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1997 VAF Meeting in Portland, Oregon

by Anne Seaton

In 1997 the Vernacular Architecture Forum (VAF) meeting will be held in Portland, Oregon. The annual meeting will consist of two days of tours and a day of papers. The emphasis of the VAF is to look at "ordinary" buildings and their evolution in North America; in particular traditional domestic and agricultural buildings, industrial and commercial structures, twentieth century suburban uses, settlement patterns, and cultural landscapes.

The group began in 1980, the result of an effort by scholars and activists to increase the base of knowledge on the preservation of all aspects of vernacular architecture. A multidisciplinary group that has members with a diversity of backgrounds in history, design, archaeology, folklore, architectural history, geography, museum curation, and preservation the VAF has specific interests within the group that vary from construction methods and materials to the social and cultural interpretations of building types and regional surveys.

The meeting in Portland is being organized by Associate Professor of Architecture and VAF Board Member, Howard Davis; Professor of Architectural History, Lee Roth; and Director of the Historic Preservation Program and Associate Professor of Architecture, Don Peting. The focus of the meeting will be on pioneer settlement at the end of the Oregon Trail in the Northern Willamette Valley and 19th and early 20th century settlement on the Columbia River. The first day of the tour will wander through the Northern Willamette valley; sites will include several

(Please see VAF, page 5)

Preservation Field School on Oregon Coast

by David Pinyerd

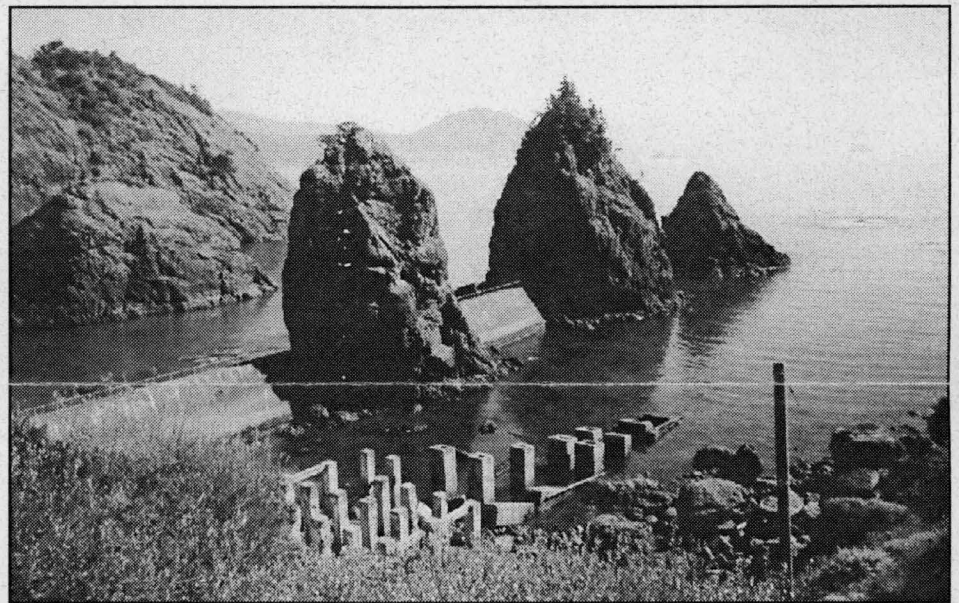


Photo by David Pinyerd

The ruins of the boat ramp at the Port Orford life-saving station. Students will develop a use study for the entire compound during the first session of the field school.

Last summer, the Historic Preservation program at the University of Oregon held its first summer field school. It was located at the Peter French Round Barn (1884) in southeastern Oregon and provided students with a hands-on preservation experience in masonry and wood restoration, historical archaeology, and an immersion into the culture of the high desert region of Oregon. Participants came from a wide variety of backgrounds and with various levels of training and experience. Some were interested in simply exploring the field of preservation, while others wanted to develop particular preservation skills. And, according to reviews, all participants came away with a positive preservation experience.

Each year the field school focuses on a different location in the Pacific Northwest, providing unique site and materials issues, and sharing preservation principles with communities throughout the region. This year's field school will be based at Port Orford, located on Oregon's southern coast. The field school will focus on three sites, all located within a few miles of each other: the Port Orford Life-Saving Station (1938), the Hughes House (1898), and Cape Blanco Lighthouse (1870). Three two-week sessions will incorporate these sites in projects teaching wood and masonry restoration, historical archaeology work, wood reconstruction, site and use planning, site interpretation, and cemetery survey. These topics will be presented through a combination of hands-on experience, lectures, field trips, and studio work.

The first session will run from June 24 through July 6. It will consist of seminars dealing with

(Please see School, page 10)

The President at Large . . .

As you may have realized by now, the Winter Issue of the ASHP Journal did not make it to press. By the time we got it ready, spring was a third over. So the editor and I decided to bump up the articles and make the Spring issue of the ASHP Journal a double issue. We hope you will be pleased with it. As you can imagine, when I wrote my column, it reflected events that happened between January and March of this year. I've decided to keep it and add on to it a review of the events we've had since then.

Winter was a busy term for all of us. It was filled with field trips in freezing rain and travel along semi-flooded highways with most of this occurring in early February. There was still evidence of this flood in the form of logs, huge tree branches and mud scattered high on the banks of the Willamette River a month and a half later. The "Flood of '96" as it's being called was a new experience for me since I am originally from Southern California, where rivers are usually sandy and the river banks are paved in concrete. It was incredible to listen to river level reports over the radio. Many rivers had gone over 15 feet above flood stage. One report in particular stated that there was "no number to report." Apparently, the measuring device was underwater! I couldn't have envisioned anything like that happening in Southern California. It's always so dry there.

However, even with the rather severe weather, many of us went out documenting, photographing, drawing and exploring a number of historic sites in the Willamette Valley and along the Columbia River Gorge. One group documented a family owned saw mill in Yoder; another went

to Lage Orchard in Hood River; and yet another to a hop dryer at Inchinan Farm, outside of Wilsonville. The goal of all of this documentation was to prepare for the Vernacular Architecture Forum to be held next year in Portland. Other groups worked on Historic Structure Reports for two unique buildings - the Hope Abbey Mausoleum in Eugene built in 1913 and the Watzek House in Portland, built in 1937.

When I wrote this, I had about a month before April 15th - Tax Day. As the day rapidly approached I found myself flipping through piles of receipts, W-2's and state & federal income tax forms, with pencil and calculator in hand, trying to figure out my tax. It was during one of my repeated breaks, that I decided to continue this column by writing on another tax related issue - Federal Tax Incentives for Historic Rehabilitation. That sounded and still does sound much more interesting than doing my taxes.

Just what exactly is this and how does it work? The "federal tax incentive" when an owner rehabilitates a historic property is a "tax credit." As put on the World Wide Web home page for Federal Tax Incentives for Historic Rehabilitation, "A dollar of tax credit reduces the income tax owed by one dollar, regardless of the income level of the recipient." A percentage is applied to the amount of money spent on the rehabilitation of a structure, which in this case is equal to 20% or 10%. The 20% is applied to the rehabilitation of a certified historic structure. It used to be a 25% until 1986, after which it was lowered. The 10% is used on the rehabilitation of a non-historic building as long as it was built before 1936, or fifty

. . . Rebecca R. Ossa

years before the date the project is to start.

