

ASHP NEWS

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OREGON'S INDUSTRIAL PAST By Joan Kelly

There are increasing curios in the common and ordinary that comprise our cultural landscape. Barns and bridges, gardens and granaries are the current curios of historic preservation. The field has been extended to engineering and industrial structures; no longer is it just the grand mansion or singular majestic event that is deemed worthy of attention.

On Oregon's landscape are log ponds, mill offices, company housing, spatial arrangements, road patterns and industrial artifacts from the past lumber era. Included in these cultural resources is a 225 foot smoke stack, once part of a tidewater mill complex. Severed from its associated mill plant and power house, and void of its former manufacturing objective, the stack appears to just thrust

straight up out of the ground. Situated off Oregon's northern coast in the town of Garibaldi, it has become a symbol for anyone traveling along the Coast Highway 101.

In Cottage Grove, a town in the southern end of the Willamette Valley, there is a covered bridge built to the height of the logging railroad that used it. Called the Chambers Bridge and abandoned since 1943, it has endured as an industrial artifact from Oregon's bygone lumbering era.

In Westfir, located in the southern Cascades, the mill office persists from 1923 when Western Lumber Company organized the company town. Though lacking many of the original buildings from the initial town plans, a road pattern survives. The configuration reveals that
(Please see lumber, page 9)

THE DEPARTMENT OF DEFENSE: A "LEGACY" OF PRESERVATION

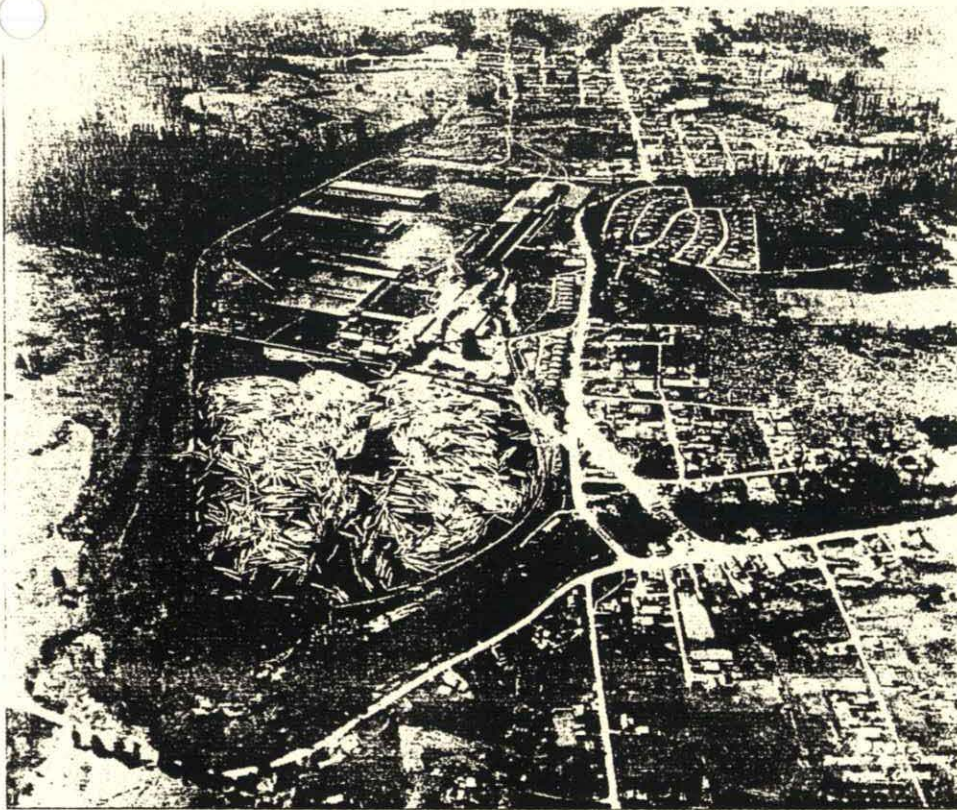
By Lisa Teresi-Burcham

Just as world historians begin to analyze and record for posterity the political, social and economic events associated with a post-cold war era, historic preservationists are determining and documenting the significance of U.S. military resources associated with what is now the "historic" cold-war period. The Cold War History Project is but one project now underway within the Department of Defense's Legacy Resource Management Program.

Established under the 1991 Department of Defense Appropriations Act, the Legacy program has taken on 90 projects in 37 states with the intent "to preserve, protect, list, and manage the sensitive and significant biological, geophysical, cultural, and historical resources on 25 million acres of Department of Defense land...." The inventory, protection and conservation of physical and archival resources connected with the origins and development of the Cold War is only one goal of the Legacy program. Other concerns include the preservation of Native American rock art, restoration of wetland areas and protection of plant and animal species.

The Legacy program's cultural resource projects focus on identifying historic buildings and sites, creating public awareness, establishing archaeological procedures and compiling ethnohistories and oral histories. The purpose for these projects is to create a program of management, conservation and restoration which will encourage "proactive" stewardship of cultural resources on military installations. For purposes of the Legacy program cultural resources are defined as "buildings, structures, objects, sites, and districts as well as artifacts, historic records, and locations having cultural, religious,

(Please see D.O.D., page 9)



An aerial view of Vernonia,, a mill town in the Coast Range, where some of western Oregon's finest pre-1940 lumber resources are readily seen today. All but three of the original 66 company houses, built between 1923 and 1924 by the Oregon-American Lumber Company, still remain.

The President Notes....

by Lisa Teresi-Burcham

...just now going through the piles of paper, stacks of catalogs, and assorted brochures and books I picked up at the National Trust conference in Miami...some of the highlights? ...information on the recently enacted Intermodal Surface Transportation Efficiency Act (ISTEA), which includes an \$80 million national program for scenic byways and \$3.3 billion for the preservation, rehabilitation, and maintenance of historic scenic and cultural resources...a Preservation Law Reporter reprint, "Owner Consent Provisions in Historic Preservation Ordinances: Are They Legal?"...a packet of info. from the Neighborhood Reinvestment Corporation dealing with economic partnerships and affordable housing...The Guidebook to Concrete Repair...information on pressed metal ceiling systems...American Association for State and Local History Technical Leaflet, "Establishing a Plaque Program: Bringing Local History to the Community"...information on ornamental painting conservation...the Native American Graves and Repatriation Act and the "Keepers of the Treasures" organization, both devoted to the acquisition and protection of the sacred artifacts of Native American material culture....

...As I quickly page through some of my lecture notes, I keep coming across the same three words...places, people, partnerships. Those "people" who spoke came from "places" where preservation is supported by "partnerships." Dorothy Jenkins Fields shared her story about the rich cultural heritage of Miami's "Colored Town," the Historic Overtown Neighborhood and its partners in preservation, the City of Miami, The Black Archives, and Dade County Schools. Theodore Holappa, an Ojibwa of the Keweenaw Bay Tribe of L'Anse, Michigan told us about a place..."a place where God came and visited...and spent some time with 'the people' showing them how to live with one another (in their 'place')...the symbolic center of their universe." T. Allan Comp took us to the Enchanted Valley in Washington's Olympic National Forest to show use how a historic back country chalet was saved

from decay and neglect by the NPS working in partnership with a dedicated group of elderly hikers. Sam Stokes from the National Park Service introduced us to an experiment called the American Heritage Landscapes Program, a way to protect and interpret privately owned, historically significant landscapes through a collaboration of federal, local and private concerns.

...But now I'm back in Eugene...trying to figure out what all this "stuff" is that I came away with from the conference.... Hmmmm...what's this...more notes..."Preservation Challenges in Diverse Communities"....the idea?... "You can't have an eagle's vision with a chicken mentality"....hmmmm.....

EDITOR'S NOTES By George Bleekman

It is with great pleasure that I continue my role as editor of the ASHP newsletter during the 1992-93 school year. This promises to be an exiting year not only for the newsletter, but also the Historic Preservation program at the U of O. We welcome five new students to the program (see photo below), swelling our ranks to 17 students!

