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The University as Partner

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Contents

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The University as Partner is the first issue of *CRM* guest-edited by students and faculty of a university. The editor of *CRM* hopes this issue, and the involvement of the students in its production, will serve as a model for other historic preservation programs and that we will see other university articles or thematic issues in the future.

The University as Partner 3
Matt Meacham and Donald Peting

Soupstones, Nails, and Boiled Axe 4
Henry C. Kunowski

New Paradigms for Preserving Old Buildings 7
Lisa Sasser

Rustic Architecture 10
Period Design in the Columbia River Gorge
E. Gail Throop

Interpretive Interventions 13
Kenneth Helphand

Hands on the Landmarks, Part I 18
James Wentworth

Hands on the Landmarks, Part II 20
George Bleekman III

The *CRM* Index Database Project 24
Matt Meacham

The Eugene Masonic Cemetery 25
Partnerships in Rural Cemetery Preservation
Ken Guzowski and Richa Wilson

The Hope Abbey Mausoleum 28
An Example of Early-20th-Century Community Mausoleums
Richa Wilson and Ken Guzowski

Preservation of the Pete French Round Barn 30
David Pinyerd and Donald Peting

Living Architecture 33
Differing Native and Anglo Perceptions of Preservation
Leland M. Roth

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Matt Meacham and Donald Peting

The University as Partner

Partnerships, a rewarding technique for accomplishing difficult tasks during times of diminished resources, have been increasing across the nation. This thematic issue of *CRM* focuses on cultural resource management partnership projects in which the University of Oregon has played a pivotal role. The projects occur at three geographic scales—local, regional, and national; within three chronological settings—past, present, and future; and include three distinctive groups of people—current and former students, faculty and staff, and people in local, state, and federal agencies. Some of the articles describe projects, and others are derived from presentations to the Pacific Northwest Conference entitled Forging Partnerships: Principles and Practice, held in July 1994 in Portland, Oregon. This thematic issue is to a great extent a spin-off of that activity that celebrated the achievements of cooperative efforts.

Cover photo: Deady Hall, University of Oregon, Eugene, OR. Photo courtesy University of Oregon Archives.

The comprehensive array of articles will not surprise those familiar with the University of Oregon's School of Architecture and Allied Arts. Founded in the Beaux Arts tradition in 1914, the school quickly abandoned that mode of inquiry and pioneered an integrated, cooperative approach to learning about art and design. More recently, the interdisciplinary Historic Preservation Program is an outgrowth of that approach—it draws upon the faculty and coursework from the related disciplines of architecture, landscape architecture, planning, and art history for its core curriculum. The strength of this program is derived in large part from the form and commitment of those academic programs, and from the commitment of the students, individuals, and organizations outside of the academic milieu. Much of the coursework is not merely theoretical, but involves hands-on practice in collaboration with others.

The first few articles in this issue are derived directly from the Partnerships conference of last summer. Henry Kunowski and Lisa Sasser, both of whom presented papers at the conference, have new articles that document their reflections upon the new verb form, "to partner." E. Gail Throop moderated discussions at the conference, and her article fulfills the same role here—to make the bridge between theory and application, moving the issue to the Columbia River Gorge National Scenic area described in part by the next article. The Columbia Gorge is one of the places with which the University has been a partner in projects at the national scale, and Kenneth Helphand relates how a design studio investigated aspects of the historic Columbia River Highway.

The next two articles describe projects that are local in the sense they are closer to "home" but still of regional and national significance, as students and former students describe the restoration of National Historic Landmarks on the University of Oregon campus. Both articles refer to the partnerships that made the projects possible: James Wentworth documents the process from the administrative point of view, and George Bleekman explains how and why the work was done.

The *CRM* has been around for nearly two decades, and the last index, or guide, to the *CRM* appeared nearly nine years ago. A chance remark to a University graduate student led to a volunteer effort indexing the entire set of articles—some 1,100 or so. The project has also led to discussion about how the index and the *CRM* itself can take advantage of the computer network.

The articles by Ken Guzowski and Richa Wilson discuss a 19th-century cemetery that is exceptional in historical significance but with budget and organizational issues that are all too familiar. Through a coordinated effort between local, state, and national organizations, the preservation of this historic resource has already proved successful in many ways. The Field School at the Pete French Round Barn is another example of how a University can assist in recognizing and protecting artifacts, and can also help pass along skills and attitudes which are cultural resources themselves.

School of Architecture and Allied Arts c. early 1950s. Photo courtesy University of Oregon Archives.

The final article brings the issue back to the Partnership conference, where Lee Roth delivered a lecture about Native American architecture. His intention was that conference attendees might gain some understanding about Native American ideas regarding their cultural resources and be able to form more effective partnerships based on mutual understanding and respect. That is a very worthy goal for us all—one that the interdisciplinary program in Historic Preservation at the University of Oregon strives to implement and use as the basis for contributing to the community while learning to practice as members of the larger community.

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Donald Peting, Associate Dean of the School of Architecture and Allied Arts, is Director of the Historic Preservation Program and a preservation architect.

Matt and Don served as guest editors for this special University issue of CRM. *The guest editors wish to thank Ron Greenberg for the privilege and honor of serving as guest editors, and acknowledge Bill Freeman for his excellent technical support. In addition to the student authors, this issue owes much to: Nicole Sabourin, Magdalen Trebbien and Amanda Welsh, undergraduates in Historic Preservation; Erin Hanafin Berg, Karin Link, Chris Ottaway, and Suzanne SanRomani, graduate students; and Julie Foster and Liza Kazebee, administrative assistants.*

Henry C. Kunowski

Soupstones, Nails, and Boiled Axe

In July of last year, during a week of perfect Oregon weather, representatives from a dozen federal and state agencies, and Indian Tribes gathered to discuss the future of cultural resource management in the region. Billed as a "first of its kind," the *Pacific Northwest Conference - Forging Preservation Partnerships: Principles and Practice* sprang from a growing interest in the recent successes of creating a unique stew of interorganizational training and development partnerships. These partnerships also grew from several mutual interests and constraints—primarily a shared mission to protect cultural resources and diminishing funding and staff reductions. By combining limited funds and professional staff, training, education, and resource protection could be accomplished. As Roger Kennedy, Director of the National Park Service, succinctly stated during his conference keynote address, "We either hang together, or we will hang separately."

The catalyst and funding for the conference came from the National Park Service's Cultural Resource Training Initiative. In addition to the

NPS, principal sponsors were the Pacific Northwest Region of the USDA Forest Service, the University of Oregon School of Architecture and Allied Arts, the Bureau of Land Management, and the Oregon Parks and Recreation Department-State Historic Preservation Office. Additional sponsorship came from the Confederated Tribes of the Warm Springs Reservation, U.S. Army Corps of Engineers, Oregon Department of Transportation, Bureau of Indian Affairs, and the National Trust for Historic Preservation.

As stated in numerous previous resource management articles on partnerships, the concept of partnerships is not new, but has been rediscovered over the last few years. A broad overview of the subject written by Ervin H. Zube appeared in *CRM* Vol. 15, No. 8, 1992. Ron Greenberg served as editor of the conference proceedings for the 1991 Albany, New York conference, *Partnerships in Parks and Preservation.* Four years after this and other conferences and articles on partnerships, can we lay the "P" word to rest? Let's see.

From his observations of the Albany conference, and my own recent experience with the Portland, Oregon conference, I agree with Mr. Zube's statement that characterizes partnerships as including ". .common visions and goals, trust and harmony, and shared ownership. Effective communication and cooperation are essential." These elements make up the basic ingredients and are common to any successful partnership. However, all partnerships are unique and require their own mix and proportions of ingredients, and yes, some partnerships fail. For those looking for a cook book or case study approach to the subject, stop here, because none will be offered. Most if not all articles on the topic deal with project-specific partnerships, and since all are unique, there is more to learn from their common principles than from specific cases. The intent of this article is to discuss creating cultural resource program partnerships. To better understand the concept of partnerships, it is useful to start with a few basic ingredients from folklore: soupstones, nails, and boiled axe.

"Surely you have enough grouts to make some Kasha for me.... No, I don't have anything in the house with which to make it.... Give me an axe, and I'll show you how to make Kasha." And so begins the tale of making something from nothing in Baba Yaga's Geese and Other Russian Stories. The tale is told a hundred different ways as it moves from culture to culture. Sometimes this alchemy involves an axe, as in this tale, or nails, but most often it is stones. The tale can involve a few individuals, or it may include an entire town. The end result is always the same, a lavish feast created from apparently nothing but a few stones is shared by all. One of the common themes that run through all of these stories is the perception that there is nothing or little in the house or village to share, but when one unexpected ingredient appears, it is followed by several more. In the village scenario members of the community bring their own unique contribution to the stew. *"It's a wonderful soup the farmer said, it's a wonderful soup the farmer's wife said...It is, and it will make soup forever if you follow the formula we used...."* For cultural resource managers the same basic partnership alchemy can be effective in achieving agency mission objectives.

Public agencies may have a little more difficulty contributing to a community stew when the water comes from the Bureau of Reclamation through a local water district, the kettle is owned by the General Services Administration, the fire wood is brought by the U.S. Forest Service, the cabbage and carrots are regulated by the Department of Agriculture, and the soupstones are under testing by the Food and Drug Administration, while the entire affair is on property regulated by the Bureau of Land Management. As daunting a prospect as this may be, there is a history of public/private actions and policies that do facilitate this type of cooperation.

For public agencies responsible for cultural resource management, partnerships have evolved from park- or site-specific agreements in the late-19th century to public policy as reflected in the Historic Sites Act of 1935. This Act established several broad program areas, including the Historic American Buildings Survey and Historic American Engineering Record (HABS/HAER). It also created the opportunity for direct partnerships with non-federal agencies. Section 2e) of the Act states "Contract and make cooperative agreements with States, municipal subdivisions, corporations, associations, or individuals. .to protect, preserve, maintain, or operate any historic or archaeologic building, site, object. .for public use,. .." This section of legislation legitimized and institutionalized what many had recognized as good public policy toward the stewardship of significant parks and sites.

While this policy was set in the context of the "New Deal" era of government, it also set the stage for subsequent legislation which would foster the concept that the federal government could achieve broad policy objectives through coordinated planning on a state, regional, or local level. This objective first appeared through the 1959 amendments to the Housing Act of 1954 which provided for intergovernmental planning coordination. Although the National Historic Preservation Act of 1966 (NHPA) established the modern foundation for preservation, it also established a proto-

col and procedure to protect cultural resources, but did little to foster program planning and coordination. The next element of federal coordination policy appeared in the Intergovernmental Coordination Act of 1968. The purpose of this Act was to "strengthen State and local government and improve the relations between those governments and the Federal Government [through] closer cooperation and coordination of policies, [and] activities. .."

The 1992 amendments to the NHPA changed the way resource preservation-related undertakings are viewed, planned for, and encourage greater trust and cooperation. In part, these amendments also broadened and delegated certain responsibilities to tribal governments, and changed the relationships of key stakeholders responsible for implementing the NHPA. The amendment provided an essential instrument to develop opportunities to evolve the traditional role and relationship the State Historic Preservation Office (SHPO) has with federal agencies, that of a "permitting" through compliance with Section 106 of the NHPA agency. This opportunity primarily presents itself in the new responsibilities placed on federal agencies in the amendments to Section 110, particularly sub section a)(2) which requires federal agencies to establish a preservation program. In essence, the process is moving from a SHPO site-by-site review of federal undertaking to comment on preliminary determinations of National Register eligibility and levels of effect, to a process where resource protection is planned upfront through a program of identification, evaluation, and protection. As Robert D. Bush, Executive Director of the Advisory Council on Historic Preservation (Council), stated in his 1992 letter to federal, state, and tribal preservation officers, "Over the long term, the Council views the requirements for Federal agency preservation programs as an opportunity to better integrate historic preservation planning into agency decision-making." When these new directives are viewed through the perspective of extant intergovernmental cooperation legislation, specifically those related to technical assistance, or "pro-active" mitigation under Section 110(2)(g), partnership opportunities are created.

Whether agencies have direct property stewardship responsibilities, serve as pass-through, or block grant funding sources, these partnerships go beyond the normal Programmatic Agreement (PA) and Memorandum of Agreement (MOA). Since Robert Meinen's appointment in 1992 as Director of Oregon's Parks and Recreation Department, and State Historic Preservation Officer, the SHPO has been working with its partners to implement several cooperative projects and preservation programs, such as the Pete French Round Barn Rehabilitation, Youth Camp at Silver Falls State Park, Sumpter Gold Dredge State Park, and the light stations at Heceta Head and Cape Blanco. When a region's SHPOs cooperate, this can benefit the operations of a federal agency with multiple states to address. This is the case with the Region 1 U.S. Forest Service MOA between the Idaho and Montana SHPOs, or proposed Oregon and Washington SHPO agreements with various federal agencies such as the Federal Deposit Insurance Corporation and Columbia River Gorge National Scenic Area, and the South/North Light Rail Corridor. The Oregon Parks and Recreation Department/SHPO is currently discussing several partnerships that include the University of Oregon Preservation Program, U.S. Forest Service, National Park Service, Oregon Historical Society, Certified Local Governments, and other public/private partnerships. The current types of partnership programs and projects include annual historic preservation and cultural resource education and training for staff and students, interpretation programs, internship developmental placement, model PAs, and direct SHPO consultation on a range of undertakings.

All State Historic Preservation Offices are in the process of developing or implementing statewide Historic Preservation Plans. Federal and other governments have an opportunity to create long-term preservation programs that are integrated. The Oregon SHPO is moving in new program directions that are oriented to provide direct consultation in establishing preservation program development and implementation. In the long term, Section 106 compliance might be a secondary consideration if federal agencies are well prepared to meet their Section 110 responsibilities. The Oregon SHPO is working toward participating in the types of relationships that capitalize on opportunities that a diverse and interdisciplinary partnership foster. These kinds of complex ingredients make for a rich and satisfying soup that all members of the community can appreciate and enjoy.

