2016-2017

ASHP

Associated Students For Historic Preservation

Journal

"A country without a past has the emptiness of a barren continent; and a city without old buildings is like a man without a memory."

-Graeme Shankland

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

The ASHP Journal is published annually by the Associated Students for Historic Preservation with support from the Associated Students of the University of Oregon (ASUO), the Historic Preservation Program and the School of Architecture and Allied Arts (AAA). The ASHP Journal provides a forum in which to convey views and information, as well as promote a spirited debate within the field of historic preservation at the local, state, and national levels. ASHP welcomes original, unpublished journal submissions of 2000 words or less from students, alumni, faculty, and professionals in historic preservation and related fields throughout the country.

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UNIVERSITY OF OREGON

Letter From The Editors

Thank you for reading the 2016-2017 ASHP Journal. The completion of this journal has been a collaborative effort between cohorts. In addition to featuring the scholarly works of our historic preservation graduate students and one undergraduate, this issue of the ASHP Journal introduces the new director of the program, Dr. James Buckley. Although the contributors to this journal have written unique and diverse articles, they all strive for an interdisciplinary and dynamic approach to a field that is becoming more inclusive and relevant in the 21st century.

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Table of Contents

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Letter from the President

To Our Readers,

Thank you, first and foremost, to everyone who has worked to support the Historic Preservation program during its transition from Eugene to Portland. This has been a year of growth and challenges for our field, both here at the University of Oregon and on a national level. As first-year students settle into our new home at the White Stag and second-year students wrap up their theses and terminal projects, my hope is that we continue to maintain the friendships and professional relationships we have built over the past year despite the physical distance between the main campus in Eugene and Portland branch at the White Stag.

The essays in this year's journal are only a few examples of the dedication, hard work, and passion that every person in this program has shown throughout the year, both inside the classroom and out of it. From visits to sites such as Thompson's Mill State Heritage Site to involvement in community organizations such as the Friends of the Columbia River Gorge to presentations at workshops and conferences including the California Preservation Conference and the

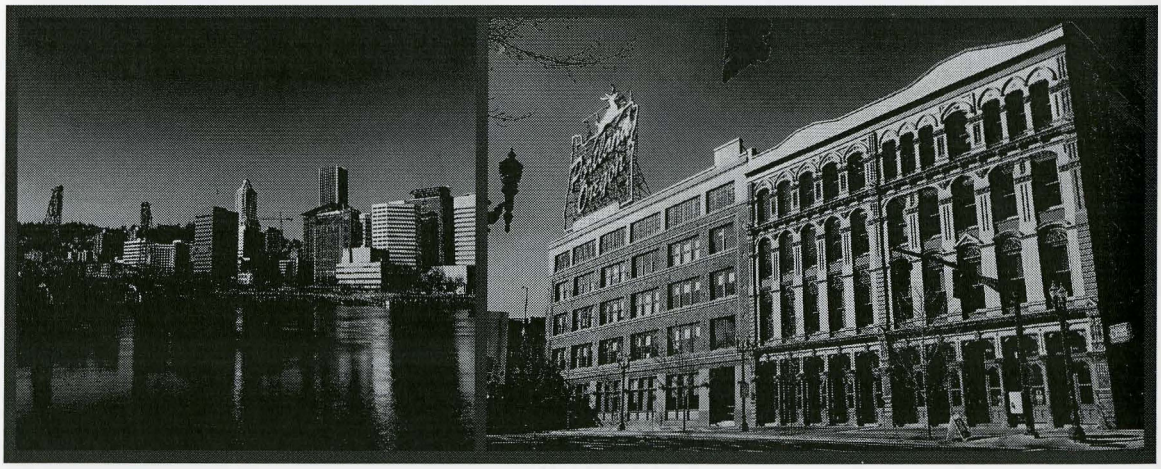
Photograph by Charlotte Helmer

(Continued from Page 5)

Marion Dean Ross chapter of the Society of Architectural Historians annual conference, University of Oregon students have continued to be involved in the community and make a name for themselves in the field. They have been unafraid to meet challenging topics or projects head on, and I look forward to seeing the work that they continue to do in this program and after graduation.

Sincerely,

Samantha Gordon
President, Associated Students for Historic Preservation



Photographs by Tim Wood

Letter from the Director

Dear Reader,

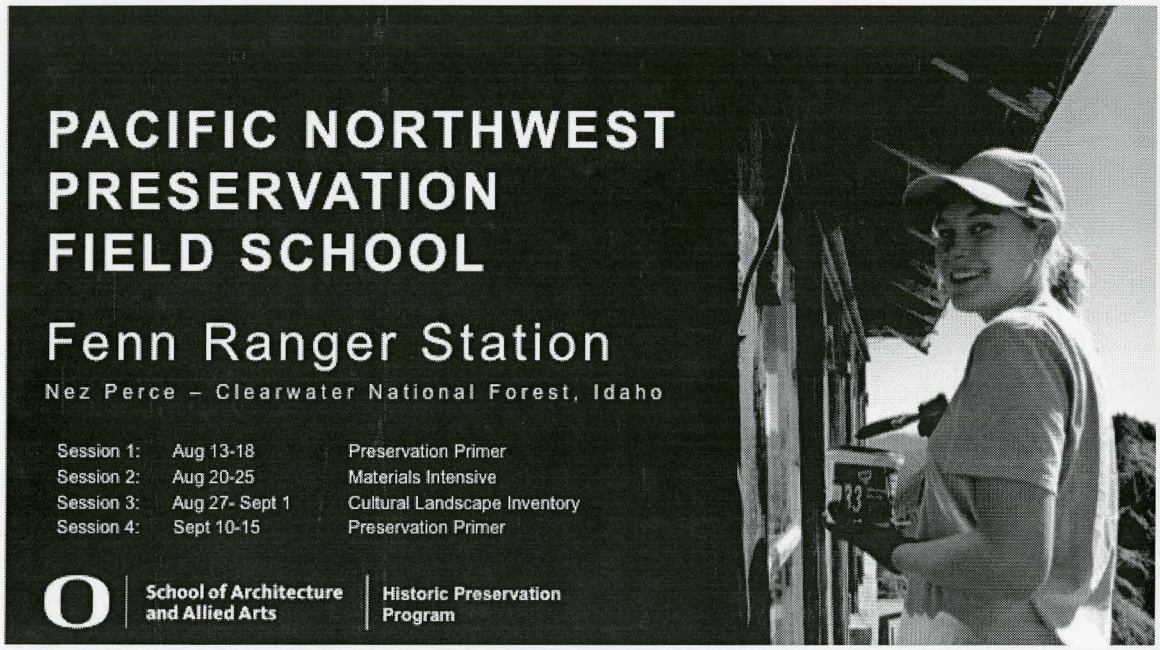
This has been an unusually exciting year for the University of Oregon Historic Preservation Program as we initiated our move from Eugene to our new home in Portland. Second-year Master's degree students finished their studies on the main campus while a new cohort of first-year students set out to explore the many historic neighborhoods of the larger city to the north.

In both locations, U of O students experienced the program's commitment to hands-on learning within a rich intellectual context. Students worked on buildings in a variety of settings: 1930s CCC cabins in Mt. Rainier National Park, a historic mill in a rustic Willamette Valley setting, and sites of importance to the African-American community in Portland's Albina neighborhood.

As the essays in this edition of the ASHP Journal demonstrate, U of O students (and alums!) bring a sense of curiosity about our built environment – how buildings have been physically constructed and what they say about the people and cultures that inhabit them. Congrats to the ASHP team for completing yet another issue of this student-run journal!

Jim Buckley, Director
University of Oregon Historic Preservation Program

The PNWP Field School

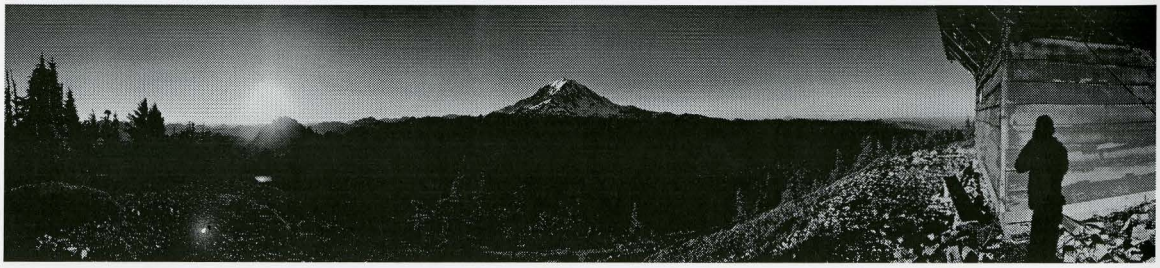


Welcome to historic preservation!

The 2017 Pacific Northwest Preservation Field School will be located at the Fenn Ranger Station in the Nez Perce National Forest, Idaho. Each session has a specific theme, but all will entail hands-on work, documentation, and various preservation-related activities, including field trips. Evening lectures will focus on the week's special theme, but can and will delve into other areas of preservation.

The field school is intended for anyone interested in working in a hands-on environment and getting experience working with preservation craftspeople in the spectacular Pacific Northwest. The typical class varies in age, skill, background, and interest, but the common thread is always enjoyable learning. The University of Oregon's Historic Preservation Program develped this field school to provide participants with the opportunity to experience preservation firsthand.

More information about the individual sessions, travel and accomodations, tution and credits, and the application process can be found online at http://hp.uoregon.edu/2017-hist-preservation-field-school.



Photograph by Tim Wood

The Flexible Architectural Identity of the United States Forest Service: A Comparison of Standard and Unique Wood Structures at the Lassen National Forest Hat Creek Field Laboratory (1938-1947)

By Morgan Albertson

The United States Forest Service (USFS) was established in 1905 to serve as a steward for the country's natural resources, particularly focused on protecting forested, natural areas. As the twentieth century progressed, the USFS continued to grow and evolve, eventually developing a distinct architectural type for buildings constructed on public lands. The intention of the USFS was to create buildings that stood out and "facilitated the separation of the parks from the rest of the world... allowing them to become reserves governed by well-obeyed rules far different from those typical of the non-park situation."[1] By the 1930s, almost all new construction in National Forests fit within this controlled architectural aesthetic. The Hat Creek Field Laboratory, located in California's Lassen National Forest, is a complex of buildings that perfectly illustrates the standardization of USFS buildings while also showcasing unique regional variations and even site-specific, purpose-driven construction. Using the Hat Creek Field Laboratory as a case study and the unique construction techniques employed at this site, the following essay examines the emergence of a distinct federal building program initiated by the USFS in the twentieth century, which strove to find a harmonious balance between the built environment, utility, and the natural world.

By the end of the nineteenth century, the raw material industry was a defining feature of our American identity. As early western trappers, missionaries, and pioneers were steadily replaced by miners and timber cutters, many began questioning the long-term effects and sustainability of excessive natural resource extraction.[2] Paired with the rise of romanticism and a renewed appreciation for nature, the conservation movement took shape, resulting in an effort to set aside certain forested areas for restoration and retention for future generations. The first chief of the USFS, Gifford Pinchot, eloquently summarized this early effort with the words "Upon them [natural resources] we depend for every material necessity, comfort, convenience, and protection in our lives. Without abundant resources prosperity is out of reach."[3] Forests were not just demarcated and left alone; they had to be managed. Therefore, the USFS employed rangers to carry out the day-to-day operations of the burgeoning federal agency, and they required buildings to conduct business. The first

USFS employees worked in rented rooms, in abandoned homesteads, or even in tents.[4] There were a few USFS-specific buildings constructed during this early period, 1905-1917 (Figure 1), but they were described as "small, poorly designed by the employees on the ground, and inadequate."[5]

Beginning in 1917, the USFS made a concerted effort to streamline its building program with the goal of improving the limited existing infrastructure and adding much needed, new buildings.[6] However, the USFS had experienced opposition from many citizens who were unhappy with the encroachment of the federal government in their communities. Therefore, to ease the tension, the USFS constructed buildings that could blend in with their local style and surroundings. This initiative was especially seen in the California region [Region 5], led by Chief Forester, Coert DuBois.[7] An "Improvement Circular" was published on May 1, 1917 promoting standard wood-framed construction for larger structures and log construction for small structures (Figure 2).[8]

As the building program continued to grow, W. Ellis Groben was hired as the first USFS architect in 1933. He began to redefine and codify the architectural character of USFS buildings.[9] He felt that the existing building stock did not "possess Forest Service identity or adequately express its purposes," so he began developing architectural concepts that could be adapted across the country.[10] While the emphasis was placed on creating buildings that represented the USFS philosophy, the USFS architects still considered current architectural trends and local building traditions. The Washington Office provided general guidance such as simplicity in plan and complete dismissal of early USFS building style.[11] However, it was understood that there was no plan or look that would suit all regions. Example plans were distributed from the Washington Office, which were then selected and modified by the regional offices "on the basis of harmonious adaptability to local characteristics and natural environments," including the utilization of local building materials and practices to create a regional expressionism.[12]

The USFS and the National Park Service developed certain "rustic" elements that both federal agencies applied to their buildings and that were part of the American rustic sensibility. The overarching themes included the use of native materials as well as the avoidance of harsh, rigid lines and ornate decoration.[13] The goal was to give "the feeling of having been executed by pioneer craftsmen with limited hand tools... thus [rustic architecture] achieves sympathy with natural surroundings and with the past."[14] Small buildings were promoted so that the focus could be on the simple ruggedness of the resources but subordinate to the large scale of the surroundings. Both agencies planned entire complexes, not just individual buildings; such clusters of buildings were related to each other and had a sense of unity. Because the National Park Service catered to a different audience, the agency pursued the rustic style more aggressively than the Forest Service and implemented stylistic elements that were not purely functional, such as the use of "pleasingly knotted" logs.[15] Regardless of use, both agencies strove to honor the environment and construct buildings that fit in with the local community.[16]

This new federal building program coincided with the 1933 "Reforestation and Relief Bill," passed by President Franklin Roosevelt in response to the market crash of 1929 and the Great Depression.[17] This act created a "national chain of forest camps"– the Civilian Conservation Corps (CCC).[18] In 1933,

California had 19 National Forests organized into Region 5 and was one of the biggest supporters of the CCC.[19] Over 166,000 men served and an average of 98 camps a year operated in the state during the duration of the CCC program.[20] To provide guidance for the CCC camps and work projects, Region 5 hired professional architects Norman K. Blanchard and Edward J. Maher of San Francisco to develop a standard set of architectural and landscape plans to be followed throughout the region.[21] The goal was to design government buildings that would blend into the rural California environment. On June 16, 1933, the California Ranger described how the firm had been tasked with creating "an 'All-American' style... old World influences are barred and Uncle Sam's new ranger stations will represent only the best of the U.S.A."[22]

