aesthetic, and economic values that are so often associated with architectural sites.[10]

The relatively limiting language of the National Register criteria has sparked a heated debate among archaeologists. Some argue that the influence of the criteria goes far beyond the actual listing of a site on the Register, because it is used as the basis for all phases of evaluation of potentially threatened sites. Using a common framework thus assures that the protective measures of the National Historic Preservation Act will extend to all qualified properties.[11] On the other hand, many archaeologists say there is no point in actually nominating archaeological sites to the Register because sites are protected in the same way if they are determined eligible for listing as if they are actually listed.[12] The argument follows that because nomination is honorific, it is an unnecessary burden. Another concern is that using the Register as the basis for determining significance only protects sites that are determined to be important by current research standards, which have the potential to change in the future.[13] While nomination to the National Register is honorific in the sense that it doesn't necessarily legally protect a site from physical destruction, as Barbara Little points out, "listing in the register serves to authenticate the worth of a historic place."[14] This is a valuable concept to consider when seeking public support for preservation. The Register is part of the public memory; people look to the Register

All historic preservation practitioners know that establishing significance and arguing for the preservation of a site is always difficult and subjective, even with the best guidelines and intentions

to define what is significant about the American past. Therefore, not listing archaeological sites on the Register devalues their worth, and leaves a gap in the "national memory" if only above ground buildings and sites are recorded.[15]

The role archaeologists play in contributing to the national memory does not have to be reactionary. As all historic preservation practitioners know, establishing significance and arguing for the preservation of a site is always difficult and subjective, even with the best guidelines and intentions. In order to make a strong claim, archaeologists and preservationists must be aware of the underlying assumptions that they bring to evaluating significance. For example, archaeologists Joseph Tainter and Bonnie Bagley point out that much archaeology in America is still guided by the rather old fashioned idea of salience, that is, that sites that stand out most clearly are the most important.[16] The archaeological record is thus actively shaped and produced by what archaeologists choose to find significant and thus what to study, preserve or destroy. However, inattention to the entire range of sites provides an incomplete picture of the past. A similar debate exists in historic preservation circles, where the realization that the traditional focus on "high style" architecture and famous people has omitted a plethora of interesting and historically valuable vernacular architecture. Whether a Queen Anne mansion or a mining camp midden pile, what ends up preserved tells us as much or more about present motivations as it does about the past.

Both archaeology and historic preservation in America have evolved from their humble beginnings into complex, national programs

Because archaeology and preservation both struggle with how to define and place value on heritage, they would be more effective working together to maintain their relevance. This involves more than a narrow academic practice of "implementing scientific methods to collect and interpret data,"[17] or repairing an old structure because of its associative nostalgia. There is growing demand for a new way of thinking about cultural resources, where research is intended to be useful to society. Within the boundaries of federal legislation and the National Register of Historic Places, heritage is often defined from the top down. In addition, the disciplines of archaeology and historic preservation remain dominated by white, western European viewpoints and practitioners, which many groups see leading to a narrow definition of significance at the expense of the wider historic environment. As Kate Clark dramatically states, "[D]rawing lines around heritage is equivalent to protecting species but not their habitats."[18] In order for preservation to be relevant, it must be recognized that many histories exist in any one place, that they are continually reshaped and reconstructed, and these multiple value systems need to be incorporated into a long term conservation practice. Many ethnic and social groups want to participate in the interpretation of their own heritage, so archaeologists

Ultimately, everyone uses the past to better understand themselves and their place in the world

and preservationists should include communities in the decision-making process to help create a sense of involvement for that group. As David Lowenthal argues, only "comparative insight" can make heritage of true value to the community.[19]

A New Vision

Both archaeology and historic preservation in America have evolved from their humble beginnings into complex, national programs. On the surface, it appears that this evolution has largely remained parallel, but deeper examination shows profound cross-disciplinary influence. For example, instead of relying on the reactionary nature of salvage archaeology, the conservation approach of preservation has forced archaeologists to "confront the rationale behind their research," and to set aside representative sites for as long as possible so that future generations can ask new questions and apply new scientific techniques.[20] Archaeologists as anthropologists, in turn, have influenced preservationists to look beyond architectural styles and nostalgic association and apply anthropological approaches, such as examining material culture and ethnology, in order to better understand how communities use and value space. Historic preservation legislation has contributed to a common methodology among archaeologists and preservationists by standardizing survey requirements, creating criteria for significance, and establishing a basis for comparability among studies so that all historic properties are dealt with in a balanced manner.[21] Both archaeology and historic preservation strive to be valuable parts of the planning process, and are often instrumental in the project outcome. By combining forces the two fields can further strengthen their relevance to the American public. Barbara J. Little summarizes the problem well:

> If the social sciences move toward a focus on topics rather than self-contained, isolated disciplinary achievements, then inter- and multidisciplinary research could become a reality. Holistic implications of the place-based focus inherent in the preservation movement support a multidisciplinary approach, even if these implications are not fully realized.[22]

Ultimately, everyone uses the past to better understand themselves and their place in the world. It is the responsibility of preservation professionals to move beyond their own differences and provide bridges for people to connect these values in a creative, sensitive, and proactive way. Only then can there be a truly representative American heritage.

Process versus Product: The Schism Between Early Preservation Practices

Melina Bezirdjian

Nowhere is our ability to edit the past clearer than in the early years of the historic preservation movement. According to David Lowenthal "when we… preserve, enhance, or commemorate surviving artifacts and landscapes, we affect the very nature of the past, altering its meaning and significance."[1] History is not a static object, but a malleable entity formed by its presentation. Conservationists such as Wallace Nutting and Caroline Emmerton demonstrated their own biases and motivations through their restoration projects at Broadhearth, Hospitality Hall and the House of the Seven Gables. They reflected the values of their society by constructing and proliferating myths about the past. Because the intention behind their preservation work was to generate revenue, Nutting and Emmerton deliberately presented the public with the romanticized image of history that people wanted to see. Founder of the Society for the Preservation of New England Antiquities (SPNEA), William Sumner Appleton, however, aimed to make the field of historic preservation as unbiased as possible through a code of professional ethics which valued objectivity, transparency of restoration and accuracy. Preservation efforts at SPNEA (now called Preserve New England) properties such as the Barnard House, Gedney House and the Moulton House reflected his approach. These houses served educational, rather than commercial needs, and as a result, were conserved in a very different manner than any of Nutting or Emmerton's houses.

This article explores, compares and contrasts the motivations, reasoning and methods used in the six aforementioned houses. The schism in the emerging conservation movement

Figure 1: Wallace Nutting, Broadhearth, 1915 (after restoration). Originally hand-colored in dainty pastel hues, this image was a purposefully picturesque advertisement for a house in Nutting's chain. Courtesy of Wallace Nutting Library.

was caused by the underlying difference between houses which were commercial ventures vested in an idealized past, and houses which were educational ventures vested in an analytical, scientific approach.

Picture houses made sure that the customer, not reality, was always right

Part I: Constructing Colonial America for the Consumer Age

Wallace Nutting's chain of colonial picture houses, to which Broadhearth and Hospitality Hall belonged, marketed a version of history suited to meet the needs of the then newly emerging automobile tourism industry. The advent of the automobile provided middle and upper class Americans easy access to heritage sites. Wishing to capitalize on this market, Nutting's chain was not only near Boston, but "so far as distance [was] concerned, [all the houses could] easily be seen in one day."[2] The premise of the chain was ready access for the consumer, not only in the physical sense, but in the intellectual sense as well. Part of Nutting's motivation in purchasing and restoring houses was to create a backdrop for his photographs of scenes of colonial American life. These houses approximated the pictures in order to be commercially viable. By making preservation a business centered on the desires of the consumer, "Nutting commodified the past and defined a market-based attitude toward museums and historic preservation that... presaged today's much-lamented era of commercialized 'Mickey Mouse history.'"[4] The picture houses made sure that the romantic ideal, not reality, was always right.

Nutting's commercial motivation dictated the restoration of Broadhearth in Saugus, Massachusetts. Originally built in 1646, the "Old Ironworks House," as locals called it, entered Nutting's possession in 1915 and was restored with the help of architect Henry Charles Dean[5] (see figure 1). The restoration transformed the structure into "a dramatic centerpiece for [Nutting's] commercial operations.... restored to meet decidedly modern needs during the Progressive era."[6] Broadhearth needed to appeal to consumers who, "uncomfortable with the industrial order's mechanization" and dependence on immigrant labor, "were drawn to places where... [Anglo-Saxon] artisans performed traditional tasks,"[7] as an imagined past. Tourists could escape America's present reality by buying into an idealized Puritan past manifested by Broadhearth's recreation of early American industry. Of course, Nutting failed to mention the building's 18th century use as tenement house, since this significant detail undermined romantic notions.

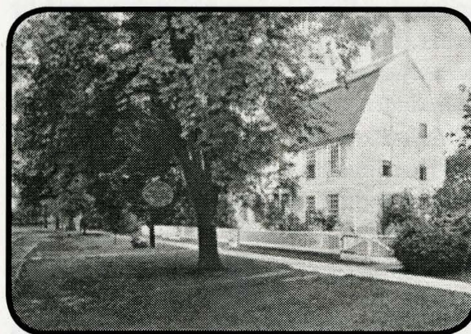


Figure 2: Wallace Nutting, Hospitality Hall. Also originally hand-colored with verdant green landscaping and a blue sky, this is another image which presents colonial history through the rose-colored lenses of nostalgia. Courtesy of Wallace Nutting Library.

After paying admission, customers could also purchase reproduction fittings at Broadhearth's furniture factory and forge, yet another means by which Nutting exploited his customer's nostalgia.

Nutting's investment in a mythical past was further demonstrated by his inaccurate restoration of Hospitality Hall (see figure 2). Located in Wethersfield, Connecticut, the mansion was built in 1752 and was also known as the Webb house[9] (see figure 4). From 1916 to 1919 mason E.A. Smith and carpenter G.W. Dodge restored Hospitality Hall as Nutting saw fit.[10] Again, the commercial motivation "to create the golden glow of a mythic colonial environment for his customers and clients" meant that "emotion, rather than analytic method"[11] informed the project. Unsatisfied with some of Hospitality Hall's original woodwork, Nutting replaced it with fancier woodwork taken from another building. For Nutting, "historic character" and "quaintness" took precedence over "accuracy or originality" because his income relied on providing the public with the picture of the past it wanted to see. Nutting went on to further blur the distinction between historical fact and fantasy by commissioning murals in Hospitality Hall's northeast parlor where there had been none before.