Henry C. Kunowski is on staff with the Oregon State Historic Preservation Office, Parks and Recreation Department. He served as a member of the screening committee and moderator for the 1994 Pacific Northwest Conference on Preservation Partnerships.

Lisa Sasser

New Paradigms for Preserving Old Buildings

In the book *How Buildings Learn*, Stewart Brand makes the point that "individuals typically learn much faster than whole organizations."[1] He offers as a guideline what robotics engineers call "subsumption architecture"—pushing the power to respond to the bottom of the organization. If this sounds remarkably like the call of government reinvention task forces to "empower" workers by giving them the tools to recognize and solve problems at the resource level, it should come as no surprise that individual workers had already grasped this principle and applied it to their efforts to develop more effective ways to preserve historic structures.

Creation of the Historic Structures Preservation Team in Region Six of the Forest Service had its origins in 1991, with the determination of one Forest Service employee to save the Tollgate Shelter, a badly deteriorated campground shelter on the Mt. Hood National Forest, built in 1936 by the Civilian Conservation Corps. John Platz, a structural engineer, recognized that the condition of the Tollgate Shelter was not simply the result of deferred maintenance, but an acute lack of the specific preservation skills necessary to understand and treat structures pre-dating standardized contemporary materials and construction practices. In Missoula, Montana, Ken Duce and Milo McLeod, respectively Forest Architect and Forest Archeologist on the Lolo National Forest, lobbied intensively for the creation of a Forest Service Region One Preservation Team to address the same fundamental problems. Bernie Weisgerber, a graduate of the NPS Williamsport Preservation Training Center, was hired in 1992 to head the Region One team, and creation of the Region Six team was officially authorized in 1994.

What these programs represent is a vision of an integrated, "systems" approach to assessment, preservation, and maintenance of historic structures. It is an approach that considers people as well as structures, through training in preservation philosophy and methods. It is entrepreneurial in the ability to organize, perform, and assume the risk for successful (and cost-effective) outcome of preservation projects. Administrative overhead is reduced by providing an alternative to the "balkanization" of assessment, design, and treatment partitioned among agency divisions with little contact with the resources or the people actually performing work on them.

The real focal point of agency reinvention efforts is improving service to the client. For preservation specialists, the resource itself is ultimately the "client." A survey of structures built by the Civilian Conservation Corps (CCC) on Forest Service lands in Washington and Oregon revealed that by the mid-1970s only 1,400 structures remained of the 4,000 built between 1933 and 1942. At current estimates, approximately 65 are lost each year through demolition and neglect. The good news is that these figures have been revised downward from the 1988 estimate of 76 structures a year since the creation of the Region Six Historic Structures Team.

Consider the effect that this rate of loss of historic structures would have if reported as mortality in the population of an endangered plant or animal species. Just as the environmental movement has broadened its frame of reference from the protection of individual species to embrace the concepts of biodiversity and management at the ecosystem level, historic preservation has evolved beyond protecting only individual landmark structures or historic districts. Architectural historian Bernard Rudofsky subtitled his book on vernacular architecture, *The Prodigious Builders*, as "notes toward a natural history of architecture with special regard to those species that are traditionally neglected or downright ignored."[2] In such a natural history, the thousands of structures built by the Civilian Conservation Corps are a perfect example of an "ecosystem" of the built environment. Owned and managed by a number of federal and state agencies across a broad geographic range, they share a remarkably consistent design philosophy based on "harmonious adaptability to local characteristics and natural environments."[3] Western log structures from the late-19th and early-20th centuries—ranches, cabins, and town settlements—occupy a similar "ecological niche."

As with other endangered species, the success of efforts to save rustic and vernacular structures depends on answers to the following questions. What value do they have, what use are they, and what are the costs? Use and value in historic preservation are related in the same sense as significance and integrity. Intangible qualities of meaning and experience are reflected at some level in a functional artifact. In 1938, W. Ellis Groben, consulting architect for the Forest Service, addressed the qualities that Forest Service buildings should possess:

> No matter how well buildings may be designed, with but few exceptions, they seldom enhance the beauty of their natural settings. They are, however, required and necessary to satisfy definite uses which arise to meet human needs, in spite of their encroachment upon Nature's pristine beauty.
>
> While this idealistic attitude is very commendable and worthy of being kept constantly in mind, its application consists chiefly of erecting only such structures as are absolutely essential to fulfill specific requirements and then only of designs which harmonize with, or, to express it differently, are the least objectionable to Nature's particular environment.[4]

Contemporary structures of steel and T-111 plywood may serve a utilitarian purpose, but contrast profoundly with the effect intended by CCC-era designers:

> Successfully handled, [rustic] is a style which, through the use of native materials in proper scale, and through the avoidance of rigid, straight lines, and oversophistication, gives the feeling of having been executed by pioneer craftsmen with limited hand tools. It thus achieves sympathy with natural surroundings and with history.[5]

World War II ended the large-scale work-relief programs that made labor-intensive log and masonry construction feasible on public lands. Interest in rustic architecture declined after the war, and design principles driven by new and cheaper construction methods became standard. Ironically, many surviving structures were on the brink of succumbing to decades of neglect by 1992, when virtually all of them became eligible for the National Register of Historic Places. Driven by the requirements of Section 106 and Section 110 of the National Historic Preservation Act, a number of agencies were suddenly faced with having to develop a completely new approach to treating structures that had become, in many instances, dangerously unsound.

Tollgate Shelter, Mt. Hood National Forest, constructed in 1936 by the Civilian Conservation Corps. Drawing by Paul John Neidinger, Williamsport Preservation Training Center.

Lost Lake Winter/Summer Shelter, Mt. Hood National Forest, constructed in 1993-1994, by the USDA Forest Service Region Six Historic Structures Team. Drawing by Paul John Neidinger, Williamsport Preservation Training Center.

In the use/value/costs equation, preservation law and policy weighted the scales in favor of preservation. At the same time many land use agencies found their traditional missions changing, with recreation assuming an increasingly important role. An emerging focus on principles of sustainable design also added impetus to the idea of retaining and recycling existing buildings.

Rustic and traditional vernacular buildings and landscapes have always been a powerful force in shaping public perceptions and agency image. However, while most of these resources have the potential to be reclaimed and maintained in use without loss of historic identity and integrity, many have been allowed to deteriorate because the costs of repair were assumed to be prohibitive. Others received inappropriate repairs which, because of lack of understanding of period construction techniques, actually worsened existing problems.

These conditions are due, in part, to a widespread perception that historic preservation consists of "restoring" buildings, and inevitably requires a full-blown design effort, endless compliance reviews, and major structural interventions. By contrast, the preservation team approach begins with the premise that "preservation is maintenance," and that treatments are based on a thorough understanding of historic materials, structural characteristics, and building methods.

If the current movement to reinvent, re-engineer, and downsize government sometimes recalls the ancient Chinese curse, "may you live in interesting times," it also provides an opportunity to consider how people are making this process work from the ground up. Institutions and government agencies at all levels are responding to the same pressures—to do more with less, and to do it more effectively. Forest Service Director Jack Ward Thomas characterized his agency's options as "grow or die," and offered the corollary, "grow and live" as the challenge to be met.

With virtually all public institutions facing the same challenge, certain principles are becoming established as a blueprint for change. "Empowering" individuals through improved training, responsibility, and accountability makes smaller workforces more productive. Partnerships focus collective interests and capabilities. Eliminating layers of administrative overhead places more resources at the point of effect. Adoption of "whole systems" approaches to resource management replaces artificial distinctions which distort understanding of the environment, function, or process involved. Preservation teams like those in Forest Service Regions One and Six represent this new paradigm and have the potential to significantly impact the treatment of historic resources.

Notes

1. Stewart Brand, *How Buildings Learn: What Happens After They're Built* (New York: Viking, 1994), p. 189.
2. Bernard Rudofsky, *The Prodigious Builders* (New York: Harcourt, Brace, Jovanovich, 1977).
3. T.W. Norcross, *Acceptable Plans: Forest Service Administrative Buildings* (USDA Forest Service, 1938) introduction.
4. *ibid.* foreword.
5. Laura Soulliere Harrison, *Architecture in the Parks, National Landmark Theme Study.* (National Park Service, Department of the Interior, 1986), p. 8.

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E. Gail Throop

Rustic Architecture
Period Design in the Columbia River Gorge

Detail of retaining wall, Beacon Rock State Park headquarters. Photo by Matt Meacham, 1995.

The rustic style of architecture is represented in many structural artifacts nationwide. It is important to understand a style, and the ideas, shared vision and work, and common history that lie behind it, to successfully appreciate and manage the artifacts derived from it. It is the intent of this article to refresh the definition of rustic architecture, and to describe how the style was expressed by the USDA Forest Service in the Pacific Northwest Region (in the states of Oregon and Washington). The rustic recreational developments in the Columbia River Gorge are used as examples to illuminate the policy and program changes within the agency during the period of the Great Depression. Simpler, smaller in scale, and less familiar than Timberline Lodge on Mt. Hood or the Stockade at Sunrise in Mt. Rainier National Park, these recreation facilities embody the characteristics of rustic architecture.

Styles in architecture are seldom the creation of a single individual, but rather the outgrowth of particular social and economic periods. The rustic style of architecture is closely associated with the Great Depression, for maturity and eloquence of its expression was achieved at that time. Rustic was appropriate to rural environments, but neither rude nor artless. Successfully handled, the style achieved sympathy with natural surroundings and intimacy with landscape. The rustic style was variously expressed nationwide, in the constructions of all federal land-managing agencies. Further, each agency developed an idiom that was particular to administrative areas that might reflect models and building materials traditional to that geographical region. In the Pacific Northwest, the style is often termed "Cascadian," in reference to the mountain range that provided local design inspiration.

Visitor registration station at Eagle Creek, Columbia River Gorge. Photo by George Bleekman III, 1993.

The basis of rustic architecture was a design philosophy founded on an ethic of nonintrusiveness. Key to this ethic were the concepts of subordination, retirement, and assimilation. Important factors in the achievement of "accessories to nature" were predominantly horizontal lines, low silhouette, organic forms, and scale, proportion and texture of the building materials.

The Forest Service Depression-era recreational structures, including ski lodges, community kitchens, trail shelters, amphitheaters, and scenic overlooks, most closely adhered to Albert H. Good's definition of "rustic design": they appeared to "have been executed by pioneer craftsmen with limited hand tools."

Of log, pole and masonry construction, the structural members were carefully proportioned to the natural setting. Log uprights corresponded in diameter to the measurements of the surrounding trees. The desired effect was lost if the natural materials were too unblemished in their appearance: logs with knots and whorls were superior to clean poles. Foundations and masonry walls were styled to appear as "rough rock footings" or natural outcrops.

The use of rock presented certain problems. Boulders often gave the appearance of instability and their use was infrequent; irregularly-shaped rock was preferable. Placed along their horizontal axis, uncoursed rubble stone resembled nature's bedding patterns, and more closely tied the structure to the ground.

Roof design was another challenge: roof pitch had to be compatible with potential snow load and other climatic conditions without establishing too great a vertical emphasis that would dominate the scene. Too, roofs had to achieve a proper proportion with the often massive nature of upright support members and footings. Oversized

Administrative headquarters, Beacon Rock State Park. Photo by Matt Meacham, 1995.

verge members helped resolve this problem as did the use of heavy shakes instead of shingles.

Prior to the election of President Franklin Delano Roosevelt, the Forest Service pursued a cautious conservative recreation site development policy. That policy held that the recreation role of the national forests was to provide space for recreation. The New Deal ushered in changes in the magnitude and scope of the Forest Service recreation program which in turn produced significant and far-reaching changes in its recreation policy. With regard to the emergency programs and their products, regional foresters were instructed to give more attention to the "social" functions of the forests. Permanent recreation improvements were to be encouraged. Not only would the Forest Service supply needed recreation structures but also it would strive to design and locate those facilities in aesthetically pleasing ways. Public service would be paramount.

The Depression-era recreational developments at Wahkeena Falls and at Eagle Creek in the Columbia River Gorge represent the achievement of those social, service, and aesthetic goals. The sites clearly reflect the comprehensive planning typical of the period. The structures embody the (Forest Service) Pacific Northwest Region's particular expression of the rustic style of architecture.

The Columbia River Gorge offered significant design challenges with forested settings, rock outcroppings, and little flat ground. The respective design solutions for Eagle Creek and Wahkeena Falls responded to these conditions in similar ways but with differing interpretations. At both sites, the features and furnishings lie easy on the land and seem to grow from it.

Eagle Creek is a large and complex site, including a picnic area, a campground, a trailhead, and a scenic overlook. As designed and built, the site occupied a large contiguous parcel of land at the confluence of Eagle Creek and the Columbia River with each use area located separately. Subsequent interstate highway construction and the introduction of a national fish hatchery have disturbed the unity of the parcel, but each of the different use areas remains intact, and the original cohesion is apparent. The structural components are a community kitchen, comfort station, information station, suspension bridge, and a community overlook building. The architecture is an interesting blend of the "refined rustic" associated with Forest Service administrative sites, and the rough-hewn "rugged rustic" assigned to recreation facilities. The community kitchen and the information station appear to "have been executed by pioneer craftsmen with limited hand tools." They are of log (and pole) post and beam construction, with random rubble masonry. The comfort station, affectionately known as "Big John," is of frame construction, with large dimension timbers, rough-sawn siding, and random rubble masonry veneer. The Overlook Building combines frame construction with some round log roof members and rather formally finished rubble masonry piers. The built features retire into the mature forest setting, while the changes in contour within the site are both accentuated and assimilated with drylaid masonry retaining walls that almost appear to be natural.

Wahkeena Falls is a smaller site, originally comprising a campground with adjoining picnic area. Structural features include a community kitchen and a set of stone-veneered toilet buildings. Again, there is a blend of rural and urban influences: log and random rubble masonry shelter juxtaposed with frame and fitted stone toilets. What is more noteworthy is the formality of the masonry in the convertible campstoves, steps, and other built landscape features, particularly in comparison with the great informality of the stonework at Eagle Creek. The cut-and-fitted quality of the masonry lends an entirely different feeling to the facility at Wahkeena Falls. Lacking the design documents, it is not possible to tell whether the masonry treatment is an accurate execution of the intended design or the preferred pattern of the

Picnic table in campground. Photo by Matt Meacham, 1995.