Blanchard and Maher developed the 'Mother Lode' style, which reflected elements of the regional craftsman style of the 1920s as well as the California Ranch style of the 1930s.[23] The 'Mother Lode' style emphasized local materials, simplicity, completeness of design, and fusion with the natural environment.[24] Blanchard and Maher created "ready cut" designs, which utilized pre-cut lumber to reduce shipping volume while allowing for some innovation to take place in the field during actual construction.[25] The architects developed designs for 13 different types of buildings: dwellings, lookouts, fire barracks, offices, garages, warehouses, and barns.[26] Wood was the preferred material to use in California and the designs dictated small, single-story wooden frame buildings with modest use of field stone masonry.[27] Within the first year, an estimated 450 structures were constructed following the Blanchard and Maher plans, including several buildings in the Hat Creek area of the Lassen National Forest.[28] While many CCC-era structures have been removed from the Hat Creek Ranger Station, the adjacent Hat Creek Field Laboratory, a research facility built during the same time period, still boasts an impressive collection of both Region 5 standardized buildings as well as additional infrastructure built to suit specific research needs. Lassen National Forest was established in 1907, and the original Ranger Station, Opdyke Ranger Station, was built in 1908. The Ranger Station included only a residence and barn. Additional structures were built over the next 20 years and the district's name was changed to the Hat Creek District.[29] In 1933, Lassen National Forest planned to improve the Hat Creek Ranger District headquarters area by following the Region 5 Blanchard and Maher plans.[30] The residence and barn were replaced with a new ranger residence, office, guard residence, warehouse, woodshed, pump house, oil canopy, powder house, and barracks. Shortly after the headquarters area was improved, CCC crews were assigned to build two structures in 1933 for the Hat Creek Field Laboratory, a field station established in 1938 within the USDA's Bureau of Entomology and Plant Quarantine. Across the country, research laboratories were cooperatively based in National Forests so that they could carry out research on forest plants, insects, and diseases as well as to provide guidance and education for private and public forest land owners.[31] In 1938, a CCC crew built an office/laboratory and a warehouse/garage for the Hat Creek Field Laboratory. While Blanchard and Maher's plans were designed for standard ranger complexes, they were flexible enough to accommodate various uses, such as those required by the Hat Creek Field Laboratory. The office/laboratory is a two-room wood frame structure (Figure 3). It is based on Blanchard and Maher's "two-room Ranger's Office" or "E-type Office."[32] The standard plan called for a full-length porch, beveled

fascia, and a louvered ventilation window at the apex of the gable ends. However, the laboratory deviates from the plan because it has a partial-width front porch, the purlins extend out from under the roof overhang, and there are no ventilation windows on the gable ends. This building is very simple and was most likely easily and quickly constructed by the CCC crew using pre-cut lumber. The warehouse/garage is a wood frame structure based on Blanchard and Maher's "30'x50' Standard Warehouse" plan (Figure 4). The original plans called for steel trusses and galvanized steel roofing, but wood trusses and cedar shingle roofing were installed at the Hat Creek Field Laboratory. This type of warehouse was very popular throughout California and more than 50 were built during the 1930s.[33]

In 1938, there were only two researchers working at the Hat Creek Field Laboratory, Ralph Hall and Charles Eaton, and they lived at the station in tents from April through October.[34] By the 1940s, the flourishing Hat Creek Field Laboratory had significantly increased the number of ongoing research projects. Additional buildings were needed to accommodate the staff and researchers as well as the projects themselves. World War II had effectively disbanded the CCC program, making the field station staff responsible for expansion of its complex, which was to include a log dormitory and an "insectory."[35] The Log Dormitory was built in 1944 (Figure 5). It was designed by researcher J.E. Patterson and constructed with the help of available staff, Ralph Hall, "Shorty" Startt, G.R. Struble, J.W. Bongberg, and P.C. Johnson.[36] At the time, there were very limited funds available for infrastructure improvements at the field station; instead, the building itself had to be a part of a research project. J.E. Patterson designed a project to test how effective various chemicals were in preserving wood, including copper sulphate, sodium arsenite, ammonium bifluoride, and tetra-chlorophenate.[37] To implement the experiment, narrow saw cuts were made into the sapwood of the base of a tree, a rubber collar was filled with the chemical and placed around this cut, and then the tree absorbed the chemical through its conductive system.[38] The trees were then cut into eight-foot lengths and used to construct the dormitory. Each log was affixed with a small silver tag at the base to identify which chemical was used. Throughout the years, all the logs have shown very little deterioration, but the study was never formally completed or published.[39] Not only were the materials uniquely prepared, but the design itself stands out amongst typical USFS buildings. The bark was left on the treated logs and 81 logs in total were placed vertically to create the walls of the structure.[40] Because of the ease of construction, the vertical log form was occasionally the method of choice. These types of structures required shorter logs, which were easier to handle, and there was no need for end notching, which was time consuming, expensive, and required skilled labor.[41] Because there are no spikes visible at the base of the logs on the interior and the building was constructed by unskilled researchers unlikely to use oak pins, the dormitory was most likely spiked into place on the sides of the logs and each spike is now hidden by the adjacent log.

The last significant structure at the Hat Creek Field Laboratory is the "Insectory" or bug house (Figure 6), built in 1947 and designed by staff entomologist, Charles Eaton. The Insectory was built to serve as a highly-specialized laboratory for the study of live bugs. The west half of the structure is enclosed while the east half is composed of only screen walls. The structure sits atop eight concrete piers which vary in height

because of the sloped site. The top of each pier has a cast circular depression. When originally constructed, these depressions were filled with motor oil and the vertical structural members were set directly into the piers. This system was created to prevent ants from climbing into the caged area and eating the insects.[42]

These four buildings at the Hat Creek Field Laboratory complex represent much more than simply the history of forest entomology in the U.S., they also contain significant architectural value.[43] This site allows for an interesting comparison between standard USFS architecture and rare USFS regionally-specific construction. This juxtaposition allows a viewer to see the similarities and differences of these building types. While there is a clear contrast, all four of the structures wholly represent the USFS design intention. In 1940, Groben endorsed buildings that would have a "much greater display of imagination and inventive genius than heretofore, to give them sufficient individual character, to express their purpose and the federal agency to which they belong."[44] Whether knowingly or not, the laboratory staff closely followed this edict. The USFS attempted and succeeded in constructing regionally appropriate structures that followed the overarching national level guidance. The Hat Creek Field Laboratory stands as the representation of this incredibly unique time of USFS architecture.[45]

NOTES

1. US Department of Interior, Rustic Architecture: 1916-1942, by William C. Tweed, Laura E. Soulliere, and Henry G. Law (San Francisco: National Park Service, Western Regional Office, Division of Cultural Resource Management, 1977), introduction.
2. US Department of Agriculture, The USDA Forest Service – The First Century, by Gerald W. Williams (Washington D.C.: USDA Forest Service, Office of Communication, 2005), 15.
3. Ibid.
4. US Department of Agriculture, A History of the Architecture of the USDA Forest Service, by John Grosvenor (Washington D.C.: United States Department of Agriculture, Forest Service, 1999), Chapter 1: 1905-1917.
5. Ibid
6. Ibid, Chapter 1: 1919-1933.
7. Ibid.
8. Eventually, the Forest Service believed that log structures were only appropriate in the northern regions, not including California. Ibid.
9. Ibid, Chapter 1: 1933-1938.
10. Ibid.
11. Groben explained "It seems only proper to state that the Forest Service structures of the past few years have shown marked improvement over former ones." US Department of Agriculture, Architectural Trend of Future Forest Service Buildings, by W. Ellis Groben and T.W. Norcross (Washington D.C.: USDA Forest Service, 1940).
12. US Department of Agriculture, Acceptable Plans: Forest Service Administrative Buildings, by T.W. Norcross, (Washington D.C.: USDA Forest Service, 1938), 6.
13. US Department of Interior, Park Structures and Facilities (Washington D.C.: National Park Service, Branch of Planning, 1935), 4.
14. Ibid.
15. The National Park Service chose local materials for their structural integrity as well as aesthetic features. US Department of Interior, Park Structures and Facilities (Washington D.C.: National Park Service, Branch of Planning, 1935), 5.
16. Ibid.
17. Ned H. Dearborn, Once in a Lifetime: A Guide to the CCC Camp, (New York: Charles E. Merrill Company, 1936), 5.
18. Ibid.
19. Today Region 5 is known as the Pacific Southwest Region and includes Hawaii and California. US Department of Agriculture, The Forest Service and The Civilian Conservation Corps: 1933-1942, by Alison Otis (Washington D.C.: Forest Service, 1986), Chapter 7.
20. Stan Cohen, The Tree Army: A Pictorial History of the Civilian Conservation Corps, 1933- 1942 (Missoula: Pictorial Histories Publishing Company, 1980), 149.
21. US Department of Agriculture, A History of the Architecture of the USDA Forest Service, by John Grosvenor, Chapter 1: 1934-1946.
22. Ibid. The 'Mother Lode' style pre-dated the formalization of the 'rustic' style in Washington D.C., however it was clearly shaped by very similar influ-

ences.
23. Lee Joslin, "Uncle Sam's Cabins: A Visitor's Guide to Historic U.S. Forest Service Ranger Station of the West," (Bend: Wilderness Associates, 1995), 11.
24. Ward Tonsfeldt, Hat Creek Field Laboratory, Determination of Eligibility, (Lassen National Forest, Shasta County, California. 2005), section 7: 4.
25. Compared to prefabricated buildings with preassembled components, ready-cut designs simply took advantage of pre-cut lumber which was then assembled on site.
26. US Department of Agriculture, A History of the Architecture of the USDA Forest Service, by John Grosvenor, Chapter 1: 1934-1946.
27. Tonsfeldt, Hat Creek Field Laboratory, Determination of Eligibility, section 7: 4.
28. US Department of Agriculture, A History of the Architecture of the USDA Forest Service, by John Grosvenor, Chapter 1: 1934-1946.
29. Tonsfeldt, Hat Creek Field Laboratory, Determination of Eligibility, section 8:1.
30. Ibid.
31. Maunder R. Elwood, An Interview with Ralph C. Hall, 1974-1975, rev. ed. (Durham: Forest History Society, 2011), 8.
32. Tonsfeldt, Hat Creek Field Laboratory, Determination of Eligibility, section 7:8.
33. Ibid.
34. Elwood, An Interview with Ralph C. Hall, 1974-1975, rev. ed., 22.
35. Elizabeth G. Throop, "Utterly Visionary and Chimerical: A Federal Response to the Depression. An Examination of Civilian Conservation Corps Construction on National Forest System Lands in the Pacific Northwest," (M.A. diss., Portland State University, 1979), 10-11. Note that the CCC was terminated in 1942.
36. Elwood, An Interview with Ralph C. Hall, 1974-1975, rev. ed., 9.
37. Ibid, 25.
38. Ibid.
39. Ibid.
40. Note that the Forest Service and National Park Service recommended, where appropriate, horizontal log structures should be constructed of peeled logs.
41. Mason S. Bernard and Frederic H. Kock, Cabins, Cottages, and Summer Homes, (New York: A.S. Barnes and Company, 1947), 45.
42. Tonsfeldt, Hat Creek Field Laboratory, Determination of Eligibility, section 7:10.
43. Note that this historic district was determined significant only under NRHP criteria A for historical associations with forest entomological research and forest service administration. There are eight additional structures, built primarily in the 1960s, that make up the entire Hat Creek Field Station complex, however they are not considered contributing to the historic district and are not particularly interesting in design or construction. Ibid, section 8:1.
44. US Department of Agriculture, Architectural Trend of Future Forest Service Buildings, by W. Ellis Groben and T.W. Norcross, 1940.
45. Tonsfeldt, Hat Creek Field Laboratory, Determination of Eligibility, section 8:2.

APPENDIX

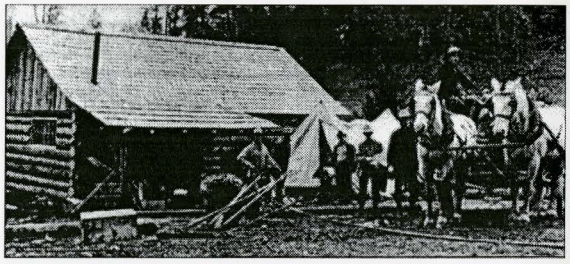


Figure 1. Early 1900s Ranger Station in Sierra National Forest, California.
Source: US Department of Agriculture. A History of the Architecture of the USDA Forest Service, by John Grosvenor. Washington D.C.: United States Department of Agriculture, Forest Service, 1999.

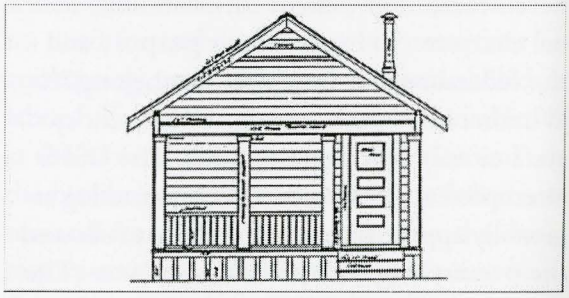


Figure 2. US Forest Service, Region 5, standard 1D Dwelling.
Source: US Department of Agriculture. A History of the Architecture of the USDA Forest Service, by John Grosvenor. Washington D.C.: United States Department of Agriculture, Forest Service, 1999.

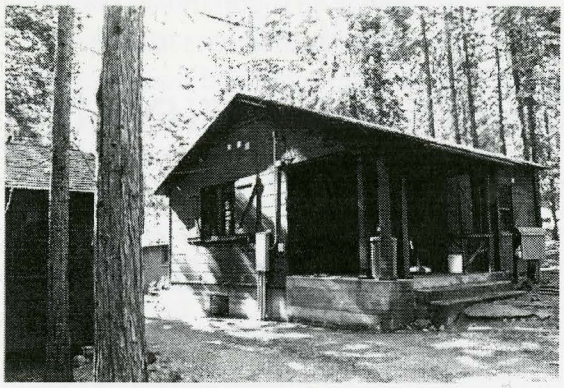


Figure 3. Hat Creek Field Laboratory, Office/Laboratory (1938).
Source: Tonsfeldt, Ward. Hat Creek Field Laboratory, Determination of Eligibility. Lassen National Forest, Shasta County, California. 2005.

Figure 4. Hat Creek Field Laboratory, Warehouse/ Garage (1938)
Source: Tonsfeldt, Ward. Hat Creek Field Laboratory, Determination of Eligibility. Lassen National Forest, Shasta County, California. 2005.