The process of acquiring the maximum tax credit of 20% involves three steps. One, the property must be a certified historic structure. This is determined in one of two ways. If the property is already listed on the National Register of Historic Places then it is considered "certified." If it is not, then the property must be fifty or more years old and must be evaluated by the State Historic Preservation Office (SHPO) and by the National Park Service (NPS) so a "preliminary determination of significance can be made." To set this in motion, Part I of the "Historic Preservation Certification Application" must be filled out. This is a truncated National Register nomination form. Once this is completed, the owner moves on to Part 2.

Part 2 of this process is the "Description of Rehabilitation." The owner must describe in detail what is to be done to the building in written, and in visual format. Usually, this means architectural plans, elevations, sections, and photographs. This information is sent into the SHPO and reviewed using the Secretary of the Interiors Standards for Rehabilitation. If approved, it is forwarded to the NPS regional office. If it is not approved, notice is sent to the owner with an explanation and recommendations. Correspondence continues until SHPO approves the owners plans and sends them off to NPS. Ideally, rehabilitation can't begin until the plans have been approved and Part 1 has been completed, but not all projects work out that way and accommodations are made.

Once rehabilitation is completed, the owner then fills out Part 3, the "Request for

(Please see President, page 11)

The Editor Notes . . .

Welcome to this school year's final edition of the *ASHP Journal*. It will also be my final edition of the *Journal*, and after five years of putting this journal together, I think it is past time to pass on the reigns to some eager new student or students! It is amazing for me to think how quickly these five years have gone by, and to think how much has happened during these years. I have been both student and teacher, learning so much in both capacities. The *Journal* has also undergone a few changes these past five years, becoming what I believe is a more polished product. I expect those in the future will make further improvements. I would like to take some space to thank some people who were instrumental in helping me publish the *Journal* over the years; Lisa Teresi-Burcham, David Pinyerd, Jonathan Smith, Anne

. . . George Bleekman III

Seaton, Rebecca Ossa, and of course the many students, both past and present, who contributed their writings to the *Journal*. To all of you, a big thanks! And to all of our readers, thanks for the support over the years, and goodbye! Go forth and preserve, restore, and educate!

ASHP Journal is a publication of the Associated Students of Historic Preservation (ASHP); Suite 4, EMU; University of Oregon; Eugene OR 97403. Phone (541) 346-0726 and email ashp@oregon.uoregon.edu. We actively seek articles, news, and reports related to the discipline of historic preservation. Submissions should be sent to George Bleekman, editor, care of the address above.

Thoughts of a Preservationist . . .

. . . Steve Blashfield

Recently, I have been working on a site adjacent to Tom McCall Park (next to the river) in Portland, just down from the Saturday Market area. One of the resources we have in the studio is a book about cast iron architecture in Portland. The book shows pictures and descriptions of numerous buildings in this area. Some of the pictures are astounding, demonstrating the character and level of design put into these places. But in a little spot at the top of the page, you see a small word - demolished. Page after page after page of exquisite buildings in this district alone, and the little disclaimer - demolished. Demolished, demolished, demolished, demolished. Page after page after page. Then you come across one little building. No disclaimer. And you look at the picture - a nice plain, ordinary, background building. You go to the city and there it is. Not too big. There are a few minor alterations - no great splendor. And, it stands there alone - reminiscing about the past. The lot to the right is a parking lot, the lot to the left is a small, new two story building.

This old building stands there with honor, not quite the picture of her past. Once, long ago, she was dwarfed by the astounding places around her.

What were those times, what happened to our cities? Portland is one of the most beautiful cities I have seen - a high quality of buildings of many ages. And, I still have to wonder.

Preservation seems like a hotbed of politics. "Preservation violates my personal property rights." "Preservation is elitist." "Preservation is big government run amok." "Preservation is revisionist history, or a false sense of the past."

But, if someone asks me why I am preservationist, I might just take them down to see that one building. And, then I'll show them that book.

Though I am from the Southeast, I have always had a fundamental connection to Oregon. My grandparents grew up in Hood River, on the Columbia Gorge. My grandfather's

family had an apple orchard, living on agricultural land just at the edge of the valley. It is a beautiful site with views towards both Mt. Hood to the south and Mt. Adams to the north. My grandfather was born in 1911, and lived in that house, just down the road from my grandmother (who he's known since childhood), until they were married in the early 1940's. As an only child, he inherited the property, which he still owns today, visiting a couple of months each summer.

I have been to this house a number of times, and explored just about every nook and cranny. It is a strange floor plan, definitely fitting the term vernacular. Considerable settlement of the ground, and the passing of years, have given it a definite character of its own. In all those years, since my first visit in 1982, I have thought about this house. I have looked at it, photographed it, slept in it and worked on it. But, I never could quite figure it out.

Last term, I went up to Hood River. I measured the house top to bottom. And, sitting
(Please see Thoughts, page 4)

A Students Perspective on Working on Villard Hall

Joy Sears

One wet and cold day (do we have any other kind?) on the scaffolding of Villard, I was christened the wife of a Freeman (actually someone just made the comment while I was standing there with the big old drill perched on my shoulder). Here I am working on Villard Hall for my Historic Woodwork class under the tutelage of Mr. George Bleekman, our fearless leader, with seven other people. Most of us have never really had much experience with power tools, or much less carpentry, and we are working on a building that is over one hundred years old. We are doing restoration work that should last another one hundred years.

I had questioned taking the class but I figured I should jump on the chance to actually learn hands-on skills. My father never encouraged me to do any carpentry or woodworking unless he was watching over me. Then when I was in my industrial arts classes when I was younger, I never learned anything because my teacher always yelled. I never gave advice. He would normally yell and say what a bad job you were doing then pry the piece out of your hands and do it himself. This class was going to be my first opportunity to actually prove to myself that I



Members of the Student restoration class atop Villard Hall. From L-R, instructor George Bleekman, Rebecca Snyder, Karen Van Gelder, David Singer, Erin Hanafin, Justin Grey, Susan Tillack, and Joy Sears.

was capable of working with the tools of woodworking and could produce an actual piece of work. This wasn't a class in which we made a shelf or

trivet. This is a class in which we work on the building and see how things were done in the past. If we encounter a poorly designed detail
(Please see Villard, page 5)

They Just Don't Build Things Like They Used To. . .

Real Monetary Valuation of History

by Steve Blashfield

History is a valuable commodity. Enormous sums of money are spent yearly on antiques, old cars and visiting historic sites. The country has commemorations of historic events, such as last years' Pearl Harbor remembrance. One in every three historic homes in the northeast claims "George Washington Slept Here." But, for the most part, the value of history is not applied to architecture in this country.

Appraisers, in assessing a property consider time only for issues of depreciation. On these depreciation tables, many houses depreciate towards zero before the homeowner has even finished payment on that thirty year loan. Beautifully hand-crafted desks in some disrepair are snapped up at garage sales around the country, restored and sold at auction for thousands of dollars. Beautifully hand-crafted houses in some disrepair are demolished, or burned as practice for the fire department, everyday, around this country.