Corner of comfort station at Beacon Rock State Park, near Beacon Rock trailhead and headquarters. Photo by Matt Meacham, 1995.

individual craftsman building the stoves.

Beacon Rock State Park is a Depression-era complex composing the state park administrative headquarters, a large comfort station at the Beacon Rock Trailhead, and a community kitchen in the picnic area adjacent to the Hamilton Mountain Trailhead. The park is located in Washington, on State Highway 14, west of Bonneville Dam. Created by Washington State Parks, perhaps with the design assistance of the National Park Service, the Beacon Rock complex offers an interesting comparison in the expression of the rustic style of architecture.

The three major structural components of the Beacon Rock complex are spatially organized by function and separately located within the park boundaries. The small administrative buildings are simply-detailed frame construction with random rubble veneer. The comfort station is of horizontal log and stone, and the community kitchen is log post and beam construction, with low solid railings and large "window" openings. The structures differ substantially in materials and textures, and thus do not reveal a cohesive architectural character. However, they all clearly relate to a single design theme, and each connects to its individual setting and the requirements of the site. The architectural interpretation is very responsive to the environment of the Columbia River Gorge, but the point of view shows a subtle difference from that of the Forest Service designers. Both expressions are sensitive and articulate and present appropriate solutions to the problems posed by the landscape.

The rustic style represents an early-20th-century movement in American architecture. Based on a philosophy of nonintrusiveness, it was particularly appropriate to rural environments. It was picturesque, romantic architecture that recalled the American past, was wholly integrated with the landscape and responsive to the environment. The idiom was developed as a solution to the problem of providing facilities for the public, in national parks and forests, and in state parks, that did not compete with natural or scenic values. Rustic helped to create an image, and to convey an ethic of conservation. It strongly influenced public expectations about the appropriate character and appearance of recreational and administrative buildings in parks and forests. In the eloquence of its expression and in its divergence from the trend toward functionalism in urban architecture, rustic made an important contribution to 20th-century American architectural thought.

Corner of comfort station at Beacon Rock State Park picnic area. Compare style of masonry to photo above. Photo by Matt Meacham, 1995.

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Kenneth Helphand

Interpretive Interventions

Memorial sign in San Francisco, CA. Photo by the author.

Landscape preservation is also the act of contemporary design. In the reuse and redesign of places, there are no new sites, for all are historic. Interpretation, the explication of places and phenomena is a fundamental aspect of preservation. Typically it is viewed as a final design layer, that offers explanation or routing, but at its best it offers an added engagement with the place. However, design itself is also fundamentally an interpretive act. The determination of programmatic elements and composition in terms of form, scale, dimensions and materials, all of these choices are acts of interpretation. If conceived as such, they can add additional layers of meaning and richness to any design. There is also art that takes as its theme or subject the interpretation of places and phenomena, art that explicitly and implicitly attempts to deal with or question the relationship between the natural world and the world of culture. Historically, this is one of the fundamental themes and narratives of garden history itself.

The cross-fertilization of disciplines often leads to new insights, where the conscious overlap of method and idea can act as a catalyst to insight and ideation. This article describes examples of combining methods most often associated with the realm of contemporary landscape artistry with those of landscape interpretation. This uncommon chemical combination might help us see opportunities in the design of sites not readily apparent. The ideas build upon the author's concept of Magic Markers and Ronald Fleming's PlaceMakers. Magic Markers is a proposal for historical markers which go beyond the limits of descriptive plaques and a didactic sensibility. They are intended to cultivate in the viewer and visitor a sensibility of historical imagination, engaging them in the place in an unexpected fashion, offering a certain shock of recognition to their awareness of the place.[1] In similar fashion, PlaceMakers focus on the role of public art to foster local identity and a sense of where one resides in both space and time.[2]

For example, there are markers in the landscape which take the graphic conventions of mapping into the landscape. Thus, as American and Canadian roads cut across the 45th parallel there are highway signs alerting drivers that they are "Halfway between the North Pole and the equator." Lines demarcate local, state and international borders, and the prime meridian in Greenwich, England can be stepped across. There are vertical sections such as flood markers which mark the levels of floods. In northern California some of these are found high atop telephone poles. There are maps and pictorial images placed on site which depict past events in direct comparison to the existing site. There are time lines and chronologies that one can walk. In 1984, University of Oregon students painted bar graphs of the federal budget on the main walkway through campus. The graphic depiction,

"Halfway between the North Pole and the Equator." Photo by the author.

Federal Budget, University of Oregon, 1984.

which went on for blocks, showed the dramatic discrepancies in the allocation of economic resources.

Artists in the past generation have been creating works which heighten our spatial and temporal awareness and consciousness. There is a resonance between their work and that of landscape architects which is equally directed at understanding our position in space and the transformation of spaces over time. The vocabulary of marking and interpretation can be expanded through techniques such as mapping, modeling, lines on the land, on-site sections, site visualization, chronologies, displacements, and time landscapes. Conventional historical markers often deal with the dynamics of nature and culture, and certain artists explicitly deal with those interactions, particularly within the urban landscape. In 1980 Eric Arctander painted two parallel lines at the tip of Manhattan. Entitled "Nieuw Amsterdam" this full-scale map depicted the original shoreline of the end of the island. Walking though Battery Park, cutting across streets and through buildings it dramatized the landscape history of the filling in the harbor. Alan Sonfist has created a series of "Time Landscapes" such as his 1978 version in Lower Manhattan, which is a landscape restoration of the pre-Colonial forest. Buster Simpson's 1991 "Host Analog" in Portland, Oregon is a landscape displacement. A downed Douglas fir tree from the forested Cascade mountains was installed in front of the city's convention center. There, an irrigation system provides mist to continue the tree's natural function as nurse log for future plant growth. Over time a fragment of the forest is emerging in the urban landscape. The 1991 "Shore Viewpoints" by Gloria Bornstein and Donald Fels were a series of markers placed adjacent to an official set of historical points of interest markers along the Seattle waterfront. The text of the new markers was a commentary on the old, thus the process of understanding the "official" depiction of history (dating from the late '50s and early '60s) was placed in direct contrast with revisionist and alternative viewpoints. The waterfront began to function as source material for a museum without walls in a landscape research library.

"Nieuw Amsterdam" by Eric Arctander, 1980.

In 1994, a landscape architecture design studio at the University of Oregon investigated a mile-long segment of the Old Columbia River Highway (from Tanner Creek to Eagle Creek), abandoned since 1937. It is currently in the process of conversion by the Oregon Department of Transportation into a recreational and bicycle trail, a rare highway-to-trail project. With the intention of involving students in the act of design interpretation, they were asked to design

"Host Analog" by Buster Simpson, 1991.

a series of interpretive interventions which were executed in a weekend workshop. The question was how to intervene on this segment of the Columbia River Highway in such a way as to heighten the awareness, appreciation, and experience of the historic landscape character. The work was all temporary and dismantled after our visit and executed on-site at full scale. The methodologies included re-photography, framing, narratives, layering, revealing, and illumination, all intended to cultivate one's historic imagination and address fundamental questions of cultural impacts in a dramatic and protected natural landscape.

Chris Peterson's intervention combined archeology and surgery. In a section of the highway now under a foot of soil he made an incision into the earth which revealed the almost pristine roadway beneath. The earth was treated as alive, with sterile sheets holding back its "body" to expose the underlying tissue. Sarah Cantine fabricated a series of boxes which told the story of the highway from the perspective of an imagined female user of 75 years ago. Each box displayed an artifact such as white gloves, a watch, a mirror, book, and toothbrush. Their placement in the landscape, on railings or the roadbed, forced the viewer to both carefully examine the site and the boxed artifacts while mentally constructing an imagined narrative of the owner. Yutaka Tajima installed a series of "frames" in the landscape. They focused one's attention on the grand and spectacular views of the gorge, as the highway was designed to do, but also on landscape fragments, such as the bark of a tree. Accompanying each picture was a question for viewers directed at understanding the changing landscape over time, such as questions about trees which had matured, the giant lake created by the construction of the Bonneville Dam, and the gorge's geologic history.

"Shore Viewpoints" by Gloria Bornstein and Donald Fels, 1991.

Other interventions included staking out the original road configuration with poles and surveyors tape where it had been obliterated, stenciling old Model T tracks on the earth, the etching of hand prints by the careful removal of moss from highway guardrails, the rope "marriage" of the highway to surrounding trees (inspired by the marriage of rocks in the Japanese landscape), the installation of stone walls, inflated bags compressed beneath the new roadbed as it rode over the original surface, and the installation of pieces of old cars which visitors could sit in and imagine driving down the

"Incision" by Chris Peterson, 1994.

road. For the participants the impact of the event and the works was dramatic. The design of the interventions encouraged an approach to interpretation which was subtle, multi-layered, and even a bit enigmatic, as they added an additional layer to this landscape's temporal collage. All of the interventions broke down the artificial and spurious division between "natural" and "cultural" history and preservation.

Notes

1 Helphand, Kenneth, "Magic Markers." *Yearbook in Landscape Architecture: Historic Preservation*, Richard Austin, et. al., eds., New York: Van Nostrand Reinhold, 1983. pp. 95-102.

2 Fleming, Ronald Lee and Renata Von Tscharner, *Placemakers*. Cambridge: The Townscape Institute, 1981.

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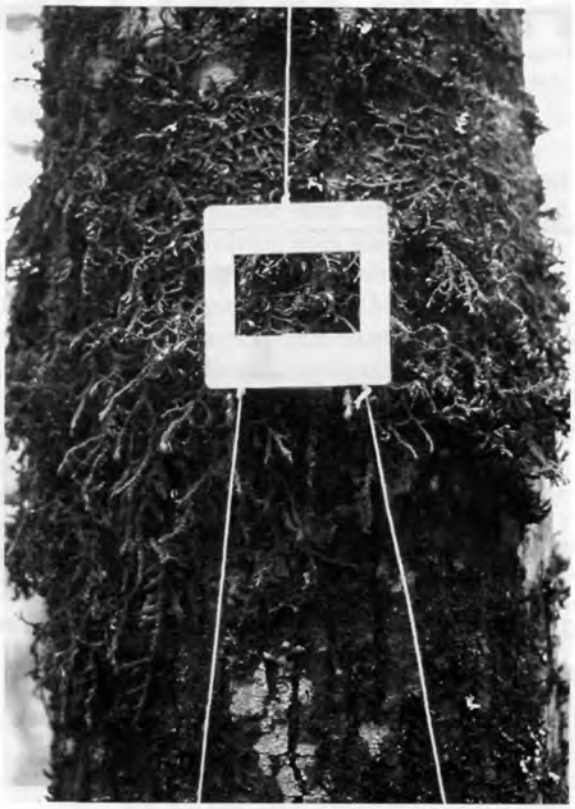
"Boxes" by Sarah Cantine. Gloves on a stone guardrail; book in a box; hand mirror in a box.



"Frames" by Yutaka Tajima, 1994.

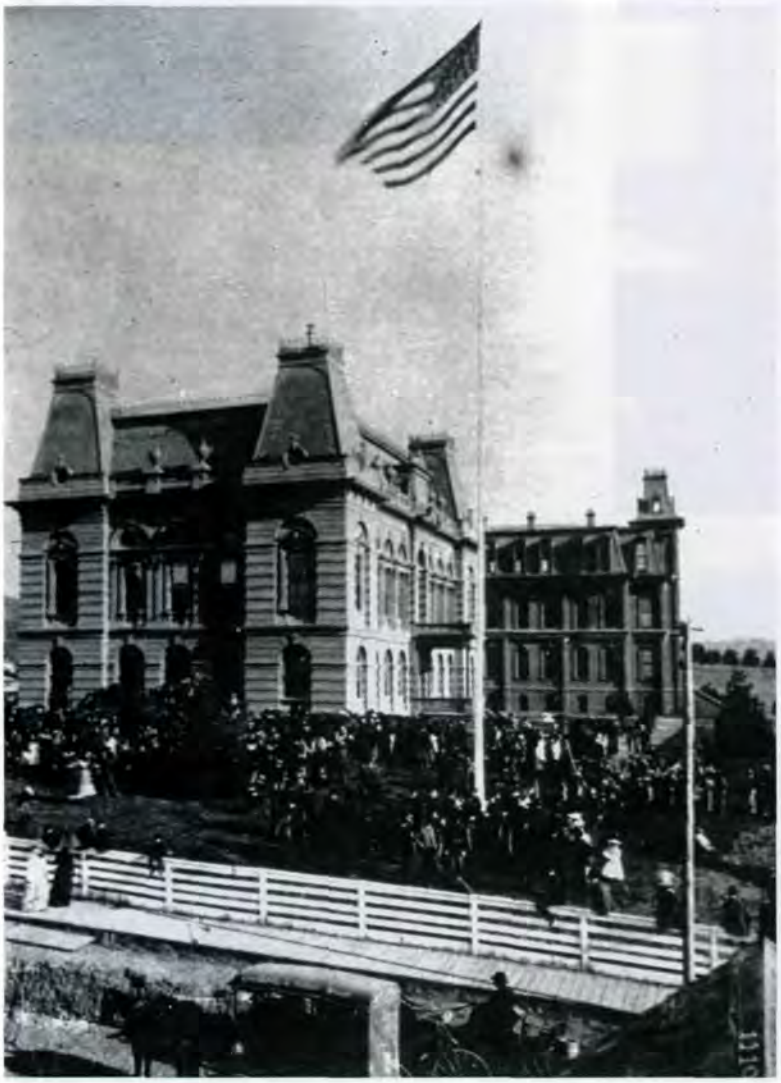
James Wentworth

Hands on the Landmarks, Part I

Detail of restored balustrade, north facade, Villard Hall. Photo by George Bleekman III.