It should also be noted that we are taking a more national approach to our newsletter and in this issue an article by Don Gardner, the park and tree director for the city of Savannah, GA, as well as an article by James Hundrucker from the Savannah College of Arts and Design.

We are also interested in taking our student organization, the Associated Students of Historic Preservation, national, and will be laying the groundwork for such a move in the upcoming months. As such, we have included a survey form in the middle of this newsletter. We are interested in receiving information concerning other Historic Preservation programs in schools and colleges across the country, as well as any student organizations associated with these programs, and whether or not those organizations might be interested in joining the A.S.H.P. The enclosed form will help us in that endeavor, so please, if you are a member of such an association, fill it out and get it back to us.

And last, but not least, I will be starting a Letters to the Editor section in our next issue. So, if you really like an article, hate an article, or just have something you think we should know about, write us and tell us about it! Happy reading!



The new 1992 Historic Preservation students are (clockwise from upper left), Christine Curran, Jennifer Barnes, Richa Wilson, Edward Yarbrough and Johnathon Smith.

THE STORY OF THE QUONSET HUT By George Bleekman III

Perhaps one of the more unique and important, yet overlooked and even denigrated, buildings in America's history is the quonset hut. These simple, durable and utilitarian buildings would see the country through World War II, sheltering soldiers and sailors, supplies and vehicles, then later become homes and businesses for countless Americans, and have become a fixture on the American Landscape. They can even be called historic, since becoming 50 years old as a building type in 1991. Many can be found in Eugene, as close to Lawrence Hall as the U of O physical plant or the AAA studios near the mill race. The quonset is "a fabulous example of American ingenuity and can-do spirit and productive power, an example of what this country can do when it gets its ducks in a row." It was a product of necessity that became part of America's popular culture.

The true quonset hut is defined as a semi-circular structure resembling a tube cut lengthwise on its side, with steel arched ribs and a corrugated steel skin. These buildings were prefabricated and then sent to the construction site. The quonset hut was born in the summer of 1941 when a development team consisting of civilian contractors and Navy officials gathered at the Quonset Point Naval Air Station in Rhode Island to develop a portable, durable, and adaptable prefabricated structure for the allies to use throughout the world during World War II. Under a tight deadline from the war Department, it took the team about three months to develop the quonset hut. Design credit is given to two men, Peter Dejongh, an engineer, and Otto Brandenberger, the only architect on the team, and it is believed they used either the British Nissen hut (a non portable wooden structure built using conventional carpentry methods) or the cylindrical log houses of the Narragansett Indians as a point of departure. Nevertheless, the quonset hut was a structure like no other before it, able to be mass produced in pieces, and then assembled in days on sites anywhere in the world. The first huts produced were shipped from the Quonset Naval Air Station in June of 1941.

When America entered the war in December of that year, the quonset hut went into mass production. The biggest supplier of the huts was the Stran-Steel Division of the Great Lakes Steel Corporation of Detroit, who would eventually produce over 160,000 quonset huts for the Navy and Army during the war. These huts were shipped to everywhere from Greenland to the south pacific, where they were set up, torn down, moved and set up again, and used as mess halls, storage units, aircraft hangers, latrines, hospitals or whatever the military could think of to put in them. The majority of the versions were 20' by 48', but the larger models, usually 40' by 100', were often combined when larger spaces were needed.

By the end of the war in 1945, the military was shipping the quonset hut stateside to provide housing for returning veterans, who were facing a critical housing shortage. Yet by 1946, the military was interested in a different type of prefabricated building, the Butler building. Like the quonset hut, the Butler building was all metal, but more conventional in it's rectangular shape, and as a result, had higher storage capabilities. Although



A typical model "40" quonset hut with a 1940's facade. This particular hut is located in Warsaw, Indiana, but the form can be found on approach strips and in towns all over America, with many facade variations.

the military was no longer producing or buying quonset huts, the thousands of huts already in place on military installations would remain in use, even to this day, and the quonset hut was just beginning life as a civilian structure.

Not only was the military selling surplus quonsets to the American public, but so were the manufacturers of the huts. Realizing that the military market was no longer there, the lone civilian manufacturer quickly turned their sights to the general public. "There's just no limit to how handsome a quonset can be," "Look around you, America, at the clean flowing lines of a building that's changing your world," and " You're in business faster and for less money with a Quonset," so advertised the Stan-Steel Division in the Saturday Evening Post.

By capitalizing upon the post war interest for inexpensive mass produced buildings, the Stran-Steel Division quickly found a niche in the rapid post war American expansion into the suburbs. By aiming at both homeowners and business owners, Quonset huts soon dotted the American landscape.

The Quonset, as produced by Stran-Steel, was called the Stran-Steel Arched Rib Home, and came in four models; the "20," (20' wide by 24' long, increasing in length by multiples of 12'), the "24," (24' wide with one vertical side wall, 24' long, again increasing in length by multiples of 12'), the "36," (36' wide, same lengths available as the "20"), and the "40," (40' wide, again, same lengths as the "20"). The semicircular framing members, or "studs," were four feet on center, with corrugated sheet metal cladding applied to the exterior of these steel ribs. As shipped by Stran-Steel, these prefab Quonsets came complete with structural frame, corrugated sheet steel covering,

bolts, nails, standard openings and accessories, and of course assembly drawings, all ready for assembly. The owner needed to supply the concrete foundation, insulation, interior surfacing, special trim and opening framing material, and all equipment (i.e. HVAC, stove, fixtures). All the windows, doors, and other openings were vertically framed (usually with wood), recessed or bay extensions of the building. Since the kits were used for so many different situations, the final product was as varied and different as the people who were building them.

Because this system relied on metal to metal connections, care had to be taken to prevent condensation from gathering between the highly conductive corrugated sheet metal skin and the steel ribs. This connection was minimized by placing the corrugated sheet metal horizontally, rather than vertically, which reduced the area of continuous contact between the two metal pieces. Additionally, rubber strips were used as gaskets between the two pieces, interior surface treatments were furred out with the use of wood battens, and weep and drip holes were provided to permit the escape of moisture that collected under the metal skin. Both the outer skin and interior surface treatment were either bolted or nailed to the steel ribs, which had special "nailing grooves" in the center, allowing for the direct nailing of the skin to the rib, with rubber comb washers under the head of the nail to prevent water from penetrating the shell. In the larger models, horizontal purlins in the shape of a small I-beam were run along the outside of the arched ribs, with the sheet metal then nailed to the purlins (which also had a "nailing groove"). The sheet metal skin was overlapped and treated with tar at the connections as
(please see Quonset, Page 7)

REGIONAL NEWS

(With this issue the ASHP News introduces a new section on regional preservation news and activities. If you have something going on in your region that you would like to inform students and other readers about, please send your article to ASHP News, EMU, Suite 4, University of Oregon, Eugene, OR 97403.)

SOUTHEAST

by James Hundsrucker

Recently at the Savannah College of Art and Design (SCAD), students in the Historic Preservation Department decided to start a national group for students of preservation. The initial idea of a network of preservation students was the brain child of Bridget Yunker who serves as Chairperson of our council. Others include: Jason Smith (communications), James Hundsrucker (newsletter), Jason Hawkins and Sloan Lewis (activities), and Kathleen Gallagher and Kendra Meyer (in-school relations). The SCAD council meets weekly and an open meeting is held bi-weekly for students.

SCAD is a four year college offering a B.F.A. and a two year M.F.A. in Historic Preservation. Highlighted in the Nov./Dec. '92 issue of Historic Preservation is SCAD's unique utilization of historic structures in a once doomed downtown area as well as the current problems faced by changes in the department. Today the Chair of the department is Robert Dickensheets who is currently working hard at building a challenging curriculum focused at the technical, business, and law aspects of Historic Preservation.