Like Nutting, Caroline Emmerton's restoration of the House of the Seven Gables in Salem, Massachusetts was a source of revenue dependant on a myth. In this instance, Emmerton's supervision of the 1908 restoration done by architect Joseph Chandler transformed the building into the literal interpretation of Nathaniel Hawthorne's novel of the same name

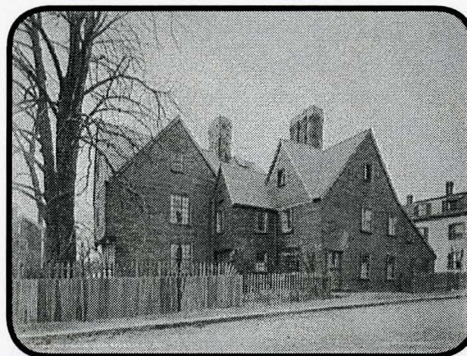


Figure 4: House of the Seven Gables. ca. 1915 (after restoration). Although images of the house prior to restoration are rare, the number of gables actually varied signficatly throughout history. During Hawthorne's time, the house had only three. Detroit Publishing Company Photograph Collection, Courtesy of the Library of Congress

in order to finance her settlement house. As with the chain of colonial picture houses, here life imitated art. In reality, the 1669 residence had only three gables during Hawthorne's lifetime, although the number "varied from four, to seven, to eight, to three, and finally back to seven with restoration" throughout the years.[16] That "Hawthorne [himself] insisted that The House of the Seven Gables was a 'Romance,' not a work of literary realism, and that the house was akin to imaginative 'castles in the air'"[17] did not deter Emmerton from turning a fiction into a heritage site. She needed the house to have seven gables because "the economic and cultural mission of Emmerton's restorations depended on securing the connection of Hawthorne and his novel to the house."[18] The success of her civic efforts to Americanize immigrants in the settlement meant suspending the house within the novel's time period. Ironically, this meant that

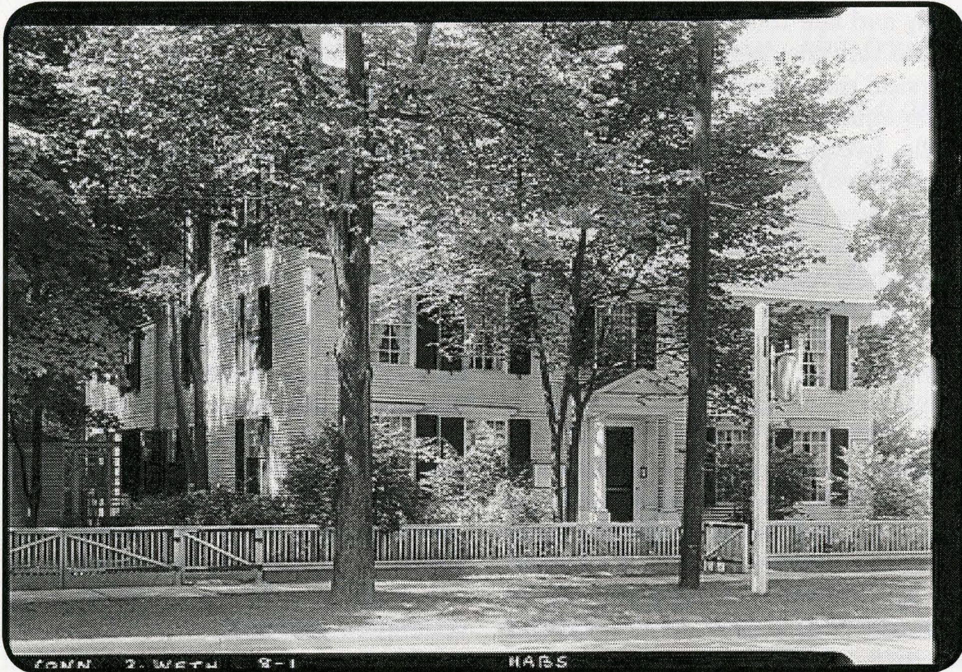


Figure 3: Historic American Building Survey Photo. Hospitality Hall was also known as the Joseph-Webb house. Note the stark contrast between the documentary style photo and the Nutting's romanticized picture. Courtesy of Library of Congress.

the immigrants' own contributions to Salem history were omitted from the very effort to integrate them into American society. Rather than rely on accuracy or evidence, Emmerton used Hawthorne's text as her guide to restoration, demonstrated by her recreation of Hepzibah's penny candy shop in the kitchen.

Part II: Preserving the Process, Not Just the Product

Preservation practices that highlighted, rather than omitted, layers of change, such as those used at the Parson Barnard Study House, reflected Appleton's belief that objectivity should be the guiding principle behind historic preservation. Located in North Andover, Massachusetts, the Parson Barnard House was built in 1715. Although the temptation with colonial structures was to freeze them in time, the preservation of the Parson Barnard House did not privilege a specific era. This temptation was due to the widely accepted belief that the "knowledge of origins reveal[ed] more than other kinds of history, whereas it [was] in fact no less important to understand ongoing processes."[19] This idea inherently valued certain time periods above others; Emmerton and Appleton omitted the full history of their restoration projects because they considered the colonial past more important than what followed. The unfurnished, almost anatomical presentation of the Parson Barnard House's structure did not deny the "ongoing processes" it experienced. The use of piano hinges on fold-out wall surfaces retained original paneling while also showing later additions.[20]

Early and late 18th century layers were placed on the same intellectual and physical plane because SPNEA valued them equally. In the study house "the walls [were] always open, and the debate [could] continue about how the house was built and later changed."[21] Not only did SPNEA show the house's historic changes, but also allowed for changes in future perceptions and technology to affect the house's interpretation.

The SPNEA preservation of the Gedney House was also motivated by objectivity and transparency. Built in 1664, the Eleazer Gedney House, like the Barnard House, became a study house "exist[ing] in all its contradictions... not... dressed up as 1676 or 1870 or any one year or period. Rather the house [spoke] in the mingled, confusing voices of years of habitation—changes, additions, ceilings raised, walls moved, doors nailed shut and opened again."[22]

The physical material of the house itself educated the visitor, rather than secondary interpretations

Again, objectivity motivated the decision not to privilege any era over another by revealing the house's many layers. Purchased immediately prior to its planned conversion into apartments, "the house stood with its structural secrets exposed... they [SPNEA] used the destruction as an opportunity and left the house in its distressed state. Some necessary structural repairs were tagged a 'Gedney Green.'"[23] The restoration alterations were made obvious, informing the visitor of yet another layer in the house. Because the house was "stripped bare: interior walls removed, framing exposed... [lacking] furniture or other niceties,"[24] the physical material of the house

Figure 6: Photo by HABS. SPNEA properties such as the Moulton house are not frozen to one period in time, but exist as study houses meant to reveal changes to the house through time. Courtesy of the Library of Congress.

itself educated the visitor, rather than secondary interpretations. In other words, the house could speak for itself.

Finally, Appleton's focus on historical accuracy, not "character", dictated the preservation of both of the aforementioned houses as well as the Moulton House in Strawbery Banke, New Hampshire (see figure 5). All three properties relied on "probate inventories as a source for understanding room use in colonial houses."[25] Conducted after the death of a house's owner, probate inventories listed the contents of each room for tax records. It was exactly this kind of evidence that Appleton felt should determine restoration decisions. The "interior interpretation" of the 1750 Moulton House, as well as that of the Barnard living hall, was not based on assumptions or guesses, but documentation.[26] The viewer was presented with what actually existed, not necessarily what he/she expected or wanted to see. The Barnard living hall, for example, historically operated both as a dining room and a bedroom, and so contained a bed and dining table. The combination of what the modern public considered two separate functions (eating and sleeping) into a single space shocked viewers, especially if they expected the fabricated elegance of the Webb parlor. By doing so, the room forced the viewers to reexamine their preconceptions about the past. The interior of the ` House had no pretenses

For Appleton, the true hero in the field of historic preservation was not an important person, romantic novel or Edenic era, but time itself

of belonging to a "particular epoch of wealth and parties"[27] but instead used physical and documentary evidence to show how the house fluctuated with each generation. Simply stated, for Appleton, the true hero in the field of historic preservation was not an important person, romantic novel or Edenic era, but time itself.[28]

The emerging field of historic preservation was divided by two contrasting approaches. On one side, entrepreneurs and philanthropists such as Wallace Nutting and Caroline Emmerton relied on romanticized visions of the past in order to please their customers. Appleton, on the other side, wanted the field of historic preservation to remain as objective as possible by relying on a set of professional guidelines which demanded evidence, accuracy and transparency. Appleton asked the visitor of the study house to move beyond expected niceties and examine the very structure of material history.

Authenticity and the Role of Cultural Change

Patience Churchward

In historic preservation, a common goal is to preserve a building in its period of primary significance. This significance usually dates to the building's construction, or a period of occupancy by an important player in history. Preservationists define the integrity of a building in terms of how closely it reflects the original design or a particular period of significance, and will often go to great lengths to restore a structure to this stage. In doing so, the dynamic story of the building's use and impact in shaping the identity of its users is erased. Frequently, it is the multi-cultural identities of non-white, marginalized groups that are overlooked in this process. In many cases, the significance of a building comes from intangible components or associations which may seem obscure at first, but are revealed in the interpretation of its story. Dr. Kingston W. Heath questions the traditional historic preservation approach to defining significance:

> As part of our training in architecture, urban design, architectural history, or historic preservation, we have been taught to look for cohesive patterns of stylistic or formal development within a region. This information allows us to point to the 'key distinguishing features' which characterize a regional form. In light of this training, how can adaptive changes to existing buildings, which may, in turn, contribute to lack of integrity according to some, assist us in assessing regional identity?[1]

Heath suggests that in some cases, changes to building structures may offer more character-defining features of a region or culture than its original design. The adapted use may be more historically and culturally significant than the original intention. The intent of this article is to build on Heath's reasoning, and argue that an over-focused concern with structural authenticity fails to recognize the value of intangible heritage and change over time, especially in the multi-ethnic and alternative stories of history, and proposes that adaptations significant to cultural identity become more prominent in our approach to historic preservation.

Heath views regional adaptations as a significant defining element of

How do we incorporate and interpret cultural change into preservation ethos?

vernacular architecture. He refers to cultural weathering as a concept of analyzing "vernacular architecture as the product of layers of collective change over time." Vernacular architecture stems from adaptive change, speaks of the cultural identities that catalyze such change, and are local or regional in consistency:

> The vernacular is often prompted by the act of an individual as an agent of change. However, when aspects of a unique building response are embraced in a collective and consistent manner by representative numbers within a region, they produce something that is no longer idiosyncratic. It is culturally syncretic. It is vernacular.[2]

Vernacular architecture is a collective reaction that is dynamic in nature as groups continually adapt spaces to become more consistent with and connected to shaping their cultural identities. Therefore, preserving vernacular architecture is crucial to interpreting the regional and ethnic histories of local areas, as a result of cultural and regional responses to the natural and built environment.

Likewise, Diane Harris asks a series of questions in her article, "Seeing the Invisible: Reexamining Race and Vernacular Architecture," suggesting situations in which spaces may be altered to account for necessary cultural adaptations:

> Where do observant Jews store the extra set of dishes required for observance of kosher dietary practices? How did recent immigrants or the children of immigrants learn to cope with white standards for garden design and maintenance, with built-in barbecues or pancake griddles, if those foods and cooking practices were not part of their culture? How do Asian immigrants cope with the inadequate kitchen ventilation and power produced by typical stoves in suburban houses which do not accommodate many Asian cooking requirements?[3]

Harris' questions imply that ethnic identity is an integral component of understanding the relevance of change over time, and suggest that adaptations emerging from cultural necessities are social deviations from the expected norms (and identities) of dominant society. Thus, alterations are made not only when the use of a building veers from its original intention, but also when the cultural identity of its user is different from for whom the building was designed.

Just as vernacular architecture embodies regional cultural details, mainstream suburban architectural design voices cultural information, specifically of how one is expected to behave in a cultural space and who is intended to use it. Harris articulates that "when house form and culture do not mesh, the house trumps unless it is physically altered; and every time the occupants look at the aspect of the house to which their lifestyle does not conform, they are reminded that they are not its intended occupant, that they are not white."[4] Buildings

and spaces are designed for more than a single human use; they are also intended as vehicles to socially explain the expected norms and values of the dominant society. One can choose to either change certain aspects of the space or to conform to its implied expectations.

Harris uses the Myers family as one illustration of an unintended user conforming to a social space. Through her interviews with Daisy Myers, Harris describes the experiences associated with an African American family moving into the predominately white and unwelcoming community of Levittown, Pennsylvania. Mrs. Myers felt that they were under extreme scrutiny and pressure to "disprove racial stereotypes by keeping her house spotlessly clean, impeccably decorated, and as uncluttered as possible so that the neighbors would not consider her to be bringing down the neighborhood and its property values."[5] Mrs. Myers chose to conform to the neighborhood through the design and expression of their home and followed a set of societal expectations associated with a domestic space. As a point of pride, Myers was determined that her home remain indistinguishable from other houses in the neighborhood.