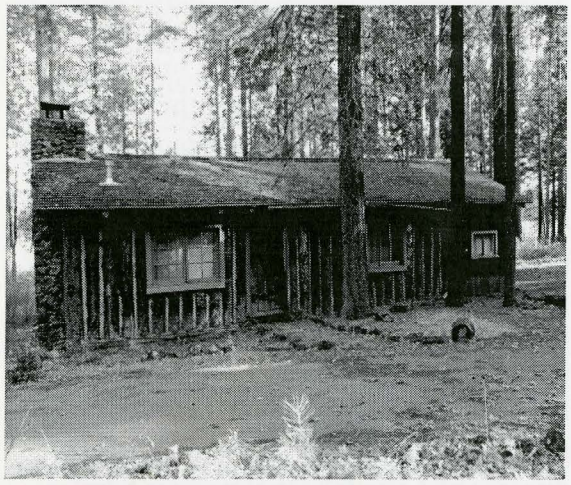


Figure 5. Hat Creek Field Laboratory, log dormitory (1944).

Source: Alden Neel, USFS archaeologist (2016)

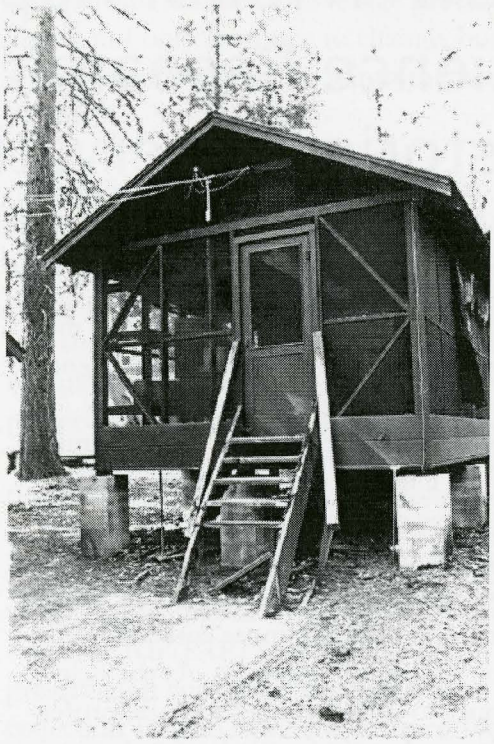


Figure 6. Hat Creek Field Laboratory, Insectory (1947).
Source: Tonsfeldt, Ward. Hat Creek Field Laboratory, Determination of Eligibility. Lassen National Forest, Shasta County, California. 2005.

New Tricks: Applying Social Science Research Methodologies to Historic Preservation Practice

By Caitlyn Ewers

American preservation practice has an unfortunate reputation for prioritizing the built environment, often to the detriment of those communities most intimately associated with historic sites and structures. Although a number of experts have cited the growing professionalization of the field as a contributing factor, many heritage professionals are beginning to direct historic preservation toward a more equitable and community-driven paradigm. As the field continues to evolve along this path, professionals may benefit from adopting research methodologies from more traditionally human-centric disciplines. Anthropology and sociology, for example, will increasingly overlap with historic preservation as the latter seeks to represent more diverse histories and present them in more sensitive ways. By integrating social science research methodologies into their practice, heritage professionals may develop a more equitable approach to preservation and redefine their role within the field.

The stigma surrounding modern American preservationists is rooted in a long tradition of overemphasis upon the physical fabric.[1] As a result of this limited focus, the primary beneficiaries of preservationists have tended to be the historic buildings and places they deem significant, not the people whose historic and modern usage of these sites give them contemporary value. The Western preference for quantitative methodologies and unambiguous definitions, which has its roots in 19th century Positivism,[2] encourages this unfortunately limited mindset. Overemphasis on the physical fabric minimizes other legitimate sources of significance, such as the social and cultural values of local, traditional populations. It also tends to narrow the scope of properties recognized on the National Register of Historic Places by favoring aesthetically attractive, elite spaces over vernacular ones.[3]

Several contemporary planners, heritage experts, and anthropologists have linked this rigidly fabric-centered mindset to the increased professionalization of historic preservation. Indeed, as a growing number of academically-trained preservationists have entered the field, the discipline has narrowed to reflect the dominant theories and practices taught in pre-professional programs. This process tends to reinforce the fabric-first, quantitative data-driven approach to preservation, thereby elevating a professional "elite" and marginalizing what historian David Lowenthal has dubbed the "amateur majority."[4] As this trend has become increasingly apparent to those involved in the field, it has generated significant criticism. Archaeologist Thomas King asserts that in the past several decades, historic preservation has come "to be more and more concerned with what professionals thought important, and less and less concerned about the interest of plain citizens."[5] Frits Pannekoek, a former director of Canada's Historic Sites Service, even accuses preservation professionals of

alienating communities by acting with a sort of intellectual imperialism, imposing value assessments on historic properties with little to no regard for the contributions of local and traditional peoples.[6] He impassionedly dubs this phenomenon "the rise of the heritage priesthood."[7] Dramatic terminology aside, the fact remains that traditional, fabric-centered Euro-American methods for determining historical value are often inadequate and exclusionary.

Thankfully, current institutional efforts reveal that the move to a more inclusive practice is already underway. Recent theme studies by the National Park Service, undertaken to identify and record potential National Historic Landmarks, have targeted historically marginalized populations such as African Americans (2008 NHL Special Study),[8] Japanese Americans in World War II,[9] and American Latinos.[10] In 2000, Congress directed the NPS to prepare a nationwide study of the American Civil Rights Movement. This project has emphasized human experience alongside architectural history, and as of 2016, it has produced three volumes examining desegregation and African-American voting rights.[11] American practice is also beginning to place greater emphasis on cultural landscapes as repositories of cultural and environmental significance, a transition which necessarily explores intangible cultural heritage and relaxes the rigidly fabric-centered approach to preservation.[12] Many cultural landscapes are mixed sites, valuable for both cultural and natural reasons, and all represent a long and constantly evolving relationship with humanity.[13] They are generally vernacular and often rural, two categories currently underrepresented on the National Register. The designation of more diverse sites will depict American culture more broadly and continue to move the preservation field toward a more people-focused paradigm. As these examples illustrate, a significant number of heritage professionals are not only receptive to change, but are already working to weave it into the fabric of the field.

As we continue to realize the need for change, the field of preservation should look to more traditionally human-centric disciplines for inspiration. Anthropology and sociology in particular can offer tested, qualitative methodologies to enhance preservationists' approach to determining heritage value, because both fields recognize the ability of subjective data to reveal truths about the nature of a people, culture, or place. In borrowing from sociology, heritage professionals may find that participatory action research (PAR) translates favorably to a preservation context. This approach to data collection aims to democratize the research process by engaging community members as "co-researchers." Most importantly, it seeks to empower these people to change their communities for the better. PAR marks the intersection of data collection, reflection, and action, and describes an attitude as well as a methodology. It is already applied in various fields, from healthcare to psycho-sociology; as preservation professionals work to represent more diverse histories, heritage conservation too may benefit from adopting or adapting this methodological approach. PAR gives non-experts agency and recognizes the social nature of knowledge, a theory particularly relevant to historic preservation. As laypeople, not experts, are usually those most intimately connected with historic sites and cultural landscapes, PAR seems likely to benefit professionals in the process of determining a site's significance. This flexible methodology could help engage the community in the preservation process, and move the field as a whole in a more human-centric direction.[14]

Anthropology may also offer methodological approaches to historic preservationists seeking change. Looking to this social science for inspiration, preservation professionals might incorporate ethnographic studies into their value assessments. Ethnography is the systematic study of people and cultures, normally associated with interviews and participant observation. As ethnographic research stresses the relevance of cultural insiders' experiences, it has the potential to reveal intangible values associated with a building or cultural landscape. Applied ethnography may bring previously marginalized groups into the valuation process, further expanding the definition of significance and the types of properties that are listed on historic and cultural resource inventories.[15]

One cultural anthropologist, Setha M. Low, has already adapted ethnographic methods to the field of historic preservation. Low developed her "Rapid Ethnographic Assessment Procedure" (REAP) to "help conservation professionals and managers understand the complexity of social relations and cultural dynamics at play in the conservation planning and development of heritage sites."[16] REAP employs nine distinct methodologies to collect a broad range of cultural information within a four-month timeframe.[17] As applied, Low has observed that REAP effects community empowerment: uses and meanings not immediately apparent in the spaces themselves are revealed through dialogue between professionals and laypersons, and cultural landscapes are identified by their contemporary as well as their historical importance to their communities.[18] In the mid-1990s, as part of the environmental impact statement prepared for a permanent bridge connecting Ellis Island and Liberty State Park, researchers employed REAP to evaluate the impacts of a bridge on the socio-cultural environment of the affected areas.[19] Participants in the study were cooperative and, researchers noted, "quite sophisticated in their understanding of the problem and its consequences, regardless of cultural or educational background."[20] Their input was invaluable, for it revealed legitimate local concerns about cost, access, and potential detriment to the parks at either end of the proposed bridge. The project was eventually dropped, in part because of professionals' receptivity to community sentiment.[21]

Although relatively new to American preservation practice, ethnographic research and participatory action research were both employed in the preservation and UNESCO World Heritage Site designation of Head-Smashed-In Buffalo Jump in southern Alberta, Canada. Like the United States, Canada is a geographically large, Westernized country with a heterogeneous national culture. However, while Canadian preservation law recommends that professionals assist in preservation efforts, it does not mandate professional participation in the determination of historical significance.[22] Instead, Canadian practice frequently places preservation professionals in service of the community, where they collect and document information and advise on appropriate methods of preservation. This civic-minded approach has empowered native populations to communicate their histories in a way which honors the past, yet is sensitive to their modern culture. At Head-Smashed-In Buffalo Jump, Parks Canada worked with the Plains Native Tribes to determine the messages that they, the native community, felt should be communicated at the site. Heritage professionals employed ethnographic techniques to gather information, and in doing so they discovered that contemporary retellings of the legends surrounding the buffalo and Head-Smashed-In conflicted with the research of professional archaeologists and folklorists. In

deciding which stories should hold primary significance, control was given to the three tribes historically affiliated with the site. The oral traditions recorded by German anthropologists in the late 19th century differed from those collected a century later, but as these legends are part of living culture, Parks Canada determined that even the most educated outsiders lacked the prerogative to determine which variations were "true" or most representative of the site's intangible significance. For a culture with a strong and flexible oral tradition, the legends of the 1890s are no more or less authentic than those gathered in the 1980s at the time of the site's nomination, and these too are sure to evolve in time. With the guidance of an interpretive planning specialist and according to the principles of participatory action research, the three tribes selected appropriate technologies to relate Head-Smashed-In's history according to their own preference.[23]

As the valuation process of Head-Smashed-In Buffalo Jump demonstrates, by employing social science research methodologies, heritage preservation may become a more community-driven discipline. In this model, heritage values are defined by local and traditional communities and their involvement with a structure or site; put simply, those who live their culture are also qualified to interpret it. At first glance, such a paradigm would seem to eschew experts, but on the contrary, academically-trained professionals have a crucial role in human-centered preservation: firstly, professionals gather and document all data and discussion, giving voice to those who would otherwise be marginalized. Secondly, they advise local communities as they determine which histories to tell and how to tell them. In a departure from the traditional, fabric-centered model, the professional only ascertains value; he or she does not ascribe it. By employing research methodologies which necessarily place valuation and interpretation in the hands of those most intimately connected with historic properties, heritage professionals will continue to move their discipline forward into a more equitable and inclusive future.

NOTES

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Japantown, Portland, Oregon

By Sabrina Ferry

"Were it not for shadows,
there would be no beauty."

Jun'ichirō Tanizaki, *In Praise of Shadows*

At the beginning of the 20th century, Portland, Oregon, was home to a vibrant community of Japanese immigrants. Japantown, known as Nihonmachi to the Japanese community, spanned east-west from NW 2nd Avenue to NW 5th Avenue, and north-south from NW Flanders to W Burnside Avenue. These twelve city blocks encompassed the heart of the Japanese district with Japanese businesses and residences spread out beyond the concentrated center.

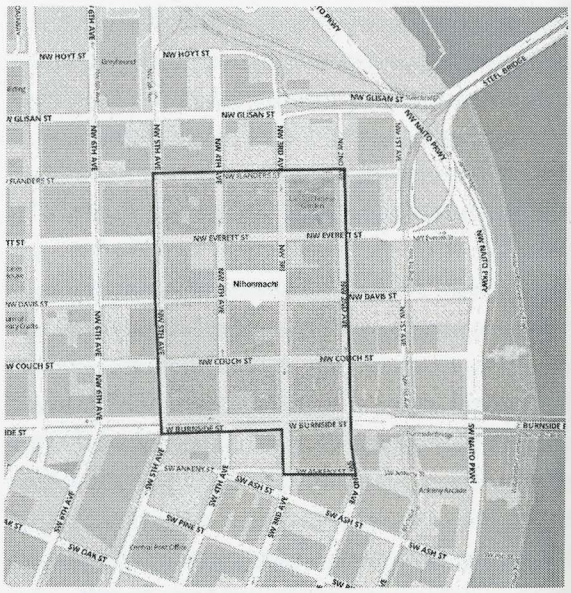

Figure 1: Area of Japantown, from eBook Portland's Japantown Revealed[1]

Portland's Japantown occupied this area for 50 years, from the seeds of the neighbor-

hood's establishment in 1890 with the arrival of the first Issei (Japanese immigrants), to its sudden forced abandonment in 1942 after the bombing of Pearl Harbor. Even though the Japanese community only occupied this area for a short time, they left an indelible mark on the neighborhood. When walking around the streets of what is now the New Chinatown/Japantown Historic District, one can see many traces of this former community. Roughly twenty extant buildings in the neighborhood were home to a variety of Japanese businesses, and several memorials to the Japanese community are located around the neighborhood. One of the extant buildings, the Merchant Block, currently houses the Nikkei Legacy Center, an archive and history museum which is a hub for historical information about the Japanese community that once occupied the area.

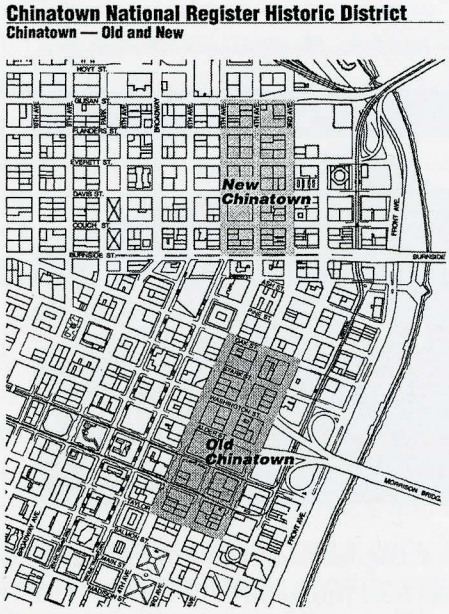

Figure 2: Image of the location of Old Chinatown and New Chinatown from the National Register Registration Form[2]

The history of Japantown is intertwined with the history of the Chinese community within Portland and the greater Pacific Northwest. The first area of Portland inhabited by Chinese immigrants was south of W Burnside, around SW 1st and SW 2nd Avenues, and SW Alder and SW Washington Streets, where the Morrison Bridge is located today. This area was considered poor for habitation because of the continuous flooding of the Willamette River.[3] This neighborhood grew and eventually encompassed six blocks on the waterfront. It was not until a devastating fire in 1873 and the subsequent increased rent and taxation after rebuilding that Chinatown crossed to the north of W Burnside Street. For a while, a dual community existed: Old Chinatown, south of Burnside, and New Chinatown, north of Burnside. These two Chinatowns spanned fourteen blocks and, in 1885, contained 123 businesses owned by Chinese immigrants.[4] After 1894, the remaining Chinese-owned businesses left Old Chinatown for New Chinatown, and Old Chinatown was consumed by new developments and white-owned businesses.

