A DOCUMENTATION AND RESTORATION PLAN FOR THE FIRST CHRISTIAN ADVENT CHURCH IN JOHN DAY, OREGON

by

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Philip Dole, Chair

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The First Christian Advent Church is a late Carpenters Gothic building constructed in John Day, Oregon in 1900. The building was designed and possibly built by Samuel Bayliss Hope, about whom little is known. The church is most remarkable for the profusion of ornament on its exterior and interior. The moldings are a very late manifestation of hand-planed decoration.

This study documents the building, and also makes extensive recommendations for its restoration. The church is in moderately good condition both physically and historically, though there are numerous problems which will require intervention. Recommendations are intended to return the building to its 1900 appearance. The guidelines

are technical in nature, and include the re-milling of moldings, reinforcement of the roof structure, foundation wall repair, and refinishing of interior surfaces.

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CHAPTER I

INTRODUCTION

The geographic isolation and small population of Grant County in Eastern Oregon have, in combination, created unique historic and architectural resources. This study attempts to address one such resource in the town of John Day. The First Christian Advent Church, which was completed in 1900, has been a significant symbol of John Day's cultural identity for generations. The John Day Historic Preservation Foundation presently owns the building, and is intent on its security. The goals of this study are, first, to provide architectural documentation of the church, and second, to develop a restoration plan.

As do most of its peers, the not-for-profit Foundation functions on a minimal budget. This, coupled with John Day's geographic isolation, makes access to consultation services, research facilities, and other resources

particularly difficult. In selecting a thesis topic, my aim was to produce a document that could be utilized, rather than be merely an exercise in research. Thus, I am providing the Foundation with information that it can use, and in return, the Foundation has given me unlimited access to the building, and the chance to learn from it.

Goals

Toward the larger objective of documentation and restoration, a number of goals have been devised. The first goal has been extensive measurement of the building to result in measured drawings. The drawings, along with architectural and site descriptions and analysis (goal 2), make up the building documentation. Examination and evaluation of the church's physical and historical condition is one of the initial goals of restoration planning. Subsequently, an exploration of appropriate means by which to resolve deterioration can occur, resulting in a comprehensive restoration plan.

Problems to Resolve

The problems to resolve include

1. The development of a plan for efficient measurement of the building, of its various elements, and of its

individual structural and decorative members.

2. Creation of drawings based on the measurements which accurately document the church.

3. Development of architectural and site descriptions which analyze the church's significance, and place the building in its geographical and historical context.

4. Identification of all circumstances contributing to the building's physical and historical deterioration, and the specific results of such problems.

5. Discussion of general preservation principles and approaches to restoration.

6. Establishment of specific responses to the building's conditions in the form of comprehensive restoration recommendations.

7. Resolution of issues such as heating, insulation, and other non-original elements.

8. Historical and architectural analysis of the church's hand-planed ornament, and development of a methodology for dealing with its restoration.

9. Compilation of a list of sources for technical information, building materials, and management advice.

10. Limited discussion of maintenance, site restoration, and management issues.

The following chapters reveal the architectural character of the church, and the means by which to conserve its significance.

CHAPTER II

COMMENTARY ON THE BUILDING

This thesis is technical in nature. Documentation and restoration planning cannot occur, however, without historical research. Much information was collected to write the National Register of Historic Places nomination for the First Christian Advent Church.[1]

Most other historical information, for our purposes, is the result of examination--examination of historic photographs, examination of other buildings in John Day constructed by the church's carpenter, and extensive examination of the church itself. Historical issues important in understanding the documentation and proposed restoration plans of the thesis are discussed briefly in this chapter.

Samuel Bayliss Hope is identified as the First Christian Advent Church's builder.[2] Hope was an

accomplished carpenter[3] who had worked in the John Day area for a number of years. Two other buildings for which Hope is known to be responsible are the Danby House and the Trowbridge House (Figure 2). Both of these families were prominent in the local Adventist denomination. In addition, both houses exhibit elaborate interior and exterior ornament which is very similar in character and design to that of the church. The interior of the Trowbridge House exhibits spectacularly designed and constructed woodwork with oak and maple graining.

The church was dedicated on January 28, 1900, although photographs of the event reveal missing corner boards and unfinished eaves (Figures 2 and 3). The actual extent of Hope's role in the church project is unknown. Hope would have been about 70 years old by the time the church was completed.[4] The quality of the church's construction, particularly of the interior wainscot and other ornament, is of lower quality than that of the houses mentioned above. All of these clues suggest that Hope may not have been the church's sole builder.

Most evidence points toward a group project, involving many members of the congregation with varying degrees of skill and expertise. The roof structure, for example, shows a lack of understanding of load-bearing issues and of truss design. The spire, which involves more complex structural issues, does not exhibit such problems. A second example is

baseboards, which in the entrance vestibule are constructed of shiplap siding, yet in the auditorium and apse have complex profiles in section. Hope probably designed the building, and perhaps milled the ornament and supervised the project. Church members likely did most of the construction over a period of years.