Buildings and spaces are designed for more than a single human use; they are also intended as vehicles to socially explain the expected norms and values of the dominant society

Their conformity, however, may likely have been a direct response to their vulnerability of being the first black family to move into Levittown. The Myers "became the focus of an internationally publicized race riot and the subject of intense harassment that lasted for nearly three months. For several weeks, crowds numbering in the hundreds protested in front of their home, blocking the street and eventually erupting into violence."[6] The Myers can be commended for their courage to stay, and the determination to maintain their desired life in this house and neighborhood amidst such a severe and violent reaction. The neighborhood perceived their presence to be a disruption of neighborhood expectations with respect to who should live in this space. But Mrs. Myers challenged many racial stereotypes through the expression of the space she and her family occupied.

Just as designed space defines and shapes meaning and identity, changes and adaptive use of spaces can deepen the significance and cultural relevancy of a place by giving it additional meaning. For example, in her article "Roomful of Blues: Jukejoints and the Cultural Landscape of the Mississippi Delta," Jennifer Nardone examines the subversive and intimate social gathering spaces of jukejoints scattered throughout the Mississippi Delta and their significant role in the African American community in the past and today. Jukejoints were created out of unlikely spaces, such as an old café, sharecropper shack, country store, or lumberyard building, into social gathering spaces central to the development of contemporary blues culture and African American identity. In a segregated society during the Jim Crow era, African Americans looked

It is crucial to define preservation goals that consider the various identities that bring significance to a building

for avenues to escape the scrutiny and discrimination from the dominant white culture. "The African American community developed often-abstruse spaces as refuges from the random harassment and unchallenged violence indistinguishable from the day-to-day life of southern blacks."[7] Nardone states that "jukejoints are not permanent structures in a traditional sense. They tend to inhabit buildings originally intended for other purposes, and as a result, no real physical or aesthetic commonality ties these buildings together."[8] Perhaps the creative and un-patterned adaptations of various buildings camouflaged a somewhat covert movement within the social landscape and allowed jukejoints to prosper during the Jim Crow era because they were unidentifiable by outsiders. The "defining characteristics" of jukejoints come not from the buildings' themselves, but from the social embodiment of the space, based on "the people, the music, and the atmosphere."[9] In this case it was the intangible, cultural element that came from its use more than its design that brought cultural vitality to these spaces.

Restoring a space to its original fabric can erase the presence of these later and unintended users, often represented in minority groups. In doing this, it is implied that such chapters lack significance and are unimportant in sharing the past. It is crucial to define preservation goals that consider the various identities that bring significance to a building. This can then define the struggles involved with challenging racial boundaries and social expectations through cultural adaptations of the built environment. Cultural changes do not have to imply a building's lack of integrity, but can elevate its multi-layered cultural significance.

How, then, do we incorporate and interpret cultural change into preservation ethos? Displaying change over time can be a difficult task for interpreters. How can an interpreter distinctively illustrate particular histories without over-shadowing others? There is no straight answer or singular story to share when interpreting a space. Instead, multiple narratives should speak of the varying uses and identities that create the layers of history. Harris assures us that "writing narratives then, in which race, class, and gender are seen as mutually constitutive, is an ideal, if an extremely difficult task."[10] This is a challenge that we must commit to as preservationists to make progressive efforts in defining multi-cultural heritage. Educational programs in historic preservation are advancing in this realm. According to Heath, "Increasingly, programs in historic preservation are recognizing that both historic settings and reconstituted cultural traditions need to be addressed and that consideration should be given to seeing a landscape as the product of ever evolving human and environmental factors."[11] It has become our obligation then, to look beyond a building's deviations from its originality, and instead explore a space's account of the stories, culture, and resourcefulness of those who used it.

How Ethnicity Shapes Our Landscapes

Ernestina Fuenmayor

Very recently, the United States of America witnessed the election of an African-American President, Barak Obama. While this unforgettable campaign brought the racism discussion back to the table, it also brought hope to the African-American and minority communities that anything is possible in this country.

This article discusses Alison Isenberg's ideas about how our cities have been shaped by civil rights movements and their consequences, as outlined in her book *Downtown America,* Some of these ideas are also discussed in the article, "Images of the Past: Historical Authenticity and Inauthenticity from Disney to Times Square," by Michael Kelleher. He defines four categories of sites that have been part of our legacy from the past: the theme park, the historical village, the historical marketplace and the historicized urban theme park.

When we think about the urban landscape, we tend to only consider buildings, streets, parks, and other tangible elements. We forget that people are a major force in shaping a metropolitan area.

The twentieth century generation has witnessed the country change from a segregated society to an integrated, multicultural one. The world suffered two World Wars and the rise and decline of governments like the Soviet Union; it experienced the migration of communities forced to leave their homes because of wars or poverty. However, we also see the modernization of society and a change in values so that racism is not as ingrained or acceptable.

Civil Rights Movements: can they influence architecture?

Between the 1960s and 1970s, movements against the Vietnam War, hippie demonstrations, civil rights conflicts, and riots started to appear in almost every city in the country, with startling frequency. Commercial investments were affected by these protests, and their reaction helped to define the

future of the inner cities of America. A wave of violence emerged in urban areas and impacted not just the society, but the shape of our cities. [3]

In her book, *Downtown America*, Alison Isenberg identifies these racial conflicts as a defining force in the urban development of contemporary cities.[4] She explains how "[during the 1960s] it was the decade's persistent and explosive racial conflicts that seemed most threatening to urban economies and demanded the most immediate response. Since civil right battles and riots deeply affected stores and other commercial destinations, the fear of violence haunted business owners, other investors, and shoppers engaged in the most ordinary Main Street activities."[5]

When we think about the urban landscape we tend to consider buildings, streets, parks, and other tangible elements. We have a tendency to forget that people are a major force in shaping a metropolitan area. How can hippies, civil rights activists, protestors and even criminals influence the shape of our cities? How is the intangible connected with the tangible? Most of these questions are interpreted in Isenberg's book, discussing how the African American civil rights movement transformed our cities into what we know today.

Downtown areas were the focal point for African American protests, boycotting and riots--the weapons used to get the message out there. Stores were reluctant to sell their products to black customers, and whites did not readily accept the idea of sharing their shopping places. (Figure 1) The violence created by riots accelerated white migration to the suburbs, and the economic shift forced downtown stores to confront this situation. Leaders like Martin Luther King Jr. "asked African Americans to return their store credit cards and stop shopping in the city center. He told an audience that 'downtown Birmingham [Alabama] will not be left alone until our freedom is won.' Five weeks later, twelve miles outside of the city, [Ku Klux] Klan members were advised by their leadership to do exactly the same thing."[7] Both parties were boycotting the commercial establishments, from the store chains to the family business, all were affected economically and physically by this conflict.

The day after Martin Luther King Jr.'s death on April 5th, 1968, and for the months following, the intensity of the riots and level of violence increased, leaving its fingerprint on the businesses around "Main Street" America. Shoppers browsing in the storefronts were replaced by students, workers, men and women, all claiming

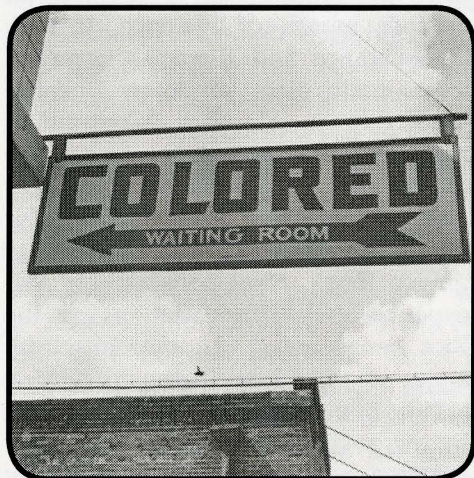


Figure 1: The distinction between blacks and whites was not accepted anymore by African Americans. Photo courtesy of the Library of Congress.

Figure 2: Construction of I-5 in Portland Oregon, circa 1960s. Photo courtesy of the City of Portland Bureau of Transportation.

their rights. The cultural landscape changed, and boarded-up windows were the new façade. Buildings were abandoned out of the fear of another month of violence. It took perseverance and financial resources to maintain glass windows. One tire dealership in Hartford, Connecticut had its windows smashed twenty-eight times. Plate glass gave way to walls of brick and plywood, later a popular "decorating item" that aged slowly to grayer tones. New construction also experimented with variations on the Riot Renaissance.[8] New architectural styles emerged from these experiences; urban planning and urban renewal by the government and the real estate investor has aimed to bring money back to Main Street.

Revitalization became the new catchphrase for urban and downtown redevelopment. Urban renewal in the form of Highway programs, housing developments, and retail complexes built in city centers were now destroying black businesses and neighborhoods that had come into their own following the riots. Older, black, and ethnic sections of big cities like Boston, Portland, and Chicago, were devastated by these programs.[9] (Figure 2)[10] In the 1970s, parallel to these projects, "a new generation of experiments - festival Marketplaces, pedestrian malls, downtown shopping malls, the National Trust's

Social movements, like the civil rights movement, has helped to shape the landscape of American cities

The nostalgia for past times gave real estate investors the opportunity to make money rehabilitating abandoned buildings

Main Street program, and historic preservation - took root with varying success."[11] Successful examples such as Quincy Market in Boston, which still attracts tourists to an old building,[12] questioned the methodology of destructive revitalization of America's downtowns. Plans like the Big Dig[13] in Boston, are trying now to revert the damage caused by the Highway program in the city, which indicates the change to the approach of this subject. Social movements, like civil rights and migrations, have shaped the landscape to transform it into today's metropolis. Architecture in cities of all sizes has been influenced by these projects.

Investing in Nostalgia

Historic preservation started to be an objective at the end of the 1980s, as nostalgia for the past gave real estate investors the opportunity to make money rehabilitating abandoned buildings that had sat vacant for so many years. Rehabilitation and reconstruction of older buildings, and the construction of newer buildings in older styles, added to the downtown areas and tourist sites, generating a discussion in the historic preservation field about the authenticity of these buildings, and the message sent to the public. Michael Kelleher, in his article, "Images of the Past: Historical Authenticity and Inauthenticity from Disney to Times Square," explores this topic in four categories: the theme park, the historical village, the historical marketplace and the historicized urban theme park.[14] He discusses the public tastes and the perceived changes in the shape of our cities to adopt an imaginary past. Society radically changed after the riots of the 1960s and 70s. With hippie demonstrations and Vietnam War protests, the target audience also changed. Real estate investors, understanding the economic impact other social groups had in the economy, widened their focus to consider minorities, immigrants, professional women, and blue collar workers, in design and marketing.

People were looking to escape from the noisy cities, but not necessarily to the suburbs where they had to use their cars; they also want to be able to walk, sit at a café, and see people pass by. Movements like New Urbanism arose in the early 1980s, looking for an alternative to the city's life and bringing back the walkable city. This new concept did not fit in the big urban renewal policies of the '60s and '70s. A desire to bring nature into the cities called for more trees and benches. That small town flavor was missing in the metropolis. The rehabilitation of old downtown buildings could bring that imaginary past back. Isenberg develops an argument about preservation as a renewal tool, indicating that "by the end of the twentieth century, historic preservation had grown from its inauspicious first encounter on Main Street to become the most popular downtown revitalization strategy for smaller American cities."[15] Developers have been charged with taking us back in time--we can find places like Newbury Street in Boston with cafes and stores within walking

Preservationists have good tools to reach a broad spectrum of the general public

distance from our offices or public transportation.

The recreational experience of this environment could be compared to a theme park. Like Disneyland, the imaginary old town spirit is brought to a place where it never really existed before. Kelleher says "The cumulative effect of these various historic stage sets devalues the preservation of historic material and perhaps even the public's understanding of history itself, as such destinations often present a nostalgic, and in the case of the new Times Square, sanitized version of the past."[16] We could be reading our real history in these places, but we are missing the history about the riots, and the immigrants we see as romantic stories more than the conflicts. Historians have wondered if the uses of these theme parks, as a tool, reach out the general public to tell "real" history, are useful.