For all intensive purposes, in real monetary terms, architecture does not increase in value, or add value based on history, unless it is in perfect condition, in the right neighborhood, or has the signature of Frank Lloyd Wright or Green and Green stamped on the plans. This lack of real monetary value given to historic property was shown recently in article in the Preservation Law Reporter (V.13, No. 4, April 1994). The article concerned a case in Pittsburgh, Weinberg vs. City of Pittsburgh (1993).

In this case a property owner, after some questionable yet unclear dealings, purchased a historic home at a dramatically reduced price, with the intent to restore the home for personal use. However, after the purchase the property owner discovered that the cost of renovation would be more than the cost to demolish and rebuild. The local review board denied a permit to demolish. The Court reversed the review board decision on the grounds of economic hardship. The Court stated:

"...proof that the cost of renovating a structure would be greater than the resulting fair market value of the structure establishes economic hardship associated with having to keep the structure."

Properties which can successfully prove economic hardship will slip through the cracks. Essentially, this gives a property owner, placed in severe financial difficulty by the ownership of a

property, the right to make the most economic decision rather than the best preservation decision. Unfortunately, there seems to be little recourse in legal terms for property owners using unwise judgment with poor economic decision-making. In the Weinberg case, the couple discovered (or at least sought to show), based on estimates, that the cost of renovation would be substantially greater than the cost of demolition and new construction. The local court stated simply, in referring to higher court decisions:

".. if regulation prevents a property owner from using his/her property without incurring a loss, the owner should be given relief from the restriction or paid just compensation."

The unfortunate result was the ruling of a regulatory takings, primarily because the property owner made an unwise, uneducated economic decision.

It is a difficult case for preservationists to read. It is difficult to watch one historic structure after another declared a nuisance or a financial burden, falling to the wrecking ball. As the number of these well crafted properties dwindles because of this destruction, the potential value of the ones remaining increases. This value is recognized by many people, but not most appraisers or buyers. In the Weinberg case, it seems if some value were attributed to the historical value, the home in Pittsburgh may have reached the threshold to save it: the cost of the restoration being less than the cost of building new.

There is an idea developing in appraisal circles

(From Thoughts, page 3)

in the studio one night, pencil in hand, I figured it all out. A revelation. It was a simple rectangular form with a gable. Once it was simply a three room house, with the living room facing Mt. Hood through a big picture window, and two sleeping rooms facing Mt. Adams in the other direction. The front entry, with a porch, faced out over the Hood River.

This may sound plain. But the beauty, simplicity and elegance of this amazes me. It all started out that simple, and built out from there. This was a gradual process of expansion, made by my great great uncle, starting about 90 years ago. A place, expanding with the simple needs of the family, growing into something with a character all its own. Yet, there is still some mystery left in this place. The interior walls of the original house are horizontal board on board, two layers of rough cut 2 X12, but the rest of the framing is quite conventional. The barns are gone, but the foundations still remain. A large old black walnut tree, stands just beside the location of the old apple barn.

This house is like nothing else I will ever see or experience, because each family grows bit differently, seeing things in a slightly different way. And, it is all the more powerful, because this is my family. The discovery has humbled me a bit, somehow. I have learned just a little more about them. I see how time has made things evolve and grow. And, it becomes just a little more clear.

This is why I have become a preservationist.

that suggests that history may have some attributable actual monetary value. Under the current system, property is evaluated and assessed by specific criteria which do not include the historic value or historic relevance of the property. This seems somewhat irresponsible, because the historic preservation field has shown consistently that there are substantial benefits to owning property of historic value. Not the least of these benefits is the simple disproportionate jump in value of a property, compared to a standard property, when the property is restored or rehabilitated. The growing trend towards heritage tourism is also one which might show substantial benefit to historic property owners in the future. As a result of consideration of the value of history, for example, in the case of Weinberg v. City of Pittsburgh, one might guess that the economic hardship finding would be overturned because the value of the historic resource would increase. At present, the lesson of this case is that building new is still considered more valuable than rehabilitating the existing property (despite its history or uniqueness).

This trend which is developing some momentum with appraisers in the country, considers a real value for natural and historic resources. In the January 1991 issue of the Appraisal Journal, Victoria Adams and Bill Mundy stated:

"Option value has several related meanings, all of which are relevant in considering the value of scarce natural environments. In one sense, while actual visitors to the site benefit from its being preserved and open to public access, non-users also benefit because they and their children have

(Please see Monetary page 11)

From VAF, page 1)

houses, two mills, two farms, a utopian community and a funeral chapel. The tour for the second day will look at a Work Projects Administration site, Bonneville Dam and a Civilian Conservation Corps project, Eagle Creek kitchen and overlook. Also included in this day will be a fruit orchard, Timberline Lodge, the town of Hood River, as well as travel on the Columbia River Scenic Highway.

Each tour will be accompanied by a guide-book which will provide the written history of each site along with photographs and drawings of the buildings. To accomplish the work a Graduate Teaching Fellow position was offered as well as a course winter term.

Nine students enrolled in the course and conducted the research of three sites, Lage's Orchard, Inchinnan Farm, and Yoder Mill. In teams of three they were responsible for collecting the primary and secondary materials, writing the history, and measuring and drawing the buildings. Lage's Orchard is located in the Hood River Valley with views

of Mt. Hood. It is a century farm, which means it has been a functioning orchard in the family for over 100 years. What is of particular interest at this site is the apple growing industry and the evolving packaging process. Over the life of the orchard three packaging plants have been used. Originally, packaging occurred in a barn constructed in 1890. This barn still stands but was outdated and a new packaging plant was built that used an early form of automated packaging. Today, the sorting, storing, and packaging is all done in one plant that is fully automated with air-control to protect the life of the fruit. Inchinnan Farm was originally a hop farm. At one time there were numerous hop farms in the Willamette Valley but as the result of a blight and prohibition the hop farms dwindled and so did their building resource, the hop dryer. Inchinnan Farm still retains its double hop dryer as well as a unique, red horse barn and the original farm house. Located near Wilsonville, the farm is located on a bluff up above the Willamette River and primarily produces filberts (hazlenuts).

Yoder Mill is located in Yoder and was started by Jonathan Yoder, a pioneer from Missouri, in 1889. The town is inhabited by Yoders and the mill is run by the son and great-

grandson of Jonathan Yoder. While the building has gone through several damaging fires it still uses most of the original cast iron parts. The mill building is located next to a creek and was originally powered by a steam boiler, which still exists. However, the steam boiler was a fire hazard and today the mill uses a motor for power and a laser was installed in 1994 to help get accurate cuts. The original blacksmith shop from the 1890's still stands, in addition to the original house which has been abandoned for quite some time. The mill, which is still successfully producing lumber and will often do custom orders, is a rare example of the mills that once proliferated in the area around Mollala, which have since been outdated by technology.