Hope's source for the church design is also not clear. Authorities at Aurora University[5] in Illinois, and at the northwest Adventist Branch Office[6] in Lewiston, Idaho, know of no particular plan or architectural expression which the denomination's leaders advocated for local congregations. The John Day Church probably is derived, to some extent, from the Adventist church in Colombus (now Maryhill), Washington (Figure 4). Several early leaders of the John Day congregation had come from Colombus or its environs.[7] Although less elaborate than the church in John Day, the Colombus church, which was built in 1888, bears a clear resemblance.

Drawing an absolute conclusion about the building's source could be misleading, however. The basic plan and composition of the church--a rectangular structure with a square tower set on the front longitudinal axis--is a common formula. Samuel Sloan, a contemporary pattern book author, called it "the general outline and plan usual in this country as being best adapted to our present form of worship."[8] Indeed, most existing historic resource surveys

at the Oregon State Historic Preservation Office reveal the form to be perhaps the most typical style for churches in general.

Hope surely had access to builder's guides or pattern books. Aspects of the church's details exhibit an awareness of the stylistic approaches advocated in contemporary literature. For example, both Alexander Jackson Downing's The Architecture of Country Houses,[9] and Samuel Sloan's The Model Architect,[10] illustrate vergeboards of the type which must have evolved into Hope's design (Figures 5 and 6).

The ornament of the church is, however, truly unique. The scale, composition, and sheer abundance of decorations illustrate a naive and enthusiastic individuality. It is a vernacular manifestation of the highly ornamented high style of the period. Equally significant is the means of manufacturing the ornament. With some exceptions, all the moldings of the building are hand-planed.[11] Elsewhere in the country, machine cutters had come into popular use by the 1850s,[12] making moldings of complex profile inexpensive and abundant. Indeed, the Victorian Era taste for extravagant ornament owes much of its existence to the development of the shaper and the jigsaw, and the mass-produced millwork they supplied.[13]

So while other less isolated populations bought their ornament from a mill or ordered it from a catalog, the builders of the church in John Day kept up with the current

fashion by designing and planing their own. Surely the First Christian Advent Church is among the latest buildings in the Northwest to have so many hand-planed moldings.[14]

The intent of this chapter has been to place the church building within the context of its historic construction circumstances. The church construction was a group project possible only supervised by a professional carpenter. The source for the church's design is unknown, although the form itself is conventional. The building's most significant feature is its ornament, much of which was hand-planed. This knowledge lends considerable understanding to the architectural description in the next chapter, and provides direction for the restoration plan.

Notes

1. At the time of writing, the National Register of Historic Places nomination form is unfinished. When completed, the form will be on file at the Oregon State Historic Preservation Office.

2. M. E. Timms, Letter to the editor, Messiah's Advocate, 1 February 1898.

3. Hope is identified as a carpenter in 1900 census records.

4. While 1900 census records give Hope's birth date as August 1832, his death certificate says 18 August 1830 (Washington State Board of Health, Bureau of Vital Statistics, Certificate of Death, 1916).

5. David L. Arthur, curator of the Jenks Memorial Collection of Adventist Materials at Aurora University, telephone interview by author, 12 March 1991.

6. Jim Smith, of the Adventist Branch Office in Lewiston, Idaho, telephone interview by author, 20 June 1991.

7. Lambert Florin, Historic Western Churches (Seattle: Superior Publishing Co., 1969), 84.

8. Samuel Sloan, The Model Architect (Philadelphia: E. S. Jones, 1852; repr., Sloan's Victorian Buildings, New York, Dover Publications, 1980), 82.

9. Alexander Jackson Downing, The Architecture of Country Houses (New York: D. Appleton and Co., 1850; repr., New York: Da Capo Press, 1968), 310.

10. Samuel Sloan, The Model Architect, 67.

11. Lambert Florin, Historic Western Churches, 149.

12. John H. Englund, "An Outline of the Development of Wood Moulding Machinery," Bulletin of the Association for Preservation Technology (Fall 1978): 23.

13. Calder Loth and Julius Trousdale Sadler, Jr., The Only Proper Style (Boston, New York Graphic Society, 1975), 45.

14. Philip Dole, interview by author, Eugene, Oregon, 8 September 1991.

CHAPTER III

ARCHITECTURAL DESCRIPTION

It is difficult to avoid noticing the First Christian Advent church when traveling through John Day, Oregon. Architecturally, the church demands attention. It is a gabled rectangular volume with a tall belfry and spire on its symmetrical front elevation. The building is late Carpenters Gothic in style, and decorated with embricated shingles and a profusion of shaped and sawn ornament.