Other tools used to sell history described in Kelleher's paper are historical villages like Colonial Williamsburg, where reconstruction and restoration practices are not completely differentiated, the public could be confused about when the original town ends, and the reconstruction starts. In the end, these places are more similar to theme parks than a restored Main Street.[17]

Figure 3. South Sea Port, 2007 (Photo courtesy of Courtesy of Dr. Roberta E. Zlokower, www.RobertaOnTheArts.com)

Historical Marketplaces are probably the most popular and successful places of all. But can they be a historic tool? In many of these buildings, once again the new and the original fabric are mixed in the rehabilitation. Architects are more preoccupied with demonstrating their styles than practicing historic preservation. Kelleher uses South Street Sea Port in New York as an example of this revitalization strategy (Figure 3).[18] The history of the place feels lost in the rehabilitation, and we are not able to truly see how life was back in the seafaring era of this port. We just enjoy the architecture and shopping experience.[19]

The last category that Kelleher refers to as a blur between authenticity and inauthenticity is the "urban theme park", a category in which he includes Times Square. In the 1980s, the renewal of Times Square focused on cleaning up the city. The idea was to renovate the theater district with commercial buildings and new construction to attract tourism. The city wanted to eradicate its prostitution, adult movie houses and other related businesses from the 42nd Street zone, to restore its more positive image. But what we see today is not a restoration. Kelleher indicates that "To mix a few historic oddities with new construction in Times Square and elsewhere is not capturing what it once was; it is the creation of a historical stage set," similar perhaps to what we see in Disney parks.

In the last two decades, people have experimented with various historical themes within urban commerce. Nostalgia has been the idea behind this concept, reflecting multiple meanings from various groups of people. Isenberg says, "Besides the invented nostalgia of festival marketplaces and their precursors, for example, there was also a grassroots public nostalgia for dime stores that defied the pronouncements of the retail market analysts. There was racist nostalgia for segregated downtowns. In recent decades, developer interest in exploiting the past has indeed become an important force in remaking urban commerce, but it is only a small part of the story."[20] The 1960s and 1970s protests are events that have left scars on our society. Events like the recent election are teaching us that we could use the past to learn, and that we as preservationists have good tools to reach the broad spectrum of the general public. We do not want our society to forget what has formed us as citizens. Wars, civil rights and riots are part of our history; there is no need to hide it.

Preserving America's Historic Grange Halls

Gail Hammerich

"Throughout the Nation, Grange halls are looked upon as community centers. In fact, the very concept and philosophy of the Grange emphasizes increased opportunities in agriculture and the further development of rural and suburban America. Hence, the thousands of Grange halls throughout the Nation are considered signs of progressive communities..."[1]

So states the 1941 Publicity Bureau of the National Grange, then hailed as America's "Oldest and Largest Farm Organization" and the "Only Rural Fraternity in the World."[2] Now, almost seventy years later, many of America's Grange halls seem to have lost their illustrious positions as centers of community life and have instead taken on the status of buildings whose viability in many rural areas is diminishing every year. Now, more than ever before in the organization's one-hundred-and-forty-year history, the future of the once-ubiquitous American Grange hall is uncertain.

While it's true that many historic buildings are threatened by a wide range of forces, certain building types face a higher level of danger than others. Many preservationists agree that among these are America's rural properties, specifically those whose use is no longer a vital part of rural life in many places. One of the most notable building types is the community Grange hall. Once the cornerstone of social and business life in America's rural communities, many local Granges are facing extinction due to urban sprawl, limited funding, and decreasing numbers of private agricultural enterprises. Because these buildings represent a significant cultural component of nineteenth- and early twentieth-century American history, it is vital that efforts be undertaken to preserve our country's remaining historic Grange halls.

Established in 1867, the National Grange of the Order of Patrons of Husbandry - informally known as the Grange - is the nation's oldest national

Now, more than ever before in the organization's one-hundred-and-forty-year history, the future of the once-ubiquitous American Grange hall is uncertain

Figure 1: Residents of Crow, Oregon pose on the steps of their Grange hall, c. 1910. Photo courtesy Lane County Historical Society.

agricultural organization. Similar to the unions that were formed to represent industrial workers during the nineteenth and early twentieth centuries, the National Grange and its subordinate community Granges were formed to protect farmers from railroad companies, warehouse owners, merchants, and other businesses who threatened to take advantage of what was otherwise a scattered and voiceless population of small farmers.[3] With the formation of Granges in rural communities across the country, farmers began speaking out on issues such as discriminatory railroad tariffs, unscrupulous commercial middlemen, and the lack of representation of the independent farmer in the federal government. These early grangers also petitioned local governments to bring passable county roads and in-home electrical and telephone service to rural areas, and they were instrumental in the passing of various state legislations concerning women's rights and the direct election of senators. The "business side" of the community Grange organization, however, is only one aspect of its influence on and importance in America's rural communities.

The social element of the Grange meeting and its frequent public dances, picnics, potluck dinners, plays, and music concerts played a significant role in shaping the character of America's rural communities as well. Since the earliest days of the organization, Grange halls across the country have also played host to a wide range of educational and charity events, opening their doors to provide meeting space for local community groups and neighborhood organizations in an effort to foster a spirit of cooperation within the community. As a result, the Grange organization was of major significance within isolated rural communities where local Grange halls stood very much alone as places for social interaction and as a headquarters for community service projects.

Despite the clear historical significance of community Grange halls in agricultural, political, and social spheres, these buildings have not merited the same amount of consideration from preservationists and architectural historians as have other remnants of historical agricultural life such as barns, silos, farmhouses, and mills - all of which have been the subject of major historical and architectural studies. Although not located within the traditional farmyard, Grange halls are a logical extension of farm life, as places where the agricultural class did (and in some places still does) socialize and discuss business matters that were crucial to farmers', ranchers', and dairymen's ability to maintain their land and livestock and to profit from their labor.

In a discussion on the subject of preservation in rural communities, preservationists Lina Cofresi and Rosetta Radtke have noted that "preservation in rural areas beyond the suburbs presents special challenges not easily dealt with."[4] This is certainly true in the case of America's historic Grange halls. In addition to problems that might be expected with the preservation of historic resources in rural areas, Grange halls present an additional set of challenges due to the unique character of the Grange organization and the changing relationship between the Grange hall and the community in which it exists. Historically, Grange halls were formed by rural community members

Granges are facing extinction due to urban sprawl, limited funding, and decreasing numbers of private agricultural enterprises

Figure 2: Lorane Grange Hall in Lorane, Oregon, built 1909 (photo 2009). Photo courtesy of Gail Hammerich.

seeking to protect their own interests; consequently, in a very real way, the community needed the Grange hall. More recently however, these roles have been reversed. In many of these communities today, agriculture is no longer a major source of income, and a wide range of other social opportunities have become available. As a result, in order to survive in the twenty-first century, the Grange hall needs the community.

It is this realization that has led many grangers to consider the potential benefits of dropping the organization's long tradition of secrecy which includes closed meetings and private ceremonies. Initially modeled after the Freemasons, the Grange has always been a fraternal organization, and as a result, although social events are open to the public, most meetings are open to official Grange members only. When community Grange formation was booming in the last decades of the nineteenth century, this fraternal, or secret, aspect of its membership was a necessary feature of its success in the face of countless external threats to its existence. Today, however, some grangers view the organization's traditional secret passwords and closed meetings as "obsolete practices that serve as obstacles to new members"

Grange halls present an additional set of challenges due to the unique character of the Grange organization and the changing relationship between the Grange hall and the community in which it exists

Figure 3: The Mohawk Grange Hall in Marcola, Oregon was built in 1912 as a schoolhouse for the now-defunct logging town of Mabel (photo 2008). Photo courtesy of Gail Hammerich.

who may turn instead to other community-minded organizations that do not require monthly dues or ceremonial initiations.[5]

Although this is a divisive issue in many Grange chapters, it is certainly worth noting that one of the primary threats to the community Grange hall is declining membership. According to National Grange bylaws, a subordinate Grange must maintain a membership of thirteen individuals to sustain its charter. Many Granges throughout the country, however, are coming dangerously close to the minimum membership. Once a local Grange chapter surrenders its charter, the remaining hall becomes the property of the State Grange which, in turn, has seven years to reorganize the chapter or sell the property altogether. In many places, decreasing numbers of private agricultural enterprises, often due to urban sprawl, make reorganization a difficult task. Some halls are sold and adaptively reused as private residences, museums, or storage facilities, but at least as often, the buildings are demolished by new owners who place the financial value of the land over the cultural value of the hall.

Finally, it should be noted that a further challenge facing preservationists interested in saving America's historic Grange halls is the fact that most local Grange chapters are operating on very limited budgets. Like many historic homeowners, many grangers operate under the assumption that suitably maintaining a historic building is "too expensive." Because of this, many buildings are allowed to fall into disrepair or are repaired in ways thought to be more cost-effective than those which maintain a building's historic integrity. For example, members of a hundred-year-old Grange hall might opt to replace the building's original wooden windows with vinyl replacements due to the perception that vinyl is cheaper, more durable, and more energy efficient. With the proper information, however, grangers might strive for in-kind replacements and historically appropriate repairs that will maintain the historic integrity of their halls. This information might come in the form of an educational brochure, video, or even a lecture emphasizing the feasibility of historically appropriate building maintenance and repairs.

It is clear that the preservation of community Grange halls is, in many cases, highly dependent upon the preservation of the community Grange organizations they house

In any case, it is clear that the preservation of community Grange halls is, in many cases, highly dependent upon the preservation of the community Grange organizations they house. Although some historic Grange halls have been maintained after the organization's use of the property has ended, the best way to ensure that these buildings receive the maintenance and care they deserve is to both preserve the local Grange organization and educate its members - the halls' natural stewards - as to the best preservation practices for their historic buildings.

Eugene's Historic Taverns

Sarah Steen

Eugene's buildings often have remarkable histories, if you know how to look for them. Like Eugene itself, these buildings are modest in general, and don't usually announce themselves, though their stories are worth looking for. As in most vernacular architecture, the histories of these buildings are embedded in their "character" or organization of space; shown by interior detail, design, the pictures on the walls, or by structural features that are quietly but clearly displayed. This article offers brief histories of four of Eugene's oldest taverns, all vital to their neighborhood and town life at one point, and all still operating in one way or another as neighborhood centers—though in most cases the neighborhood itself has changed considerably. Each building offers an interesting look into Eugene's mostly working-class past and present, and are worth checking out for the history, for the people, and of course, for the food, the beer, and the music.

Sam Bonds Garage

The Whiteaker Historic District contains two of Eugene's four historic taverns profiled in this article. Named after Oregon's first governor John Whiteaker, the area now known as the Whiteaker Neighborhood was part of Eugene Skinner's 1846 Donation Land Claim. It is Eugene's second oldest residential development, after the East Skinner Butte Historic District, and contains some of the oldest standing properties in the city. Many of Eugene's earliest and most prominent families, including the Bonds, settled in this area, establishing farms, forges, groceries, stables—the small commercial enterprises that formed the foundation for a thriving late 19th century town.

Sam Bond's Garage, now a popular local pub, was built in 1918 by two returning WWI veterans as a four-bay auto garage. The Garage is located on the corner of 4th Street and Blair Boulevard, once a section of the Willamette Valley's first north/south highway and a principal entrance into Eugene prior to the building of

Eugene's buildings often have remarkable histories, if you know how to look for them

Figure 1: Interior view of Sam Bond's Photo courtesy of Sam Bond's Garage.

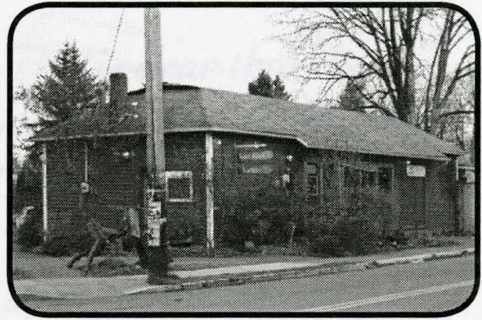


Figure 2: West side of Sam Bond's Garage. Photo courtesy of Sarah Steen.