The University of Oregon has a unique opportunity in the realm of historic preservation. The University is steward for several historic buildings, two of which are National Historic Landmarks (NHLs). It also has a comprehensive graduate program in historic preservation in the School of Architecture and Allied Arts. Over the years the Western Oregon climate has taken its toll on the elaborate wooden components on the exteriors of these buildings. Despite occasional good faith efforts to maintain them, they have gradually deteriorated to a critical point. During the 1950s and 1960s, much deteriorated material was simply removed as part of efforts to "neaten up" the buildings. Now as public and administrative sentiment has warmed toward historic structures, more thought and effort are being put into caring for the built cultural resources on the campus and unusual methods are being pursued.

Villard and Deady halls. Photo courtesy University of Oregon Archives.



Funding has always been frugal within Oregon's State System of Higher Education (OSSHE), and until quite recently many programs, such as maintenance, suffered in order to benefit the academic programs. Not an uncommon problem, deferred maintenance at the University has begun to take its toll. Many buildings, including some of the newer ones, were experiencing failures in exterior envelope and other critical building systems. OSSHE finally realized that it needed to care for its capital resources or risk a true crisis. Capital repair priorities were established and the most important needs addressed first. Deady and Villard halls, both NHLs, were high on the list. As much historic fabric was lost due to deterioration and some from intervention, complete restorations were agreed upon.

Long the advocates for attention on the these buildings, members of the faculty of the Historic Preservation Program were eager to see restoration efforts begin on Deady and Villard. A workshop was offered whereby students would work on the design and produce working drawings for the restoration of the east porch of Villard Hall. The class was offered in 1987 and was successful. Students produced a usable set of documents and benefited from working on an actual project.

Faculty then went one step further and planned to involve students in the actual work of the restoration. As the Physical Plant was now interested in having the work done and had the funding, it was agreed upon that a class would be offered, led by a professional preservation carpenter, Gregg Olson, under the direction

Southeast tower of Villard Hall before restoration. Photo by George Bleekman III.

of the HP faculty, with materials provided by the Plant. This unusual relationship proved successful as the students participated in the actual woodworking while assisting Olson. Two years later, in 1989, the collaborative approach was tried again on a much larger piece of the building, the northeast tower. This involved a lot more work of several types so the scope of involvement changed accordingly. Physical Plant craftsmen were added to the team, both to lead in executing the work and to learn from Olson. The intent was to expand their skills and knowledge relating to historic preservation and enable them eventually to carry on the work unassisted. Students and tradesmen worked and learned side by side. In 1991 the northwest tower and north facade were restored, again led by Olson and involving both students and Physical Plant craftsmen including Steve Parker, Tom Johnson, and Bill Mirabella.

In 1993, focus shifted from Villard over to Deady Hall, which was the first building of the University. Restoration efforts began on the building's east tower, and this time coordination and construction were executed entirely by the Physical Plant. In spring 1994 students again assisted in the construction as the west tower project was begun. The class was led by members of the Physical Plant under my direction. An architecture graduate of the University, I learned from Olson during work on Villard's northwest tower. Outside help was sought, and two preservation carpenters, Jonathan Smith and George Bleekman III, and a sheet metal worker with considerable restoration experience, Art Corliss, were hired. Smith and Bleekman were also finishing up graduate degrees in historic preservation from the University so their employment had the obvious advantage of further expanding ties to the Historic Preservation Program as well as together bringing about 25 years of experience with restoration to the team.

Once the Deady towers were finished in late 1994, work shifted back over to Villard. Another class during spring 1995 again involved several students in the work. This time the class was led by both Bleekman and me and included a model apprenticeship framework. Plans are underway for expanding the scope of future classes to include more study into and practice with historic woodworking and sheet metal techniques, taking advantage of a considerable collection of antique tools owned personally by members of the team. This is an exciting prospect that goes far beyond merely executing the work and maximizes the opportunities inherent in such a unique partnership between academia and facilities maintenance.

Another example of a partnership between the Historic Preservation Program and local organizations focused on historic paint analysis on the University of Oregon campus. In 1990 the University offered a class, led by historic preservationist Jill MacDonald, and the Physical Plant allowed them to use the Collier House, a former president's residence, as a study vehicle. The extensive restoration report produced by the class revealed a significant polychrome color scheme was originally used. When restoration work was later executed, the report was implemented and the building repainted according to the original scheme. The success of this project led the Plant to pursue further paint analyses in conjunction with the Historic Preservation Program. In 1994 another paint analysis class was offered, this time funded by the Physical Plant, and resulted in eleven buildings being studied. These historic paint reports will be used by the Plant in the future as these buildings are repainted according to their original or most significant paint schemes.

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George Bleekman III

Hands on the Landmarks, Part 2

Entablature and bracket showing paint failure, Villard Hall.

One of the most appealing aspects of a career choice in Historic Preservation is the multi-faceted nature of the field. For some, the attraction lies in advocacy, leading the fight to save our historic resources. For others, the fascination is in survey work and the identification of historic resources. But for me, the thrill is in the restoration: putting the life back into a building that many would say should be discarded. Restoration is a tangible endeavor, for one sees the results on a daily basis, and it is immensely gratifying. Good restoration is a combination of detective work, careful analysis, and conscientious craftsmanship, woven throughout the project. I believe it is the most visible aspect of historic preservation, because it is the beautifully restored building that the public sees and appreciates. Those in the preservation field know how important advocacy and "behind the lines" preservation are, but for the general public the end result is all they really know about, or probably even care about.

As project supervisor and lead carpenter on the restoration of Villard Hall, I recognize the enormous responsibility it takes to undertake such a restoration. Villard Hall, finished in 1886, is one of two National Historic Landmarks on the University of Oregon's campus, and was the second building to be built on campus (Deady Hall, 1876, was the first building on campus, and is the other Landmark). Villard Hall, one of Oregon's finest architectural gems, was designed by noted Oregon architect Warren Heywood Williams and is a late example of the second empire style, one of the few remaining academic buildings of that style left on a western American campus. We, as restoration professionals, bear the responsibility of passing landmarks like Villard Hall on to future generations. This means that our intervention must preserve its historical integrity and craftsmanship, because that is what we are passing on.

Named after Henry Villard, a railroad tycoon and early benefactor of the University, Villard Hall is a rather squat, three-story brick building finished with stucco molded to simulate stone, and a wooden mansard roof with tower pavilions on each of the four corners. Although the interior has suffered much alteration, the exterior is intact except for an addition on the west side connecting Villard to the adjacent Robinson Theater, and the removal of the lower cornice balustrade on the east, south and west facades. Ornate wooden carvings, turnings and mouldings decorate the building and are finished in sand paint meant to simulate stone, and the cedar shingles are painted dark grey to simulate slate.

The restoration of Villard began seven years ago in a piecemeal fashion, when restoration contractor Gregg Olson and a group of architecture and historic preservation students restored the east porch. Two years later the restoration continued with Olson and another group of students restoring the northeast tower, and four years ago the north-west tower was restored. The current phase of restoration began in

Villard Hall. Photo courtesy University of Oregon Archives.

November of 1994 with the east wall, southeast tower and south wall, and will continue with the southwest tower and west wall. The current restoration team is made up of Project Manager James Wentworth, myself, three Physical Plant restoration carpenters, Steve Parker, JR Vanderburg, and Jeff Urban, and sheet metal worker Art Corliss. In addition to this core restoration team are architecture and historic preservation students who are able to gain valuable "hands-on" experience under the direction of the restoration team. This experience is made possible by a unique partnership between the Physical Plant and the University of Oregon Historic Preservation Program that allows up to 10 students per term to work and learn alongside the restoration team. This unique partnership gives students a rare opportunity to participate in the restoration of an NHL, as well as to develop restoration skills and principles.

Because of a poor maintenance history on the part of the university, Villard is in a serious state of disrepair. Although the masonry and stucco are for the most part quite stable, it is the wooden portions of the building that have suffered the most damage. Much of the cedar trim and moulding is badly deteriorated, and the original cedar shingles on the mansard roof are in dire need of replacement. In addition, the original terne plate roofing on the gutters, parapet and mansard roof has failed, allowing water to enter the building and accelerating deterioration (the terne-plate had been coated with bituminous roofing tar that contributed to its deterioration and failure). Because of this, the gutters and supporting structure are badly rotted, as well as many of the brackets and mouldings on the entablature. The brick and stucco behind the entablature are also deteriorating and spalling. While some of this damage to the building can be attributed to age, the majority of the damage to the building could have been prevented with proper maintenance, most notably the presence of a regular painting schedule. Any wooden portions of a building, especially one exposed to the severe wind and rain that we have in Oregon, will fall into rapid decay without protection; i.e. paint, stain, or varnish. It is imperative that buildings receive a *regularly* scheduled paint job; even the best paint job will last ten years at best.

Tower bracket before restoration. Below: Same corner with new bracket trim.

The restoration began with the erection of scaffolding with five different levels that allowed total access to all portions of the building undergoing restoration. The upper portion of the scaffolding was wrapped in a modular weather enclosure made of reinforced waterproof vinyl resistant to UV degradation. This weather enclosure allows the restoration to proceed year round, and because the enclosure is modular, it can be re-used on future restorations. Once the enclosure was up and the building protected, the lead paint could be removed from the building.

The original coating of paint on the woodwork was sand paint, meant to simulate stone. With subsequent layers of paint added by paint crews over the years, the lead paint was approximately 3/32" thick. Because of the intricate nature of the woodwork, the only option for stripping the paint was with heat guns. Although alternate methods such as torch and chemical stripping were considered, they were discounted because of the detrimental effects they would have on the building. Torch stripping was rejected because of the chance of fire, and chemical stripping was eliminated because of environmental hazards as well as the salts left in the woodwork. While heat stripping with heat guns is very labor intensive, as well as very slow considering the difficulty in removing the sand paint, it is still cost effective when one factors in the end result: intricate woodwork saved and ready for repainting. As long as the proper safety precautions are taken to minimize the risk of lead exposure to workers, i.e., the wearing of full Tyvek

Bullseye showing lead paint failure. Below: Bullseye and parapet with new metal plate.

body suits, respirators, and gloves, the process is still the best for removing lead paint.

Once the paint was stripped from the building, demolition could begin. The terne plate was removed on the parapet and the gutters, exposing the deteriorated structure. The woodwork was also removed and stamped with numbers corresponding to its location on the building. As it was removed, the woodwork was separated into three classes: (1) badly deteriorated and needing to be replaced; (2) damaged but repairable with epoxy fillers and patching; (3) those pieces in good condition. A list was made of those pieces of woodwork needing replacement, and those pieces were subsequently milled and shaped, with stock that matched the grain of the original piece. All milled replacement pieces were first treated with *Woodlife Preservative,* and then primed. The pieces needing repair were cleaned and prepared for consolidation and filling with epoxy resins. The products used for these procedures were *Abatron Liquid Wood* for consolidation, and *Abatron Epoxy Filler* for the replacement of missing wood. Although these are non-reversible processes, the advantages outweigh the drawbacks. The original piece is saved, with the original craftsmanship still intact. If, for some reason, the epoxy fails in the future, the original piece is still there to replicate. Many milled pieces on the building were crudely cut with axes when installed, and by saving them with consolidant/fillers we are able to pass this information on to future generations.

Once the lead paint removal and demolition were complete, the meticulous rebuilding of the structure could begin. Like all other forms of construction, restoration is a linear process, with work completed in sequence, and the key to a successful restoration is the proper scheduling of these sequences. The rebuilding began with the entablature/lower cornice and gutters since much of the future work depended on having the gutter metal installed. The gutter is supported by both the entablature brackets, as well as 4' lookouts that run horizontally into the masonry structure. Nearly half of the lookouts were badly deteriorated and were replaced in kind with Douglas Fir. Much of the original fir tongue and groove soffit sheathing was also deteriorated and was replaced in kind with stock milled in our shop. Most of the gutter boards were in reasonable condition, and those that were not were again replaced in kind with milled tongue and groove. The deteriorated and missing brackets in the entablature were repaired and replaced in-kind with cedar and re-installed using plated deck screws instead of nails. This was done to both facilitate future removal, as well as add some seismic stability to the brackets. Before the restoration, the brackets had an occasional tendency to fall off the building.

The gutter originally sloped slowly from the center of the south facade to a downspout on the east facade, a run of about 60'. Because the gutter settled and sagged over the years, the slope was zero in some places, and even negative in others. Because of the need to have a continuous and sufficient slope, a plywood cricket was built over the original gutter sheathing. This cricket allowed an additional three inches to the height, and resulted in a slope of 1/8" per foot run. The impact of the higher profile of the gutter was mitigated by adding a cant strip that sloped up from the front edge of the gutter to the beginning of the cricket. These additions may seem drastic to some, but all of our

Restored north facade of Villard Hall.

Photos by George Bleekman III.

intervention is reversible, easily discernable from the original gutter that lies beneath it, and is impossible to see from anywhere except on top of the building. The gutter metal was then installed, using long sheets of break-formed (to minimize seams) stainless steel terne plate.

With the completion of the gutter, work could proceed on the parapet and the mansard roof shingling. Although the parapet is very exposed to inclement weather, deterioration was limited to the skirt boards and the ornamentation over the south and east bulls eyes. The skirt boards on the parapet were badly weathered and replaced in-kind with 1x12 clear cedar, and the keystones and flanking scrolls over the bulls eyes were also replaced in-kind with cedar. The top of the parapet was then flashed with stainless steel terne plate. The shingles used for the re-roofing matched the original cedar shingles in both width and length. Before placement on the building, the shingles were hand dipped in *WoodLife Wood Preserve*, allowed to dry for three days, and then dipped in a Fuller O'Brian alkyd primer. Great care was taken to dry the shingles before dipping, which facilitates paint adhesion. The shingles were then hung on the building, duplicating the original courses, which had been marked as the old shingles were pulled off.