A class field trip was made to each site and proved to be an endurance test of both student and professor. Our first trip to Yoder Mill and Inchinnan Farm was greeted by an unusual snowstorm in the valley which made measuring outdoors a trying experience and prevented us from reaching Inchinnan Farm. The second trip started off nicely with a cold but sunny visit to Inchinnan Farm. However,

in Hood River there were several feet of snow on the ground and temperatures dropped quickly. By the time we left there was a freezing rain storm moving in which extended our three hour drive home into six and a half hours. In spite of the field trip difficulties the students did not drop out of the class and persevered, making other trips to their sites to get the work done, even with the Flood of '96. Term's end resulted in bibliographies, written text, measured drawings, and photographs.

There are many other sites still to be researched and documented. One of the goals is to archive the material in a manner that would be useful to those doing research not just in Oregon, but nationally. If you have suggestions about collection of the data or are interested in knowing more about the VAF Meeting in Portland, June 1997, please contact Anne Seaton, VAF GTF, via e-mail: seaton@darkwing.uoregon.edu. For membership, contact: Vernacular Architecture Forum, c/o Peter Kurtze, Secretary, 109 Brandon Road, Baltimore, MD 21212

(From Villard, page 3)

that has failed (like a gutter system or flashing), we restore it as original, and then add our intervention over it. This may seem anti-purist, but why should we put something back together the same way if it doesn't work (without intervention), only to have it go wrong again. All our intervention is reversible, and the original record is underneath it. We should learn from the past and not be doomed to repeat it just because of some premise that we have to keep everything just so.

Villard Hall was built in an age when there were no portable power tools, and craftsmen who specialized in a particular aspect of the building. We see their work on Villard and I am amazed at the details in the ornamentation. We did some carving of the brackets and turning of balusters, two things I had never seen anyone do. I have done "hands on" on all the different aspects of the restoration project, and it feels refreshing to actually have done some hands-on work. I can go away and say I worked on the restoration of Villard Hall.

I have proven to myself that I can work with power tools and not end up in the hospital. I feel very empowered by the fact that future generations can see the work that we have accomplished. Villard Hall may not be the oldest building on campus, but I have a great feeling of pride to have worked on the same building that has withstood all the changes of the last one hundred and ten years. Eugene has become a vastly different place since 1886, and fortunately we have this excellent example of our pride in the University of Oregon. (I am ignoring the fact that there is a 1948 addition tacked on the side that is not pretending to be historic.)

I will cherish my memories of working on Villard and I hope that this isn't my only opportunity to work on a historic property. I have learned a great deal from working with the people in my team and I feel that I have restored a part of myself in the restoration process. We have a good time while we are working and we have many humorous tales to tell just like the wife of a Freeman joke. And do you know how many preservation students it takes to take a drill bit out of a drill? Four, and I was one of them. Long shall Villard Hall stand!

The Workings of the Monitor Mill.

Traditional turn of the Century Techniques in

by David Singer

About 80 miles north of Eugene, Oregon, in the heart of the Willamette Valley, lies a small farming community called Monitor. on a quiet Sunday morning, I went on a field trip to Monitor with the Preservation Issues class. We were on our way to visit

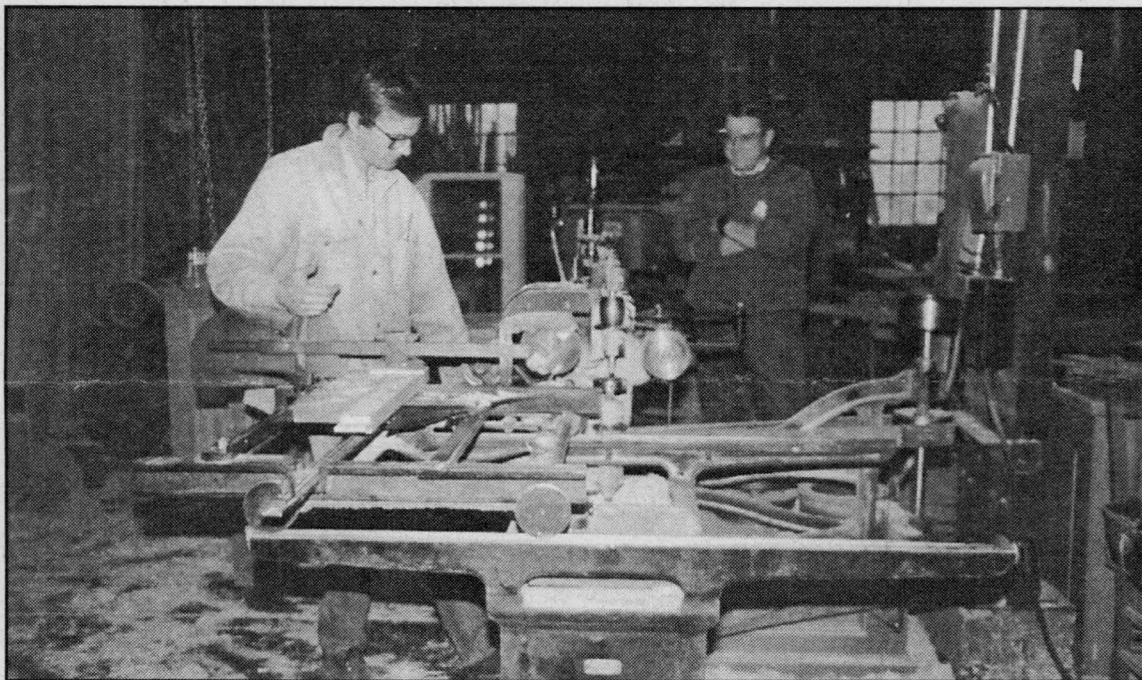
Donovan Harding, an artisan and carpenter whose methodology and craftsmanship is steeped in the traditions of the past. Donovan uses turn-of-the-century industrial wood crafting machines

to reproduce windows, doors, and other architectural details at his mill. Traditional construction joinery techniques are employed by this one man assembly line. The Monitor farming community is home to the mill, which Donovan has owned for the past 15 years. Similar to the visible traditional culture on the local landscape, Donovan incorporates technology of yesteryear with contemporary needs.

Upon entering the driveway to Donovan's mill, we are greeted by several friendly dogs and the facade of a simple building with an industrial, homemade feel. The original building is approximately fifty square feet, and made of locally crafted clay masonry units from the Needy Block and Tile foundry, which is still in operation in Whiskey Hill. A German machinist named John Holick, was inspired to build the structure in

1935 when Clackamas County removed a small local bridge five miles north of this site. Mc Holick saw the opportunity to put his son Bill to work salvaging the iron for a fair price. The entire roof structure of the original building is supported on steel girders and is standing essentially free of the walls.

Much of the structural elements in the mill are remnants from the old salvage trestle. The roofs interior sheathing is made of ship-lap siding salvaged from a local pickle factory as



Donovan Harding, owner and operator of the Monitor Mill, in Monitor, Oregon, begins to feed a piece of stock through a single end tenoner. The single end tenoner was built by the Levi Houston company in the 1880's, and is used to cut the tenons and profiles of window stiles and rails. Watching from behind is Professor Don Peting.

are the door headers and large industrial multi-pane window frames. This scenario seems to fit the context of the mills operation in it's use of recycled wood products and Donovan's philosophy.