Interstate 5 in the 1960s. Sam Bond bought the building in 1926 and ran it as an auto repair shop until 1972. Sam was more than the neighborhood auto mechanic-- he served as Chairman of the Eugene City Council from 1930-1942, and was Consul General of the Woodmen of the World from the 1940s through the 1970s.

In the mid-1990s, friends Bart Caridio, Mark Jaeger, and Todd Davis bought the building (then a photocopy shop), to turn it into a neighborhood pub. They maintained the space as an unassuming industrial building, leaving the structural elements visible and stocking the tavern with a mix of recycled furniture and rough-hewn woodwork. The open auto bays facing Blair became the front entrance. The south bay was converted into a sliding door behind the stage, now leading to an outdoor patio. These days, Sam Bond's is aptly self-described as a "good indie, hippie, punk, community, anarchic, bohemian, intellectual bar."

Tiny Tavern

The Tiny Tavern, originally the main house on a small farmstead, was built around 1895 and is also located in the Whiteaker neighborhood, across the street from what would become Sam Bond's Garage. The history of the house in which Tiny's is located shows the extent of early family connections in the Whitaker District. In 1905, the house was bought by Jefferson Spencer, son of early pioneer Septimus Spencer—a founder of the coast towns of Alsea and Waldport, and a prominent regional farmer. Jefferson's wife was the daughter of Allen Bond, a relation of Sam's. Jefferson's daughter married E.A. Stratton, builder of the Red Barn Grocery, located kitty-corner to both bars.

Lucille and R.B. Johnson bought the farmhouse in 1945, converting it to the Tiny Tavern. Their original Tiny Tavern was established in 1938 in the small house across the street, in the building that is now Papa's Soul Food Kitchen. During Prohibition, the Johnsons operated a teashop in that small house, a community place where local residents could drop in for social events or neighborhood meetings. When prohibition ended, R.B. bought the third beer license the city issued and began to serve alcohol in their shop. The couple moved the tavern across the street into the farmhouse at the end of the war.

The interior features of the Tiny Tavern are almost entirely intact from the 1940s renovation. Original tables,

chairs, curved Naugahyde booths, original padded bar, round barstools, checkered vinyl-tile flooring, and working stone fireplace. Though the neighborhood around it has changed, Tiny's is still the same local rough-edged working-class bar.

Luckey's Cigar Club

Luckey's Cigar Club, on 10th and Olive, is the oldest business in downtown Eugene, and one of the oldest bars in Oregon. In operation since 1911, it has survived World War I, Prohibition, the Great Depression, World War II, the urban renewal demolitions of the 1970s, as well as the city's recurring and largely devastating development plans for the downtown mall. In many ways Luckey's tops the list in terms of historic credentials. It is one of the oldest pool halls in the region, the oldest bar in Lane County, and the oldest cigar store in Oregon. It holds the oldest liquor license in the County (issued after the end of Prohibition), and most impressively, it displays the oldest known operative neon sign in Eugene, dating from the 1930s. Though all the interior details, and the essential character of the bar, have been carefully preserved, Luckey's is not actually in its original building. Along with many other historic buildings along Willamette Street, the original Luckey's building was torn down in the 1970s under Eugene's first "urban renewal" downtown development plan.

Tad Luckey Sr. and co-owner Louis De Berg both died in the 1940's, and they left the business in the hands of their widows, Maude Luckey and Lucinda De Berg. These two women owned the bar until the late 1950's, despite the ironic fact that women were still not served there. When Luckey's original Willamette Street building was torn down in the 1970s, Ben Rayovich, by then the bar's owner, purchased a dirt parking lot at 933 Olive Street and essentially built a replica of the original Luckey's. He moved, intact, all the furniture, fixtures, bar, ceiling fans, its 1904 stained glass cigar sign, antique pool tables, and even the fir wainscoting into the new building. In effect, he recreated the bar character--thoughtfully, though, adding a women's restroom.

The current owner, Jo Dee Moine, recognizes the importance of continuing to preserve the interior character of the bar, and has cited its historic character in fighting the city's most recent attempts to tear down the current Luckey's building. Moine generously hosted a UO historic

Figure 3: Interior view, Luckey's front bar. Photo courtsey of Jo Dee Moine.

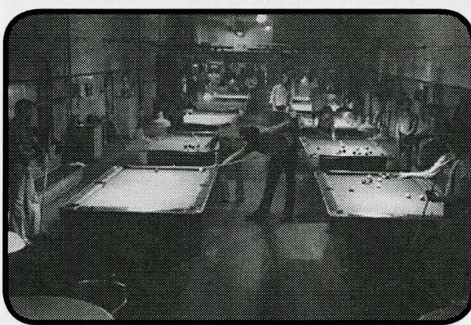


Figure 4: Pool tables, Luckey's Photo courtsey of Jo Dee Moine.

preservation research expedition in support of this article, offering information and access to the historic tavern.

Max's Tavern

Max's Tavern takes up the east wing of the 1927 Thompson-Roach Building on 13th and Patterson. Originally divided into three storefronts, the Thompson-Roach building has had many occupations; as a grocery store, meat market, small theater, café, and bar. The center bay has always been a grocery, first known as Rowland's, then Hogan's, then Little's. The western bay was originally a pharmacy named The Pillbox. In 1930, the Very Little Theater (VLT) subleased the space for rehearsals for their productions at the Heilig Theater. The Depression pushed the group to leave the Heilig and renovate their rehearsal space into a small theater they also called The Pillbox. When the Theater relocated in 1935, another pharmacy took over the space until Hogan's grocery expanded, consolidating the center and west bays.

Gosser's Restaurant and Confectionary opened in the east bay of the building just after the building was constructed. The space was sold to Max Judson Robinson sometime around 1932, though still called Gossner's Restaurant until 1937 when Max changed the name to Robinson's Café. Locals called it "Max's", and though it became a bar after Prohibition ended, it was not referred to as a tavern until 1953.

In 1934, Oregon's Knox Liquor Law banned the sale of liquor within 200′ of any church or school in the state. This "dry zone" extended to Patterson Street, and since Max's was located a half block beyond, it was the closest place to campus to get a drink. No darts, pool tables, or live music was allowed in Max's bar, though he was known to listen to boxing matches and baseball games on quiet afternoons. University students often worked there as bartenders. Study sessions were regularly held at Max's, and Political Science professor Joseph Fiszman became known for holding graduate seminars in the back booth.

Max died in 1964, and his wife sold the tavern to Steve Nosler soon after, who officially renamed it "Max's". Steve relaxed the rules governing the bar's atmosphere, bringing in a pool table, dart board, and live music. When Nosler sold the bar in 1986, he removed the original bar fixtures and installed them at Clancy Thurber's Pub—a now defunct tavern once located in the basement of UO's Collier House. Ward and Kim Fairbairn bought the bar in 1995, changing the name to "New Max's". Despite the loss of its historic interior, the Fairbairns have managed to keep the feel of the bar true to what it has been since Max's death. Carved graffiti ages the wooden booths that line the east side, and a full polished wood bar with metal rails takes up the other half of the space. It is a bar that courts and keeps regulars alongside the college students that swarm in on weekends.

Figure 5: Thompson-Roach Building, Photo courtesy of Sarah Steen.

Crossing Borders: Heritage Conservation in the Republic of Croatia

Stephanie Cimino and Bethany Johnson

"World Heritage sites belong to all the peoples of the world, irrespective of the territory on which they are located." - UNESCO

Heritage conservation increasingly crosses borders as international organizations come together to understand the wide diversity of tradition and peoples of the world. Increased awareness for the need to conserve people's heritage has encouraged scholars and cultural resource management professionals to collaborate to protect the regional identity and traditions found in all corners of the globe. In the summer of 2008, graduate students in the Historic Preservation Program at the University of Oregon had the unique opportunity to participate in this global exchange of ideas and approaches to heritage conservation. Accompanied by Program Director Kingston Heath, Masters of Science candidates Bethany Johnson, Stephanie Cimino, Timothy Askin, and Abby Glanville visited conservation professionals in Trogir, Croatia for the opportunity to apply their professional preservation skills on an international level.

The purpose of the visit was twofold: to study and compare the vernacular building culture of the Dalmatian Coast to that of northern Italy, and to explore the possibility of establishing a new preservation field school in Croatia. Having concluded their participation in the University of Oregon's Italy Field School, the students were prepared to identify the similarities and differences between

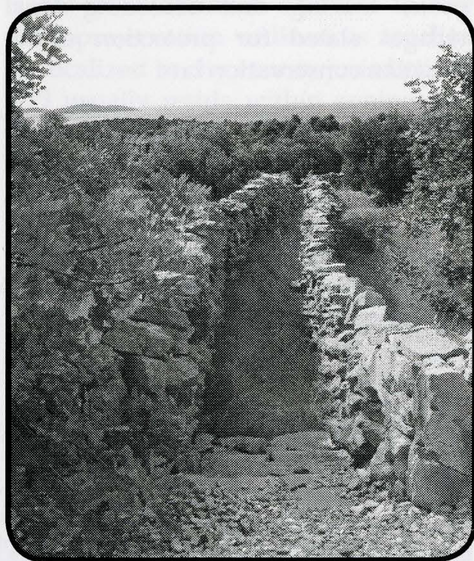


Figure 1: *Suhozid*, or dry-laid stone walls defining fields and pathways criss-cross the vernacular landscape. Photo courtesy of Abby Glanville.

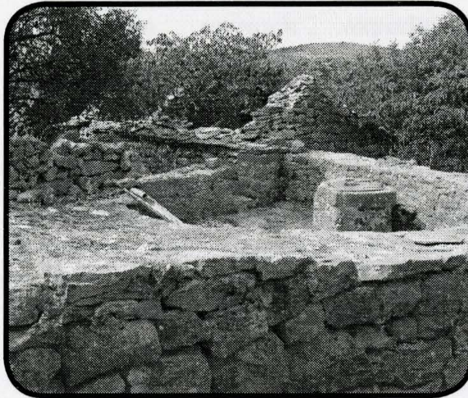


Figure 2: Water catchment system on the island of Drvenik Veli, Croatia. Photo courtesy of Abby Glanville.

regional masonry traditions. They were also prepared to consider aspects of international preservation policy and the contribution of educational activities such as a field school to the preservation goals of the local community. With generous support from the Conservation Department of Trogir and the Croatian Ministry of Culture, students embarked on these goals, touring and recording local villages slated for protection under Croatian conservation law.

The vernacular building culture of the central Dalmatian Coast, like most traditional building, reflects regional culture and identity through the use of local materials and construction methods. The historic built environment primarily utilizes rough-cut limestone to compose agricultural buildings such as *suhozid* (fences made of stone without any binding material) and *bunja* (single-room cottages built in fields for storing tools and supplies), as well as domestic one and two-story habitations.

Traditionally, these dry-laid stone structures would have stacked stone roofs; however, terra cotta tiles grace most of the structures in the present day. Another important village feature is the ingenious water catchment systems made of large basins paved with limestone that catch and store rainwater through an elaborate collection process of gutters, natural gravel filters, and well holes. The preservation and rejuvenation of this remarkably intact cultural landscape

Figure 3: Typical vernacular limestone dwellings on central Dalmatian coast. Photo courtesy of Kingston Heath.