The recent changes at the school have sparked an interest in how other schools approach the profession, class-related activities, and community relations. This information will be exchanged in a newsletter and in time turn into a great resource. The newsletter would be valuable to students as well as any person in the community as a tool for relating neighborhood events. All this would be done by students. One task ahead of us is to organize.

The SCAD council has been

asked to be the Southeast regional base for a national network of preservation groups now forming. This position would entail the submission of information on activities in the Southeast region to the Associated Students of Historic Preservation, a student preservation organization affiliated with the University of Oregon. This information would appear in their publication, the ASHP News. We also hope to produce a newsletter for the Southeast region that highlights local events.

Sources of information will be students and professionals working in and around the community. For example, the graduate students are working on a project on Jekyll Island, south of Savannah. Their findings and accomplishments will tell a lot about the area's building history. We also look to include an article on a group of undergraduates now involved in the restoration of antiques.

All in all, we are excited about the future and look forward to relations with other colleges and student organizations. The opportunity to work with the ASHP and the University of Oregon is very much appreciated. The time has come for students to find out more about what is out there related to their chosen major.

Course Offers Basics of Conservation Through Lectures, Hands-on Format By Don Gardner

("Reprinted with permission of Save Outdoor Sculpture!")

As park and tree director for the city of Savannah, GA., I realize that most managers of public parks have no background in conservation of outdoor sculpture, yet it is often our responsibility to maintain these works. Too often, outdoor sculpture has been viewed as little more than hunks of metal and stone and maintained as one would a floor. Out of ignorance, more harm than good has occurred.

"The Preservation of Outdoor Monuments" – a course sponsored by NIC, National Park Service and the Chicago Park District – allowed me to take a giant step in enhancing my conservation knowledge. Before attending this course, held July 13-18 in Chicago, I knew just enough to be dangerous!

As a direct result of the course's offerings, I am confident that I now have

a fundamental understanding of the issues, alternatives, consequences and realities surrounding the conservation of public sculpture, allowing me to direct my community's public monument conservation program more effectively. But even with this information, I am not a conservator or a replacement for hiring appropriate conservators when needed. Instead, I am an informed consumer, aware of what I need, what questions to ask, and how to discern good treatments from poor ones. I appreciate that property conservation treatment requires not a "cook-book" approach, but a meticulously analytical and technically sophisticated one.

Much of what I learned came from the course design. Instead of instructing us in specific techniques, instructors informed us of the cause and effect of sculpture deterioration and the issues conservators face. From case studies, we observed how various treatments were applied to address specific types of deterioration, the results and subsequent concerns of conservators involved. In this way, we were able to develop an understanding of why treatments succeed or fail.

The most informative part of the course was the field condition assessment participants conducted. While sitting in a classroom, it is easy to nod knowingly about how to recognize and treat types of deterioration. It is quite another thing to translate that instruction to immediate, hands-on use. Assessing the conditions, debating about what we thought we observed, photographing and compiling data, and presenting our assessment for discussion and critique was invaluable.

Finally, Chicago was a superb location. With stunning public sculpture around us, we were able to see theories come to life in the actual conservation we watched during the week. Thanks to this course, I am confident I can defend Savannah's own conservation program to the city council, budget director and other key leaders. This course should be required for anyone responsible for the care and maintenance of outdoor sculpture.

Dr. Don Gardner is director of the Park and Tree Department in Savannah, GA.

Working With P.A.D. By Karin Link

Following in the footsteps of a number of graduate students from the University of Oregon's Historic Preservation Program, I recently served as an intern for the Preservation Assistance Division (PAD). PAD is known for its numerous publications, which include the famous "Preservation Briefs" and "Preservation Tech Notes." It also makes decisions as to whether restoration projects are following the Secretary of Interior's standards and should be eligible for tax credits. Members of Pad conduct research, give public presentations, and sponsor symposia on preservation issues.

One of my first tasks was to help on the production of two Preservation Briefs. The first, written by Anne Grimmer, the Division's expert on masonry, concerned the history and restoration of clay tile roofing. For this brief I drew illustrations of the various types of clay tiles. The drawing for this brief amounted to about twenty illustrations. The second brief was on slate roofing. It was edited by Sharon Park, one of the licensed architects in PAD. Here the illustrations were simpler and fewer. Both briefs were just issued in October of this year.

My next major task, which took up a good portion of my time as an intern, was to work with PAD member Tom Jester laying the groundwork for a study of Early Twentieth Century building materials. The premise of this study is that the restoration of Early Twentieth Century buildings has uncovered a whole series of problematic mystery materials, which are often difficult to identify or restore.

My research took place in the Science and Technology Section and the Main Reading Room of the Library of Congress. (The Main Reading Room, incidentally, is a glorious place.) I started with the Industrial Arts Indices dating from 1914 to 1945. I identified articles that might be pertinent based on a list of materials suggested by Jester. I found, not surprisingly, that many of the "one of a kind" materials that were invented, tried and then sometimes forgotten, were



Library of Congress, Illustration by Karin Link.

developed in the 1930s. I consulted such publications as Modern Plastics, Brick and Clay Record, Sheet Metal Worker, Architectural Forum, and Architectural Record, as well as Sweets Catalogs from 1914 to 1945. The Sweets Catalogs yielded some of the most concise information. I assembled a file of xeroxed articles, organized by material and date of publication. I also assembled two notebooks of definitions, often based on Sweets, for instance:

Flexwood - Thin cabinet wood mounted on cloth. Commonly applied to any smooth, dry, surface, whether flat or curved.

Armorply - Metal faced plywood of structural strength and minimum weight, having one or both sides faced with galvanized steel.

X-ite - A molded material for walls, floors, and ceilings which was made of wood fibre, mixed with magnesite binder and color pigments.

Zenitherm - Described in Sweets as having all the 'dignity and massiveness, without the coldness of stone', a

combination of selected wood fibre and calcined magnesium oxide, treated with a weatherproof binder and subjected to hydraulic pressure in steel molds until the mass is a dense block.

Zenitherm was recently found in a restoration project brought to the attention of PAD. It is not clear how it was dealt with, but it did pose a problem for the restoration architects.

The long term goal of this project is to identify as many of these materials as possible and to find more systematic solutions for their restoration. Jester envisions creating a database system containing all this information based on the Sweets Index categories. But, the work has only begun. PAD anticipates that this will be an on-going, "cutting edge" project which should last well into next summer.

Washington D.C. was an educational experience in itself. Its architecture is inspiring. I especially enjoyed Beatrix Farrand's wonderful gardens at Dumbarton Oaks as well as Thomas Jefferson's Poplar Forest, near Lynchburg, Virginia.

Pacific Preservation Field School By Jennifer Barnes

The 1992 Pacific Preservation Field School was a whirlwind guide through historic preservation. This summer program, offered by the University of Hawaii at Manoa operates under the direction of Dr. William Murtagh, Co-director Peter James of Australia, and Coordinator Lowell Angell. The first two weeks of the consortium were spent attending lectures covering a wide variety of topics: preservation at the local, state, national, and world level; land use controls; recognizing historic districts; historic site interpretation and management; documentation; archaeology; geology and object conservation, to name but a few. The next two weeks were devoted to three group projects consisting of

(1) measurement and recording of an Ewa Plantation house, as well as a conservation condition report;

(2) preparation of a historic district National Register nomination for Ewa Plantation;

(3) a management plan.

One of the most satisfying rewards of the program was the transformation of historic preservation from a vague concept to a tangible process. The students became involved not only in the history of the Ewa Plantation study site, but also in its present and future. Ewa Plantation was established in 1890 by Castle and Cooke as a sugar plantation, with operating sugar mill. Historically, the management provided housing and social programs for its workers. Presently the mill is closed, and the landmark mill building and smokestack razed. The plantation is now owned by Oahu Sugar, whose role is less paternalistic than that of Castle and Cooke.