Donovan began the tour with a demonstration of a typical window sash construction. A sash is that part of an operable window which holds the glass pane configuration and moves within the window jamb. He defined the individual elements of a sash and the function of specifically designed details characteristic to historic sashes. The pieces of a window sash include the main vertical stiles the horizontal rails, and the pane dividing the muntins. All of these pieces fit together with interlocking joints called mortise and tenons. Cutting mortise and tenon joints was one of the major operations performed

Window, Door, and Architectural Element Production

by turn-of-the-century wood crafting machinery at the millworks.

In order to accommodate the precise fit of the frame components and provide an edge for the glass panes to bare against, intricate carving called sticking is incised along the rails and stiles pieces. The muntins are also incised with pattern to match the design of the sticking on the exterior face of the window. A 90 degree rabbet on the inside face is cut into each of the rails, stiles, and muntins in order to accommodate each pane's installation.

The sticking pattern designs use many different combinations of classical molding details such as the ovolo, cyma recta, cyma reversa, quarter round, etc.... Much of the work done by Donovan at his mill involves duplicating architectural elements of various window treatments for building restorations.

Therefore, it is common practice for Donovan to combine different blade patterns together in order to match the historic sticking or design features. In many cases, where a knife or blade pattern was not found to match, an old blade was altered to facilitate the exact crafting of the historic sticking.

Donovan led us toward the rear of the shop where most of his work begins on a Jointer and an American #5 Planar. The Jointer requires two passes of the wood which establishes a perfect 90 degree corner. Both machines were built in the early 1900's in Rochester, New York by the American Machine Company. The tenon machine was a thrill to watch. In preparing the machine, the speed of the electric motor was adjusted gradually so that the large belts connecting the motor and the cutting tool would not slip as it achieved the desired RPM necessary to do the task at hand. Using a series of belts and clutches, the operator controlled the depth and the speed of the blade. According to Donovan, continuous oiling seems to be the only form of preventative maintenance required. This particular machine was patented in 1811 and built in New Britain, Connecticut. These machines are very sound, and with proper care could function for up to another 85 years.

The machines that Donovan demonstrated for us were quite captivating in their sights and sounds. For me personally, the most impressive part of this visit was the office where

Donovan keeps the knives used in many of these machines. On several walls, Donovan had built several storage rack systems; while on another wall he had customized a large number of cabinets which he salvaged from the Marylhurst Catholic College Chemistry Department in Lake Oswego. Literally thousands of knives were on hand, with more boxes in storage. Donovan organizes his collection by age; older slotted knives were used in combination to generate a pattern from several different cuts. The newer knives with a solid pattern set into one blade were made possible with the advent of higher quality metal. This extended their longevity, but sacrificed the ability to alter the pattern. Countless hours have gone into maintaining and re-tooling some of these knives for the different job orders that Donovan does. Some knives are so specific to a job that he may never use them again, such as the extra large blades he used for the millwork done for Mount Hood's Timberline Lodge.

In the process of demonstrating his knives, Donovan explained that the wood he uses at the mill comes from three different sources. The majority of the wood products available for general carpentry today come from wood mills that process second and third growth harvested timber. Due to the high quality called for by architects and owners in their building specifications, the main source of wood for Donovan is old growth timber. He indicated that the use of old growth stock in restoration efforts, which sometimes requires replacing materials in kind, was in his opinion an honorable usage. About 60% of all of his work is done with old growth stock. Approximately 35% of wood stock comes from second and third growth, and only about 5% comes from salvaged and recycled lumber.

Many of the machines that Donovan uses came from other mills that closed down. The Spokane Planing Mill was one of these mills. They were trying to get rid of the machines and were selling them for scrap. Donovan heard of the sale and wanted to buy them, but couldn't afford it. So the owner of the old mill, being sympathetic to its history, lent him the money. Although all of Donovan's machines didn't come from the Spokane Mill, each machine has a similar tale which you might catch if you ever drop by and visit the Monitor Mill.

The Reviewer's Corner

How the Other Half Lived - A Peoples Guide to American Historic Site

Philip Burnham, 1995, Published by Faber & Faber, New York

This book came to my attention while I was working in the Dean's office at the School of Architecture. A small white 4 x 6 postcard announced the publication of the book. I was very intrigued by the description and ordered it sight unseen, so to speak. I felt it might address some of the issues I am faced with while visiting historic sites. Usually, when I travel to these sites, I often question what is being presented. Am I getting the whole picture or just what is "marketable" or "pleasant"? I want to know more beyond the photos of well dressed and mostly well off individuals. Little is said about the people who maintained the property; about the people who lost and/or died at this battle site; of the day to day struggles immigrants faced; and of minorities contributions to the built environment. How the Other Half Lived - A

People's Guide to American Historic Sites examines the deficiencies and triumphs of interpretation at a cross section of historic sites in the United States. Philip Burnham investigates public and private agencies that deal with these historic sites, the changing face of public history and the politics involved in interpreting these sites. Divided into six chapters, it presents a critical look at preservation.

Each chapter is tied into a specific theme. In the first, the author addresses "the Indian battle [which] has a....mythical status in American culture." The plantation and the mission (chapters 2 & 3) dominate public history in the Southeast and Southwest respectively and have shaped "the way we think about people of African and Hispanic

descent..." Chapter 4 addresses women as "a gender that cuts across divisions such as race and class, who's stories are found in different places" In Chapter 5, he looks at these groups experiences "in the context of a national vision" - the construction of the transcontinental railroad. He concludes his journey in Chapter 6 by pointing out how "tangled our roots really are." This nation has attracted people from all ethnicity's and this book is not just about the "mainstream" minority groups, but of "whole groups of people - of all colors - [who are] missing in action from the landscape of public history."

Specifically, Chapter one focuses on how Native Americans are interpreted (or not) at historic battle sites such as Horseshoe Bend, Alabama; and the Battle at Little Bighorn in
(Please See People, page 10)

Three Books, One Review

One of the occupational hazards of graduate school and specialized professional practice is a kind of subcultural myopia - our need to focus narrowly upon our chosen subject keeps us from seeing the larger scope of which our area of specialty is only part. Three books have helped me stay aware of the context in which I work and think, and I would like to review and recommend them.

Daniel Kemmis, citizen and mayor of Missoula (Montana) writes in *Community and the Politics of Place* (Kemmis, Daniel, *Community and the Politics of Place*, University of Oklahoma Press, 1990) about some of the political and economic factors which influence how we define and relate to place, especially here in the American West. He traces the development of the citizen ideal and implications through the Federalist debates, the "closure" of the frontier and to present day participatory politics, including the Sagebrush rebellion. The book is well researched and documented, providing both a great overview of the subject, and sources of further investigation. His exposition upon how Jane Jacobs ideas about cities in general could apply to a particular city is alone worth the cost of the book. Chapters seven and eight are respectively sub titled the "Economics -" and "Politics of Re-Inhabitation" speak quite

directly to issues the historic preservation practitioner faces daily.

Wallace Stegner wrote extensively about the American West using both fiction and non-fiction. *Where the Bluebird Sings to the Lemonade Springs* (Stegner, Wallace Earle *Where the Bluebird Sings to the Lemonade Springs: Living and Writing in the West*, Random House, 1992.), is a collection of his essays well subtitled "Living and Writing in the West." The essays are divided into three sections; the first reflects his personal experience in the West; the second, his thoughts on what actually living in the west means; and the third section focuses on people who have lived and thought well about where they live.