In 1882, the Chinese Exclusion Act was signed into law due to a growing prejudice against Chinese workers. This act prohibited Chinese immigrants from entering the country and created an opportunity in the workforce for young Japanese men to work in the Northwest as laborers. The first group of Japanese laborers arrived in the Portland area in 1891 under contract to repay the expenses incurred for their passage to the United States. There were two jobs available to recent immigrants in the 1890s: working as a farm hand or laying tracks for the railroad as a laborer. As a pattern of immigration developed, the Japanese that were already in the country helped those who had recently arrived, and many facilitated the immigration of workers from Japan by becoming labor contractors. Labor contracting was a big business, and many of the Japanese men who undertook the endeavor became very

wealthy. Labor contracting was also one of the reasons that Portland became a hub for the Japanese community. For many Japanese laborers, Portland was just a place to which they returned between seasonal work positions. "They stayed in Japanese hotels and ate in inexpensive restaurants," but had little intention to immigrate permanently to the United States.[5]

As a result of this transient population, early Japantown was not the wholesome place that it would become after 1910. Portland's Japantown was largely made up of young unmarried men, and gambling and prostitution ran rampant in the neighborhood. This changed when a Gentleman's Agreement was signed between Japan and the United States in 1907-1908. This agreement stated that the Japanese government would deny passports to Japanese men wanting to work in the United States in exchange for the United States allowing the immigration of Japanese women to tame the male-dominated populace.[6] The population of Japanese women in Oregon rose from 294 to 1,349 between the years of 1910 and 1920.[7] Some of these women came to join their immigrated husbands, and some were "picture brides," wives chosen through a Japanese matchmaker using photographs for reference. These couples became the foundation of the Japanese American community in Portland.

Businesses to support the growing Japanese population were started by Japanese immigrant laborers who saved enough money to open up hotels, restaurants, laundromats, and mercantile stores.[8] "By 1909 there were ninety-seven Japanese businesses in the state, including fourteen Western-style restaurants, thirteen bathhouses, twelve hotels and boardinghouses, eleven Japanese restaurants, ten barber shops, and eight grocery stores."[9] "Portland's Japanese population jumped from 20 in 1890, to 1,189 in 1900, [and] to 1,461 in 1910."[10] This Japanese population was small compared to the Chinese population in the area but was the second largest community of Japanese Issei in the United States, behind San Francisco, California.

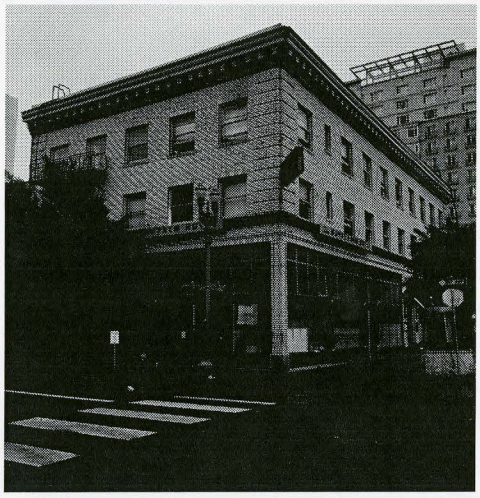

Figure 3: Image of the Royal Palms Hotel Building, Photo by Sabrina Ferry, May 14, 2016.

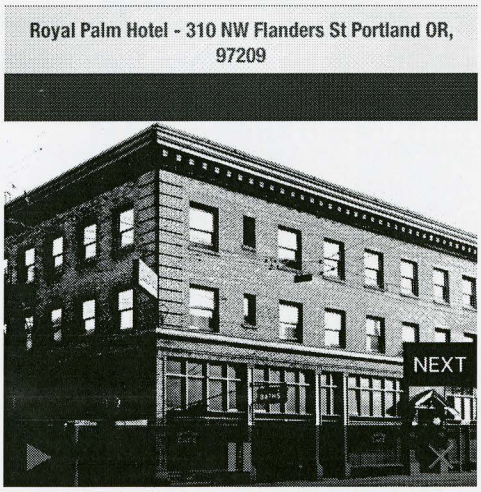

Figure 4: Historic Image of the Royal Palm Hotel Building from Japantown PDX App[11]

The Royal Palms Hotel, located at 310 NW Flanders Street, is an example of a business and a building designed to take advantage of the economic development taking place in Chinatown/Japantown. This rectangular, three-story building was designed in 1913 by the Portland architectural firm of Bennes

and Hendricks and constructed in 1913 by Temblay Horn Company for Otto W. Nelson, a Danish inventor who came to Portland in 1888. The building cost $40,000, and like many commercial structures in Japantown, followed the commercial building typology of having retail space on the first floor with a hotel on the top two floors.[12] The upper stories of this former hotel are still being used for their original purpose as transient lodging. They are currently owned by Cascadia Behavioral Healthcare and are used as a safe space for Portland's mentally ill homeless.[13] The Royal Palm Hotel was run in the 1920s by the Kitayama family and the shops housed the popular Chinese businesses of "Kwong Shew Lung, an oriental goods merchant (1920-1932), Wing Wong and Ho Song, small business proprietors (1932-1938), Toy Duck Laundry (1938-1940), and other Chinese merchants such as Harry Duck Laundry (1940) Wong Tuck You, merchant (1938), and Herbert Wong (1932-1940). There were also non-Chinese businesses in the building, such as the Industrial Electric and Engineering Company (1936), the American Parcel Delivery Company (1938), and the Economy Express Service."[14] The basement of the hotel was home to a bathhouse purported to be the finest bathhouse in the west.[15] The building was designed in the Italianate style and is constructed of brick. It has a flat roof, a decorative, protruding brick cornice, and brick quoins at the corners of the upper two stories. This building is considered to be contributing to the Chinatown/Japantown Historic District and is listed as a property scheduled for rehabilitation on the Portland Development Commission's Five-Year Action Plan to revitalize the Old Town/Chinatown neighborhood.[16]

The establishment of commercial or agricultural alliances was the key to the business success of Japanese immigrants. Businesses large and small, either through formed associations or unions, established pricing rules which kept pricing consistent between Japanese and white businesses. This consistency reduced competition and helped to maintain good relations with the surrounding white business community.[17] Issei also formed Japanese savings associations and cooperative alliances to help with both rural and urban businesses and offered loans to members of the community to further advancement. The Japanese Association of Oregon, located in Portland, acted as the lead organization for many smaller associations located throughout Oregon, Idaho and Washington, and created a sense of community cohesiveness. These organizations took the lead in social matters, threatening social ostracism for those that violated association policies or the law. Individuals who went against associations were refused services and were identified to other associations and to the Japanese government.[18] "People who were identified faced severe ostracism and contempt within the Japanese community, and their examples served to deter other immigrants from violating community standards."[19]

These self-policing tactics and economic niceties were not just a matter of politeness, they were necessary for the survival of the Japanese community within the region. The Japanese community was constantly facing racial discrimination from the white community, and Japanese immigrants had to negotiate an environment of fear and distrust on a daily basis. This racism was present within the city but was perhaps more aggressive in the rural agricultural communities. While some members of the Japanese labor force were establishing businesses within the city of Portland, laborers and labor contractors were buying up farmland in Hood River and surrounding towns and competing

with the farms they had once worked for. This created tension with local farmers and played a large role in the Japanese-exclusion movement, which became more unified after 1910.[20] "The Hood River American Legion Post [...] was in the forefront of the anti-Japanese movement in the state. [Its leadership] not only opposed Japanese landownership in Hood River but also called for state and federal laws to strip the Japanese of the legal right to farm."[21] The Anti-Asiatic Association was organized by the citizens of Hood River in 1919, and when "alien land bills were introduced in the Oregon State Legislature in 1917, 1919, 1921, and 1923," the Anti-Asiatic Association supported these bills alongside the Oregon American Legion and the Ku Klux Klan. [22] These bills would prohibit landownership and lease holding by Japanese immigrants. The Japanese Association of Oregon fought these laws but the Alien Land Law was eventually passed in 1923. The Japanese community was not surprised by the law but worried about the effects it would have on their ability to support their families.[23] This was just the first in a series of discriminatory laws passed against the Japanese community. The Oregon Alien Business Restriction Law of 1923 allowed the government to refuse licenses to Japanese businesses for the operation of pawnshops, pool halls, dance halls, and soft drink establishments.[24] The Takao Ozawa case, pled before the Supreme Court in 1922, led to the creation of a law prohibiting Japanese immigrants from becoming citizens of the United States on account of their race. And in 1924, Congress passed the Immigration Act of 1924 which stopped further immigration of Japanese citizens to the United States.[25] "Between 1924 and 1928 the Japanese Population of Oregon dropped from 2,374 to 1,568, a decrease of more than 30 percent."[26] These discriminatory laws placed all of the hopes of the Japanese immigrant community on their first-generation descendants who had citizenship by virtue of being born in the United States. Many Japanese immigrants transferred ownership of businesses into the names of their adult children. The Japanese immigrant population's goals now shifted from making a good life for themselves, to working to secure a future for their children. All of this changed abruptly on December 7, 1941 with the bombing of Pearl Harbor.

The Japanese community was horrified by the news of the bombing and fearful of what this meant for their community. The racial tension that existed in the mid-1920s had never truly dissipated, and the movement against all peoples of Japanese descent resulted in President Franklin Roosevelt signing Executive Order 9066, which authorized the army to remove Japanese immigrants and their descendants from designated zones without due process for security reasons.[27] A boundary made up of the western halves of Washington, Oregon, and California was designated as Military Area No. 1, and the eastern portion of those states were designated as Military Area No. 2. Oregon's evacuation orders were given in April of 1942 and by May 5th the residents of the Portland area had been moved to the North Portland Assembly Center.[28] This structure was crudely built and not designed for human habitation. This building had been used previously as the Pacific International Livestock Exposition Building and whole families were assigned a single room in which to live inside of a large barrack. The walls were made of thin plywood which internees tried to make feel like home by building shelves, tables, and chairs, and by hanging curtains to separate their space into sections for sleeping and living. They lived in this center for four months until they were moved to the Minidoka Relocation Center in Idaho.

2,318 Japanese immigrants and their children were moved from the Portland Assembly Center to the Minidoka Relocation Center.[29] When World War II ended and Japanese were allowed to leave the internment camps, many did not know where to settle. There was a renewed campaign of anti-Japanese sentiment and returning internees faced violence and hatred. Many of the rural farming communities were particularly unwelcoming, and Portland seemed to be the safest place for returning internees. Immediately following the war, Portland developed an organization called the Portland Citizens Committee, which was formed by a group of religious leaders, educators, and civil rights activists. This organization helped returning Japanese immigrants and their children find homes and jobs.[30] By 1946, roughly 850 Issei and Nisei (children of Japanese immigrants) had returned to Portland, although their homes, belongings, and businesses were gone. The environment that had fostered a need for a strong community center wasn't there after the war. Many of the first generation Japanese who were educated in the American public school system began to integrate into mainstream society and Nihonmachi became a chapter in Portland's history.[31]

Many of the buildings which contained Japanese-owned and -run businesses in Japantown can still be seen today. The Nikkei Legacy Center promotes the history of the Japanese community, and its presence within the New Chinatown/Japantown Historic District, with an app that is a walking tour of the remaining building stock.[32] Although the Japanese businesses that occupied these buildings have left, the Japanese community still feels a strong connection to the physical structures they occupied. While these buildings were not constructed by Japanese immigrants, many were built by investors looking to take economic advantage of the growing immigrant population in the area, and the Nikkei Legacy Center and current Japanese population of Portland feel that they are significant as representations of their community's history.

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Placing Cultural Resource Valuation and Impact in Environmental Policy

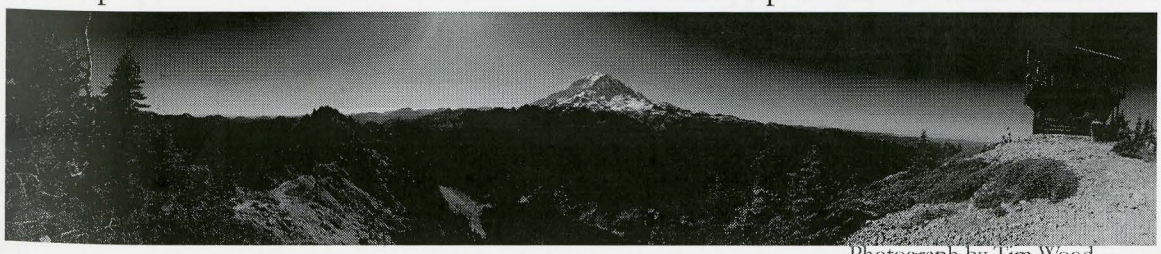
By Samantha Gordon

The valuation of cultural resources is an integral part of environmental policy in the United States. In the context of American environmental legislation, cultural resources are place-related activities and tangible elements that "tie past and present cultural systems to geographic markers as an organizing construct."[1] Cultural resources include historic properties as well as intangible heritage and other resources that are not traditionally considered under the category of historic sites.[2] Because cultural resources have a value that is often more easily qualifiable than quantifiable, it can be difficult to place the importance of their conservation in the hierarchy of resources affected by environmental policy. In order to value cultural resources within environmental policy analysis, the U.S. federal government has established guidelines and regulations as part of a variety of legislation affecting the natural and built environment, including the National Environmental Protection Act (NEPA) of 1969. The legislative and executive regulations regarding valuation of and impact on cultural resources as part of environmental

decision-making has developed into a more comprehensive assessment. While the NEPA policy of drafting environmental assessments or environmental impact statements for federal projects has been effective in its ability to create quantitative rubrics for valuation, identification of National Register-eligible or state- and locally-designated historic properties or listed properties, and potential to protect identified resources. Improvement can be made to assessments surrounding the identification and analysis of intangible heritage and the valuation of resources from a local community perspective.