Currently, Ewa Plantation is part of Honolulu's Second City Plan, which encompasses new resort and residential construction. Fortunately, the housing stock of the plantation is structurally sound; therefore, rehabilitation is more economically feasible than demolition and new construction. So the city has pledged to rehabilitate the houses.

However, a complication has arisen involving a private developer's claim that he was given first option on the land. Therefore, in order to avoid a lengthy and costly court battle, the city of Honolulu has exercised its power of eminent domain and acquired the land. Notification of this action was sent out during the summer, thus the preservation team found itself in the midst of the controversy.

Once Oahu Sugar received notification of the police power action, they sent a letter out to all plantation residents saying that they would no longer be involved in the maintenance of the houses. Since most aspects of residents' lives had been cared for by the plantation management for decades, these residents felt abandoned and angry. Unfortunately, that hostility was directed towards Friends of Ewa, the non-profit organization promoting the plantation's preservation. The residents blamed the preservation movement for Oahu Sugar's withdrawal and as of this publication date that is how the situation remains.

The National Building Museum: Adaptive Re-Use to Promote the Building Arts By Paula Cook Eckman

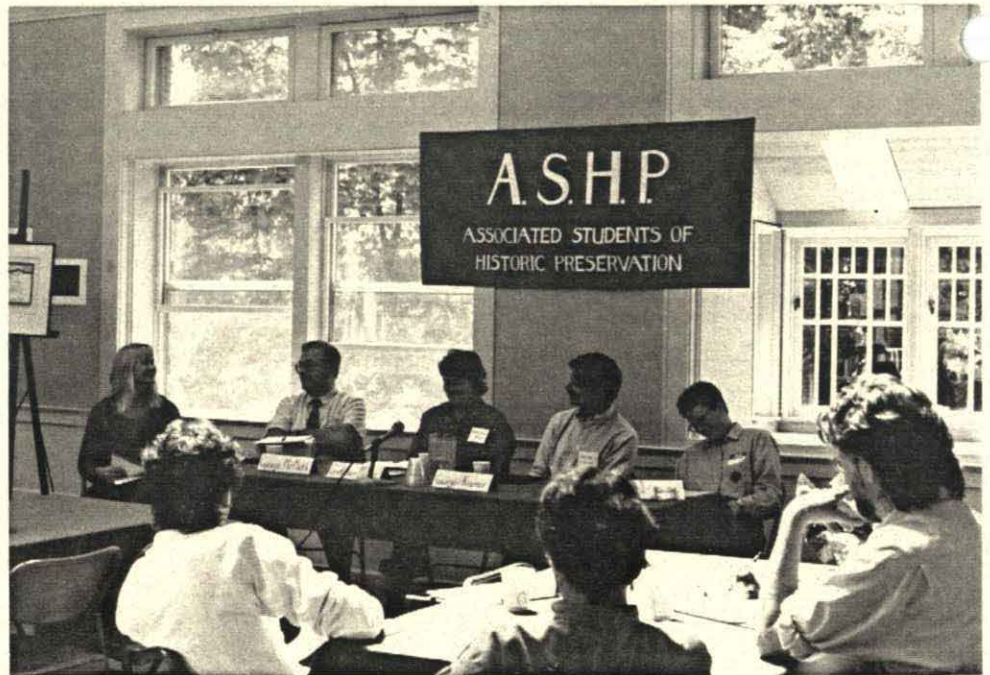
Through the foresight and perseverance of Chloethiel Woodard Smith, local architects and historic preservationists, the Pension Building in Washington, D.C. became home to the National Building Museum by a 1980 congressional mandate. Originally built to house pension records for Civil war veterans, the Pension Building was designed by General Montgomery Meigs in what is best described as the Renaissance Revival style with a commercial "twist." Begun in 1882 and completed in 1887, the Pension Building housed the Office of the Pension Bureau from 1885 until 1926 and the General Accounting Office from 1926 until 1950. In 1967 a study was conducted which considered alternative uses for the Pension Building. A forum for celebrating the building arts was the suggested use for this grand, all-brick wonder located in Washington's Judiciary Square. After extensive restoration carried out by Keyes Condon Florence Architects, Washington, D.C., the National Building Museum opened in 1985. Restoration continued on the building through the 1980s and landscape and exterior renovations will continue through the early 1990s.

Since 1985 the museum has presented a

variety of exhibits and public programs which promote understanding about the built environment to include: building materials, structures, infrastructure, cities, urban planning, community planning, architectural history, engineering achievements and historic preservation. Programs include: Design Wise (a program to introduce teenagers to all aspects of the design field), monthly workshops focusing on building crafts, school programs for the Washington, D.C. area, tours of local construction sites, lectures, symposia, courses and films on building-related topics.

The greatest contribution the museum can make to educating the public about historic preservation is in the interpretation of the Pension Building itself. The Pension Building is a prime restoration showcase demonstrating building technologies, design decisions, budget constraints, preservation theory, and adaptive re-use replete with all the associated legal, community and architectural issues. Without a historic preservationist on the museum staff at this time, it is the job of the historic preservation intern to attempt to convey to the public not only the value of the Pension Building as an excellent example of preservation in action, but as a vehicle for promoting an understanding of the built environment in general.

Information for this article was obtained from the National Building Museum History recently compiled by the NBM staff.)



Panelists for the ASHP Preservation Ethics Forum respond to comments made by Christine Taylor, moderator for this Spring term panel discussion. The use of substitute materials, the implications of the Americans with Disabilities Act, the workability of historic district design guidelines, and the social and legal responsibilities of preservation were topics which provoked both panel and roundtable discussions during this afternoon event. Panelists from left to right are: Christine Taylor, former associate planner with the City of Eugene; George McMath, principal with McMath, Hawkins, Dornignac (a Portland based architecture firm); Gretchen Miller, Eugene lawyer and Human Rights Commission member; George Kramer, preservation consultant in Southern Oregon; and Lydia Neill, historical coordinator for the City of Springfield Development Services Office.

OREGON PRESERVATION UPDATE

A Report on the Special Assessment Task Force

by Susan L. Curley

Implemented by the Oregon Legislature in 1976, the Special Assessment Program for Historic Properties offers an incentive to property owners to maintain and preserve properties of historical significance. The real market value of the property to be entered in the program is "frozen" at its current assessed valuation for fifteen years. This means that the owner does not have to pay an increased tax on improvements to the property during this period of time. The owner must comply with requirements to maintain the property and to allow free public visitation once a year. At the end of the fifteen year period the property is returned to the tax rolls at its (then) current assessed valuation.

The legislative statute that authorizes Oregon's special assessment program will sunset on January 1, 1993. The pending conclusion of the current statute plus a number of additional factors provided a timely interest in examining the program. These factors included the impact of Measure 5 on property taxes and a public perception of abuses under the program. Accordingly, the State Historic Preservation Officer formed a ten-member investigative committee known as the Task Force on the Special Assessment of Historic Property to evaluate the program's effect on historic preservation efforts and make policy recommendations for continuing, revising, eliminating or creating a new preservation incentive. The ensuing committee report and economic analysis will be presented to the Governor and the 1993 legislative session.

The program has been very successful as a preservation incentive: there are currently 1,313 properties under special assessment, with a total approximate property value of \$227 million. The majority of the properties are residential, followed by commercial, multi-family, industrial and farm. An economic analysis determined there was good statewide distribution of properties, with \$170 million of the valuation concentrated in Multnomah County. The program has been responsible for a \$250 million tax investment, \$25 million of which is in residential properties. Measure 5 reduces the value of the benefit by 50%, although the actual value to the owner depends on several factors: property values at time the owner applies to enter the program, the amount of money invested in rehabilitation and the county tax assessment practices, which differ from county to county. Although there has been a tax loss to government revenues of \$3.95 million from program properties under Measure 5, the program has generated economic benefits that offset losses at a ratio of 1:1.