The second section is probably of most interest to the preservationist, as it focuses upon Western settlement patterns in essays entitled "Thoughts in a Dry Land," "Living Dry," "Striking the Rock," and "Variations on a Theme by Crevecoeur." The final essay of the section, "A Capsule History of Conservation" should be required reading for all preservation students and practitioners - although we may be already acquainted with that history, this essay is gem of compact insight.

The title of Wendell Berry's latest collection of essays is both humorous and thought provoking. *Another Turn of the Crank* (Berry, Wendell, *Another Turn of the Crank*, Counterpoint Press, Washington D.C. 1995), includes six essays on sustainability and stewardship which continue themes he developed in earlier essays. One of the most valuable ideas he develops here is the notion that all land is "natural" and as worthy of careful consideration and protection as the forests, wildernesses, and other landscapes of distinction. The second, third and fourth essays (entitled "Conserving Communities," "Conserving Forest Communities," and "Private Property and the Common Wealth" speak directly to issues we face daily in the temperate Northwest, notwithstanding being based on his experiences as a citizen and farmer of Kentucky.

All three of these authors are related not only by subject matter, but by direct reference as well. Kemmis quotes both Stegner and Berry; Berry refers to Stegner often, and Stegner to Berry. Their value for the student of historic preservation and conservation is that they focus upon particular places and how humans relate to those places.

Matt Meacham

▲ Forgotten Historic City Landmark: The Daniel Christian House

by Joy E. Sears

There is a little yellow one-and-half story house with white trim that sits at 170 East 12th Avenue. Its an unassuming house overshadowed by houses on each side and a parking lot as a backyard. It is hard to believe this house was built over 141 years ago. This house stands as a proud reminder of the settlement of Eugene. It is also a city historic landmark and is quoted in many publications but I don't think that many people could tell you why this was a landmark. There is no plaque or sign of any kind stating its historic landmark status or the fact that this is the Daniel R. Christian III's house and one of the last settlement era house in Eugene.

Daniel Christian, his wife, Catherine, and their then five children left Mt. Carroll, Illinois, in 1852 to venture west upon hearing of the Donation Land Claim Act and the gold adventures told by Daniel's younger brothers. It took them six months to make a trip to Eugene City as Eugene was then called. Upon reaching Eugene in 1853 and acquiring the family's donation land claim of 160 acres, Mr. Christian set about building a log cabin to last the family at least through the winter. In about two short years, Mr. Christian, a carpenter by trade, built a vernacular frame house in the Greek Revival style near what is 12th Avenue and Pearl.

Mr. Christian's donation land claim consisted of land within the boundaries of near 11th Avenue on the north, to the low land of the Amazon slough near 25th Avenue on the south, to the alley between Willamette and Oak Streets on the west, and to the alley between Pearl and High Streets on the east. There he started farming wheat like he had in Illinois not so many years before and he would continue in his carpentry and farming for a good part of his life. In addition to this he also had an apple orchard that today only a few token trees remain. The Christian farm existed just on the outskirts of town and the sounds could be long heard at the farmhouse not so many blocks away.

The house when built was located at the northwest corner of 12th Avenue and Pearl. Mr. Christian passed away on March 17,



Photo by Joy Sears

The Daniel Christian House, located in Eugene, Oregon, was built in 1855. Although it has undergone numerous changes over the years, it is one of the oldest houses still standing in Eugene.

1891, just two years after his beloved Catherine died of a ruptured heart in 1889. Much of the land that Daniel and Catherine owned was platted and sold off as town lots starting in 1884 long before either of them died.

The house was moved sometime between 1902 and 1912 while still in the Christian family ownership. It was moved roughly 150 feet to its present location when 12th Avenue changed from a dirt path to a real road when Eugene started growing past 12th Avenue. The house was remodeled sometime after the move and the 1920's. The front porch was added and a two story sun porch were included and the siding and windows were changed. The siding changed from a wide weather board to a narrower beveled ship lap and the windows were changed from 6 over 6 to 1 over 1. These were just some of the changes done to the house at that time. The house left the Christian hands in 1920 when Eugene Christian sold the house.

In 1947 Mr. and Mrs. Leon Meisel totally remodeled the whole house and converted the upstairs to an apartment and rented the

house as two separate apartments while they lived next door. resulting in the most damage to the house. Old fabric that remained was wiped away by the remodeling at that time. Sometime after that the upstairs was converted to two apartments. Then in the 1980's the rear woodshed/storage area was converted into a studio apartment thus making the total at four apartments out of this one-family pioneer home.

If Daniel Christian would show up on my doorstep today, I don't know what he would say, though he might be appalled at what has happened to his sweet little house he lovingly built so many years ago. If the house could talk, I'm sure it would have some interesting stories to tell about all it has seen in its long life; I would have a lot to tell if I had been around for 141 years.

Note: This house is the subject of Mary Gallagher's National Register class this year and the class is working on doing a National Register nomination for this once proud pioneer home.

(From School, page 1)

preservation documentation, historical archaeology, and the architectural and cultural history of the southern Oregon coast. We will study historic building survey, interpretation, and theory using the U.S. Coast Guard Life-Saving Station at Port Orford (1938) as a case study. Emphasis will be on the architecture and places of the southern coast as they developed between the mid-19th century through World War II. In a studio environment, students will develop a Use Study for the Port Orford Life-Saving Station. The other major project will be an archaeological excavation of the original fence line of the Hughes House.

The second session will run from July 8 through July 20. It will be primarily a hands-on experience using the Hughes House as a case study. The Hughes House was built in 1898 by local builder P.J. Lindberg from old growth Port Orford cedar. The house is now a museum within Cape Blanco State Park and is listed on the National Register of Historic Places. The main projects will be exterior restoration work on the Hughes House (principally repairing the north porch roof and recreating ridge line detailing), surveying the Hughes Cemetery, and reconstructing the Hughes House fence.

The third session will run from July 22 through August 3. The focus of this course will be the hands-on restoration of the Cape Blanco Lighthouse. Built in 1870, it has the honor of being the oldest continually operated lighthouse in Oregon. The light is situated on the western-most point in Oregon atop a spectacular 200-foot cliff overlooking the Pacific. The main projects during this session will be restoring masonry/stair connections on the interior of the Cape Blanco Lighthouse, producing a professional assessment of the current condition and needs of the lighthouse, reconstructing its shutters and repairing glazing, producing a Use Study for the Cape Blanco Headlands, and locating the remains of the Mary, Star of the Sea Catholic church in Cape Blanco State Park.

The Pacific Northwest Historic Preservation Field School has attracted a wide variety of excellent faculty members from throughout the region:

David Brauner is an associate professor of anthropology at Oregon State University. He is one of Oregon's most renowned historical archaeologists and was instrumental in bringing the profession to the state in the early 1970s. He will lead the archaeological components of the first and third sessions.

Philip Dole is a professor emeritus of architecture at the UO and a founder of its Historic Preservation program. He is also a

founding member of the Historic Preservation League of Oregon. A recognized expert in the settlement-era architecture of Oregon, Philip will lecture on the settlement architecture of Southern Oregon and on P.J. Lindberg, the builder of the Hughes House and other houses in the Port Orford area.