Many legislative acts and executive policies in the United States consider impacts to cultural resources. One such example is that of the Department of Transportation Act (DOTA) of 1967. Section 4(f) of DOTA cites a requirement for "special effort" to preserve natural beauty of landscapes crossed by transportation lines, such as highways. This provision also extends protection to any site considered to be of historical significance, not just those sites that are on or considered eligible for the National Register of Historic Places.[3] These stipulations permit harmful use only if no feasible or prudent alternative to the proposed route exists and all possible planning efforts have been made to minimize harm to the resource in question. While this requirement would seem to set precedent for the stringent valuation and protection of cultural resources, courts have ruled that the standard need only be met in cases of "extraordinary magnitudes" of importance of the item or site in question.[4] Another policy for the protection of resources is found in Section 106 of the National Historic Preservation Act (NHPA) of 1966. Section 106 review protects physical sites and intangible heritage and is triggered by any project that has federal involvement and may affect the properties or sites in question.[5] Resources covered by Section 106 include environmental projects. For example, the conservation of a wildlife habitat may involve Section 106 review because conservation efforts may adversely affect cultural resources such as a group of historic buildings that partially intersect with the habitat. When Section 106 is involved in an environmental decision, it is the assessors' responsibility to take into account the concerns of both professionals and average citizens to come to a conclusion that considers and addresses cultural and environmental problems.

When historic preservation and other aspects of cultural resource management are considered in the enactment of NEPA policies, legislation emphasizes preservation of "important historic, cultural and natural aspects of our national heritage."[6] This requirement applies to all major federal actions or projects.[7] The requirement is met through an initial environmental assessment and, if an impact is likely to be found, this leads to a full environmental impact statement. Ideally, an effective environmental assessment seeks to understand the interests and values of people who utilize the affected land.[8] If the assessment leads to an environmental impact statement, the statement should include both consequences and alternatives to proposed action.[9] An advantage for the valuation and protection of cultural resourc-



Photograph by Tim Wood

es may be found in the way two pieces of legislation can potentially interact. In many cases, NEPA and NHPA reinforce each other by doubly ensuring that the protection of a historic property is duly considered. Unfortunately, this can also lead to a limiting mindset for those performing an assessment or impact statement. Section 106 can often lead to cultural resource preservation being considered only in the context of properties traditionally thought of as meeting Criteria A-D of NHPA.[10] In the past decade or so, this trend has changed as the preservation field's idea of a historic resource has expanded, and Criteria A-D have been increasingly considered with respect to intangible heritage. This expanded definition may already be considered a success for improved cultural resource valuation.

Another obstacle to the accurate valuation of cultural resources lies in the difficulties presented by the consideration of items or properties to which it is difficult to assign value. "Culturally valued aspects of the environment that are neither historic properties nor easily quantified socioeconomic variables are simply not recognized in the typical EIS [environmental impact statement]."[11] Factually, while NEPA provisions are written in such a way that they are applicable to a wide range of cultural resources, actual assessment still trends overwhelmingly toward concentration on pieces of physical, tangible property that are either listed on the National Register or likely to be eligible for it; defined explicitly by the Archaeological Resources Protection Act (ARPA); or occasionally physical items in conjunction with the Native American Grave Protection and Repatriation Act (NAGPRA).[12] This is, of course, if they are included at all. Cultural resources were entirely overlooked in the 1990 Environmental Protection Agency evaluation entitled The Cost of a Clean Environment.[13] The analysis of the many environmentally-focused acts in this publication only explicitly consider natural resource damages. The evaluation does not examine harm in the context of cultural resources, whether the resource in question is intangible heritage, such as a Native American ceremonial site, or a tangible heritage property, such as a historic battlefield. While there is a tremendous opportunity for appraisal of a wide range of resources that are both natural and cultural in nature, policy dictates that many cultural resources are overlooked because their definition is not explicitly written into the prevailing legislation. In a NEPA environmental impact assessment, both cultural resources and socioeconomic resources are analyzed,[14] amongst many other types of resources. Environmental analysis is written to protect culturally pleasing surroundings and preserve cultural aspects of American heritage. However, aspects of intangible heritage and sites of locally-scaled community importance often fall through the cracks because of the way the law frames the idea of cultural resources, effectively separating this category from that of socioeconomic resources.[15] Additionally, a lack of adequately standardized methodology for evaluation leads to unclear value assignment for cultural resources. In contrast, socioeconomic factors are relatively simpler to evaluate because they are quantifiable and their value may be assigned by the dollar. Much of the interacting legislation surrounding cultural resources strictly defines what a resource consists of but does not assign consistent methodology for identification. NHPA defines the idea of a historic property resource, ARPA establishes the concept of potential archaeological interest and value of sites that have been looted, NAGPRA defines what qualifies as Native American cultural items, and the American Indian Religious Freedom Act (AIRFA) identifies intangible heritage and contemporary Native

American religious resources. If a resource falls into multiple categories as defined by these acts or falls into a category that is less commonly considered, it risks being overlooked. Indeed, historic properties are the only ones regularly addressed in environmental assessments.[16] This suggests that Section 106 is generally performing as intended, but equivalents in other national policies are either inadequately defined or not emphasized enough as cultural resources for consideration by environmental assessors.

Many possibilities exist for the improvement of representation and valuation of cultural resources in NEPA environmental impact assessments. One such option is for greater citizen involvement in environmental impact assessments.[17] This could include the identification of intangible heritage and locally significant resources for consideration and protection through survey of populations affected by the project. It could also include expanded programs for raising public awareness of the environmental costs and benefits of protecting the cultural resources in question. In this way, people would be more likely to react to, or better yet be proactive about, protecting resources they find significant. Improved social impact assessments—which are themselves a subsection of the overall environmental assessment and impact statement—that examine more than just quantifiable socioeconomic factors would directly improve the role of cultural resource valuation in environmental decision-making. This could be done by establishing standardized analyses performed using social science methodology to determine how a federal project would affect minority populations, specific neighborhoods or communities, and intangible heritage. This could also provide greater elaboration on how damages to quantifiable assets affect qualifiable resources. Selections of relevant legislation can be adapted to environmental policy on both the federal and international level. Creating standards for quantifying the evaluation of subjective resources that have already been established as environmental costs to a proposed project can be used to assess cultural resources more fully. One such standard that is already in use by some assessors is contingency valuation, which appraises a community's willingness to pay for alternatives and willingness to accept damages.[18] Examining the definition of cultural resources in other legislation and policies could serve to improve initial environmental assessments.[19] For example, AIRFA was created in part to establish Native American access to sites for exercise of traditional religions, Executive Order 12898 emphasizes extra care be taken in projects that adversely affect low-income populations or minority communities, and the Archaeological Data Preservation Act (ADPA) and NAGPRA establish more specific guidelines for potential effects on archaeological, historical, and scientific data. The definitions and considerations of all of these policies should be considered for inclusion in social impact assessments as part of the effect on the total human environment. America could also follow examples of policies in other countries that have successfully incorporated cultural resource valuation at a higher level of environmental policy hierarchy. Canada's current focus on mediation and the rights of Native American people and Australia's official strategy of highlighting Aboriginal cultural concerns both utilize an approach of comprehensive government emphasis/attention. This may be contrasted with contemporary practice in the United States, where these targeted community considerations are often only emphasized when they are explicitly stated in laws and policies.[20] The advantage of adapting existing definitions and guidelines from other pieces of domestic and international regulation lies

in the fact that they have already been tested on the ground and are thus more easily tailored, applied, and improved.

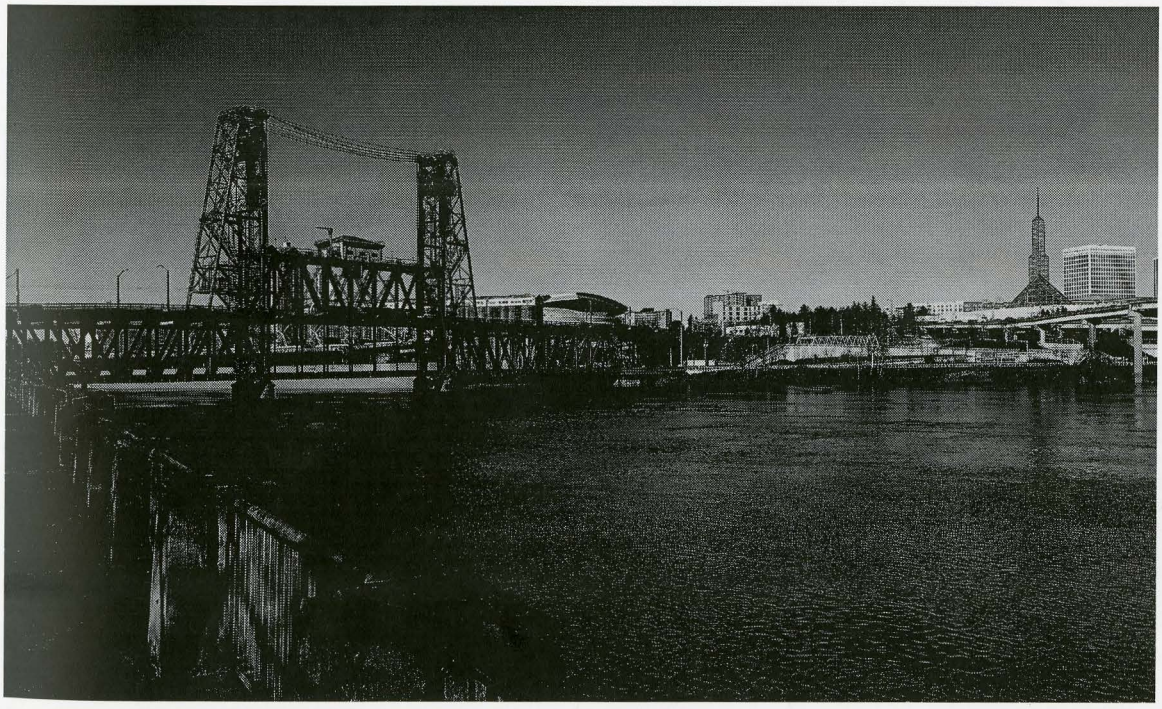
Case studies show some of the problems and some of the potential improvements of NEPA policy on environmental impact assessment. The assessment of the Richard B. Russell Dam and Reservoir on the Georgia-South Carolina border in 1980[21] was affected by several portions of American environmental policy in need of improvement. The project affected wildlife habitats and other natural environmental resources, and thus an environmental assessment was required. Its geographical area also contained several separate sites identified as eligible for the National Register of Historic Places. Additionally, archaeological surveys and identification and evaluation of historic resources were still being completed—on an insufficient timetable—when lands were purchased and work on the project was begun by the Army Corps of Engineers. After a great deal of contention, resource management issues were recognized. Those resources that were not already lost to poor decision-making were evaluated and protected as well as possible under the prevailing conditions. This is an example of cultural resource management professionals affecting a project that previously had inadequate environmental assessment. This particular case prompted a discipline-wide change to a multiple resource area approach, which was an improvement in the valuation of cultural resources over initial practice. A contemporary example is that of the ongoing question of the Dakota Access Pipeline.[22] In this case, both local and national community engagement exist for the protection of natural and intangible cultural resources. Pipeline detractors cite concerns over drinking water contamination and encroachment on traditional Sioux cultural properties that may have been incorrectly assessed in the original environmental assessment, which did not lead to a full environmental impact statement.[23] The assessment is an example of NEPA and NHPA Section 106 working in tandem. In late 2016, the Army Corps of Engineers determined that it would halt granting easement until a full environmental impact assessment has been completed, including full analysis of both environmental and cultural resources with greater public input and improved community engagement. However, with the turnover in the executive branch from former President Barack Obama to President Donald Trump, the Army Corps has restarted their work without completing a full impact assessment. Unfortunately, the value and valuation of cultural resources are often influenced by political pressures on a wider national landscape.

The value of cultural resources is often more easily qualified than quantified so it can be difficult to place the subjective process of cultural resource conservation within the more objective processes of environmental policy. The legislative and executive regulations regarding valuation of and impact on cultural resources as part of environmental decision-making has developed through NEPA in tandem with other policies. While NEPA environmental assessments and impact statements have been effective in creating quantitative rubrics for valuation, identification of National Register-eligible properties, and their potential to protect identified resources, improvements can be made in identification and analysis of intangible heritage and in valuation of resources from a local community perspective.

NOTES

1. Ruthann Knudsen, "Cultural Resource Management in Context", Archives and Museum Informatics (September 1999) 13: 360.

2. Thomas F. King, *Cultural Resources in an Environmental Assessment under NEPA*, 137.
3. Barry Cullingworth, *Planning in the USA: Policies, Issues and Processes* (New York: Routledge, 1997), 118.
4. Ibid, 119.
5. Advisory Council on Historic Preservation, *Protecting Historic Properties: A Citizen's Guide to Section 106 Review*, http://www.achp.gov/docs/CitizenGuide.pdf (accessed November 29, 2016).
6. Cullingworth, *Planning in the USA*, 119.
7. Ibid.
8. Knudson, "Cultural Resource Management in Context," 366.
9. Cullingworth, *Planning in the USA*, 119-120.
10. Thomas F. King, "Cultural Resources in an Environmental Assessment under NEPA," Environmental Practice (September 2002) 4: 138.
11. Thomas F. King, "How the Archeologists Stole Culture: A Gap in American Environmental Impact Assessment Practice and How to Fill It," Environmental Impact Assessment Review (March 1998) 18: 121.
12. King, "How the Archeologists Stole Culture," 123.
13. Knudsen, "Cultural Resource Management in Context," 369.
14. King, "How the Archeologists Stole Culture," 117.
15. Ibid, 120.
16. Ibid 121, 122.
17. Ibid, 122. Knudsen, "Cultural Resource Management in Context," 373.
18. Knudsen, "Cultural Resource Management in Context," 369.
19. King, "Cultural Resources in an Environmental Assessment under NEPA," 139.
20. King, "How Archeologists Ruined Culture," 122-123.
21. Elizabeth A. Lyon, "Cultural and Environmental Resource Management: The Role of History in Historic Preservation," The Public Historian (1982) 4: 73-75.
22. Nathan Rott and Eyder Peralta, "Army Corps Denies Easement for Dakota Access Pipeline," NPR, December 4, 2016, accessed December 4, 2016, http://www.npr.org/sections/thetwo-way/2016/12/04/504354503/army-corps-denies-easement-for-dakota-access-pipeline-says-tribal-organization.
23. "Frequently Asked Questions DAPL," US Army Corps of Engineers, http://www.nwo.usace.army.mil/Media/Fact-Sheets/Fact-Sheet-Article-View/Article/749823/requently-asked-questions-dapl/, accessed December 4, 2016.