At this writing, work is continuing on building with the re-introduction of the balustrade, which had badly deteriorated and was removed in the 1930s. The balustrade runs along the lower cornice of the mansard roof, and ties the four towers together by continuing the parapet lines across the roof. Broken into three equal segments by two large pedestals, each run of the balustrade features a boxed top and bottom rail trimmed with cedar, and turned cedar balusters spaced 4" apart. The two pedestals will support large urns, although at this point the original material of the urns is unknown and will require further study in order to replicate them. Supporting the balustrade is a steel structure that attaches to the mansard roof, allowing the balustrade to hang from the structure and keeping the balustrade out of the gutter. When completed, the top rail of the balustrade will be capped with stainless steel flashing.

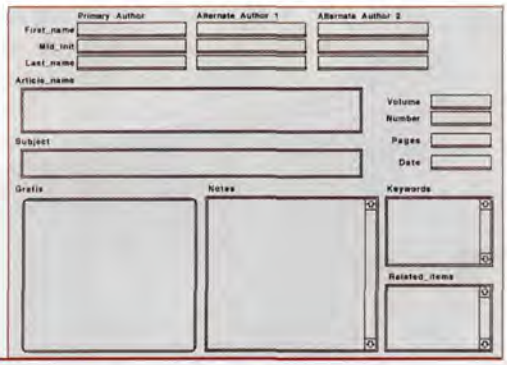
Work will continue on the building until the restoration is complete. After the balustrade is finished, the upper cornice of the tower and mansard roof will be completed. The tower will be roofed with stainless steel terne plate, and by early June, the building will be ready for paint, and if properly planned for, paint preparation can be spread throughout the course of the restoration. All replacement pieces are treated with *Woodlife* and primed on all surfaces before they are placed on the building, and all the original woodwork is treated with *Woodlife* after scraping or sanding during each phase of the project. All upper and vertical joints are caulked with *Vulkum* Urethane caulk (with the bottom joints left open to allow water to escape). A urethane caulk is far superior to an acrylic latex, especially in exterior applications. Although a urethane caulk is harder to work with, the extra time spent is well worth the effort. By taking the time to prep as you go, you are spared the lengthy process of prepping an entire building at the end of a long restoration. The building will receive two coats of an alkyd primer, and then two top coats. The trim will be painted with sand paint, and the shingles a dark grey to simulate slate. The sand paint is applied by spraying on a layer of paint, and then spraying the surface with a low pressure sandblaster. This gives a much different appearance than one would get if the sand were mixed into the paint and then applied.

The final touch to the restoration will be the installation of the cast iron cresting around the top of the tower and mansard roof. The cresting was carefully removed and numbered during the early part of the restoration. The broken pieces were repaired by cutting out pieces of cast iron from bathtubs, and then welding the pieces to the cresting. After repair the cresting was sandblasted and then powdercoated with a color matching the original black (powdercoating was chosen over a catalytic epoxy because of the durability of the powdercoating). The cresting will be installed and we will celebrate the end of a very satisfying and meaningful restoration project. Yet the celebration will be short lived because the scaffolding will soon move around the building, signifying the beginning of another phase. It is something we all look forward to, both students and crew alike.

George Bleekman holds a Masters Degree in Architecture from the University of Oregon, and is currently writing his thesis for the Masters Degree in Historic Preservation.

Matt Meacham

The *CRM* Index Database
Joint Project with the NPS



In addition to working on this thematic issue of *CRM*, members of the Historic Preservation Program (HPP) of the University of Oregon have been involved in developing an index database for *CRM*. In February of 1994, students began indexing all the articles published from 1978 through 1994.

Description and Review of the Index Project

When first conceived, the index was envisioned as being a comprehensive document, listing all articles, reviews and news items contained in *CRM* by subject and keyword in addition to the expected author/article title/location references. Originally, we only considered simply listing the data in a static word processing document, but quickly realized that entry of the data into a database would make it possible to eventually distribute the index as an electronic, interactive standalone document. The index could even be formatted for inclusion on academic library databases such as First Search, the Expanded Academic Index (which indexes about 1,500 journals), or CARL UnCover (indexes about 14,000 journals).

Given the advantages of entering the data into a database, we chose Claris Filemaker Pro for its ease of use and cross-platform compatibility. Filemaker also confers the ability to distribute the index in a "run-time" format, where a user would not need to have the application to use the database; a version of the application with limited functionality would be included with the index database. After receiving two full complements of *CRM*, we started work on entering data, and designing and testing the database.

The project had several phases which overlapped and influenced each other:

- the definition of the data,
- the functionality of the database,
- entering the data,
- layout and presentation of the data,
- proofing the entered data and
- testing and confirming the functionality.

Despite the complexity of the task and constrained resources (computing power, time, and people available), most of the tasks were accomplished; some tasks have been deferred, and notes made on how to accomplish them when resources become available.

Data Definition and Inclusion

As noted in the overview below, the way the data was perceived and entered changed over time. Another issue was the human factor of perception and judgment: while most articles clearly fit into definite subject areas, different participants entering data and assigning the subjects might perceive an article differently and quite reasonably assign other or additional subjects to an article. This issue was resolved by using a standard (and limited) list of subjects, and having the subject entries reviewed by at least two other persons.

Resolving the subject issue was fairly straightforward, but the problem of determining and assigning keywords for a given article was much more complex. The problem with assigning keywords has two major components:

- determining if the article actually contains the appropriate keyword(s) or if the article can be more accurately represented by keywords not found in the article; and
- deciding what is the best process for searching and determining the appropriate keyword(s) either by visually scanning the article and assigning words; or automating the process as much as possible—scanning the article into text files and performing searches for keywords.

Given the complexities of determining keywords, we decided to concentrate on the more basic and achievable tasks of simply getting the articles entered, subjects assigned, and the entries checked for accuracy. That task is complete.

Status of the Index

Despite the absence of keywords and references to sources other than articles, the index is substantially and functionally complete at this time. All the articles from 1978 through 1994 have been entered and can be listed in a variety of formats, including by subject, author, date, or many combinations of those formats. The index as cur-

rently configured can be used immediately to generate listings by author, date, etc. The ability to search by keyword is important enough that it should not be abandoned, but should be approached deliberately—and finished when more resources and expertise are available.

The index was shipped to the National Park Service in February 1995, and the means and schedule of publication and distribution are currently being explored.

Acknowledgements

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Overview of the Index

The database contains the information about the articles in *CRM*. The database is extendible—other categories of information (such as authors' biographic data, address, illustrations, etc.) can be added to the records. The layout of information in the main database file can be changed to accommodate new categories of information. For instance, the file initially contained space for only one author per article; the layout of the database was reconfigured to accommodate multiple authors. Subsequent records then had the capability to list either single or multiple authors. The layouts listed above represent different ways of configuring and displaying the data according to a given category; other configurations are also possible. The database can be used on computers supporting either the Microsoft Windows or Apple Macintosh interfaces. Data can be exported to other applications, such as other databases, word processors, or desktop publishing/page layout programs.

Ken Guzowski and Richa Wilson

The Eugene Masonic Cemetery
Partnerships in Rural Cemetery Preservation

Stone grave marker showing typical problems of spalling, erosion, and invasive plant growth.

Those of us who work in cultural resource protection are becoming more dependent on cooperative relationships with other organizations, public entities, and private groups to accomplish varied historic preservation goals. Since September of 1993, the City of Eugene has been an active partner in a community effort to protect, restore, and maintain the vandalized and deteriorated Masonic Cemetery in Eugene, Oregon. This 10-acre hillside cemetery was established in 1859 and contains burial plots and markers for many of Eugene's pioneer families. A walk through the cemetery brings to light the names of past citizens which read like a street map of the city.

When the cemetery was established it was located in the outskirts of town. Following World War II and the explosive growth of that era, the slopes and flatlands of this area filled in with residential development that surrounded the cemetery. Over time local residents came to think of the cemetery as a private park where they could stroll, walk their dogs, and enjoy the ever-changing ecology of the site. Unfortunately, an unsavory element of local society also discovered the opportunity to conduct nefarious acts of vandalism. Because the cemetery never embraced perpetual care practices, which became popular in the 1940s and 1950s, vandalism was not assuaged by maintenance. For decades monuments and grave markers have been toppled, broken, and stolen. The Hope Abbey Mausoleum was particularly subject to serious abuse. Its magnificent bronze doors became torn and shredded from pry bars, while the poured concrete walls of the mausoleum took on layer after layer of paint to cover the endless graffiti (see sidebar).

In 1993, City Councilor Barbara Keller, a neighbor of the cemetery and ward representative,

It's got great tales to tell...

Information brochure, The Eugene Masonic Cemetery Association.

Eugene's Masonic Cemetery

saw the pressing need to address the vandalism in the cemetery. Through her influence, the Eugene City Council adopted a resolution to provide funds for city staff assistance for one year. The staff was to help establish a citizens' committee that would spearhead the restoration and maintenance efforts at the Masonic Cemetery. Beginning in October of 1993, three city staff members worked to organize a series of monthly meetings where citizens met and voiced their concerns, goals, and plans for the cemetery's future. Representatives from the Lane County Historical Society, the University of Oregon's Historic Preservation Program, the local genealogical society, and members from the Eugene Masonic Lodge gathered to support this grassroots preservation project. Sub-committees were formed and information was gathered.

Concerned citizens petitioned their friends and neighbors to help organize a community workshop and clean-up parties. Seventy-five people gathered to firm their resolve at the first public workshop which was held in January of 1994. Media coverage of the workshop galvanized additional support from the community.

Meanwhile, city staff worked to assist the Masonic Cemetery Steering Committee with research, promotion, and grant writing. Plans were finalized for a VIP tour to pull in local and state politicians to support the goals of the organization. Historic Preservation Week activities for 1994 began with a ceremony in the cemetery. The mausoleum was opened to the public after it was swept and scrubbed by volunteers. A local florist donated elaborate bouquets of lilac and spirea for the occasion. In April, the National Trust for Historic Preservation awarded the city its grant request to hire a consultant to conduct a condition analysis and develop a preservation/maintenance plan for the cemetery and mausoleum. The Eugene Masonic Lodge #11 pledged $1,000 as part of the match for the $2,000 grant. Citizens sponsored and began to attend regular monthly work parties at the cemetery. A second public meeting served to bring in additional donations and volunteers.

Every volunteer project is only as good as the people involved. During the organizational phase of the citizens' committee, Kay Holbo became the champion of the cemetery restoration project, applying her years of experience in fundraising, volunteer work, and cemetery restoration. Kay and other committed volunteers worked closely with the steering committee to establish a non-profit corporation, registered in Oregon as the Eugene Masonic Cemetery Association.

The goals of the Association are assisted by the efforts of many agencies, organizations, indi-

The Gray family monument is one of many markers in the Eugene Masonic Cemetery requiring re-attachment.

Historic preservation graduate student Dave Pinyerd drills holes in a grave marker to allow insertion of nylon pins and polyester-based adhesive.

viduals, and institutions. With the funds from the National Trust and the Eugene Masonic Lodge, two representatives from the University of Oregon's Historic Preservation Program were hired to complete a preservation/maintenance plan for the cemetery and mausoleum. The Oregon State Historic Preservation Office awarded the Eugene Planning Division a $5,000 matching grant to conduct a comprehensive survey and inventory of the burial plots and cemetery markers. This contract was awarded to a preservation consultant who entered into a creative partnership with the University of Oregon's Historic Preservation Program to teach a course in cemetery preservation during the Spring academic term of 1995. City Planner Ken Guzowski serves as the coordinator of these consulting projects, participating in meetings of the Oregon Historic Cemetery Association and representing the cemetery as a member in the Association for Gravestone Studies. The Eugene Native Plant Society, in conjunction with Salix Associates, presented the Association with an extensive list of common and rare plants located in the cemetery. A local botanist scheduled a native plant identification course at the nearby Lane Community College. The Eugene Masonic Cemetery Association contracted with the Eugene Granite and Marble Works (established in 1890) to begin repairs of vandalized grave markers. Following a supportive editorial in a local paper, donations increased to a point which allowed the Association to contract services for maintenance.

Currently, the Eugene Masonic Cemetery Association is conducting a fundraising campaign to ensure that restoration and maintenance work will continue. Numerous activities continue to cultivate support for the cemetery's preservation. These include public meetings with lot owners and families of those buried in the cemetery and mausoleum, the donation of a database recording lot owners and interment records by a local Mason, distribution of a promotional brochure designed by volunteers, and an information booth at the annual Eugene Celebration. The Association will host an "obelisk raising" at the Fielding McMurray plot to recognize the man upon whose land the cemetery was founded in 1859, and to symbolize the citizens' commitment to ending vandalism in this historic place. During the summer of 1995, the Masonic Cemetery will be featured as part of the local garden tour titled "Seven Gardens and a Cemetery." Amateur and professional horticulturalists will have the opportunity to study and better understand the landscape, which contains both wild and formal elements in its design.

With the survey currently being conducted by University of Oregon preservation students, more information is being discovered about the extant monuments and individual plots in the cemetery. In conjunction with the database and ongoing genealogical research, this allows an understanding of those interred in the cemetery and the roles they played in early Eugene history.

The damp climate in Oregon's Willamette Valley encourages growth of lichen and moss on grave markers.

The City of Eugene has learned that by forming partnerships with the Oregon State Historic Preservation Office, the National Trust for Historic Preservation, the University of Oregon's Historic Preservation Program, Lane Community College, the Eugene Masonic Lodge #11, the Lane County Historical Society, and a committed group of volunteers, the goal of preserving, restoring, and maintaining Eugene's oldest cemetery is rapidly being approached. With the cooperation of these groups and individuals, the Eugene Masonic Cemetery Association has gained the credibility and strength to raise funds and accomplish the daily tasks necessary to restore the site to its former grandeur.

Numerous zinc monuments in the cemetery remain in excellent condition with the exception of missing panels.

Photos by the authors.

Ken Guzowski, the historic preservation planner for the City of Eugene, provides staff assistance to the Eugene Masonic Cemetery Association.

Richa Wilson is a graduate student in Historic Preservation at the University of Oregon. She is co-author of the preservation plan for the Eugene Masonic Cemetery and Hope Abbey Mausoleum.

For more information, contact Ken Guzowski at the Eugene Planning Division, 503-687-5481.