The Task Force began meeting in September 1991. At that time it was decided that three regional meetings would be held in Portland, Albany and Roseburg to hear public testimony concerning the program. Those who testified included interested citizens, local government officials, planning and community development staffs, county assessors, downtown associations, the Oregon Department of Revenue, the Legislative Revenue Office, owners of specially-assessed properties and representatives of local landmarks commissions. Beginning with the Roseburg meeting,

and continuing through monthly meetings in Salem and Portland, the Task Force held facilitated work sessions to evaluate the program and its statute. The sessions focused the committee on important issues and generated recommendations that are the basis for the report to the Governor and Legislature. The Task Force was not responsible for writing the legislation itself. A public review draft of the report was widely distributed in mid-May to allow maximum public response. In July and August public commentary and findings from the economic analysis were used to modify and finalize earlier conclusions from the draft report. Although all the Task Force recommendations were not unanimous the final report, available after October 20, includes lengthy discussions of the issues surrounding each recommendation. Briefly, the Task Force agreed that:

1. The special assessment program should be reauthorized.

2. "Public benefit" of the program was defined by the following statement: *"Special assessment provides public benefit by encouraging preservation and appropriate rehabilitation of significant historic properties. These historically significant portions of the built environment contain the visual and intellectual record of our irreplaceable cultural heritage. They link us with our past traditions and values, establish standards and perspectives for measuring our present achievements, and set goals for future accomplishments. To the extent that Oregon's Special Assessment encourages the preservation and appropriate rehabilitation of significant historical property, it creates a positive partnership between the public good and private property that promotes economic development; tourism; energy and resource conservation; neighborhood, downtown and rural revitalization; efficient use of public infrastructure; and civic pride in our shared historical and cultural foundations."*

3. The National Register criteria should be retained as the basis for program eligibility.

4. Indexing the frozen value, in addition to Measure 5, would severely reduce the benefit and act as a disincentive to participation.

5. A preservation or rehabilitation plan shall be filed by all properties upon application to the program.

6. Property owners shall not be required to open the interior of their property for public sightseeing.

7. The application fee is raised from one-tenth to two-tenths of one percent (.002%) of a property's real market value at the time of application.

8. Re-applications are permitted at any time during the fifteen year period, provided owners pay back taxes plus interest (at the rate used for refunds by the local jurisdiction), plus one percent (1%). Owners may then re-apply for the program at a later date.

9. Signage, approved by SHPO, shall be displayed by all properties participating in the program.

10. Tax incentive status may be transferred from owner to owner provided the new owner continues to implement the preservation plan or provides an approved amended plan.

11. Property owners should be allowed to benefit from more than one property tax

exemption concurrently. As written, the current statute discourages public entities and non-profit organizations from occupying historic properties.

12. Except for public visitation, new legislative provisions shall not apply retroactively to current program properties.

13. An additional position in the preservation office should be funded dedicated to outreach and technical assistance in rural Oregon.

It is the hope of the Task Force that the recommendations in the report will serve as the basis for a renewed statute.

From Quonset, page 3

waterproofing measure, and the ribs themselves were actually lightweight curved I-beams. As a structure, the Quonset was rather impervious to sagging, warping, rotting, and termites, although the metal did have to be painted and cared for.

Like all the other connections in the quonset, the rib to foundation connection was also very simple. Channel plate was bolted to the foundation in a continuous strip along the perimeter, and then the arched I-beam ribs bolted to the channel iron. As mentioned before, window and doors occurred as bay extensions or as recessed spaces. These openings were framed with wood and again, the connections were quite simple. Horizontal steel girts were most often used to connect the curved rib to the vertical framing members, a connection made easier by the use of clips, supplied by the Stran-Steel Company. If the opening was framed as a bay extension, corrugated sheet metal was used as the siding material. Needless to say, the nails supplied by the manufacturer were galvanized, with comb washers under the head.

The Quonset was not only an inexpensive way to build, but was also a fast and easy way to build. The First National Bank in Portland (Barret & Logan, architects, 1947) was a model "40" (40' wide by 140' long), and the Quonset shell was erected in 4 days, with the rest of the building completed in 4 weeks, for a total of \$31,400. The only trouble encountered by the workman was figuring out where the ceiling ended and the wall started, as the ceiling was to be painted a different color than the wall. These factors (low expense, easy to build) contributed to the rapid acceptance of the quonset hut, even by leading architects and builders of the day. They began experimenting with the form, and the quonsets were actually thought of as an extension of, or at least connected to, the modernist movement that had already been experimenting with prefabricated materials and stark curvilinear forms on a large scale. The building form was quite legitimate, with well known firms like Campbell & Wong of San Francisco, and architects like Bruce Goff designing with the form and receiving critiques in magazines such as Architectural Forum, Progressive Architecture, and Arts & Architecture. The Hillside House (James Fitzgibbon, architect, 1950), is an oddly graceful double quonset cascading down a Knoxville hillside, that uses two model "20"s as the main house form. The noted California firm of Campbell & Wong designed both the "Quonset Cabin," and the Grover house, using the quonset as the main building component.

The "Quonset Cabin," (1947, Fallen Leaf
(Please see Quonset, Page 11)

Students Restore Eugene Landmark By Anne Seaton

For three terms now graduate and undergraduate Historic Preservation and Architecture students have had the opportunity to put to use the knowledge and skills they are acquiring in classes on an actual historic building. Under the direction of Historic Preservation graduates, Andy Curtis and Tim Netsch, students are helping to restore the McNail-Riley House.

The four room Italianate house was built in 1889 for \$2,000.00. The house was built by Mr. McNail and several years later the lot and house were purchased by Amanda McNail. Amanda McNail owned a millinery shop, the Temple of Fashion, in Eugene.

Today the McNail-Riley house is owned by the city of Eugene and has been relocated to a new site at 13th and Jefferson. The goal is to turn the house into a community center for the Westside Neighborhood and the Jefferson Area Neighbors. The city of Eugene agreed to make the building a community center in exchange that the neighbors agreed that the Lincoln School, located on the same site, might be turned into a housing complex.

Students along with about half a dozen neighborhood volunteers are doing the restoration work. The entire exterior, windows, and details have been stripped, primed and repainted. Elements in disrepair were either repaired or replaced in kind. The front porch will be redesigned based on ghost shadows and porch parts that had been used to construct a later porch. However, the porch along with the doors will be modified according to city codes for public access and handicap access.

Two students, Liz Carter and Michelle Dennis, conducted a paint and wall paper analysis. For the paint analysis they took craters, chips, and extractions from both the exterior and interior. Then using a microscope, full spectrum light, and Munsell, they examined the chips and derived a timeline of color. The difficulty is that after so many years the colors have faded and changed and it is hard to pinpoint the exact color. With the help of Art Hawn and Philip Dole the original colors were determined. The color scheme was presented to the neighborhood groups for a vote and was

accepted.

This course has been a wonderful opportunity for the students involved. It is difficult to actually acquire hands on skills like these in a classroom. This class in conjunction with courses like Preservation Technology, Investigation of an Historic Building, Interior Finishes, Preservation Case Studies, and others create a well rounded course of study and application while providing the chance for the university students to interact with the Eugene community.

TERMINOLOGY RESTORATION

Tuck Pointing History and Confusion

by Michael Shellenbarger The APT Bulletin, Vol. 23, #3, 1991 (actual publication date: May 1992)

by Sylvia Elliott

On-going professional education is an essential component of any professional discipline. It is especially crucial in the multi-disciplinary field of historic preservation, where social history, architectural styles and historic construction techniques must be integrated in order to present a clear understanding of the significance of cultural resources. In addition to their own research, preservationists writing national register nominations, historic context statements, and technical manuals must often depend on a variety of standard publications for basic terminology. Some of this terminology, such as the vocabulary of architectural styles, is expressive of regional conventions. Other words and terms, those used to describe specialized construction techniques, can not always be used interchangeably. Michael Shellenbarger's article "Tuck Pointing History and Confusion", the culmination of over eight years of research, represents a significant and long overdue restoration in the lexicon of historic masonry.