The Dissemination to the American Consumer: Post-War Suburban Housing – A Eugene, Oregon Case Study

By Hayli Reff

Post-World War II Modernism is a broad architectural style that gained global popularity in the form of various stylistic and cultural movements beginning in 1945 and spanning the two decades that followed. In the residential context, the style represented technological advances and changing desires regarding what the home should provide its owner and user. With greater access to communication and goods came the influence of printed and pre-fabricated materials that disseminated aesthetic ideals. National financial and social trends will be discussed. This article will narrow by geography, time, and scale to focus on Northwest Regional mid-20th century modern residential architecture by studying three buildings in Eugene, Oregon. One dwelling was designed and built for a client, another was designed through collaboration between builder and architect, and the last was pre-constructed by a merchant builder. Each residence will be analyzed based upon style and function, materials used, and the role of architect and builder. An investigation of local newspapers and other local and national primary source material played a large role in informing the conclusions of this work. A set of standards laid out in Sunset: Western Ranch Houses that describes what a ranch house means to mid-20th century homebuilders will be applied to each house in order to provide a uniform method of evaluation.[1] These standards of a ranch home are: privacy in living areas, spaciousness as a characteristic, the ability to conform to a variety of terrains, spaces designed on a budget, a lack of unnecessary tricks or affectations, an orientation conscious of sun and shade, the ability to fit within limited space, and an adaptability allowing the spaces to be adjusted for inhabitants' particular needs.[2]

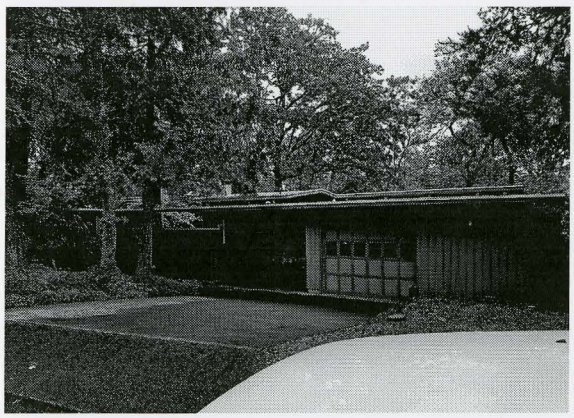


Figure 1: 3655 Glen Oak. Photo Courtesy of Author.

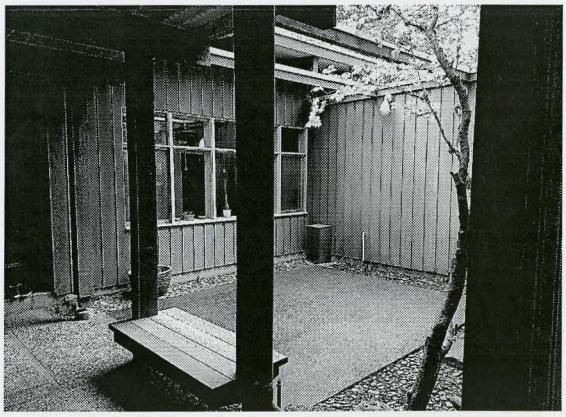


Figure 2: 3655 Glen Oak, Front Entry. Photo Courtesy of Author.

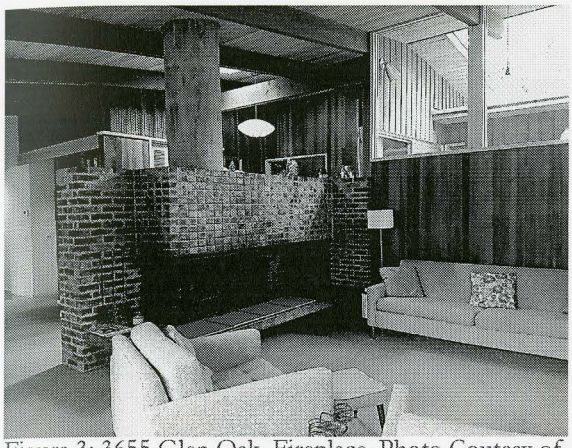


Figure 3: 3655 Glen Oak, Fireplace. Photo Coutesy of Author.

House A: Designed for a Client

Set amongst the wooded hills of south Eugene, the home at 3655 Glen Oak adapts to its site by embracing the surrounding landscape. Built in 1957, the single story contemporary ranch home with northwest influences was designed and built by local design firm, Miller & Morton.[3] The home is of wood frame construction on a concrete foundation and clad in vertical painted wood siding. The roof is divided into multiple parts with the portion closest to the street being flat and the portion set back from the street being a low-pitch side gable roof that is layered above the main volume.

There are no windows along the front façade; instead there is a single space carport, a one-car garage, and a screened open-air courtyard leading to the front door (Figures 1 & 2). Inside the front door is an open vestibule space that invites the guest directly into the living room featuring a large, horizontally emphasized brick fireplace (Figure 3). Beyond the fireplace are expanses of floor-to-ceiling glass with a view onto the back patio and into the yard (Figure 4).

The living room is flanked by the dining room through which one can easily travel to the kitchen, a storage-lined corridor, or the family room. The kitchen is a multipurpose space that features a breakfast nook, laundry area, sewing niche, and built-in ironing board with a wall of windows looking out to the courtyard at the entrance of the home. The master bedroom is modest in size and features both fixed and jalousie windows that overlook the natural landscaping (Figure 5). Two additional bedrooms are at the end of the private zone corridor with a bathroom located between the rooms. Each room is expertly designed for functionality as well as aesthetics.

When considering Sunset's requirements for a ranch home, House A retains many of these characteristics. There is certainly a level of privacy given to the home, regulating concealment both on the interior and exterior. The family room features a set of double doors that can close it off to the dining and living rooms while the bedrooms are set even further back into the private zone of the home. An overwhelming sense of spaciousness is apparent through the masterful continuation of main spaces, which, if divided, are done so using half walls or removable barriers. This residence is situated on a sloped site with several trees and heavy vegetation. The house is fully integrated into the lot; it is not a simple square shape, but winds around the large trees and other natural fea-

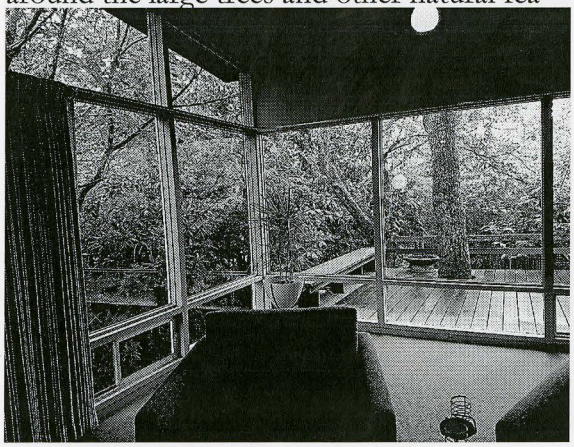


Figure 4: 3655 Glen Oak, View of Backyard. Photo Courtesy of Author.

tures. With a total of 2,982 square feet, the home is laid out on a 0.21-acre lot, making effective use of limited space.[4] The house is well oriented for sun and shade, the latter provided largely by the trees under which the residence is nestled, but also through wooden screens and careful placement of windows. The allowance for changes in programmatic use of the family room in particular prove that this home has elements that can be adjusted to fit special needs. This home announces that it is custom-designed and one-of-a-kind immediately upon entrance due to the masterful transition of space.

House B: Designed by Architect and Builder Without a Client

Built in 1954, the dwelling at 3592 Sisters View Avenue was designed in collaboration with architect H.H. Waechter and builder Max Boles to create a modular building that allowed for efficiency in construction while still providing unique design elements (Figure 6). Built by Max and Galen Boles, the home is constructed on a concrete foundation with concrete masonry unit (CMU) end walls[5] and wood frame and plywood girder construction. The street-facing façade features half walls clad in asbestos concrete panels with alternating fixed windows and awning windows above[6]. The roof is an unusually low-pitched side-gabled roof with triangular

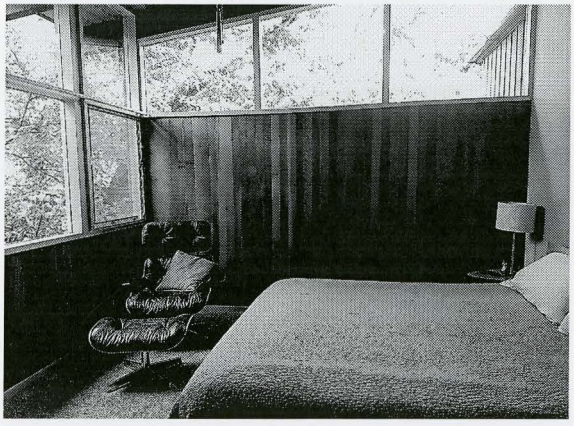


Figure 5: 3655 Glen Oak, Master Bedroom. Photo Courtesy of Author.

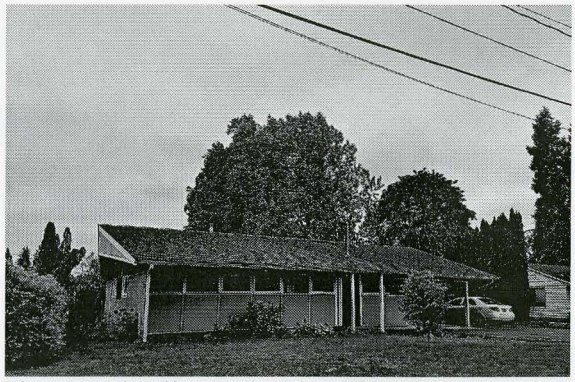


Figure 6: 3592 Sisters View Ave. Photo Courtesy of Author.

protrusions at the ends over the CMU that are lined with painted vertical boards (Figures 7). There is a single space carport with storage area housed under the roof volume (Figure 11). Along the rear façade is a wall of single-pane windows that provide views to the large backyard. The house features three bedrooms, one of which is no longer in its original location. The kitchen is attached to the dining room and utility room, which are separated from the private zone by the living room and the main entrance hall (Figure 11). The original design included closet spaces as well as fold-down desk surfaces in each bedroom (Figure 11). As a whole, the characteristics and details of this home display economy but with a clear sense of individuality – there is no other home nearby that has any similar features.

When applying the Sunset standards of a ranch home, House B clearly exhibits private living areas, spaciousness (where budgeting allowed), and orientation for sun and shade through design of the unusual gable ends. House B also fits into the limited space allowed by the lot size, and its interior can be adjusted to fit inhabitants' special needs.

House C: Merchant Builder Tract Home

Construction began on the first model home in the Grovedale subdivision in March 1953. Andre Pailhoux was the original owner and

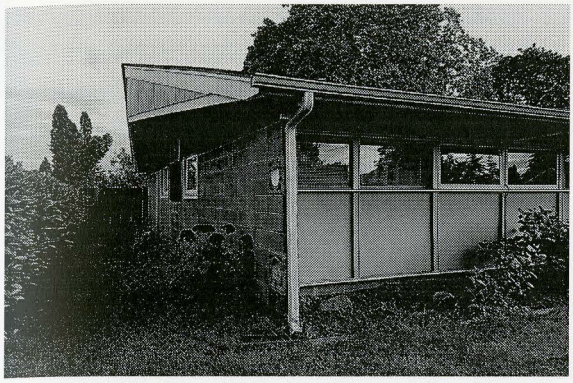


Figure 7: 3592 Sister View Ave, View of Roof Detail. Photo Courtesy of Author.

developer of the subdivision, with later additions to the subdivision developed by other builders.[7] At the outset, customers could choose from 96 building sites and six home designs.[8] Built in 1958, the house at 129 Hayden Bridge Way was built in Grovedale's Second Addition from pre-determined plans along with its neighboring counterparts.[9] It features three bedrooms, two bathrooms, and a two-car garage – elements that made the dwelling highly desirable to potential buyers. Rectangular in plan, the dwelling is of wood frame construction with vinyl cladding and a low-pitched side-gabled roof with exposed rafter tails (Figure 12). The living room features a brick fireplace and three adjacent floor-to-ceiling fixed windows, serving as an oversized picture window oriented toward the front of the home. (Figure 12). When constructed, the kitchen featured a small breakfast nook area and adjacent dining room which looked out to the backyard through a large sliding-glass door. The private zone of the house is well-separated from the public spaces.

Applying the Sunset standards of a ranch home to House C is straightforward. The plan gives privacy to sleeping areas and possesses space that fits a budget. There are few extra elements beyond what is necessary, and it is well oriented for sun and shade with the western sun being blocked by the garage volume. Of the three domiciles, it is the least likely to conform to a variety of terrains; however, the lifestyle for which it allows is clearly in line with life in a ranch home.

The builder, in this case, clearly examined common housing desires and demands of the time in order to provide the potential buyer with major attractive features. The inclusion of a two-car garage is a feature that neither House A nor House B exhibits. Additionally, House C has two bathrooms whereas House A has 1.5 and House B has only one. However, the flow through the spaces is not as masterful and well-designed as the other two homes, where an architect clearly dedicated time to each specific design instead of mass-produced plans.

The Housing Shortage

Although a national shortage in housing was predicted, it came as a swift and shocking change immediately following the Second World War. The quest to find housing was arduous for many; simply not enough residential infrastructure was available to America's growing population. On December 17,

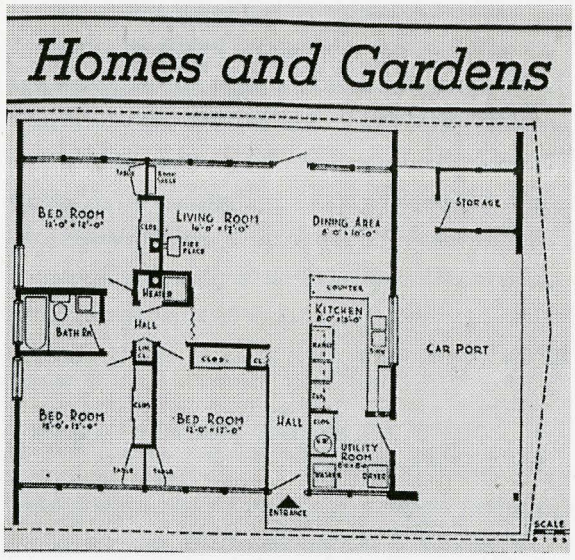


Figure 8: 3592 Sister View Ave, Original Plan Drawing. Image Courtesy of Eugene Register-Guard, "Local House Has Builder, Designer Collaboration," February 7, 1954.