The Hope Abbey Mausoleum

An Example of Early-20th-Century Community Mausoleums

Richa Wilson and Ken Guzowski

The Hope Abbey Mausoleum is a significant resource located within the Eugene Masonic Cemetery. Listed on the National Register of Historic Places in 1980 as Oregon's only example of monumental Egyptian Revival architecture, this structure represents typical problems experienced with community mausoleums built during the early-20th century. At that time, community mausoleums were promoted by entrepreneurial mausoleum companies as the most desirable interment method. Located across the United States, these companies sought to incorporate innovative crypt ventilation methods and construction techniques, even pursuing patents which were often subsequently denied or invalidated.

Typically, mausoleum companies contracted with a cemetery association to erect the structure, reimbursed themselves from the first sales of the crypts, and turned over the mausoleum to the cemetery association after their profit had been realized. These companies were blamed for constructing showy buildings to impress the community and leaving the cemetery associations with inadequate funds for maintenance and repair. Much debate occurred during this time among cemetery managers regarding the method of construction, materials, ventilation, waterproofing, and perpetual care of the community mausoleum. The managers had good reason to be concerned. Unless the mausoleum was taken over by a for-profit business, many of these buildings suffered severe deterioration due to the lack of perpetual care funds and now constitute a challenging opportunity for preservation.

In 1912, the Eugene Masonic Lodge signed a contract giving the Portland Mausoleum Company rights to build a community mausoleum in the cemetery and to sell crypts at a minimum cost of $200. The contract also stipulated that the "right, title and interest" of the tombs would be conveyed to the Company or to the purchasers of tombs. The contract stipulated that for each crypt sold, the Company would pay the Lodge $10 to be placed in a fund for maintenance and repair of the mau-

The Hope Abbey Mausoleum, designed in 1913 by Ellis Lawrence, is Oregon's only example of monumental Egyptian Revival architecture.

soleum. The Lodge could charge for use of the receiving vaults and the chapel, using the collected funds for maintenance of the cemetery and grounds immediately adjacent to the mausoleum.

Noted Oregon architect Ellis Lawrence saw the opportunities in the mausoleum business for his architectural firm. He invested $1,500 in the Portland Mausoleum Company stock, with the assurance that his firm would be retained as architects. In 1913, after some misunderstandings regarding this agreement, his firm began preparing plans and specifications for a 250-crypt mausoleum to be located in the Eugene Masonic Cemetery. Before Lawrence was hired to design the Hope Abbey Mausoleum, an advertisement by the Portland Mausoleum Company featured a classically-inspired mausoleum that bears a striking resemblance to the illustration found on their letterhead. Lawrence instead chose an Egyptian Revival design for the Mausoleum, a style typically associated with funerary architecture. The mausoleum, with its entrance pylon, cavetto cornice, disc-and-wing motif, and lotus blossom urns, represents a style rarely found in Oregon.

Finished in 1914, the Hope Abbey Mausoleum became a popular place of interment for many well-known citizens of Eugene. By the early 1940s, however, the structure was already in a state of deterioration. In the years since, efforts have been made to address the vandalism, deterioration, and lack of maintenance. During World War II the Hope Abbey Mausoleum Crypt Owners Association Inc. was formed and took responsibility to clean the building, install water, and hire a caretaker. In the 1960s and 1970s, efforts by local citizens sought to protect the mausoleum from vandalism and fraternity hazing by replacing damaged windows with concrete block and repairing broken crypts faces. Stop-gap measures attempted to address the severe problems caused by deteriorated roofing, inoperable drains, and water penetration through the concrete walls.

Despite these periodic preservation attempts, the mausoleum fell into further disrepair. As a result, some family members began moving their loved ones to local memorial parks which represented current trends in funerary practice and were more desirable for their tidy appearance, continual maintenance, and personal attention.

Since 1994, repair and preservation efforts at the Hope Abbey Mausoleum have been one of the goals of the non-profit Eugene Masonic Cemetery Association. A condition assessment, treatment proposal, and cost estimates were developed as part of a recently-completed preservation plan. Backed by the strength of the partnerships formed between local groups and agencies, the National Trust for Historic Preservation, and the Oregon State Historic Preservation Office, the future of the Hope Abbey Mausoleum looks brighter than ever.

Distinctive features of the mausoleum, such as the precast concrete entrance pylon and flanking urns, the bronze doors, and the amber-colored glass windows, suffer from vandalism and a lack of maintenance.

David Pinyerd and Donald Peting

Preservation of the Pete French Round Barn

The Pete French Round Barn is a remnant of the pioneer cattle industry in Eastern Oregon. It was the creation of Pete French, a cattleman who migrated up from California. Being the only round barn to have survived to the present day in Harney County, it is the most imposing reminder of the pioneer era in the county. Presently, the barn is being restored by Oregon State Parks and is the focus of the University of Oregon's first annual Preservation Field School.

Pete French

In 1872, Pete French was a 23-year-old foreman to Dr. Hugh Glenn, a wheat baron based in Sacramento. Glenn saw Oregon as an opportunity to expand his operation, so he sent French northward with six Mexican vaqueros and 1,200 head of cattle. In the Blitzen Valley, French ran into a prospector named Porter. Porter had several head of cattle that he herded while prospecting. He had found little gold in the valley and was ready to pack it in, so Porter seized the chance and sold the herd along with his branding iron to French.

The land French settled was the drainage for the Donner und Blitzen River—cattle heaven with "grass as high as a man's stirrups," according to one of Pete French's biographers. Until French arrived in 1872, the area had been ignored as swamp land. French worked around the problem by draining, fencing, and by keeping a careful eye on his cattle. The P Ranch had begun—the name coming from the "P" brand that Porter had sold French.

By the mid-1870s, the P Ranch was earning a good income from its American Shorthorns. Cattle were driven to market 200 miles to the railhead at Winnemucca, Nevada. The drive of several hundred head would take about three weeks, usually taking place in the late fall.

On February 1, 1883, Peter French married Ella Glenn, Hugh Glenn's daughter. On February 17th, Hugh was shot in the head by Huram Miller, a recently discharged bookkeeper. Glenn's estate was valued at over a million dollars; unfortunately, his debts were nearly as large. French continued to manage the Oregon operation, selling larger numbers of cattle to help with the Glenn family debts. He kept the operation going during lean times and even managed to expand it. In 1894, the Glenn heirs decided to incorporate the French-Glenn partnership into the French-Glenn Livestock Company, giving the presidency to French.

On December 26, 1897, French was shot and killed by a disgruntled settler. F.C. Lusk, secretary of the French-Glenn Livestock Company, was named executor of French's will and effectively became ranch manager. He was also the executor of Glenn's estate and he gradually paid off the debts of both estates. He also gradually sold off the assets of the company. The P and Diamond Ranches went to Oregon Senator Henry Corbett in 1906.

Part of the French-Glenn holdings was the Barton Lake Ranch, today the location of the Peter French Round Barn. The ranch was eventually bought by John Jenkins in the early 1920s. John Jenkins had found his way to Eastern Oregon from Wales as a railroad surveyor. Over time, he bought up homesteads in the area and formed the core of the present Barton Lake Ranch. Today, grandson Dick Jenkins runs the Barton Lake Ranch, operating on over 100,000 acres.

Pete French Round Barn

During his life, Pete French constructed three round "barns" on his land in Eastern Oregon. Today, only the round barn at Barton Lake remains. Its barn label is a misnomer in that the building was not built as a barn but as an indoor corral. Its

The Pete French Round Barn, 30 miles south of Burns, Oregon, was built c. 1884 and is listed on the National Register of Historic Places. Photo by Rebecca Ossa.

The paddock area of the Pete French Round Barn. Young work horses would pull a cart around the track as a way of getting used to the tackle. The open sides at the center of the picture used to lead to outdoor corrals. Photo by David Pinyerd.

purpose was to give Pete French's vaqueros something to do during the bitterly cold winter months. The indoor corral provided a sheltered space in which to break work horses. It consists of an interior basalt stone corral 60' in diameter and 2' thick. The corral is surrounded by a paddock area 15' wide which is enclosed by an outer wall of board and batten.

Horses were penned in pie wedge stalls within the stone corral radiating out from the center post. A continuous manger ringed the inside of the stone wall. In addition to 14 windows there are two gated entrances through the masonry wall. Like the windows, the doors are framed with 6"x20" ponderosa pine.

The roof is supported at four points: a 29' tall center post, a ring of interior posts, the frame work on top of the masonry wall, and a ring of posts forming the outer wall. Knee braces radiate from all of the posts, giving the roof an umbrella-like quality. All posts are juniper; the sawn lumber is ponderosa pine.

The 2' diameter center pole doubled as a "snubbing" post with which to pull horses from their stalls and then to restrain them. The north gate leads through the stone wall, across the paddock, and outside. The gate to the east on the open side of the building once led to outdoor corrals that have long since disappeared. The roof is sheathed with over 50,000 western red cedar shingles.

Barn Management

The Jenkins family was concerned about the preservation of the round barn as it fell into disrepair. The family had been using it to store grain and hay. So, in 1969, Dick Jenkins' father and uncle gave an easement to the Oregon Historical Society (OHS). The easement was for 2.5 acres immediately surrounding the barn with the provision of no commercialization, hunting, or camping on the grounds.

In 1973, OHS put together the funds to brace the sagging roof and to replace all of the cedar shingles. Since then, lack of funds has prevented OHS from doing any maintenance on the barn. Over the past 20 years, Dick Jenkins and the Harney County Historical Society (HCHS) have been the sole source of upkeep. Volunteer work parties from the HCHS have cleaned up after tourists and hunters visiting the barn. Dick Jenkins, the owner of record and closest neighbor, is by default the caretaker of the property. During flooding in the mid-1980s, he brought his tractor over and installed a subditch in an attempt to stem the rising waters of the nearby Dry Lake Reservoir.

Back in March 1992, State Parks had identified the round barn as a "property of interest" as part of their 2010 Plan. There was quite a bit of interest in the barn—Harney County, the Department of Transportation, and the Forest Service all expressed desire to own the property. At about the same time Ron Brentano, chief field representative, and Chet Orloff, executive director, of OHS had talked about deeding the property to State Parks. State Parks had the strongest desire to receive the easement on the property, and a deal was struck. With a wary eye, before the transaction took place, State Parks had both a physical and engineering assessment performed on the structure. The State Historic Preservation Office (SHPO), a division of State Parks, chipped in for the physical assessment which was performed by John Platz of the U.S. Forest Service.

With the condition ascertained, State Parks pursued the transfer. OHS was willing to convey the easement but didn't want to lose the barn altogether, so a memorandum of agreement is currently being drawn up to allow OHS to still have a hand in the interpretation of the site.

Restoration

As with most structures, shedding water is the biggest challenge to the round barn. French positioned the barn on a slight rise to keep it dry; however, the hill isn't quite high enough. (You can just make out the high water mark at waist level on the door jamb in the picture of the paddock area.) The water mark was left behind from the mid-1980s flooding that put half of Harney County underwater. The constant exposure to soil and moisture has caused the nearly impenetrable juniper posts to rot at their bases.

In May 1995, John Platz's Heritage Structures Team started work on the barn. With $45,000 from State Parks, Platz has begun to stabilize the structure. In three six-day sessions, he plans to first stabilize the interior posts, next stabilize the exterior

Temporary bracing supports an interior post while the concrete cures below it. Photo by David Pinyerd.

posts, and finally to restore the roof. His crew, joined by six members of State Parks as trainees, has already started work. On the interior posts they raised the roof of the barn several inches, sawed off the rotten ends of the juniper posts at grade, poured concrete bases, inserted drift pins, and soaked the ends in linseed preservative. Platz then set the posts back down on the new concrete, concealed at grade.

So far the work is progressing ahead of schedule. The plan is to save the exterior ring of juniper posts for the Preservation Field School's training workshop.

Preservation Field School

In the spring of 1994, Henry Kunowski, with the Oregon State Historic Preservation Office; John Platz; and Don Peting, Director of the Historic Preservation Program at the University of Oregon, were meeting about the organization of the 1994 Pacific Northwest Conference. The conversation drifted over to John Platz's current work on the assessment of the Pete French Round Barn and the restoration Henry Kunowski had planned. Don Peting had been kicking the idea around of a preservation field school, suggested the idea of using the round barn as a location for a field school, and just that quickly, a field school was begun.

Education is a driving force behind the State Historic Preservation Office—Kunowski had partnered with the University before on various educational projects. The SHPO had also joined with the U.S. Forest Service on three prior restoration projects. The partnering concept has now blossomed into an annual Pacific Northwest Preservation Field School that will be held each summer in various locations throughout the region. Support will continue to be provided to the University of Oregon by State Parks and the U.S. Forest Service for the field schools. This year the field school will be based at the Malheur Field Station with the Pete French Round Barn restoration as its focus. Plans are already underway for a 1996 field school at the Heceta Head Lighthouse on the Oregon Coast with the lighthouse keeper's residence as the focal point.

The field school at the round barn will consist of two two-week courses to be held from June 12 through July 9, 1995. The first course will be Masonry and Wood Technology and will be held from June 12th through 25th. The course will be a mix of classroom and hands-on training using the ongoing restoration of the round barn as a case study. Lisa Sasser, Assistant Chief Historical Architect of the National Park Service, will lead the restoration of the masonry portion of the structure during the first week. John Platz will guide the students during the second week in the restoration of the wooden structure and cladding.

The second course deals with Historic Site Issues and will be held from June 26th through July 8th. Seminars on vernacular architecture, historic archeology, and rural landscapes will be the focus. Emphasis will be on the people, places, and landscapes of the Oregon high desert region. Leland Roth and Howard Davis, professors at the University of Oregon, will hold seminars on the architecture of the region. David Brauner from Oregon State University will lead a five-day educational archeological dig at the site. Chet Orloff will discuss the interpretation of the site.

One of the wonderful aspects of forming partnerships is the opportunity for participants to spontaneously share innovative ideas that had previously been only dreams. We built upon the mutually beneficial circumstances of each partner's involvement in preservation to help preserve a structure.