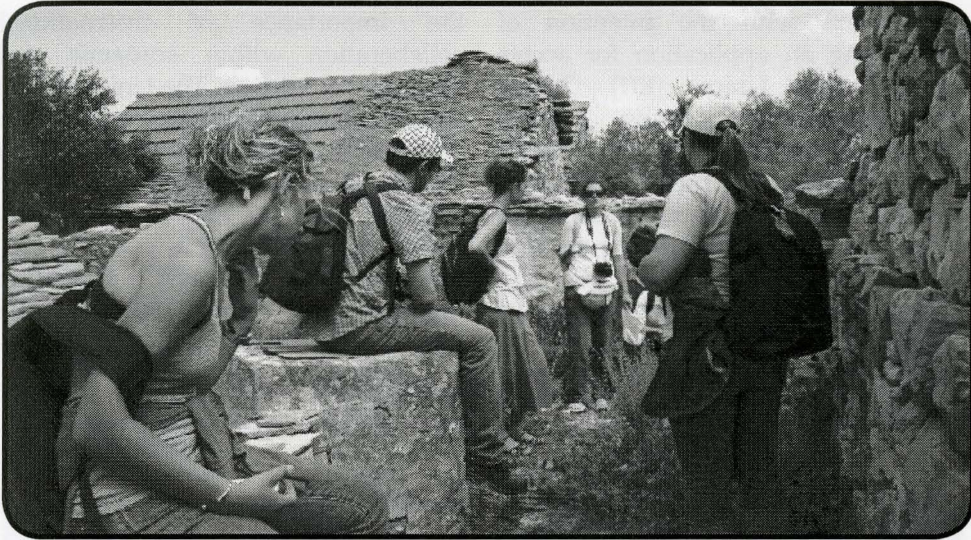


Figure 4: Students tour the remains of abandoned villages on the island of Drvenik Veli near Trogir, Croatia, the site of the 2009 Croatia Field School. Photo courtesy of Kingston Heath.

has become a primary focus for local conservation efforts.

While exploring regional architecture provided the medium for investigation, exposure to international cultural policy was the primary theme of this trip. Comparing preservation strategies across cultures comprised a large part of the practicum experience. Students quickly learned that in Croatia, conservation laws and practices are much different than in the United States or even some other European Union countries. For example, if a building experiences demolition by neglect, a government body (such as the city council) has the authority to take control of the property for a period of time and restore or stabilize the structure at the owner's expense. If the owner does not comply, the government can confiscate the property. This has not yet happened in Trogir; however, having such a strong stipulation on the books allows for the early intervention and protection of endangered sites. This policy exists in stark contrast with United States preservation policy, where private property is among one of the most closely guarded constitutional rights of individual citizens. In the U.S., preservation ordinances tend to be localized in city county jurisdictions and usually reside within zoning and planning divisions of government. The protection of cultural resources is thus a less comprehensive and unified regulatory endeavor than in Croatia. The study of international cultural policy while traveling abroad helped to increase understanding not only of diverse approaches to heritage conservation, but U.S. policies and legislation as well.

Students also focused on the administrative process of preserving heritage sites in Croatia, and by extension, the larger European community. While in the field, the students, professors, and staff of the Ministry of Culture gathered

information with the intention of completing an application for access to European Union (EU) *Culture Programme 2007-2013* funds. Though not yet a member of the EU, Croatia is a candidate for membership and is thus eligible to receive designated funds. The funds, distributed through the Culture Unit of the Education, Audiovisual and Culture Executive Agency (EACEA), would help rehabilitate historic sites through the promotion of eco-tourism and community investment. Under the direction of faculty and staff, students developed arguments in favor of placing an act of protection on certain sites and outlined procedural recommendations for future implementation. The conservation of traditional cultural landscapes promises to instill community pride, encourage personal investment, and provide economic benefits to the people of Dalmatia.

The success of this practicum established the plausibility and need for a preservation field school in Croatia. After visiting the proposed sites, learning about local conservation practice, and brainstorming the many possibilities for revitalization of these villages, there was wide-spread consensus that a field school in Croatia would fit both the educational goals of the university and the conservation needs of the local Dalmatian communities. The partnership would continue the process begun that summer by providing hands-on resource management skills and insight into the application of cultural policy while fostering relationships within the global cultural heritage conservation community. In this global age, this experience demonstrates a commitment to the conservation of all types of heritage and illustrates the importance of international collaboration within academic and professional settings. The University of Oregon Historic Preservation Program will host the first season of the Croatia Preservation Field School in Summer of 2009.

See *http://hp.uoregon.edu/* for further details about the 2009 Croatia Preservation Field School.

The Pacific Northwest Preservation Field School

Rebecca Jansen

In 2008, the 14th annual Pacific Northwest Preservation Field School took place at Cape Disappointment State Park and Fort Columbia State Park along the Columbia River, Washington. The field school offers students, professionals in the field, and preservation enthusiasts the opportunity to step into the past and become acquainted with historically rich structures throughout the Northwest by engaging in hands-on preservation projects. Last summer's six-week field school ran from August 10 to September 26, with each week focusing on different aspects of preservation, such as building assessment and wood restoration, masonry repair, concrete and metals, and the maintenance of historic park structures.

North Head Lighthouse, as well as the historic homes, bunkhouses and military battlements of Fort Columbia State Park, served as the backdrop for historic preservation students and professionals at the 2008 Pacific Northwest Field School. Cape Disappointment, which garnered its name in 1788 when English Captain John Meares failed to locate the mouth of the Columbia River, is located at the inlet of the River and includes Cape Disappointment Point to the south, North Head Bluffs to the north, and McKenzie Head located between the two. Built in 1854, Cape Disappointment Lighthouse is the oldest lighthouse in Washington State. As a complement to the Cape Disappointment Lighthouse, the North Head Lighthouse was built in 1898 to serve as an additional guide for ships entering the mouth of the Columbia River--an area commonly known as "the graveyard of the Pacific."

Fort Columbia State Park, located ten miles away from the North Head Lighthouse, encompasses 593 acres and 6,400 feet of freshwater shoreline on the Columbia River. The area served as the home of the Chinook Indians and the legendary Chief Comcomly.

Fears of an attack from warring nations through the mouth of the Columbia led to the construction of fortifications at Fort Columbia, and work began on the first gun batteries there in March of 1897. Over the following years, the fort's mine casemate was completed and additional batteries were built. It was not until 1902 that the barracks, officer's housing, hospital, guardhouse, and administrative building were completed. Typical of the Army officer style being built across the country, the structures are balloon frame and are

built in an adaptation of the Queen Anne style. From 1896-1947, the site functioned militarily as the initial harbor defense of the Columbia River and remained operational through three wars.

Of these two important sites, the North Head lighthouse at Cape Disappointment and the officer's housing at Fort Columbia were the focus of preservation efforts during the 2008 field school. Donald Peting, founding Director of the PNW Preservation Field School summer programs and Professor Emeritus of Architecture at the University of Oregon, John Platz, award winning t architectural conservator and owner of Pilgrim's Progress Preservation Services, and Michael Hayden, expert mason, led the participants through a series of projects that provided hands on opportunities for learning the fundamentals of preservation. Supplemented with evening lectures from Leland Roth, Architectural History Professor at the University of Oregon, and a host of other experts in architecture, architectural history, masonry and archeology, the sessions provided a comprehensive look at the applied learning of each day. Field trips also provided insight into regional context and history.

While each week focused on different projects and topics, they also involved diverse participants, all coming with different backgrounds and perspectives. Group sizes varied from small, intimate groups of three or four, to larger groups upwards of twelve people. As added inspiration, the

Figure 1: Officer's housing at Fort Columbia State Park. Photo courtesy of Don Peting.

participants were housed on site at Fort Columbia in the Scarborough House, a historic building now operated as a vacation rental by Washington State Parks.

The first four weeks were open to a wide range of students and professionals; the second to last week was reserved for incoming students in the Master's program in Historic Preservation at the University of Oregon. For the students embarking on the Master's program at UO, the field school is a first glimpse into the practical application of lessons and theories that will consume their lives for the next two years.

For the class of 2010, we were openly optimistic upon our arrival at Fort Columbia and were quickly put to work repairing sections of the Officer's quarters porch where the wood had rotted on the decking and at the base of posts. With productive lessons in meticulous, highly detailed work, students gained hands-on experience about the restoration of wood materials and the tools required to complete the job, as well as the proper maintenance and sharpening of tools. Students were also given the opportunity to replace broken sash cords in double hung wood windows. What might have started as a quick and easy fix became a much more laborious job when it became obvious that the joints in the sills were rotted out. Students learned how to preserve as much of the original material while stabilizing the structural quality of the window and preventing future rot.

The ability to apply the lessons of the day gave the incoming class a sense of excitement of investigation and learning that would make us the future advocates of historic buildings throughout the Pacific Northwest and beyond

In addition to working with the wood structures, incoming students were given a crash course in the preservation of concrete by two special guest speakers, Paul Gaudette and Deborah Slaton, authors of Preservation Brief 15, *Preservation of Historic Concrete.* Our education was immediately applied by identifying deterioration of materials and repair techniques at the North Head Lighthouse and the Fort Columbia battlements and casemate.

The ability to apply the lessons of the day gave the incoming class a sense of excitement of investigation and learning that would make us the future advocates of historic buildings throughout the Pacific Northwest and beyond. Professionals in the field and preservation enthusiasts were no doubt reinvigorated by the enthusiasm they were met with by the 2008 Preservation Field School faculty whose love of what they do exuded through every lecture and every demonstration. Coupled with the fascinating history and beautiful setting of the Washington coast, the field school was hailed a success by all involved.

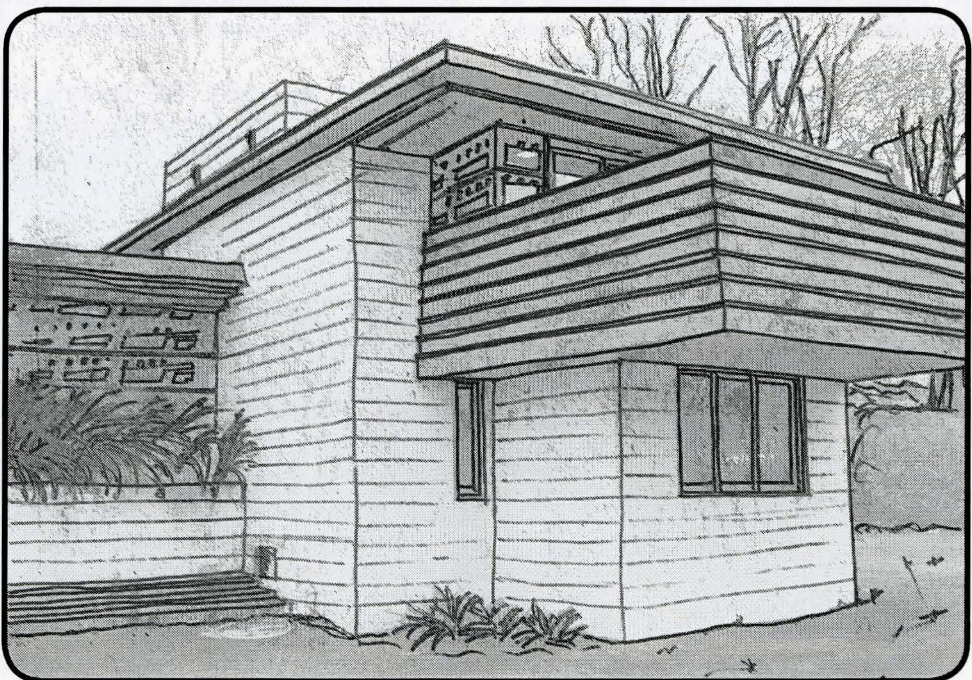
This year's Pacific Northwest Field School will take place at three sites this year that are all centrally located in Oregon's beautiful Willamette Valley. Field School Weeks One, Two, and Four will take place at the Frank Lloyd Wright Gordon House. Week Three will focus on the Oregon State Fair grounds Historic Poultry Building. The final week, Week Five, will concentrate on CCC wooden structures at Silver Falls State Park.

The Gordon House is located at the Oregon Gardens in Silverton, Oregon and is the only structure in Oregon designed by Frank Lloyd Wright. The house has a T-shaped plan, with flat roofs, cantilevered balconies, concrete block walls and fireplaces, and exceptionally unique windows. This year's field school will focus on the restoration of some of the wooden features and finishes thoughtfully designed into the structure.

Week three will take place on the State Fair Grounds in Oregon's Willamette Valley. The field school will coincide with the 2009 Oregon State Fair. The primary focus of the week will be to restore the large, wood frame, windows on the historic Poultry Building, as well as repairing the building's unique chicken medallions.