Sally Donovan will lead the cemetery survey component of the second session. Sally's previous experience with Oregon's historic cemeteries include a recently completed survey of Eugene's Masonic Cemetery in conjunction with a UO class, and the preservation plan for the Jacksonville Cemetery in southern Oregon. She also wrote the National Register nomination for the lighthouses of the Oregon coast.

Henry Kunowski divides his time between project manager duties at the State Historic Preservation Office and development and compliance responsibilities in the Oregon State Parks Engineering Division. Henry was instrumental in developing the projects for this year's field school. He is a graduate of the architecture program at the UO and will co-teach the studio component with Don Peting during the first session.

Robert Melnick, FASLA, is the dean of the UO School of Architecture and Allied Arts. He has been on the Landscape Architecture faculty since 1982, acting as that department's chair from 1990 until 1995. He is vice-chair of the Preservation Technology and Training Board of the National Park Service and a co-editor of *Landscape Journal*. Robert's teaching and research focuses on landscape preservation, land-use planning, and cultural and historic landscape analysis. With Don Peting, he will lead the Use Study of the Cape Blanco Headlands.

Donald Peting is the director of the Historic Preservation program, associate dean of the School of Architecture and Allied Arts, and associate professor at the UO. Don is a practicing architect in Oregon and Washington, and the secretary for the National Council for Preservation Education. His teaching and research interests include historic building technologies, preservation technology, and seismic stability in historic structures. He is also the director of the field school and will co-teach Use Study studios during the first and third sessions.

John Platz is an engineer with the USDA Forest Service in the Mount Hood National Forest. John is also the founder and leader of the Heritage Structures team for Region Six of the USDA Forest Service. He and his team will work with the students on the restoration of the exterior of the Hughes House and the reconstruction of the fence.

Leland Roth is a professor of architectural history at the UO specializing in Oregon architecture. His book *A Concise*

History of American Architecture is a standard architectural history. He will present lectures the architecture of Oregon's southern coast during the first session.

Elizabeth Sasser is the assistant chief historical architect for the National Park Service. Previously she served as senior historical architect at the NPS preservation training center in Williamsport, Maryland. Lisa will work with John Platz in the reconstruction of the Hughes House fence during the second session and the masonry work on the Cape Blanco Lighthouse during the third session.

Dennis Wiley is the interpretive coordinator at Oregon State Parks. Prior to this position, he was the park historian for seven and a half years at Champoeg, Oregon. He will lead discussions on site interpretation during all three sessions.

The price to attend the field school is \$900 per two-week session, \$2700 for all six weeks. This price includes tuition, fees, lodging, meals, tools, materials, and transportation. Lodging will be at two motels, both of which have magnificent views out over the harbor and down the Oregon coast.

The application deadline was May 1, 1996. Any application received after this date will be considered if space is available. For applications and further information about the field school, please contact: Historic Preservation Program, School of Architecture and Allied Arts, 5233 University of Oregon, Eugene Oregon 97403-5233. Telephone: (541) 346-20. Fax: (541) 346-3626. E-mail: jdfoster@aaa.uoregon.edu.

(From People, page 8)

Montana. Chapter 2 addresses African Americans at Mount Vernon and Carter's Grove, Virginia; and Frederick Douglas's home in Washington, DC. The focal point in Chapter 3 are Hispanic Americans and interpretations at the site of the first Spanish arrival in the U. S. - St. Augustine, Florida; the Battle at the Alamo in San Antonio, Texas and the Missions in California. Chapter 4 takes a slightly different approach by addressing women and their experiences in a variety of settings, among them: the Shaker community in Pleasant Hill, Kentucky; the factories at Lowell, Massachusetts; the battle for women's rights in Seneca Falls, NY and life in a Later Day Saints town in Indiana. Chapter 5 examines the construction of the railroad network and its impact on ethnic groups, especially the Chinese and their communities in Omaha, Nebraska and Locke, California. Chapter 6 concludes by exposing a number of issues, dilemmas, questions, insights, and responses from public officials, among them Roger Kennedy, Park Service Director, and Edwin Bearss, former chief historian of NPS. This book is very thought provoking and strikes at some of the issues that preservationists in the coming years will have to address in order to more accurately reflect the demographics of this nation. I strongly recommend this book to those who are interested in learning about those often overlooked individuals and groups who built this nation. This book offers a glimpse into "how the other half really lived."

Rebecca Ossa

(From President, page 2)

ertification of Completed Work." First SHPO and then the NPS review and evaluate the completed work against the plans detailed in Part 2. If approved, the property is designated a "certified rehabilitation" and is given the 20% tax credit.

This is a very simplified description of the process. In addition, the Internal Revenue Service has requirements of their own, such as that the property that is rehabilitated must be a depreciable building; that work must exceed \$5,000; that costs must be incurred within 24 to 60 months depending on the nature of the project; and other stipulations. No wonder the WWW page highly recommends consulting a "professional tax advisor or other legal counsel." This is and can become a very complicated process.

In 1995, the NPS "issued certifications for 548 projects totaling \$469 million of private investment spent to restore and adapt historic buildings." (Federal Tax Incentives For Rehabilitating Historic Buildings: Fiscal Year 1995 Analysis. NPS) In the 18 years the program has been in existence, it has certified 26,255 projects, amounting to a 17 billion dollar investment in historic buildings. Examples of these projects are found throughout Oregon, with one of many right here in Eugene. Lincoln Elementary School, formerly W. Wilson Junior High was converted into apartments using this tax credit. The historic auditorium of the school was retained and incorporated into the layout as an interior "courtyard" clearly alerting the visitor to the building's former use. It is a space that I have visited a number of times and which has not ceased amaze me yet!

With that brief overview into "Federal Tax incentives" done as well as the tax season, it's high time to "spring" into the many events that have taken place in the last couple of weeks. This past spring was filled with many preservation activities. The members of ASHP have been busy volunteering for a number of events, among them Preservation Week. We staffed an information booth in the East Skinner Butte Historic District on Mother's Day from noon to 4 PM while many of the historic homes in the area were open for viewing. Later that week, we co-sponsored with the Historic Preservation Department, a panel of house museum directors in Oregon. They represented a wide range of museums: the Pittock Mansion in Portland, the Hanley Farm in Southern Oregon, Historic Deepwood in Salem, the Moyer House in Brownsville, and the Shelton-McMurphy-Johnson house in Eugene. I personally found it very informative and revealing regarding the day to day struggles these house museums face in order to survive economically. In addition, members were involved in doing a paint analysis at the Tomseth house at Dorris Ranch in Springfield, and in creating a faux wood grain finish for the interior of the McNail-Riley house in Eugene.

As Spring rapidly comes to a close, so does the end of another academic year. Many of us are making preparations for the summer. Some are signing off to internships, while others are counting days to do some much awaited travel. I personally will be looking for a shady tree under which I can sit and read a good book...maybe even fall asleep under. It's been a busy and exhausting year, yet it feels like yesterday when I took over the reins at ASHP. Since this is my last column as

President, I find it quite appropriate to thank all of the members of ASHP for their help and support on the numerous events and projects that were pulled off this year. We have accomplished so much as a group. Ranging from clean up work parties at the Eugene Masonic Cemetery, to paint analysis at the Tomseth House, to the Restoration '95 road trip to San Francisco, California and the preparations for Preservation Week 1996. You all deserve a BIG thank you, and last but not least, to our loyal readers, thank you for your support. Until the next issue, please volunteer and make a difference in the preservation of our historic resources.