David Pinyerd (above) and Don Peting measuring the "umbrella" roof structure of the Pete French Round Barn. Photo by Rebecca Ossa.

The preservation of the Pete French Round Barn has in turn served as a catalyst to produce a field school that will give students the tools to preserve other resources in the future.

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Donald Peting is directing the University of Oregon's first annual Summer Field School.

David Pinyerd is presently GTF (Graduate Teaching Fellow) for the Historic Preservation Program at the University of Oregon, and coordinator for the Field School.

HABS Drawings

Prior to any restoration work on the barn, it was decided that it would be a good educational exercise to document the building in an "as is" condition. Before any restoration it is appropriate to record the current condition; however, there is rarely time and money to do anything more than limited photography. Here is where university partnerships play an important role—they have the skilled labor pool, accompanied by low costs, to tackle such a job.

Armed with a $600 grant from the SHPO, a group of eight students from the University of Oregon spent four weekends measuring every nook and cranny of the barn to the nearest 1/8"—no small task given the enormous irregularities of the vernacular structure. The group conformed to Historic American Building Survey (HABS) standards and is producing a highly accurate set of ink-on-mylar drawings. The group plans on entering them in this year's Peterson Prize competition, a contest for the best HABS drawings by a student group.

Leland M. Roth

Living Architecture
Differing Native and Anglo Perceptions of Preservation

Walpi Kiva.

Historic preservation might seem straightforward—the retention, restoration, or rehabilitation of a building important to a people's culture. All too frequently, such Western values regarding preservation and restoration are assumed by those in positions of power to be absolute and universal. This has been most especially the case with regard to preservation of Native American artifacts and sites. Anglo-American society and its government officials—whether local, state, or federal—have a centuries-old tradition of assuming that they know best. Native peoples, presumed to be ignorant and uncultured, were given little or no voice in the retention and preservation of their cultural artifacts. The problem was that their perception of what needed to be done was entirely different from that of Anglo administrators and officials.

A person's reaction to a problem, or one's answer to a question, all depend on the person's perspective. And a person's point of view is shaped by experience, background, training, even the way a person was raised. The Native American world is not the same world as that perceived by the typical Euro-American or anyone born into and brought up in conventional Western culture. Grasping the profundity of this difference is crucial to understanding Native building traditions.

Since initial contact, Euro-Americans have vigorously and unceasingly tried to make over the Native peoples in their own image. Children six or

seven years of age were removed from their parents and extended families and transported to the Carlisle School in central Pennsylvania or similar boarding schools, they were stripped of their familiar traditional clothes, their hair was cut off, and forbidden to speak their native language they were forced, under penalty of severe corporal punishment, to conform to the white man's notion of what a human being ought to be. One official insisted that it was necessary to kill the Indian to save the man. Similarly, wherever possible, Native peoples were forbidden to build in their ancestral

Corn dance, Jemez Pueblo, New Mexico. Courtesy Library of Congress.

ways, in which they used materials and forms shaped over centuries, adapting their structures to setting, climate, ritual, and a relatively non-destructive way of living on the land. After the Euro-Americans swept over them, they had to learn to live in square, white man's houses, bereft of any spiritual meaning for them—houses that were, for them, empty, lifeless, dead architecture.

I have introduced the adjective "spiritual" with respect to Native ancestral architecture, and perhaps of all other concepts this is the most crucial; it distinguishes most importantly the Native view of the world as distinct from the conventional Western or Euro-American view. The Native world is alive with spiritual presence; all things are alive and bound together in a complex network of connections. Among the hundreds of tribes and nations, the concept of the circle of life and of the interconnectedness of all beings and things surfaces again and again.

Euro-Americans tend to sharply differentiate between an object that is symbolic and that which it signifies, so that the symbol is abstracted and hence intellectually and spiritually removed from what it signifies. In the Native view, the object itself is both thing and essence. There is no distinction equivalent to that in the Anglo-American world between a utilitarian tool and a valued work of art. In the Native view, a pipe or a rattle or a medicine bag or a dwelling are all equally sacramental; the tool is an object of value spiritually empowered to do the work it must do. Similarly, the house is spiritually empowered to do the work it must do—to nurture, protect, and heal.

One good example is the Navajo hogan, a physical embodiment of the Blessingway song ritual which recounts the perfect harmony incorporated in the creation of the world. Built in the form of a rough circle, the hogan embodies the essence of Navajo spirituality and opens its door to the east to greet the rising sun. The Blessingway song-ceremony—which begins with the creation story and recounts how first holy people were given instructions on how to build the original hogan—is a song of healing and restorative powers. To have any therapeutic effect it must be conducted within a traditional and ritually-consecrated hogan.

There is very little sense of spirituality in the way most Euro-Americans customarily value their landscapes or build their structures. Indeed, in the Western view of things no piece of land is particularly sacred. In contrast, in the Native view, the landscape itself, through its mere existence and by its very inherent character, may be a sacred realm, a nexus of power that has no equivalent in the modern Western notion of things. In Western language it is customary to speak of "unimproved" landscapes, as if any human construction on the land is by definition making the landscape better. Nature, in this view, is inherently deficient. In the Native view, the introduction of any man-made alteration whatsoever may vitiate or destroy that power.

The Western or Euro-American view esteems the rights and privileges of the individual, and the absolute private possession of things and land, as

Snake Rock and kiva, Walpi Pueblo, Hopi, AZ, c. 1895. Photo by John K. Hillers, courtesy American Research Collection, Museum of New Mexico.

Thoughts on Mt. Shasta

Michelle A. Schmitter and Leland M. Roth

Mt. Shasta from the west. Photo by Tim McCoy.

A story concerning the Mt. Shasta Historic District in the State of California appeared in the February-March 1995 issue of *Preservation News* which included a compelling illustration of differences between Native American and Euro-American perceptions and values. An avalanche destroyed the Mount Shasta Ski Bowl facility in 1978, and in the years since there has been discussion of rebuilding the skiing facility in a safer area. Local Native Americans protested, for the site selected by state and federal officials was an area held sacred by local Native peoples and used since time immemorial for ceremonial purposes. Forest Service employees then examined the proposed site; finding no archaeological or physical evidence of Native American occupation, they concluded that no historic properties were in danger. Native American groups insisted the issue be reexamined. The matter is still in dispute today, and although the Forest Service has modified its position and indicated it hoped to designate the mountain as a historic property, individual private Anglo property owners have objected. Their spokesman, a real estate developer from the town of Mount Shasta, has said "we feel that a designation based on mythology and cosmology, without tangible historic objects, is inappropriate. .." In other words, if Indians didn't build there, then the place is not sacred, a millennium of oral tradition to the contrary notwithstanding. On the 18th of January 1995, Representative Wally Herger (R-CA) introduced a bill in the House which seeks to amend the National Historic Preservation Act. The bill aims to prohibit the inclusion of certain sites on the National Register which do not contain artifacts or other physical evidence of human activity that have unique significance in history or prehistory. In addition, the bill specifically seeks to prohibit the designation of Mt. Shasta. Resolution of the controversy over the March 11, 1994, determination confirming eligibility of the Mt. Shasta Historic District as a traditional cultural property (under section 106 of the National Historic Preservation Act) will prove significant in setting a precedent for defining intangible Native American cultural values in respect to the National Register of Historic Places. The *National Register Bulletin 38* states that the traditional cultural significance of a historic property is "derived from the role the property plays in a community's historically rooted beliefs, customs, and practices." For example, "a location associated with the traditional beliefs of a Native American group about its origins, its cultural history, or the nature of the world; and a location where Native American religious practitioners have historically gone, and are known or thought to go today, to perform ceremonial activities in accordance with traditional cultural rules of practice."

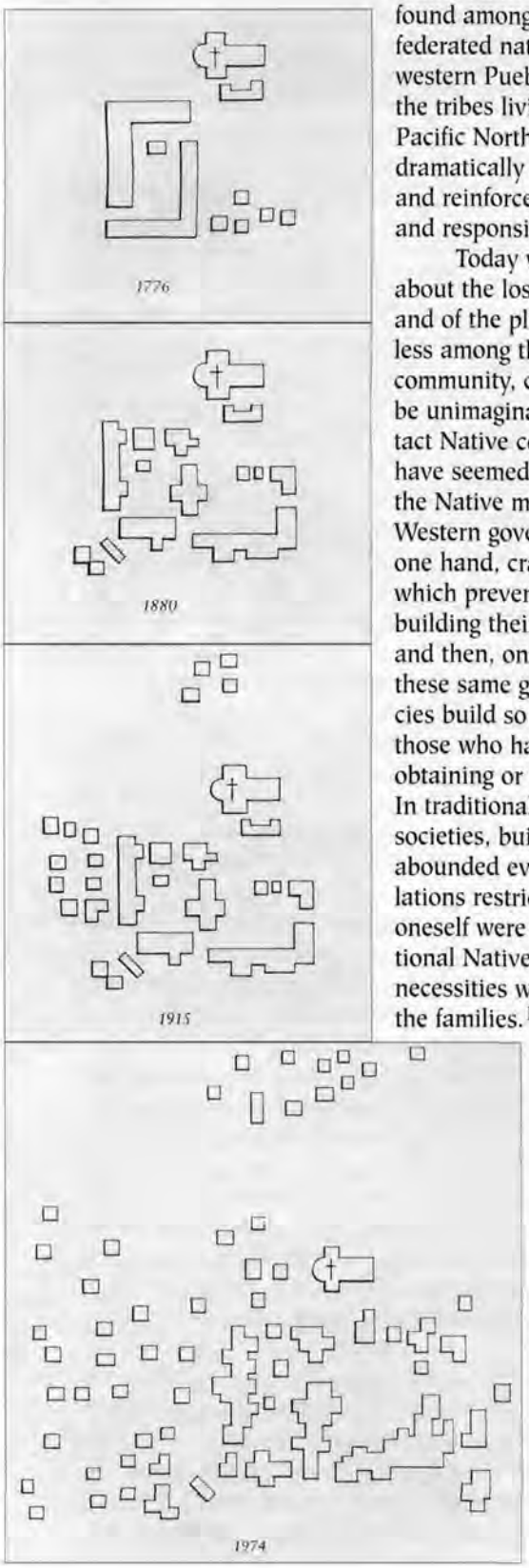
Traditional cultural properties may be difficult to recognize and often hard to define in terms of their physical boundaries. In addition, Western cultural standards differ from those of Native Americans, and evaluation based on tangible evidence alone cannot sufficiently gage the significance of a property associated with a culture largely grounded in oral traditions.

Ethnographic research has confirmed the importance of Mt. Shasta in the history and cultural traditions of Native Americans. The mountain is (and historically has been) a sacred landscape for the local tribes—Wintu, Shasta and Pit River.

Ongoing discussions over the Mt. Shasta dilemma illuminate individual and group differences regarding what constitutes preservation and perhaps, more specifically, the effects of preservation-based action. In this case, the clear delineation of significance has come up hard against the often unstated assumptions that define and underlie the Euro-American definition of property.

As the State of California, the National Park Service, and others grapple with the Mt. Shasta debate, preservationists can reacquaint themselves with the notion that preservation is not only about buildings, sites, structures, objects, and districts, but that it is ultimately about people. Native American communities constantly struggle to preserve their past traditions for their future generations, and it is important that we acknowledge their efforts by working in partnership to preserve and protect those places which give life and value to their culture.▲

being infinitely more important than the well-being and sustenance of the community. This also differs from the Native view which forgoes a measure of individual privacy in favor of the support and nurture of the family and of the community which becomes the extended family. Hence, large communal Native dwellings, as found among the Iroquois confederated nations, the southwestern Pueblo peoples, and the tribes living along the Pacific Northwest Coast, often dramatically united the family and reinforced bonds of kinship and responsibility.



Santa Clara maps from P. Nabokov, Native American Architecture. *Courtesy Rina Swentzell.*

Today we hear much about the loss of family values and of the plight of the homeless among the Euro-American community, concepts that would be unimaginable in the pre-contact Native community. It would have seemed impossibly cruel to the Native mind that modern Western government has, on the one hand, crafted myriad laws which prevent people from building their own dwellings, and then, on the other hand, these same governmental agencies build so few dwellings for those who have no means of obtaining or making their own. In traditional Native American societies, building materials abounded everywhere and regulations restricting sheltering oneself were few. In the traditional Native village, food and necessities were shared among the families.[1] The individual had an established place in the social unit, and belonged to a house in both a social and architectural sense, rather than the house physically belonging to the individual. Euro-Americans speak proudly and at length about an individual's sacrosanct rights, but very little is said about a person's responsibilities to his or her community, to other living creatures, or even to our own subsequent generations. Native peoples customarily speak about their responsibility to their children of the seventh generation.

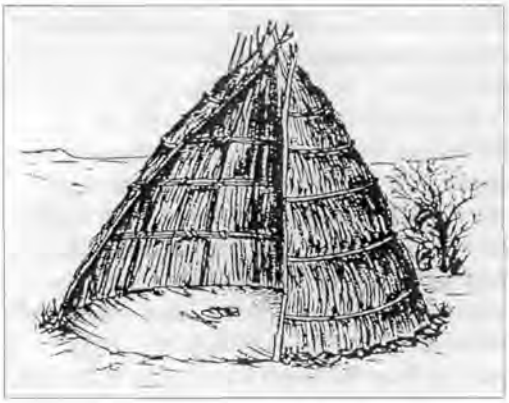
Such profound differences in thought underlie Native architecture, village planning, and landscape use. The Native and Euro-American cultures came into collision in 1492, and they remain so in many ways today. They can and must co-exist, but knowledge, acceptance, and forbearance are absolutely essential. The two key concepts in Native building, perhaps, are, first, the sacramental nature and power of architecture, and second, the connectedness of life in all things, animate and inanimate, in equal measure.

Some American architects probably understand this animism in architecture much better than their clients or their buildings' users, for they like to quote architect Louis I. Kahn, who spoke of "what a building wants to be," of how a brick aspires to be a cathedral, and how in making a building the architect makes a life.[2] In a parallel way, the Native American sees architecture as a physical manifestation of connections to a spiritual world; a building possesses a life and, like other living entities, a building experiences a life cycle that encompasses creation, maturity, decline, and a return to the earth.