The final week of field school will focus on the restoration of log structures at Silver Falls State Park. Silver Falls is approximately 26 miles east of Salem. The park has a wide variety of wood and masonry structures built by the Civilian Conservation Corps. These buildings will give students the opportunity to work both with log and masonry components of historic architecture.

For more information about upcoming field schools see *http://hp.uoregon.edu/fieldschools/pnw/*.



The Gordon House, Silverton, Oregon. Drawn by Ernestina Fuenmayor.

Oregon's Endangered Buildings

Second year University of Oregon Historic Preservation Graduate Students Tara Ikenouye, Stephanie Cimino, Chrisanne Beckner, Sarah Steen, Adrienne Donovan-Boyd, Abby Glanville, & Lea Over compiled a short list of endangered building types in Oregon. This list is by no means complete, but it does offer an insight into some of the issues Oregon's historic structures are currently facing.

Brutalism

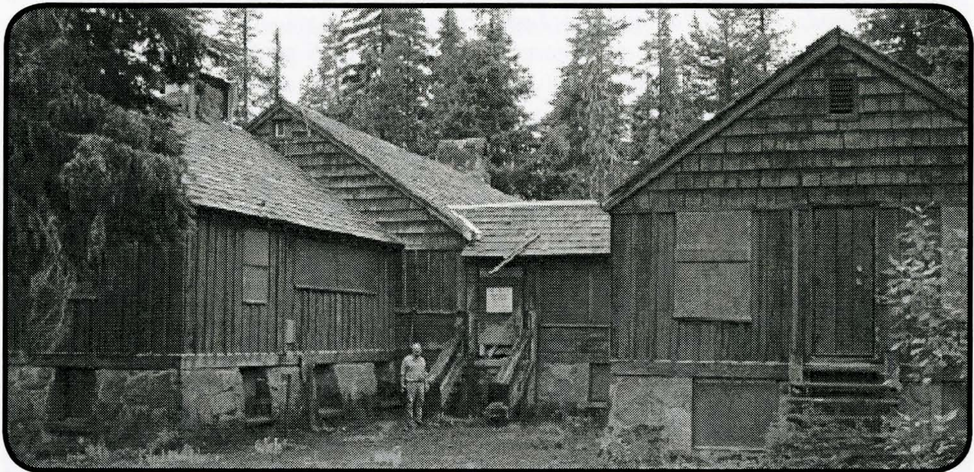
First developed in the 1950s in post-war Britain and associated there with young architects Alison and Peter Smithson; "art brut" or Brutalism was an anti-aesthetic interpretation of Modernist architecture principles.[1] Popular through the 1970s, Brutalist buildings are characterized by angular and repetitive geometric forms that

Lawerence Hall, University of Oregon. Photo courtesy of Tara Ikenouye.

reveal a building's function and circulation. Le Corbusier helped introduce brutalism to the United States along with architect Paul Rudolph, who designed the recently restored 1958 Yale Art and Architecture Building.

This style of blocky, heavy architecture, often constructed of concrete, stone, and brick was popular in the 1960s and 1970s for educational buildings as college campuses in the United States expanded and built new facilities and civic buildings. The 1971 addition to Lawrence Hall at the University of Oregon, designed by the firm Campbell, Yost, Grube, & Hall is representative of this type of Brutalist educational building.

Falling out of fashion these raw, molded and form-work massed buildings are threatened each day with destruction judged more by their materiality and anti-aesthetics. However, Brutalist style buildings represent the full development of the Modernist architectural principles of the 20th-century. Given this context and the embodied energy in their massive concrete forms, architects and city and college planners would be well served to consider sustainable adaptive reuse for Brutalist buildings rather than demolition.



Santiam Lodge, Oregon. Photo courtesy of Oregon Websites and Watersheds Project. Inc.

Forest Service Rustic Architecture

President Roosevelt established the Civilian Conservation Corps (CCC) and other federal work relief programs in the spring of 1933, providing unprecedented funds and the labor necessary to accomplish development projects for the newly created United States Forest Service. CCC crews participated in reforestation, fire prevention, road building, and soil conservation, as well as extensive recreation development throughout Oregon until the dissolution of the CCC at the beginning of World War II. The CCC was active in Oregon from 1933 to 1942.

Rustic architecture aims to integrate buildings with the surrounding landscape through environmentally

sensitive siting and the use of native materials. Rustic Style as practiced in the CCC era included the use of local timber and stone, massive log structural elements, handcrafted furniture, and a general unobtrusiveness in the landscape.

The CCC was instrumental in the development of the infrastructure for the Forest Service system in the Pacific Northwest. They constructed miles of roads, fire lookout towers, and other public use buildings. In particular, CCC activities had a profound and lasting impact on the development of outdoor recreation in a region that now celebrates its outdoor amenities. Many of these structures also embody a distinctive Rustic design style of architecture during a unique period of recreational development on public land. Though many structures from this era have been preserved as public cultural resources through conversion to administrative and recreational use, many are threatened with demolition by neglect.

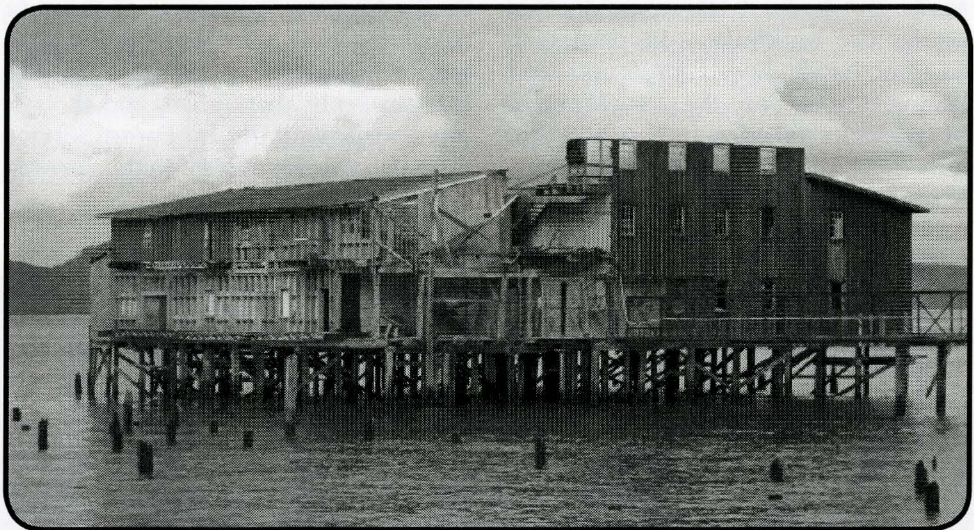
Santiam Lodge is one of six winter ski lodges constructed by the CCC in the Pacific Northwest, and one of the only remaining CCC winter recreation sites with a high level of historic integrity. It is currently abandoned, and though monitored regularly by Forest Service officials, remains subject to the ravages of weather and vandalism

Typical modern cottage, Springfield ,Oregon. Photo courtesy of Chrisanne Beckner.

The Modern Cottage

Oregon's famously robust timber industry supported a World War II housing boom that produced a great number of simple, well-crafted homes made of the finest Pacific Northwest woods. From the 1920s to the 1960s, builders ringed central cities and historic neighborhoods with these small, modestly ornamented modern cottages. They can be identified by a number of shared features: minimal eaves, square or rectangular massing, and clapboard or lapped wood siding.

At 50 to 90 years old, these cottages make up the next generation of preservation-worthy residences. They are appropriately scaled, close to town, and include flourishes like pediments, arches, pyramidal roofs and octagonal windows that give their neighborhoods cohesion and style. However, these cottages are significantly smaller than contemporary suburban homes. Because of their size and their excellent locations, they are often subjected to artless additions that expand their square footage at the expense of their historic significance. Without protection, it could become increasingly common to do away with them all together in preparation for larger homes made without the same quality materials.

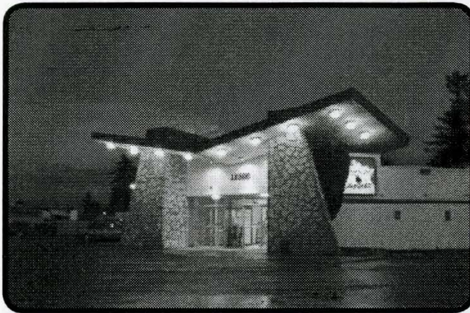


Net Warehouse, Astoria, Oregon. Photo courtesy of Sarah Steen

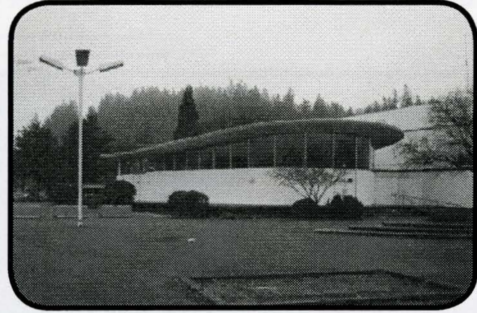
Vernacular Industrial

Like many of the architectural types outlined here, the category "vernacular industrial" includes a very broad range of structures. The word "vernacular" describes its method of construction and design; these structures are typically built by local contractors, use locally available materials, and tend to be structurally responsive to its surrounding environment. The term "industrial" defines its use. Oregon has an abundance of natural resources, including extensive tracts of timber, complex networks of navigable waterways, valleys of rich arable land, and accessible ports and coastlines. Much of the regional industry here has been based in resource-extraction, harvesting lumber, agriculture, fish, and other natural resources and shipping them around the globe. As the various industries have changed over time, the buildings needed to accommodate them have also changed, leaving many structures obsolete and, if left standing, abandoned. The Cannery building shown here is an example of this trend; Astoria, Oregon's fishing and canning industries were the dominant industries on the mouth of the Columbia River throughout the region's late 19th century/early 20th

century development. As the fishing runs depleted and trade technology necessarily advanced, the industries based on fishing were forced to scale back and adapt, leaving these large Cannery buildings open to demolition through neglect, fire, and various redevelopment plans. Where there once were 20 cannery buildings along Astoria's waterfront, only one stands intact today. The photo is of an old net warehouse called "Big Red" that was converted into artist spaces in the late 1990s. A storm ripped through the area in 2004, tearing off the roof and causing extensive damage to the structure.



Rockwood Lanes, Portland, Oregon. Photo courtesy of Austin Jordon, Mid-Century Modern League.



Romania Dealership, Eugene, Oregon. Photo courtesy of A. Donovan-Boyd.

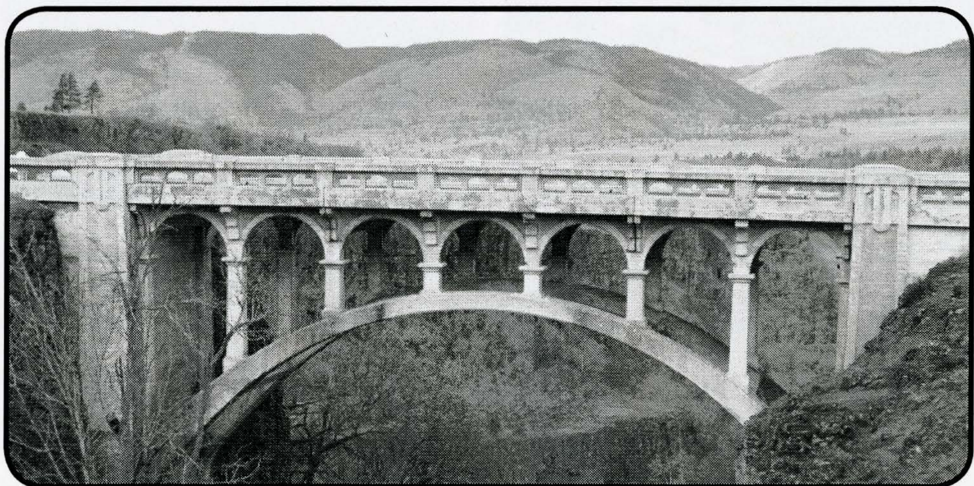
Googie

The term "Googie" was first coined in a 1952 article in *House and Home* magazine. Douglas Haskell, editor of *Architectural Forum* and an architectural critic, wrote an article citing the southern California style of Googie's Coffee Shop as the quintessence of this subtype of modern architecture. Soon after Googie styled architecture began to not only influence coffee shops, but also houses, diners, hotels, motels, bowling alleys, car washes, and dealerships among others.