In early nineteenth century England, the lack of strong, evenly-formed and affordable bricks helped popularize, especially with the middle class, a style of masonry jointing known as tuck pointing. Developed one hundred years previously, tuck pointing enabled masons to create joints of narrow and uniform appearance by applying two colors of mortar: one color blending with

and "squaring" the brick, the other forming the thin projecting joint. The result was a construction technique which utilized somewhat inferior building materials to produce facades which, at a distance, resembled those constructed of better quality brick and stone.

Shellenbarger, director of the University of Oregon's graduate program in Historic Preservation since 1985 and Associate Professor of Architecture, teaches a course entitled *Preservation Technology: Masonry*. Soon after he began research on the subject of historic masonry in 1980, Shellenbarger realized there was a discrepancy between the historic description of tuck pointing and the way this term had been incorporated into common usage in the United States. He found that British masonry publications used the term tuck pointing to denote the traditional method of false-jointing; American references, however, used the term tuck pointing synonymously with repointing, the process of replacing damaged mortar. What was the reason for the metamorphosis? "I love a good mystery, and it didn't take me long to figure out that I had one here" recounted Shellenbarger. Unraveling the strands of this puzzle sent Shellenbarger to the streets of Chicago, searching for remnants of tuck pointing on historic buildings, and also to the Avery Library at Columbia University, the Chicago Historical Society and the Art Institute of Chicago. After months of examining over fifty years worth of unindexed builder's publications from the mid-nineteenth century, he determined that although "Americans imported the process with the correct terminology" the misapplication of the term began in Chicago sometime prior to the 1860s. Unfortunately, "the great Chicago fire of 1871 destroyed so many records and buildings that could have helped reconstruct the terminology" that the origin of the misuse of the term tuck pointing "may never be entirely clear."

By the mid-twentieth century, the erroneous use of the word tuck pointing had so established itself in the vocabulary of American masonry that even the U.S. Department of Labor was confused. In the early 1960s trade publications began to adopt the misapplied description of tuck pointing, using it interchangeably with repointing. Unfortunately, a number

(please see Tuck, Page ?)

(From D.O.D. Page 1)

scenic, or aesthetic value associated with historic events and persons, Native Americans, settlers, or the military."

Currently the Legacy program operates on a DoD budget of \$10 million. U.S. Senator Daniel K. Inouye who serves as the chairman of the Subcommittee on Defense Appropriations is proposing in 1992 to increase funding for natural and cultural resource management to \$50 million. This money would be earmarked for the protection of endangered animal and plant species, historic properties, and Native American cultural heritage. To accomplish this work new programs would be created including a DoD environmental training program, a Legacy Fellowship program for students and faculty interested in DoD environmental careers, and a partnership program between state and local government and non-government community organizations which will encourage military and civilian personnel to work hand-in-hand in community-based volunteer environmental projects.

While it is true that the DoD seems an unlikely partner for preservation, it is also true that this is a time for change. A Legacy program partnership between preservationists, environmentalists, and the DoD can create variety. It can challenge all partners to contribute their most valuable resources, be they fiscal, technical or human, to the nurturement and protection of 25 million acres of irreplaceable natural and cultural resources... resources which could be preserved as our greatest "legacy."

{For further information regarding the Cold War History Project or the Legacy Project contact: Janelle Warren-Findley, CEHP Incorporated, 1333 Connecticut Avenue, NW Suite 400, Washington, DC 20036: (202) 293-1774.}

(From Lumber, Page 1)

the town once operated solely for the purpose of the lumber company. A covered bridge was built in the mid-1940s to accommodate logging trucks. An attached pedestrian walkway was used by the mill employees to walk to work. The mill complex burned in 1979. This wooden span connected the mill and the office, hence, it is called Office Bridge.

Then, there is Vernonia, a mill town in the Coast Range, where some of western Oregon's finest pre-1940 lumber resources are readily seen today. All but three of the original 66 company houses, built between 1923 and 1924 by the Oregon-American Lumber Company, remain. Also within this mill town is the mill office, a log pond, industrial artifacts and a road-alley arrangement that was planned for a large portion of the housing.

Company housing built in the West by lumber companies was, clearly, influenced by the remoteness of the timber supply and the fact it was a limited natural resource. Located in isolated places, these communities were removed from large towns or urban centers. Housing planned for workers was not always constructed for

permanence, therefore many of those structures have been torn down. Extant company housing is generally, one-story, wood frame, modestly built and, oftentimes, arranged in some recognizable pattern such as plainly parallel or randomly clustered. Such housing was within one-quarter to one-half mile of the mill site—that was walking distance for mill employees. There was also a hierarchy of housing that, clearly, distinguished between the mill and office workers. Larger homes were provided for the managers and superintendents, and situated in a prominent location. In Vernonia, a palatial house was placed at the base of each street on the hillside.

For too long, the built environment from Oregon's industrial past has remained outside the preservation mainstream. It is time to ask: How much longer will these industrial reminders linger on Oregon's landscape? Our cultural landscape is slowly changing without an inquisitiveness to document, record or preserve. The common sight of wigwam burners is gradually being altered in form and disappearing. Part of an evolving lumber industry, they are now obsolete. Many have been

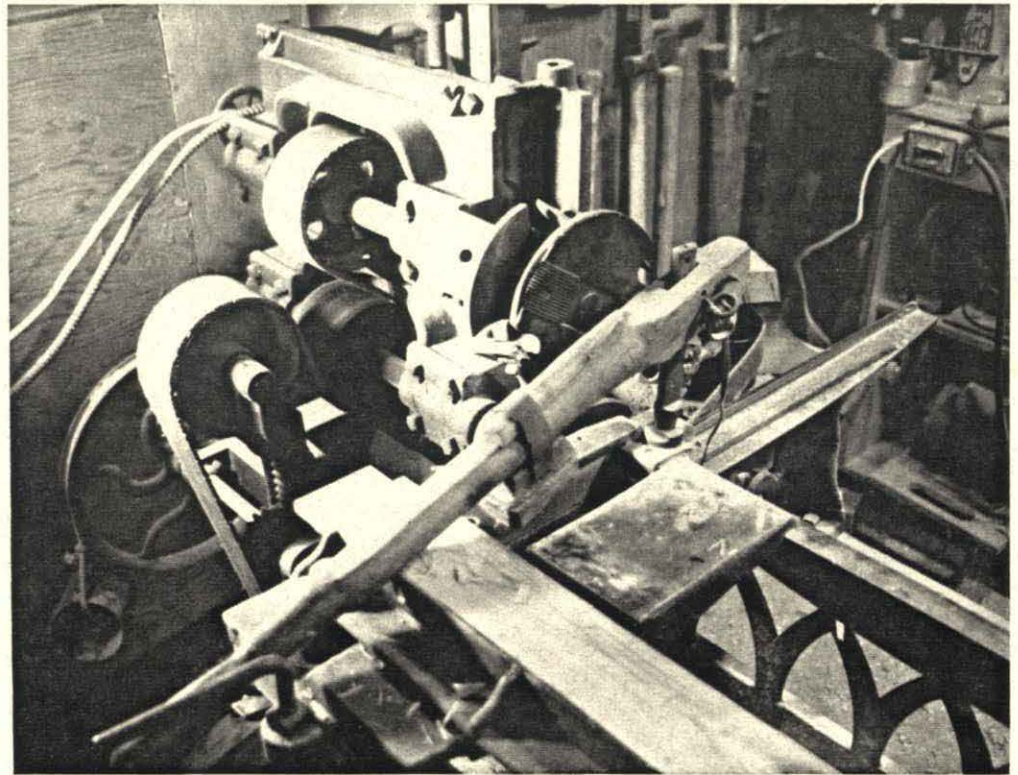
torn down or replaced, yet a few survive. Are these structures from Oregon's past lumber industry satisfactorily significant to be preserved?