A recent brochure distributed by the National Trust for Historic Preservation makes some thought-provoking observations on these ideas, for it combines a view of an ancient Native village complex, apparently Taos, New Mexico, with a quote from Richard Moe, President of the National Trust, which reads: "Historic preservation does more than save our past. By working together, we can also use our unique heritage to bring a stronger sense of community to America." He makes an important point: that preservation is not just about freezing something in a never-changing state, but that it endeavors to sustain and expand the life of the community.

It is significant that it is the Taos pueblo that is shown in the brochure, for this is in many ways the most conservative of the eastern or Rio Grande pueblos. Unlike other pueblos, such as Santa Clara, where modern Portland cement stucco is sometimes used to refinish the adobe brick walls so as to minimize maintenance, at Taos traditional adobe plaster is reapplied by hand each fall, as has been done there for at least four centuries. Preservation is accomplished in both places, but at Taos the annual replastering ceremony continues to be celebrated. Preservation here is an ongoing ceremonial; in bringing the people together in this re-enactment, the bonds of the community continually are re-established.

The substitution of modern Portland cement stucco for the traditional but ephemeral hand-mixed adobe plaster in pueblos such as Santa Clara also touches on another preservation dilemma. Rina Swentzell, born in the Santa Clara pueblo, tells a revealing story. When she was very little, Rina watched for several days as a crack slowly opened in the wall of a nearby adobe house. She asked her grandmother why the family who lived there did not repair the crack. Her grandmother told her not to worry about whether the house was fixed or not. "It has been a good house," grandmother said. "It has been taken care of, fed, blessed, and healed many times during its life, and now it is time for it to go back to the earth." Not long afterward the house was allowed to collapse, and soon after its materials were reused in building a new structure in the same place.[3]



Dirty Shame wickiup as reconstructed from excavation data from Jesse Jennings' Prehistory of North America. *Courtesy Mayfield Publishing Company.*

This rebuilding raises an interesting conundrum regarding preservation. The villages of Taos and Santa Clara, like all the Pueblos, are ancient; some, such as Oraibi in Arizona and Acoma in New Mexico, probably date back a thousand years. Yet they are also living entities. They change and re-form themselves, and yet remain in many important ways the same. In some places, such as Acoma, change is introduced very slowly on the mesa top, while in the Western-style Acoman family houses now appearing on the valley floor, change is highly evident in the electrical and phone wires and the satellite dishes. In other places, such as Santa Clara, change has caused the original dense village to disperse, moving away from the tight clusters of houses defining the plazas, to much looser aggregations of houses. The maps on the preceding page illustrate the gradual dispersal of homes.

I should probably interject here another caveat. There is no such thing as "the Native America" point of view or perspective. There are hundreds. We tend to lump people who represent "the other" into a single all-embracing category. The truth is suggested by maps that show the more than six hundred tribes in the present-day United States at the time of European contact. The patterns identify the broad regional groups of tribes united by language and culture shaped by geography, climate, and fauna. Yet within each of these broad regions there were scores of separate tribes, each with their own diverse languages and dialects, and perhaps hundreds of different religious practices. And even within a single individual tribe one could find liberal-minded progressives, centrists, and orthodox traditionalists.

The Pacific Northwest is especially complex in this regard, since so many highly divergent cultures and tribes cross paths near the Columbia. There is the coastal zone, stretching from Oregon all the way up through the Alaskan panhandle, with its once-dense populations thriving on the once-incredible bounty of the sea. To the south were the distinct northern Californian tribes with their own unique adaptations to upland forest, Pacific coast, and inland valleys. East of the Cascades stretches the dry Columbia Plateau region generally encompassing the drainage basin of the river from which it gets its name. To the southeast extends the even more arid Great Basin high desert that encompass southeast Oregon, Nevada, and the lands between the Sierra and the Rockies. Each of these geographical and climatic zones fostered highly specialized ways of living, individualized cultures, and each zone was populated by tens of scores of highly individualized tribes, all with their different modes of building, different philosophical and religious concepts. We can readily see that the understanding one might gain of a particular tribe in, say, the damp temperate coastal forests of Oregon or the heavily wooded uplands of the Siskyous of southwestern Oregon, would be of little use in understanding the needs and interests of the desert-dwelling Piutes of the Great Basin in southeastern Oregon, or even the needs and interests of the people who dwelt along the banks of the lower Columbia for several millennia.

Yet another crucial truth is that Native architecture is an ancient architecture, based on ways of living in balance with a particular landscape and on localized religious practices that reach back several thousands of years. Euro-American culture has tried to change this architecture, forcibly, within two or three generations, most often without a thought given to what the original architectural forms meant or how they responded to local conditions. Oregon has the particular distinction of having yielded not only some of the oldest footwear discovered in the Western hemisphere, but also remains some of the oldest habitations. Sandals woven of yucca fiber were discovered in the 1930s in a rock shelter near Fort Rock in central Oregon; testing done after the development of 14Carbon dating revealed them to be over 9,000 years old. Nearly as ancient, however, is the brush wikiup uncovered in the Dirty Shame Rockshelter in South Eastern Oregon, built more than 5,000 years ago.[4]

Navajo hogan; hexagonal cribbed log. Photo courtesy The Arizona State Museum.

In Western cultures, much is made of the form of religious architecture and its appurtenances, so that religious architecture stands out decidedly from ordinary every-day architecture. In fact, this deliberate differentiation is a measure of the way in which Western culture has isolated and separated its religions from daily aspects of living. Among Native peoples, living, working, and religious practices are so interwoven as to make seemingly ordinary daily activities synonymous with religious ceremonies. Even highly sacred places may not be obviously set apart, since they function at an elemental level in daily life. They are used constantly. One example is the hogan, which is both work place, dwelling, health clinic, and setting for religious ceremony all in one. Another example is the kiva entry in the Hopi mesa-top pueblo of Walpi which might easily be mistaken for an entry into a dwelling. Only the greatly attenuated and untrimmed poles of the entry ladder indicate its sacred nature, symbolizing how the first people climbed up to enter the present world.[5]

Today, even in pueblos significantly affected by Western values and ways of living, such as at Santa Clara, New Mexico, the plaza remains as a sacred place where dances are performed to restore the community while the sacred spirit-people, the Kachinas, are present among the people. Virtually invisible to the uninitiated, somewhere near the center of the plaza, is a small rock covering the nansipu, representing the opening to the underworld from which the people first emerged. It is a point of contact with mother earth and the spirits below, and shows, Rina Swentzell writes, the pueblo concept of the feminine principles of connectedness, inclusiveness, and flowingness. It is the spot that marks the central cosmic axis of that particular community, but as an architectural statement, Swentzell writes, it is practically nonexistent in Western terms. For the pueblo people, it does not need to be a monument; its sacredness is assured.[6]

In most Pueblos that plaza is unpaved, so that in dancing the celebrants make direct contact with the mother earth. These dances are expressions of religious beliefs that developed over centuries, and continue with relatively little change.[7] At San Ildefonso they dance in moccasins made of consecrated deer skin, but at other pueblos they dance barefoot to make that contact with the earth more direct and efficacious. Of course, the dance raises dust, which could be viewed either as offensive dirt in the air, or alternatively, as the breath of mother earth and of the people. Indeed, as Swentzell notes, in her native Tewa language, the word for "us" or "the people" is *nung*, the very same word used for "earth" and "dirt."[8] In Anglo parlance, to say a person is "dirt" is an insult; in Tewa one speaks of the people and the earth as being one with each other. A few years ago, a well-intentioned parish priest at the Isleta Pueblo attempted to have the plaza paved with macadam so that when people arrived in their cars and trucks and parked in the plaza for Sunday services they would not raise so much bothersome dust. Uncompromising in his sanitizing zeal and uncomprehending the importance of that bare earth surface, he created such disruption in the community that he was eventually relieved of his post and reassigned.[9]

"House Where People Always Want to Go," Haida Village of Xa'ina. Photo by Maynard, 1888. Courtesy the Royal British Columbia Museum.

The notion of preservation as a permanent freezing in time of isolated objects has very little relevance from the Native point of view. Such a concept conflicts with two important Native views of the world: the cyclical flow among living things, and the need to sustain the life of the community. A good example can be seen in the traditional and sacred architecture of the Haida people who

live on what Westerners call the Queen Charlotte Islands, off the coast of British Columbia, but what they themselves call Haida Gwai, the land of the Haida.

The wooden plank Haida house may look much like conventional Western buildings, with its broad facade and gently sloped gable, but it is a very different thing. First, before building the structure, elders would assemble in ceremony and address the proposed site for the building, apologizing to it and requesting permission to disturb the earth to build the house. The ground would thus be consecrated. Then, in pre-contact times, the broad planks for the house would be begged or borrowed from the flanks of living red cedar trees, removed only after prayers had been offered for the gift of the wood from the living tree. Red like human flesh, it was viewed as the flesh of the tree. The house was "owned" (if we can use that word) not by one individual or nuclear family but by an entire family clan. Imbued with the living spirit of the clan animal—raven, bear, orca, or whale— the house structure itself was a protective, living thing. The people who resided within belonged to the house, rather than the house belonging to them.

Taos Pueblo (North Building), New Mexico. Photo by John K. Hillers, 1880. Courtesy the Museum of New Mexico.

People and communities have life cycles that ebb and flow. In time it may be appropriate and necessary that a community ebb away. The Haida people have left Sqangwai, Ninstints, at the southern tip of Haida Gwai, and moved to newer villages. The old house frames, the heraldic crest poles, and the mortuary poles have been left in place, allowed slowly to return to the earth where a new life can start and the cycle be restarted.[10]

Few Euro-Americans are accorded the privilege of visiting this sacred site. Sqangwai can be viewed as something like a modern hospice, where death can be accepted at its own pace. At the end of the last century, many artifacts from such seemingly abandoned villages were stripped away; the life stories and cultural memories of whole villages were carted off to distant Anglo museums. As in a hospice, at Sqangwai the cycle of life is allowed to pursue its own schedule of closure and new beginning. The end comes to all things in their allotted time, and the bones of the ancestors can remain at rest.

Richard Moe's comments noted earlier emphasize the role of preservation in sustaining and enriching the life of the community. With regard to Native American peoples and their communities, I would argue that preservation must first take into account the living nature of those communities, with an emphasis on the natural cycles of creation, service, decay, and return to the earth. The best way to keep these communities alive as vibrant social and cultural organisms is to allow them to experience this process of re-creation and rebirth. As Rina Swentzell noted in a lecture presented at the University of Oregon in the spring of 1993, culture is not what we wish to be, or think we once were. When we try to make it that, it becomes a dead thing. Culture is what we do and comes out of the way we live day by day.[11] It is alive and is continually being remade.

Suggested Readings

Ballantine, Betty, and Ballantine, Ian, eds., *The Native Americans: An Illustrated History* (Atlanta, Ga., 1993).

Brown, Joseph Epes. *The Sacred Pipe: Black Elk's Account of the Seven Rites of the Aglala Sioux* (Norman, OK, 1953).

Dooling, D.M., ed., *I Become Part of It: Sacred Dimensions in Native American Life* (New York, 1989).

Kehoe, Alice B. *North American Indians: A Comprehensive Account*, 2nd ed. (Englewood Cliffs, NJ, 1992).

Josephy, Alvin M., Jr. *500 Nations: An Illustrated History of North American Indians* (New York, 1994).

McAllester, David P. and Susan W., *Hogans: Navajo Houses and House Songs* (Middletown CT, 1980).

Morgan, Lewis Henry. *Houses and House-Life of the American Aborigines* (1881, reprinted Chicago, 1965).

Nabokov, Peter and Robert Easton. *Native American Architecture* (New York, 1988).

Newton, John et al., *The Spirit World* (Alexandria, Va., 1992).

Taylor, Colin F., ed., with William C. Sturtevant. *The Native Americans: The Indigenous People of North America* (New York, 1991).

Tedlock, D. and B., *Teachings from the American Earth: Indian Religion and Philosophy* (New York, 1975).

Notes

1 This practice among the Iroquois and other nations was discussed by Lewis A. Morgan in *Houses and House-Life Among the American Aborigines* (Washington, DC, 1881; reprinted 1965); when Morgan did his field research in the 1850s, many elders remembered social practices before Westernization.

2 Such views are presented in Richard Saul Wurman, ed., *What Will Be Has Always Been: The Words of Louis I. Kahn* (New York, 1986).

3 Rina Swentzell, quoted in Scott Warren, "On Her Own Terms," *Historic Preservation* 44 (November-December 1992): 26-33, 84, 86. The author has also heard Ms Swentzell recount this story.

4 For the sandals, see Luther S. Cressman, *The Sandal and the Cave: The Indians of Oregon* (Portland, 1962; reprinted 1981): for the Dirty Shame Rockshelter Wikiup, see C. Melvin Aikens, *Archaeology of Oregon*, 3rd ed. (Portland, 1993): 71-78.

5 It must be admitted, however, that disguising the kiva entry in this way was also a deliberate strategy on the part of the Hopi after Spanish priests and American governing officials attempted to eradicate Native religious rituals. In pre-contact times, perhaps the kiva was made more visible, as remains of huge dominant kivas in such Anasazi ruins as Casa Rinconada, Chaco Canyon, New Mexico, suggest.

6 Swentzell, quoted in Warren, "On Her Own Terms," 32.

7 See Vincent Scully, *Pueblo: Mountain, Village, Dance* (New York, 1975).

8 Swentzell, quoted in Warren, "On Her Own Terms," 32.

9 This was related to the author by Christopher Wilson.

10 See George F. MacDonald, *Ninstints: Haida World Heritage Site* (Vancouver, BC, 1983); and also by MacDonald, *Haida Monumental Art: Villages of the Queen Charlotte Islands* (Vancouver, BC, 1983).

11 Lecture given as part of the Symposium, "Rediscovering American Architecture," May 7, 1993, Eugene, OR.

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