(From Monetary, page 4)

acquired the option to visit the site at a later date.

From the point of view of land and resource planners, the significance of option value is that they have gained the option to preserve the resource in its present state or develop it later. This is a significant value, since the supply of these resources is limited, additional wilderness lands cannot be artificially produced, and once they have been developed they cannot be returned to their natural state.

Finally, from the viewpoint of the seller, option value is the value, in addition to present economic value, which arises from retaining an option to a good or service for which future demand is uncertain. As natural wilderness areas become increasingly scarce, then value to society is increasing. By selling now, the seller gives up the option to sell in the future and possibly realize a significantly higher price. Each of these facts of value shows a benefit gained through the preservation of natural land areas. (Adams, p.50)

Historic architecture is interchangeable to the natural land areas which Adams and Mundy refer. It seems reasonable to try and establish some reference to levels of value not recognized by the present market system. As one might expect, however, these views are not without dispute. Richard Roddewig argues:

"Efforts to stretch the definition of market value to include public value (option value) threaten the definitional foundation on which real estate appraisal as a profession and a discipline is based; more significantly, they threaten to create inequities and inefficiencies in real estate appraisal, litigation, and in public policy." (Roddewig, p. 53)

Nevertheless, this is an interesting idea which might have some effect on the valuation of properties and historic resources, and a related necessity for economic review in the future.

One of the supporting elements of this trend is an older Supreme Court Case, *Udall vs. Federal Power Commission* (1967). In *Udall*, the Federal Power Commission had plans to build a Hydroelectric Dam over the Hells Canyon area of the lower Snake river. However, a number of individuals contested that the resulting impact on the surrounding environment was not worth the benefit of increased power production. In discussing the case Adams and Mundy, writing in the *Appraisal Journal*, state:

"... it was not necessary to establish an amenity value for the canyon, only to show that its value was greater than that of the dam. Although no measure of value was available for the canyon at that time, there was strong evidence that the rate of its value growth could be expected to increase over time. Consequently, it was concluded that the initial or present value of the canyon could be very low, yet the projected growth of the value over time would still be worth enough to make preservation economically superior to development of the dam."

This case did not assess this situation on actual numbers, or calculated monetary values. But, did look at realistic terms of value between preserving the canyon's ecosystem and its correlation, or trade-off, towards added power production. While this case does not deal with historic preservation or landmarked resources directly, it has broad application to many of these issues.

The trend towards recycling may also have impact towards assessing a value to historic architecture and property. Aside from the value of the history or preservation of the house, an existing structure has value in materials. As the country continues to focus more energy on the environment, activities such as recycling increase. The actual parts of a home have a substantial value. Every preservationist has heard incidents of vacant historic homes stripped and looted of their mantelpieces, wiring, fixtures or hardware. Many urban structures have wood beams of sizes no longer available. The sizes, construction methods and configurations of some of these materials can no longer be purchased new.

Historic structures will continue to be demolished. Some demolition may even have a valid reason. But, the parts of these structures can be recycled. Materials no longer produced can be used to help restore other historic structures. Materials may also be put into the production of new architecture. Whatever the case, the historic structure has a quantifiable value in just its parts, if nothing else.

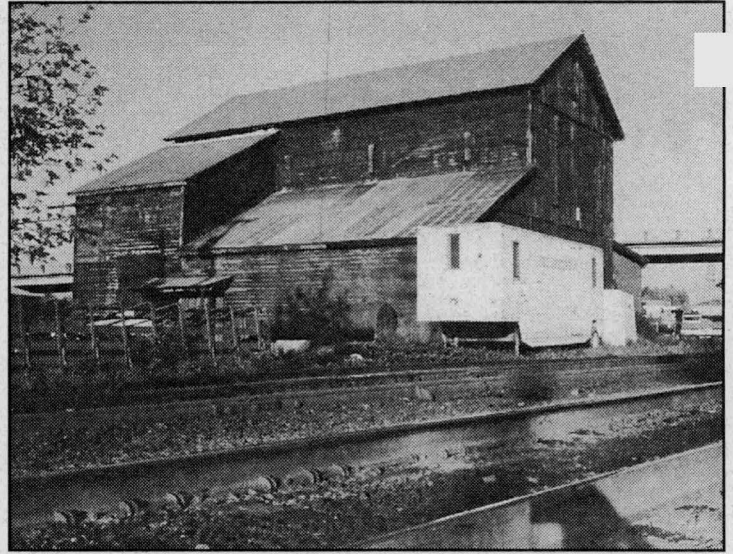
Clearly, it would be difficult to quantify history into a specific monetary value, other than the specific value of each of its parts. However, it is a real value, which is overlooked in the current trends and real estate markets. As the nation's interest in history grows, the value of historical properties and architecture will likely increase with demand.

It was not a preservationist who coined the phrase: They just don't build things like they used to! Historic architecture has real value, in its parts and its history. If this value can be converted to reasonable, quantifiable sums, the potential financial gain in saving historical structures may be realized, by individuals aside from preservationists. Even if it is not converted into specific sums, if history is assessed with some real value, this may serve to combat both the takings issue and the sense that restoration of historic structures is not economically viable. This idea has potential for a positive impact on preservation, and might just be worth a look for appraisers and preservationists alike.

Lost Eugene

Erin Hanafin

In many ways, the history of Eugene has been defined by milling. As early as 1851, Hilyard Shaw recognized the potential of the two sloughs running through the northern portion of his donation land claim, and dredged them to create a millrace to power the milling operations so desperately needed in the southern Willamette Valley. (At that time, the nearest flour mill was at Oregon City, a 10-day trip north of Eugene.) Although somewhat altered, this building, one of two original grain elevators of the Eugene Mill and Elevator Company, was the lone outstanding reminder of Eugene's milling history. A mill had stood on this site since 1855; the original grist mill burned in 1892, and the Eugene Mill was constructed in its place in 1895. Despite designation as a city historic landmark and a concerted fight by citizens of Eugene and the Historic Review Board, the grain elevator was razed on November 8, 1986, after the Eugene Water and Electric Board claimed that preserving it would thwart their plans for a \$37 million expansion. As mitigation efforts, EWEB was required to document the structure with HABS-quality photographs and drawings. (In fact, Neil Vogel, a former HP student, won the 1987 Charles Peterson prize for his HABS drawings of this building). The milling artifacts, including a scale system for weighing grain and the conveyors and augers used to move it, were also salvaged, and have recently been given to the city of Lebanon for use in their historic Elkins Mill interpretation. A pocket park at the corner of High and 5th streets in Eugene contains a plaque honoring the site and its role in the city's history. The site where the grain elevator stood remains undeveloped, and is presently used as an outdoor storage facility by EWEB.



The grain elevator of the Eugene Mill and Elevator Co. razed in 1986.

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