(From Tuck, Page 8)

of preservation publications, such as one issued in 1984 by the National Park Service, also propagated this error.

Shellenbarger's recently published findings have compelled at least one professional organization, The Brick Institute of America, "to correct the repointing and tuck pointing terminology...in all their future technical publications". The publishers of The Oxford English Dictionary wrote that this article came "at a fortuitous moment" in their research of building technology. These forthcoming corrections please Shellenbarger, who maintains that knowledge of historic tuck pointing has an important role to play if "America's rare examples of...this technology...are to be preserved and restored." His article, carefully crafted, enjoyable to read, and meticulously footnoted is essential reading for all preservation professionals.

THE "WHAT IS IT" CONTEST



We are happy to announce our first ever "what is it" contest! So, what is it we are asking? Well, pictured above is a nineteenth century machine that was used to fabricate an integral part of a building. The question is, what is the name of the machine? For the first person that can write us and tell us the proper name of this machine, we will award them with one of our new 1992 A.S.H.P. coffee mugs. For those not lucky enough to win the mug, we do have them available for the low price of \$5.00 (plus \$2.50 shipping & handling). Please send answers and mug requests to A.S.H.P., Suite 4, EMU, University of Oregon, Eugene, OR 97403. Good luck and send in those answers (guesses)?!

PRESERVATION ACTIVITIES CALENDAR**Conferences**

Antiques Forum at Colonial Williamsburg Virginia, January 31 - February 5. The meeting's topic is "Great Early American Houses Revised and Revisited." For more information contact Antiques Forum Registrar, Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187-1776; (804) 220-7255.

Southern American Studies Association Meeting in New Orleans, Louisiana, February 25-28. The meeting's theme is "Cultural Crossroads." For more information contact Richard H. Collin, History Department, University of New Orleans, New Orleans, LA 70148; (504)286-6880.

American Culture Association's 1993 Annual Meeting in New Orleans, Louisiana, April 7-10. For further information contact Richard E. Meyer, English Department, Western Oregon State College, Monmouth, OR 97361; (503) 838-8362.

Society of Architectural Historians' 1993 Annual Meeting in Charleston, South Carolina, April 14-18. Sessions include "American Industrial Architecture," "Charleston and the Low Country," and "Architecture and Nationalism." For further information contact The Society of Architectural Historians, 1232 Pine Street, Philadelphia, PA 19107-5944.

Vernacular Architecture Forum's 1993 Annual Meeting in Natchez, Mississippi, May 12-15. For further information contact Belinda Stewart, P.O. Box 873, Eupora, MS 39744; (601)258-6405.

Association for Living Historical Farms and Agricultural Museums 1993 Annual Meeting in St. Paul, Minnesota, June 19-24. The conference theme, "Of Media and Messages," will examine the use of different media in the teaching of rural history. For further information contact Mary Seelhorst, Program Chair, 103 Washtenaw, Ypsilanti, Michigan 48197; (313)487-3984.

Young Center for the Study of Anabaptist and Pietist Groups Conference, Elizabethtown, Pennsylvania, July 22-25, 1993. The meeting's theme is "Amish Society 1693-1993: Celebrating 300 Years of Persistence and Change." For more information contact The Young Center, Elizabethtown, PA 17022-2298; (717)367-1151, Ext. 470.

American Studies Association 1993 Convention in Boston, Massachusetts, November 4-7. The annual meeting theme is "Cultural Transformations/Countering Traditions." For more information contact Thadious Davis, Dept. of English, Brown University, Providence, RI 02912.

Call for Papers

Vernacular Architecture Forum's 1993 Meeting. (See above.) "Papers may address any aspect of vernacular architecture in the United States or abroad and should be primarily analytical rather than descriptive in content....Fellowships may be available to students whose papers have been

accepted." Typewritten proposals with names, address, and telephone number in the upper right-hand corner should be submitted by to Mary Corbin Sies, Advanced Studies Office, Winterthur Museum and Gardens, Winterthur, DE 19735; (302)656-2513. The proposal should contain specific information relevant to the paper's content, scope, argument, sources, and method.

Southern American Studies Association 1993 Meeting. (See above.) The conference theme "Cultural Crossroads" encourages paper topics which discuss "world's fairs, expositions, exhibitions, museums, new art forms, modernism, jazz, blues, photography, cities, expatriates, collectors, politics and art (the New Deal WPA, FSA), art and cultural economics..." Proposals for both sessions and fifteen minute papers should be submitted with a brief vita to SASA New Orleans 1993 Meeting, Professor Richard H. Collin, History Department, University of New Orleans, New Orleans, LA 70148; (504) 286-6880.

The Journal of Architectural Education. Seeking articles for an upcoming historic preservation issue. Articles or case studies should deal with "New Design in Historically Significant Contexts, Preservation and Urban Design, Preservation and Contested Interpretations of History, Professionalization of Preservation Education and Practice and the Formation of Constituencies, Preservation and Cultural Diversity, and The Place of Preservation Education in the University." Mark "Preservation Issue" and submit to Diane Ghirardo, Executive Editor, JAE, School of Architecture, 204 Watt Hall, University of Southern California, Los Angeles, CA 90089-0291. For additional information contact Jeffrey Ochsner at (206)543-4180.

Young Center for the Study of Anabaptist and Pietist Groups conference. (See above.) Papers are welcome on any aspect of Amish Society. Submit a one-page abstract and a brief resume by December 15, 1992 to The Young Center, Elizabethtown College, Elizabethtown, PA 17022-2298; (717)367-1151, Ext. 470.

American Studies Association annual meeting. (See above.) The theme of "Cultural Transformations/Countering Traditions will emphasize the processes of change as tradition. For a list of suggested topic areas contact Thadious Davis, 1993 Program Committee Chair, Department of English, Brown University, Providence, RI 02912. Deadline for proposals is January 15.

Society of Architectural Historians' Forum, The Bulletin of the Committee of Preservation. Forum has resumed publication and encourages the submission of articles "addressing a specific issue or taking a position on significant preservation issues." Articles should be approximately 750 to 1,000 words in length. Responses to articles should be 250 to 300 words. Send two copies of either the essay or response to the Forum editor, Marlene Elizabeth Heck, 12 Curtiss Road, Hanover, NH 03755. Photographs may be included but must be clearly labeled, black-and-white glossies, no smaller than 5" x 7".

Organizations

SAVE OUTDOOR SCULPTURE! is currently

cataloging the nation's outdoors sculpture. Volunteers are needed from all fifty states to inventory and catalog outdoor sculpture in hopes of identifying resources at risk, creating a public research database, and promoting strategies encouraging preservation and maintenance. For more information, contact **SAVE OUTDOOR SCULPTURE!**, National Institute for the Conservation of Cultural Property, 3299 K Street, NW, Suite 403, Washington D.C. 20007; (800)421-1381.

The Vernacular Architecture Forum. Founded in 1980 "to encourage the study and preservation of all aspects of vernacular architecture and landscapes through interdisciplinary and multidisciplinary methods." Members receive four issues of the Vernacular Architecture Newsletter and advance notice of new volumes of Perspectives in Vernacular Architecture, a series of books containing a collections of essays drawn from the best presentations given at past annual meetings. For membership information contact Peter Kurtze, 109 Brandon Road, Baltimore, MD 21212.

The Society for Industrial Archeology. Founded in 1971 as a forum for the "interdisciplinary exchange of information from those working in industrial archeology and their projects..." the SIA also works "to create a public awareness of the need for preservation, surveys, and the other objectives of industrial archeology, through schools, museums...and governmental lobbying." For membership information contact Treasurer, c/o The Society for Industrial Archeology, Room 5014, NMAH, Smithsonian Institution, Washington, D.C. 20560.