John Lautner, a Californian architect who studied under Frank Lloyd Wright, designed the coffee shop that Haskell enthusiastically used to label the Googie movement. Lautner was one of the first mid-century architects to articulate what would become the design characteristics of the Coffee Shop Modern style. His design for Henry's restaurant in Glendale, California combined these elements for the first time: "the eye-catching roof line, the integrated sign pylon, a breaking down of distinctions between indoors and out, [and] the many contrasting modern materials."[3] In 1949, Lautner designed Googie's Coffee Shop, unconsciously giving a name to what would become an intriguing and wonderfully creative architectural style. Googie typically appeared whimsical in nature and contained elements such as bubbling circles, off-kilter trapezoids, triangles, squares, boomerangs, starbursts, sparkles, and dingbat motifs. It was important for the style to personify the future, as the style is directly related to America's fascination with space travel. Googie architecture is also

refered to as the Populuxe style. The terms can be used interchangeably.

Googie architecture is significant because it represents a time period in American society where the "Atomic Age" ideology was being reflected in the architecture of the day. Googie was also one of the first architectural styles to encourage the use of plastics, as well as many other materials newly available during the post war period. Googie-styled buildings are under constant threat of being remodeled, razed, and poorly redeveloped. Examples exist on most large thoroughfares in Oregon's cities, but the Romania Dealership in Eugene and the Rockway bowling alley in Portland stand out as two of the State's best examples, both of which have uncertain futures.



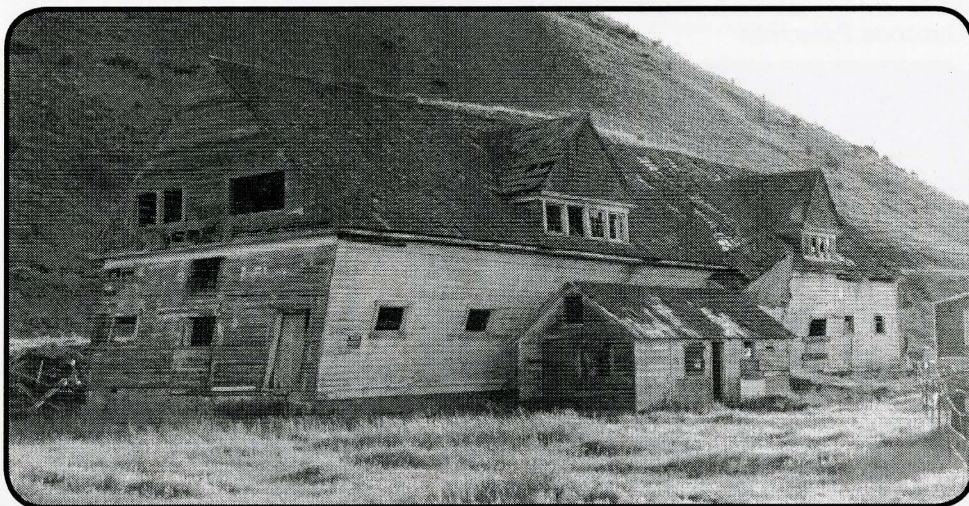
Dry Canyon Creek Bridge, Wasco County, Oregon, designed by Conde B. McCullough Completed in 1921. Photo courtesy of Abby Glanville.

Historic Infrastructure--Bridges

Current research indicates that over half of the documented historic bridges in the United States have been destroyed in the last twenty years.[4] Even with legislation such as the Intermodal Surface Transportation Efficiency Act (ISTEA) of 1991, which was instituted to balance lack of funding by requiring that states spend 10% of program funds on "transportation enhancements," such as the preservation or rehabilitation of historic bridges, these resources are being lost at an alarming rate.[5] This statistic reiterates the importance of ensuring that historic bridges are not only maintained through rehabilitation for continued use, but that in doing so they are treated sensitively so as to retain the original character of their designs and, therefore, preserve the important historical and contextual narratives the designs convey.

Many of Oregon's historic highway bridges were designed and built by Conde B. McCullough from 1919 to 1936 when he served as the Oregon State Bridge Engineer for the State Highway Department. McCullough's

distinctive eye for design and concern for scenic value is evident in the intricate concrete work of his short-span bridges and in the elegant combination of reinforced concrete with steel trusses in his long-spans.[6] Unfortunately, these bridges are very susceptible to damage due to the nature of the purpose they serve. They are highly exposed structures that provide crossings for large volumes of traffic, often over water ways, making them vulnerable to collisions caused by roadway traffic, waterway traffic, and deterioration from pollution and the elements. The necessity of accommodating modern transportation needs and meeting safety standards requires frequent inspection and maintenance which raises the risk of historically incompatible repair.



Hot Lake Hotel Show Barn, Union County,Oregon. Photo courtesy of Lea Over.

Early Agricultural Structures

The Hot Lake Hotel show barn is located in Union County in Northeast Oregon. The barn sits at the foot of Craig Mountain. in the southeast curve of the Grande Ronde Valley. The show barn was built in 1911 under the direction of Dr. Phy, a local doctor and farmer from Union City, and co-proprietor of the Hot Lake establishment. The Hot Lake show barn is a two story gabled roofed structure built in the Shingle style. The barn measures roughly 30 by 125 feet.

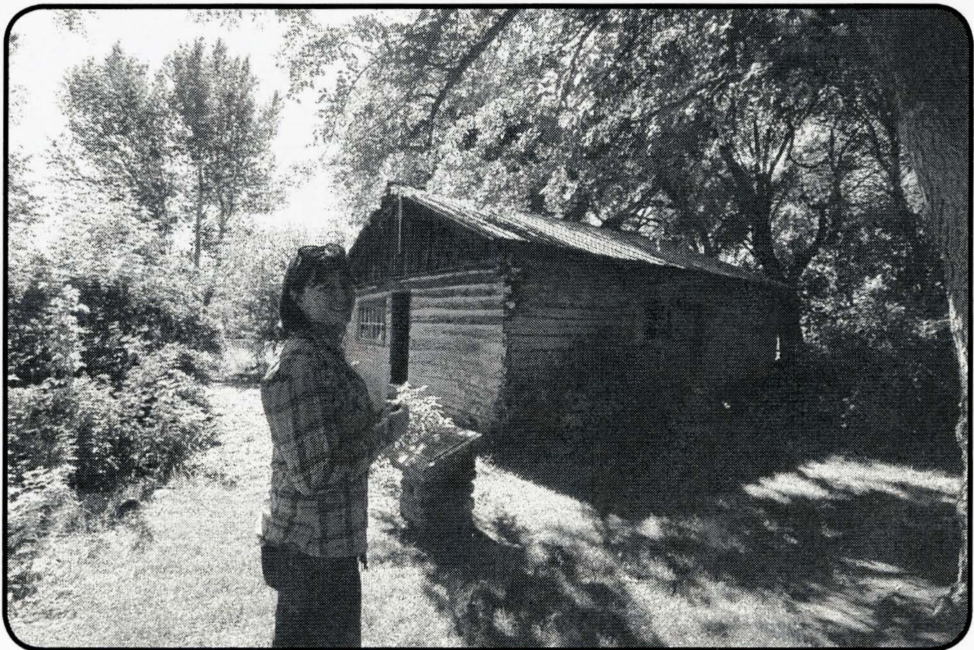
The significance of this structure is its association with the Hot Lake Hotel during the height of its use and popularity. The barn represents a strong tie to the agricultural surroundings of the rural Grande Ronde Valley, and is an important contributing historic structure to the self sustaining community of Hot Lake. The Hot Lake Hotel and show barn were listed on the National Register of Historic Places in 1979.

The primary threat to this structure is demolition by neglect. Since this photograph was taken in the spring of 2008, the roof supports have failed and the roof is now beginning to cave in.

Where are They Now? A Look at Recent UO Historic Preservation Graduates

Gregoor Passchier

Natalie Perrin, 2008
MS Historic Preservation



Natalie Perrin is currently working as a Research Architectural Historian for Historical Research Associates, Inc. (HRA) in Portland, Oregon. HRA is a consulting firm that primarily works with public agencies to review historic properties for compliance with the National Historic Preservation Act (NHPA) of 1966. Natalie conducts research into the history of properties throughout the Pacific Northwest, writes historic structure reports, conducts Historic American Building Survey (HABS) analysis, and completes survey and compliance work for Section 106 of the NHPA. She took the position because she wanted to work for a private firm in Portland and wanted the opportunity to work in a "mentorship"

atmosphere, learning from her colleagues who specialize in historic preservation and archaeology.

As a UO Historic Preservation graduate student, Natalie's interests focused on preservation in urban environments, especially merging historic preservation with sustainability. While her work does not specifically focus on these interests, some of the projects she has worked on have expanded her general knowledge of these interests. For example, Natalie recently finished a cultural landscape report for an urban cemetery project that will receive a new park addition, and she completed a historic structures report for a 1908 barracks building that is being rehabilitated into a hotel and aiming for a LEED silver rating. Natalie is also active in the local community, attending meetings of the American Institute of Architects-Historic Resources Committee, and presented a lecture in April at the Architectural Heritage Center.

Natalie also credits the UO HP program for training her with the skills she needed for her current job. She notes that "it feels great to know that when people in my office have a question about HP matters, they can come to me and I can give them answers." For the future, Natalie would like to continue her professional development with her current company, but also slowly pursuing a PhD in either urban design, architecture, or engineering, but definitely something with a preservation focus.

For current preservation students looking for a job, Natalie recommends not being afraid to ask questions and know what you're looking for. Also if you want to continue your professional development outside of graduate school, stay active and be involved. Natalie was fortunate to have a mentor in the Portland community that helped her get in touch with local preservation issues and organizations in Portland. She also recommends keeping books and notes from class, you will never know when you will be referring to them later.

Laura Nowlin

MS Historic Preservation, 2008

Laura Nowlin began her current position at the Wyoming State Historic Preservation Office in Cheyenne in July 2008. As a Historic Preservation Specialist, Laura has a number of different responsibilities. The bulk of her work involves conducting Section 106 reviews of projects involving the many historic trails and roads in Wyoming, such as the Oregon, California, and Mormon National Historic Trails, the Union

Pacific Railroad, and the Lincoln Highway. In addition, she serves as the Monuments and Markers Program Coordinator, managing and updating signage that marks historic places/ events important in Wyoming history. Finally, Laura provides assistance and conducts research for the SHPO's National Register of Historic Places program.

Laura originally moved to Wyoming because of its proximity to her home in Montana and because of her interest in working for the SHPO. Her position exposes her to many different aspects of the historic preservation field and gives her the opportunity to meet people from all over the country. Wyoming is also undergoing significant energy development and she has to deal with issues on a much larger scale than most other places. Trying to preserve Wyoming's historic landscapes is an everyday struggle.

Laura's current position also aligns closely with her graduate school interests in cultural landscapes and rural/vernacular historic resources. As a graduate student, she was interested in the buildings and the landscapes created by people who started out with nothing and had to adjust to their rural surroundings. Laura credits the National Register Class, Historic Survey and Inventory class, the Legal Issues class, and working on her terminal project as providing her with valuable professional development experiences as a UO graduate student. For those students looking for a job in historic preservation, Laura's advice is to apply for anything that might seem interesting because you never know. Also, she notes, "look for a position where you have enough leniency that you can make it your own."

Finally, Laura adds, "the SHPO is a great place to get started. You are surrounded daily by other professionals in the field and it is a good way to network and meet others involved in different realms of historic preservation that might interest you. And...the CLG coordinator position is open in Wyoming (soon to be advertised)-its really not that windy!"

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