1945, LIFE magazine published, "The Great Housing Shortage," an article describing a minimum need of 3,500,000 new homes within one year.[10] It was estimated that only 460,000 homes would be built due to shortages in labor and material. The most commonly cited reasons for the widespread lack of housing are: a shortage before WWII, as real estate had not adequately restored from the depression; a high rate of marriage and a resulting spike in population in a short span of time attributed to the baby boom; and a restriction on building resources during the war, which prevented construction from occurring.[11]

At the local level, the immediate need for housing and supporting infrastructure in Eugene, Oregon was undeniable. As outlined in an article in the Eugene Register-Guard, "When Unexpected Guests Arrive," the city was debt-free prior to nearly 20,000 "new people" arriving and the sudden need for not only housing but schools, teachers, streets and roads, police and fire protection, sewers and sanitation, and parks and playgrounds as well. It was further estimated that even with $20 million available in cash at the time, the City wouldn't be capable of building all of the aforementioned facilities required to support the population that was coming to stay.[12] The suburban areas of Eugene expanded rapidly. House A was constructed in South Eugene, while both House B and C were constructed north of the Willamette River in close proximity to schools and new streets and sewer systems.[13]

The Contextual Framework that Shaped a National Solution

Congress knew that action would be required to begin easing the pressures of the housing and infrastructure shortage. The Federal Housing Administration was established with the passage of the National Housing Act of 1934, with the intent to regulate terms and interest rates of mortgages.[14] The FHA insured loan provided for financing up to 80 percent of value of the home at a rate of five to six percent interest with small payments made over longer periods of time, making mortgages more accessible than ever before.[15]

The Servicemen's Readjustment Act of 1944, commonly referred to as the G.I. Bill, was a significant catalyst that propelled the nearly 13 million returning soldiers into the middle-class environment through low-cost mortgages, access to higher education through tuition and living expense payments, as well as the availability for one year of unemployment payments if needed.[16] By 1956, the G.I. Bill assisted 42 percent of World War II veterans in becoming homeowners and by 1962, an estimated one-half of suburban homes had received FHA or VA financing.[17] While definitive information was not located, based on advertising for the Grovedale subdivision, it is very likely that House C utilized the benefits of either the FHA or G.I. Bill lending options, and it is possible that House B did as well.[18]

The cost-effective and rapid construction of homes led to technological innovations in prefabrication and modular design. Suburban homes were beacons of child rearing hope—new, gleaming, and ripe for the application of advertised behaviors and societal expectations. Merchant builders utilized prefabricated building material technologies to construct dwellings rapidly. Tract developments often began in open land that required the establishment of transportation and utility services to meet the needs of a soon-to-be large suburb.[19] Levitt and Sons brought prefabricated suburban development to potato fields in Levittown, Long Island; the Levitts owned a factory that was pro-

ducing one four-room house every sixteen minutes by 1950.[20] The factory approach was applied in the construction method as well. Workers were specialized in particular tasks and moved from house to house carrying out their individual portion of the work.[21] This assembly line method of construction allowed for prefabricated parts to be assembled quickly and economically, a financial savings that was passed to the consumer and an expediency that began to erode the housing shortages.[22]

The economic engine of consumerism rapidly gained speed in the post-war years fueled by the desire to build and maintain a strong financial outlook for a nation rising from a devastating depression. This was underscored by the desire for social mobility that a middle-class suburban lifestyle allowed. While the government's financial support via FHA and VA loans gave access to home purchasing and the now widely available automobile took suburban residents to work[23], it is popular culture that defined the shape and style of homes in the post-WWII era. In the mid-20th century, most ideas about architecture came from television, films, magazines and advertisements. While "starchitects"[24] designed elegant, opulent, and expensive homes for the wealthy elite, the public looked on with entertainment and envy. Thoughtfully created advertisements allowed audiences to imagine a similar lifestyle to the upper class, and fostered a desire to obtain goods that would allow the middle class to assimilate to a higher level of luxury. The collective American Dream was now readily available for purchase by lower- and middle-class Americans.[25]

Conclusion

The three Eugene examples, Houses A, B, and C, fit into the mid-20th century modern suburban development ranch home as qualified by the Sunset standards of a ranch dwelling. Each house, though built under different circumstances, has direct views and access to nature, large expanses of glass in the living areas, privatized zones for bedrooms, and functional aspects that have been adapted to use over time. Furthermore, each residence fulfills the widely-promoted requirement of a three-bedroom home with a garage or carport that represented the expectation of the middle-class suburban dwelling. The synthesis of data has proven that when considering the power that commercialism and consumerism held to influence and alter popular culture and opinion, the act of prescribing architectural values to houses and their inhabitants was a common occurrence. The ability of advertisements to dictate elements of residential design and building materials was far reaching. Essentially, the criteria for a ranch home were shaped by the decisions of others and often modified by the user. The challenge of the middle-class family, therefore, was to obtain as many elements of luxury as possible while staying within their budget. As noted by Clifford Edward Clark, Jr. in The American Family Home: 1800-1960, "selling homeowners on what was best for their houses and their families had become a national industry."[26] The inflated expectations of the American population in the mid-20th century modern period of building appeared at perhaps the most inconvenient time: during one of the greatest housing shortages experienced in the nation.

NOTES

1. Editorial Staff of Sunset Magazine and Cliff May, Sunset: Western Ranch Houses, (San Francisco: Lane Publishing, 1947), 14.
2. Editorial Staff of Sunset Magazine and Cliff May, Sunset: Western Ranch Houses, (San Francisco: Lane Publishing, 1947), 14.
3. Tama Tochihara, email message to author, May 16, 2016.
4. Lane County Tax Assessor, "Property Information

Card," http://apps.lanecounty.org/propertyaccountinformation/.
5. The concrete masonry unit end walls are one wythe thick and are painted on the interior with a typical finishing paint. No other weatherproofing system was locatable and the current inhabitant did not indicate there were problems with moisture.
6. No Author, "Local House Has Builder, Designer Collaboration," Eugene Register-Guard, February 7, 1954. The awning windows have interior screens with small access cutouts to allow for the operation of the windows.
7. No Author, "Building Starts in Subdivision," Eugene Register-Guard, March 15, 1953.
8. Ibid.
9. Lane County Tax Assessor, "Property Information Card," http://apps.lanecounty.org/propertyaccountinformation/.
10. No Author, "The Great Housing Shortage," Life Magazine, December 17, 1945, pg. 27.
11. No Author, "The Great Housing Shortage," Life Magazine, December 17, 1945, pg. 27.
12. No Author, "When Unexpected Guests Arrive" Eugene Register-Guard, February 19, 1947.
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Cast-Iron Front Architecture in Portland

By Dylan Tibbets

From 1853 to 1889, Portland, Oregon took advantage of one of the greatest achievements of the Industrial Revolution in America: cast iron architecture. The Skidmore/Old Town Historic District is home to one of the most extensive collections of standing cast-iron buildings in the United States. A building type that proved pivotal in early Portland growth, multiple demolition campaigns have decimated the collection and left just a fraction of those originally built. Concerned professionals and citizens have worked to restore, display, and develop Portland's cast-iron history for the modern era in various ways. Despite the forces working against it, the preservation of this significant architectural form is still achievable with the right knowledge, ingenuity, and creativity.

Cast iron is rich in carbon and in its molten state can be molded in a form that will retain its shape; in architecture, it was often combined with wrought iron, which was not high in carbon and could be heated to a soft state that could be shaped or pressed.[1] New York inventor James Bogardus established a system of individual cast columns, lintels, and panels that would form a freestanding structure once bolted together.[2] After patenting this method, Bogardus focused on produc-

ing plans for the facades that employed the system by assembling the pieces and attaching them to a conventional building structure.[3]

The individual architectural details are produced by sand casting. Two-part molds produced features detailed on both sides, open top molds produced features flat on one side, and a third mold would be used if the feature had a hollow interior.[4] The sand, which needed to be damp and cohesive to retain its position once turned upside down, was packed into forms around the mold, which when removed would create a void in the sand.[5] The molten iron was poured into this void to create the cast-iron architectural feature. Once cool, the piece would be removed, ground smooth, and factory finished to prevent corrosion.[6] This process produced relatively large ornamented architectural elements in a centralized location in a short period of time.

Cast-iron architecture in America got its start on the East Coast. The first cast-iron storefront was erected in Boston in 1846 by Daniel D. Badger who owned the Architecture Iron Works foundry that he later moved to New York.[7] The growth of industrial building methods in the 19th century made it possible for prefabricated pieces to be erected in just months.[8] The Renaissance Revival was embraced by this style of building construction as the repetition of mass-produced cast-iron elements lent itself to the repetition of arcades that characterized the style.[9] Venice, Italy was a commercial trade town during the Renaissance, and the architecture that surfaced here in the 15th century is rich in classical ornamentation and evocative of the strong commercial economy. By erecting their buildings in the style of the Renaissance Revival, the commercial developers of Portland represented their city as the new center of strong economy and refined style in the rugged Northwest.

Portland took to cast-iron architecture due to a shortage of skilled labor in the artisan trades during its rapid growth in population.[10] The decorative elements typical of these buildings, including balusters, pediments, columns swags or dentils, would traditionally be carved of stone or wood. The Industrial Revolution's advancements in building technology allowed for expeditious production of a material that would not weather and deteriorate the way wood might in Oregon's wet climate and that could be refreshed with a simple coat of paint.[11] The early cast-iron buildings were supplied by foundries out of San Francisco, before Portland established many of its own.

The era of cast-iron in Portland ended in 1889 with the completion of Glisan's Building.[12] Steel had become the new structural metal dominating the architectural world in the pursuit of building taller buildings. Portland's new architectural development was taking place in downtown or uptown, near the Park Blocks. Old Town had quickly become run-down and the cast-iron buildings of the neighborhood suffered a period of neglect. Many of the fine examples began to come down in the late 1920s and early 1930s followed by a larger demolition campaign in the 1940s when Front Street and Harbor Drive underwent an improvement program to upgrade traffic and to clean up what had become an old and declining business district. The last wave of demolition came a decade later in the name of industrial recovery. This resulted in few historic buildings standing isolated in a sea of parking lots. What was once a neighborhood of rich architectural cohesion had become blocks of solitary cast-iron buildings in a midst of paved lots and featureless buildings.

For this project, a map (Figure 1) of the ex-

tant cast-iron front buildings was created by comparing information from William J. Hawkins's Grand Era of Cast-Iron in Portland with the current physical fabric of Portland as observed using Google Maps and Street View. This new map shows just how extensive the demolition of cast-iron front buildings, and historic structures in general, has been in Portland over the last century. The blocks marked with light grey represent those that would have originally contained cast-iron buildings, though we see that the majority of these blocks are now void of them. The highest concentration of extant buildings is within and just adjacent to the Skidmore/Old Town Historic District and just south of the Morrison Bridge. By the numbers alone, the importance of preservation and restoration of cast-iron buildings is apparent. What was once a dominant architectural style that provided a harmonious built landscape has become a dwindling collection of isolated blocks or buildings.

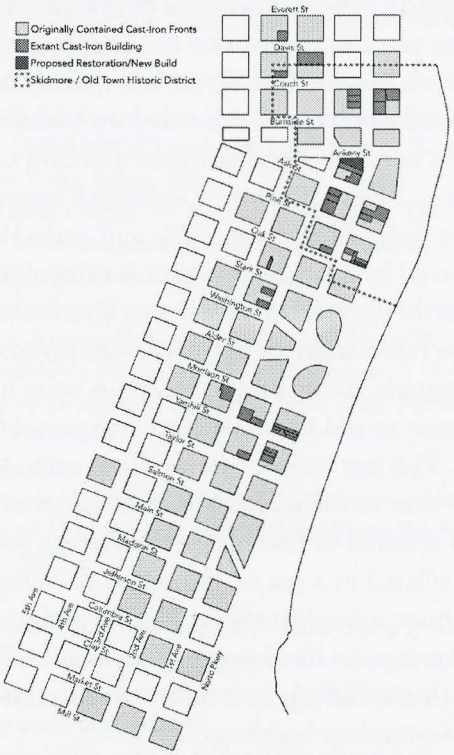

Figure 1: Map of cast-iron front buildings

Preservation efforts began in 1972 with the formation of Portland Friends of Cast-Iron Architecture. The group, led by Hawkins, sought to bring attention to the city's cast-iron architecture and to store and preserve the remaining artifacts from the era for future development in the district. An interest in exterior restorations and adaptive reuse projects in some of these historic buildings began to take off during this period. Developer John W. Russell has restored five of these buildings to date.

Some of the cast-iron elements from demolished buildings have been saved and stored by various organizations. A set of pilasters and a small arcade from the Smith and Watson Building, built in 1883, have been erected in Ankeny Square as gateway points on either end. The four pilasters face Naito Parkway and the site of the Saturday Market (Figure 2). The arcade faces First Avenue and the Skidmore Fountain. These freestanding elements were erected after the square was renovated following the installation of the new MAX line. Though the reuse of historical features in a public space brings them back into the public realm and recognizes the importance of cast-iron in the neighborhood; the Smith and Watson Building originally stood eleven blocks to the south of their current location. Though pieces that would otherwise be destroyed forever have been put to use again, their location could be misleading to the public, so special care should be taken to specify the backstory of the pilasters and arcade. This could be a beneficial location for a brief explanation of the history of cast-iron fronts in Portland due to its busy, central location.

One ongoing restoration project is that of the Hallock-McMillan Building, Portland's

oldest commercial brick building. This building is the southernmost blue marked lot on the map, between Naito Pkwy and 1st Ave. In the middle of the last century, the slender cast-iron columns that supported the humble ground floor arcade were removed when the façade facing Naito Parkway was modernized.[13] This project is also being done by Russell, who restored the exterior of the Fechheimer & White Building next door. The columns have been made using the original sand casting method by the Silverton Foundry, but renovations are waiting for increased commercial activity in the area.[14] Once the full exterior renovation is complete, all of the standing structures on its block will have been restored. A restoration of this building is important not only because it is the oldest of its kind in Portland, but because it adds to the narrative of cast-iron in Portland. It shows the early, restrained use of cast-iron compared to its later, taller, and more elaborate counterparts. The building retains its original structure and carries the title of oldest brick commercial building in Portland, making it an excellent candidate for a full exterior restoration. Its small scale and limited cast-iron structure makes it a relatively feasible project in the area. It has the potential to serve as a model for careful and appropriate cast-iron restorations in Portland during a time of historically destructive growing pains.