The California Preservation Foundation. A private, non-profit organization founded to support historic preservation throughout California, CPF promotes educational programs, information exchange and advocacy targeting "assistance to local groups and individuals who share our desire to spread the preservation ethic and change policies and practices negatively affecting historic buildings or neighborhoods." CPF sponsors California's Annual State Preservation Conference and also publishes the west coast's oldest preservation newsletter, California Preservation. For membership information contact CPF at 1615 Broadway, Suite 705, Oakland, CA 94612; (510) 763-0972.

Fellowships and Grants

The Winterthur Library is awarding fellowships which encourage research in America's artistic, cultural, intellectual, and social history. Short term fellowships include stipends of up to \$2,000 per month. Furnished rental housing is available. The application deadline is December 1, 1992. Contact Dr. Katharine Martinez, Winterthur Research Fellowship Program, The Winterthur Library, Winterthur, Delaware, 19735; (302)888-4649.

For information on specific preservation research or project funding opportunities write or call the following organizations:

Advisory Council on Historic Preservation (ACHP), 1100 Pennsylvania Ave. NW, Suite 809, Washington D.C. 20004; (202) 786-0503.

(Please see Calendar, Page 11)

PRESERVATION PUBLICATIONS

Lessons from the States: Strengthening Land Conservation Programs through Grants to Nonprofit Land Trusts.

Author: Phyllis Myers.

Publisher: Land Trust Alliance. (1992)

Studies 14 state programs working to strengthen land conservation programs through formal, legislated partnerships with nonprofit land trusts. Deals with funding issues, growth management, advocacy and implementation of public-private partnership programs.

To order: Send check (\$19.00 postpaid) to the Land Trust Alliance, 900 Seventeenth Street NW, Suite 410, Washington, DC 20006.

Saving America's Countryside: A Guide to Rural Conservation.

Authors: Samuel Stokes, Elizabeth Watson, Genevieve Keller, and Timothy Keller.

Publisher: National Trust for Historic Preservation, John Hopkins University Press. (1989)

Styles and types of North American Architecture: Social Function and Cultural Expression.

Author: Alan Gowans

Publisher: IconEditions. (1992)

A survey of American architecture which "links major styles to the social and cultural trends of their respective historical periods."

(ISBN 0-06-433276-4: \$50.00)

Your Future Home.

Author: Lisa D. Schrenk

Publisher: AIA Press. (1992)

Reprint of a 1923 publication of small house plans designed for the average homeowner. Additional information is provided regarding financing and selecting appropriate home designs for those homeowners of "moderate means."

To order: Send check (\$19.95) to AIA Press, P.O. Box 80356, Baltimore, MD 21280-0356.

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Institute of Museum Services (IMS), 1100 Pennsylvania Ave. NW, Washington, D.C. 20506; (202)786-0536.

National Endowment for the Arts (NEA), 1100 Pennsylvania Ave. NW, Washington D.C. 20506; (202) 682-5400.

National Endowment for the Humanities (NEH), 1100 Pennsylvania Ave. NW, Washington, D.C. 20506; (202)786-0438.

National Historical Publications and Records Commission (NHPRC), National Archives Building, Washington, D.C. 20408; (202)501-5610.

National Institute for the Conservation of Cultural Property (NIC), 3299 K St. NW, Suite 403, Washington, D.C. 20418; (202)334-2760.
Smithsonian Institution, Office of Museum Programs, Washington D.C. 20560; (202)357-3101.

Internships

Ongoing programs encouraging internship participation include:

Frank Lloyd Wright Home and Studio Foundation. Graduate and undergraduate students of architectural history, landscape architecture, history, art history and historic preservation should contact Lisa Schrenk, Education Director, The Frank Lloyd Wright Home and Studio, 931 Chicago Avenue, Oak Park, IL 60302.

Cape Hatteras National Seashore. Historic preservation students are encouraged to contact Deborah Slaton of Wiss, Janney, Elstner Associates, Inc., 29 North Wacker Drive, Suite 555, Chicago, IL 60606; (312) 372-0555.

Biltmore House. Five 12-month positions available beginning January, 1993 in the areas of Collections Management, Object Cataloguing, Archival Management and Research. Graduate and undergraduate students or non-students with education/experience in history, art history, museum studies, fine and decorative art, or archival management may apply. For specific information contact Lori D. Meeks, Biltmore House, 1 North Pact Square, Asheville, NC 28801.

From Quonset, Page 6

Lake, California) is a simple, straightforward quonset that respects the form, and actually looks quite nice in its Sierra Nevada setting. This model "20" has no projecting dormers or roofs because the designers did not want any elements to compete with the quonset form. The Grover House (Oakland Hills, 1947) was again a straightforward quonset model "20" form, with an extensive deck overlooking a valley, and nothing to detract from its pure form. It too, looks quite natural in its setting. Yet the majority of the quonsets used as homes, were ordered and built by thousands of do-it-yourself type homeowners, many of them ex-servicemen. These structures can still be seen dotting the landscape with devoted quonset fans still living in them.

The quonset also gained rapid acceptance in both commercial and industrial uses. By the early 1950's, the quonset could be seen housing banks, motels, auto parts stores, schools, churches, barns, even restaurants. The quonset form could be found at the Nash-Kelvinator Corporation in Milwaukee, where they used a "long span system" (clipped quonset ribs bolted to columns, supplied in kit form by the Stran-Steel Company), to create a 60,000 sq. ft. warehouse. The benefits of such a building, as cited by Nash-Kelvinator, were the low cost and the speed of construction. By using this system, Boeing Aircraft was able to erect four 50,000 sq. ft. warehouses in an incredible 23 working days, at the low cost of \$1.40 per sq. ft. (in 1952). The traditional quonset can still be found along older suburban strips, or in older industrial areas, important icons in the fabric of our built environment.

Yet despite the features of low cost and speedy construction, the quonset began to fall on hard times by the mid 1950's. The Great Lakes Steel Corp. sold the quonset making division to a steel manufacturer in Houston, which eventually shut down quonset production in the 1960's. But the quonset endures, influencing innumerable convention centers and auditoriums, not to mention the thousands of quonsets still in use by people who are quite partial to the form. And the quonset will soon be, if it hasn't already, stepping into the

world of preservation.

As preservationists, we need to be aware of this unique building form, and deem it worthy of preservation, not just because it is a building form that meets the 50 year old historic building designation, but because it was such an important part of our built environment during the forties and fifties. It was America's first prefabricated all steel structure that, much like the American Jeep, was born of necessity during World War II, and then became an important part of American culture once the war was over. It is certainly not high style, and some people snicker when they hear the words quonset and preservation together in the same sentence, yet some of my favorite buildings back home in Sacramento are quonset buildings with these great late 1940's facades, and the form has always fascinated me. My favorite roller skating rink as a kid was the Pioneer skating rink - not so much because it was a skating rink, but because it was a double wide extended model "40" quonset hut, and I am not alone in this admiration for this unique building form.

We also need to be aware of the proper maintenance of the structures, most of which is common sense for any steel structure. Because they are steel and quite durable, the quonsets should last for many years if properly cared for. This means preventative maintenance in terms of not allowing water to compromise the steel. Preventative measures include keeping the quonset well painted (preferably with an oil based paint), making sure all the overlapping corrugated sheet pieces are properly sealed at their connections, keeping all nail and bolt connections properly sealed, and keeping all opening to body connections well sealed (i.e. wooden framed doors and windows - making sure that water is not penetrating the metal through the wood).

If, perchance we are allowed to work on a project that involves quonsets, we need to be aware and not dismiss them as dispensable. It's up to us, the preservation and architecture community (and the countless thousands of quonset nuts out there), to make sure these huts do not disappear from our landscape, just because they don't receive the respect that they should. Long live the Quonset!

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