Next to the New Market Theatre Building, a landmark cast-iron building built in 1872, stands the arcade of the North Wing of the New Market block, built a year after the theatre. This building is the northernmost blue-marked lot on the map, between 1st Ave. and 2nd Ave. on Ankeny St. The ground floor arches were reinstalled in 1980, after the building was demolished in 1956.[15] The original building stood two stories high and

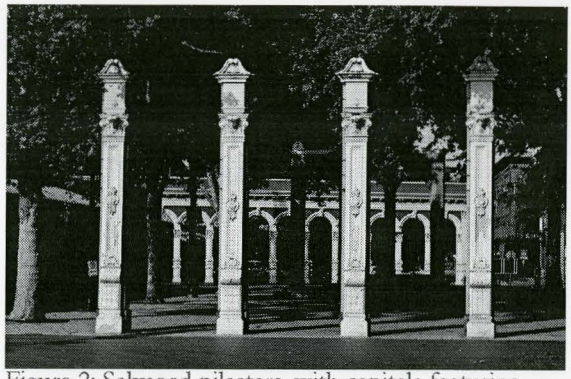

Figure 2: Salvaged pilasters, with capitals featuring heads, from the ground floor of the Smith & Watson Building, built 1883. Image courtesy of Flickr.

was designed to act harmoniously in scale and ornamentation with its neighbor. Portland architecture firm SERA, who reinstalled the arcade, is currently proposing a four-story addition to the New Market Theater on the footprint of the North Wing.[16] Unlike the Hallock-McMillan Building project, they do not intend to recreate the original building in its place, but to construct an entirely new building that pulls from its history and surroundings. The building lies within the Skidmore/Old Town Historic District, so the architecture must follow a specific set of design guidelines and gain approval from the Historic Landmarks Commission. The new building will be two stories taller than its predecessor and will be finished in red brick; it will also feature custom wood storefront windows, steel and glass canopies, fiberglass upper level windows with painted wood spandrels, cast stone accents and sheet metal cornices.[17] The standing cast-iron arcade will be removed during construction and replaced in its original location. The design pulls its proportioning from the extant arcade and the New Market Theater; including elements like segmental arch windows to reference the building that once stood in its place. This proposed project shows a different approach to reusing cast-iron elements from buildings which have been demolished. Here a building can be rebuilt, unlike the Smith and Watson Building, because it is a

relatively empty lot and the landmark pieces are already located in their original place. The building has been designed following the careful guidelines to once again provide the district with a consistency of height and proportions. Whether the vague stylistic mimicry chosen for the building is the best use of the arcade within a modern context is up for debate. A building that carefully translates the surrounding architectural language into a modern form for modern purposes would better echo the innovation and exploitation of technological and industrial development that the neighborhood symbolized for Portland in the 19th century.

The cast-iron architecture that flourished in Portland during the last half of the 19th century exhibits the growth of Portland from its pioneer roots to an industrial and commercial metropolis. Cast-iron provided the city with intricate architectural detail without the need for skilled artisans and effected a townscape rich in Renaissance ornamentation. The ease and speed provided by the mass assembly of elements also allowed for rapid construction of buildings to keep up with the city's growth. Until this point, much of Portland was built of largely temporary wood structures; cast-iron enabled Portland to become a shining example of industrial growth on the West Coast in just half a century. Though many of these have been taken down, those that still stand represent a crucial turning point in the history of urban growth in Portland. The future of the neighborhood is not certain, but rules have been put in place to preserve the proportions and harmony on which the neighborhood was built on. The past and pending projects incorporating the historic remains of cast-iron fronts show the versatility and creative possibilities of utilizing and exhibiting the pieces in a modern context. Given the right vision, future use of historic cast-iron fronts downtown has the potential to bring Portland into another architectural Renaissance.

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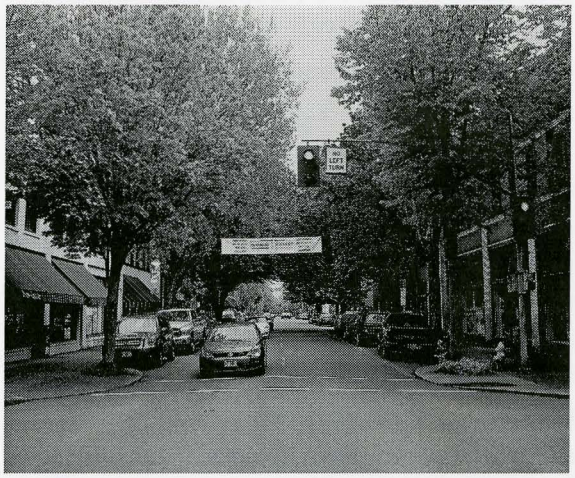
Revitalizing Main Street:
Tools and Strategies for Historic Preservation and Economic Vitality

By Tim Wood

Main Streets across America have served as the center of cultural and economic life to their communities. However, as towns and cities have evolved in response to changing industries, technologies, and new ways to navigate the country, some of these Main Streets no longer serve the same purpose they once did. When no longer a thoroughfare and communal meeting place, some Main Street buildings become under-utilized and in some instances abandoned, resulting in their continued degradation and withdrawal from the community's economy and sense of place. Beginning in the 1980s, there has been a movement, supported by the National Trust, to revitalize these once iconic places, both economically and culturally. There are many great success stories from communities around the country, but there are also many communities whose Main Streets continue to slowly degrade over time, losing their economic and cultural vitality due to neglect or the inability to organize a Main Street revitalization program.[1] This paper analyzes the design and execution of Main Street revitalization programs, the key components to successful implementations, and whether the key components of successful programs vary depending on the size and demographics of a community. To better understand the variety of goals and strategies for Main Street revitalization, this paper will analyze the Main Street Revitalization programs of three Oregon communities from across the state. Their individual programs are examined in relation to the guidelines established by the National Main Street Center (NMSC). Implications of the varying approaches and results are discussed in terms of identifying the necessary components to successful Main Street revitalization programs and whether it can be determined if a community has the necessary components to revitalize their Main Street. The National Trust for Historic Preservation's NMSC is the most widely used and heralded method of downtown revitalization.[2] The NMSC promotes the application of historic preservation to revitalize local economies through their Four Point Approach of organization, promotion, design and economic restructuring.[3] However, individual communities' goals vary between focusing on the preservation of the iconic buildings and landscapes that visually represent the community and its past, and making the local economy viable once again. Almost



Main Street, McMinville, Oregon. Photo .courtesy of author.

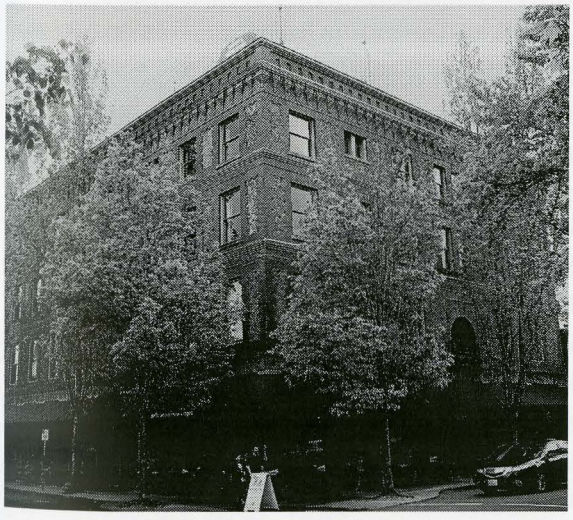
all communities value both of these goals, but how these goals interrelate will be further investigated. Through examining the national literature and the three Oregon case studies, I will examine how these two goals interact and whether one leads to the other. To investigate the variations in the goals for Main Street revitalization programs, the three selected communities will be analyzed in terms of their goals, their strategies to achieve them, and how they evaluated success. By examining each community's programs, I intend to identify the key aspects of the planning process and how these relate to the overall success of the programs.

The three selected communities are McMinnville, Oregon; The Dalles, Oregon; and Port Orford, Oregon. All three communities have been recognized for the success of their Main Street revitalization programs by either local or national preservation organizations.[4] Additionally, they represent a variety of Main Streets and provide alternative approaches for revitalization. While each community has its own specific goals for how it envisions its Main Street for the future, each has followed the guidelines established by the NMSC. The NMSC is the nation's leader in the resurgence of small-town downtowns and promotes historic preservation as an effective revitalization tool for these communities.[5] The NMSC's Four Point Approach relies on community representatives coming together, determining their vision for their Main Street and community, developing strategies to achieve their goals, and successfully implementing them. This process is designed to engage and unite communities' social, economic, physical, and cultural components through restoring historic buildings, aiding the downtown business district, bringing the community together to restore active community engagement in the downtown once again, and re-establishing a sense of place. The Four Point Approach provides the foundation for communities to build their own programs. The NMSC supports communities through education, training, case-studies, and peer-to-peer learning.[6] While the NMSC provides the foundation for revitalization, it is essential for all communities to recognize their specific assets (architectural and cultural) and community values to modify the Four Point Approach. Once these assets are identified, communities are able to incorporate appropriate strategies for their goals and establish a sense of place and community pride.

When the NSMC was formed in 1980, it launched the state Main Street programs, which play a critical hands-on intermediary role by selecting communities and providing training and technical assistance.[7] The Oregon Main Street project adapted the national model by establishing a four-tier system to signify the various levels of communities' progress. The four tiers consist of the Affiliate, Exploring Downtown, Transforming Downtown, and Performing Downtown levels.[8] The Affiliate and Exploring Downtown levels are for communities interested in implementing a program, but have not demonstrated that they are actively following the national Main Street model. The Transforming Downtown level is for communities who have demonstrated their interest in revitalizing their Main Street and have begun to implement the national Main Street Approach. Communities at this level have an organization and staff in place to manage the project, but are still working to reach the Performing Main Street level and national certification.[9] The Performing Main Street level is the pinnacle for communities and recognizes their success in implementing the model and becoming accredited by the NMSC. Every community must apply for each tier and all applications are reviewed according to crite-

ria established by the national model.[10] The NMSC provides the foundation for success, but success is dependent on communities developing their own strategies for revitalization and utilizing their specific local assets to establish a unique place that represents the community, while being economically viable.[11] The various approaches to Main Street revitalization and the different goals for revitalization are evident in the three selected Oregon communities. While all three sought to revitalize their Main Streets, the focus on historic preservation and economic revitalization varied and thus altered their approaches.

McMinnville is a rural town of about 33,000 people in western Oregon that initiated its revitalization efforts in 1986 when a group of downtown business owners came together to strategize how to lower the vacancy rates of downtown buildings, retain current businesses, and revitalize the downtown economy.[12] While the initial goals were for economic revitalization, preservation of historic buildings became a greater focus in the 1990s with the McMenamins company's restoration of the Hotel Oregon. The McMenamins Hotel Oregon provided a significant boost to the local economy and motivated other businesses



Hotel Oregon, McMinnville, Oregon. Photo courtesy of author.

to conserve and restore their historic buildings. McMinnville has progressively worked to revitalize their Main Street buildings and their local economy. Since 1986, the vacancy rate of downtown commercial businesses reduced from 17% to 2%, well below the national average. The McMinnville Main Street has established a sense of place reminiscent of its early beginnings while coordinating these efforts with establishing a sustainable business model. The community is currently at the Performing Main Street level but continues to work to establish greater diversity amongst its downtown businesses.

The Dalles, a rural eastern Oregon town with a population of about 13,600, began its Main Street revitalization program in 2010 through the organization of downtown business owners and community members who were concerned about the state of the downtown, in terms of the condition of its historic buildings and the economic decline of downtown businesses.[13] While revitalization efforts were slow to gain momentum, the city was greatly aided by the work of AmeriCorps volunteers in 2013 and the formation of The Dalles Main Street Organization (TDMS), which was dedicated to engaging the community to illuminate the city's historic and cultural assets to enhance the downtown area's economic vitality.

The greatest challenge of implementing the program was developing community engagement and participation, convincing community members to support and participate in the plan. As initial efforts to raise community support were slow to progress, it was deemed necessary to focus their efforts on projects that could produce the most effective gains. TDMS initially focused on a façade improvement program to restore historic buildings, bring attention to their efforts and presence in the city, and work towards re-establish-

ing a sense of place. Once the city was able to raise sufficient funds to hire a full-time executive director to manage TDMS, the city's revitalization efforts flourished. Façade improvement projects increased, yearly community events were established, and TDMS began working on a parklet project to create additional communal and green space in parking spaces along Main Street. TDMS conducts reviews of their strategies and programs throughout the year to determine their efficiency and effectiveness. These evaluations are essential to understanding how best to use their resources and meet the community's needs. The Dalles is currently at the Participating Downtown level, and their success is due to their ability to establish community engagement to determine their vision for the city, raise appropriate funds for paid staff, and slowly implement strategies to meet the needs of the community in an efficient and effective manner.

Port Orford, a small coastal community in southern Oregon with a population of about 1,100, has been recognized for its unique approach of incorporating the art community into its revitalization program.[14] Like The Dalles, their revitalization program was the result of business owners and community members concerned for the condition of historic resources and the local economy. The Port Orford Main Street Revitalization Association (POMSRA) was formed in 2011 to manage their revitalization efforts.[15] The primary goal for POMSRA was to help revitalize the downtown business corridor and adjacent areas by enhancing the functionality and attractiveness of the Main Street to restore it to a communal meeting place for residents and to attract tourism.

Port Orford is currently at the Transforming Downtown level of the Oregon Main Street program and is actively working on several programs to revitalize its historic resources and economy. POMSRA has developed strategies to assist business owners and community members in restoring and upgrading building facades, improving roadways, sidewalks, lighting, landscaping, advertising, and the design of the Main Street. To enhance community engagement and to promote the goals for Main Street, POMSRA has taken a unique approach to its revitalization efforts by integrating the local art community. POMSRA has worked to restore the mural on the city's historic theater, implemented the "Moveable Murals Project," installed artistic bike racks, and utilized downtown unoccupied buildings to display murals and other art installations to promote the organization's goals. This approach not only creates community engagement, but it also promotes the efforts of POMSRA and raises awareness of the need to restore the community's diminishing historic resources. While actively working on several projects to revitalize their historical resources and local economy, Port Orford still has significant work ahead of them to establish enough community buy-in and funding to conduct larger and more extensive preservation projects.

In review of the national literature and the three Oregon communities, it is clear that community engagement is essential for Main Street revitalization. A community must come together, be actively engaged, determine what makes it unique, identify its resources, and decide what it envisions for its community.[16] Then it must work to actively engage the community and Main Street business owners to buy in to the goals, work together to develop strategies, and implement them.[17] Apart from these principles for structuring success, it is apparent that having an organization with a paid executive director to manage the revitalization process greatly enhances a community's ability to develop

and implement strategies for revitalization. Additionally, revitalization may be slow to begin, but small steps can be the impetus for greater change, as in McMinnville's adaptive reuse projects, The Dalles' façade project, and Port Orford's art installation project. Restoring an historic building along a Main Street, especially one that is viewed as blight on the street, can inspire surrounding building owners to restore their own buildings and thus re-establish a sense of place that is more inviting for the community. When conducting a revitalization program, it is also critical to ensure that changes to the Main Street will be inclusive to tourists as well as the local community, so that is both a place for the local community and economically viable year-round. Main Street revitalizations are active across the country in small rural towns as well as larger cities. All main streets have the potential to succeed if there is a very engaged community dedicated to a common vision for revitalization, willing to work with professional organizations like the NMSC, and invested in its own long-term success.

NOTES

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10. When programs are evaluated by the Oregon Main Street office for acceptance into any of the four tiers, they adapt the NMSC's ten standards for performance and apply them to their evaluation. The ten standards created by the NMSC include broad-based community support, mission and vision statements, comprehensive Main Street work plan, historic preservation ethic, an active board of directors and committees, an adequate operating budget, a paid professional program manager, conducts a program of ongoing training for staff and volunteers, reports key statistics, and is a current member of the Main Street America Network (National Accreditation Standards of Performance).
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Photograph by Tim Wood