The church is located at the northeast corner of Main and Bridge Streets, and serves as a west boundary to John Day's small commercial district (Figure 7). The church contrasts dramatically with the mostly modern structures that have grown up around it. Indeed, with the nearest structure looming only 5' away from the church's east elevation, there exists a jarring, if not interesting, competition for space between the building types. The

churchyard to the west of the building remains intact as a vestige of the open spaces that once existed along Main Street.

The Site

The church is situated at the southeast corner of a 147' x 72' five-sided lot (Figure 8). Sharing the lot with the church are a house and a small garage building. Various historic and non-historic plantings ornament the fenced site.

The front elevation of the church is oriented toward the south and set back 19' from Main Street.[1] About 10' from the northwest corner of the church is the house. The garage is at the northwest corner of the lot at the alley, and is oriented toward Bridge Street. Concrete sidewalks, which were poured in 1981,[2] connect the structures. Visually, the three buildings are perceived as a group. The yard, the fence, and the buildings' proximity and architectural style relate the elements to one another.

Although known as the parsonage, little historical evidence exists concerning the house (Figure 9). It was probably constructed prior to the church. This assertion is corroborated by evidence such as the use of square cut nails on the house, whereas wire nails were used on the church building. Also, the house can be seen in dedication

photographs of the church. Although altered extensively, the residence is Gothic Revival in style. Today, the Chamber of Commerce utilizes the building as a Visitors' Information Center. The garage appears to have been built circa 1935 (Figure 10).

The south and west boundaries of the lot are defined by a poured-concrete retaining wall which was constructed when the road grade was lowered (probably in 1971[3]). Steel posts supporting a 3' high, chain-link fence are embedded in the wall.

The three large Black Walnut trees on the site predate the construction of the church. There are several large deciduous bushes along the west elevation of the building. Near the front of the church, there are a number of coniferous bushes and small trees dating from the 1960s. At the southwest corner of the property, at the street corner, there is a collection of rose bushes. Placed randomly throughout the churchyard, there are tulips, irises, and other flowers. Several lilac bushes exist around the house. Along Main Street, the lot is dominated by street signs (including one for the Visitors' Information Center).

The Building

The Architectural Description of the church building has been broken down into sections. The first of these is a

discussion of the building's stone foundation. The balloon-frame structure is the next topic of discussion. The church's exterior elevations are each addressed individually, followed by a description of the building's interior. The final section gives specific attention to the ornament alone.

This section of the study should be prefaced with a brief explanation of the method used here to describe moldings. The ornament of the church is unique and inventive. These qualities make many of the moldings nearly impossible to describe with words. Standard architectural terminology has been used to describe moldings which are similar in profile to traditional moldings. Such terminology can give the reader only an impression of the actual appearance of moldings.

Foundation

The church rests on a stone foundation wall and footing. Further structural load is carried by stacked stones, which intermittently support girders running longitudinally under the floor joists.

The foundation walls are constructed of Rattlesnake Tuff, a volcanic stone commonly used for building construction throughout the John Day Valley. The walls are perpendicular to grade on the exterior of the building, but

they batter out in the crawl space to form footings. The footings and lower portions of the walls are of uncut rubble. There is a top course of rough-dressed stones, 8" to 9" in height, upon which the sills rest. Toward the front of the building, the upper-course stones are carefully dressed and exhibit perpendicular, tight joints (Figure 11); little of the rubble wall is evident. Toward the less visible rear of the structure, however, the quality of craftsmanship progressively decreases, and exposure of the rubble wall increases (Figure 12). The mortar used in the foundation is soft, white, and chalky. No joints exhibit a particular profile.

Two girders, which run the length of the building, are supported by stacked stones and wood blocks. The stacks are placed at intervals of 3'5" to 7'10".

Structure

The church is of typical balloon-frame construction, and utilizes rough-sawn pine. The building is supported by 8" x 8" sills. These are rabbeted at the four main corners, and where the sills of the entrance tower connect, mortise and tenon joints are used. The sills for the apse utilize 4" x 6" beams which are toenailed to the main sill. Running the length of the building, directly supporting the floor joists, are two 4" x 6" girders. These are toenailed to the

main sills. Floor joists are 2" x 8" and have been notched 1½" at the sills. The sills, too, have been notched 1", to accomodate joists. There is no bridging.

Wall studs are 2" x 6", except in the apse where 2" x 4"s are used.[4] All studs are 24" on center, and are toenailed to the sill. There is no bracing or fireblocks between the studs. All interior sheathing is of 1" x 11½" boards.

The studs rise to a top plate of 2" x 6" members. On the eaves walls of the building, the top plate is of a single member; on the gable ends, double boards are used. Roof rafters also are 2" x 6". There are no trusses, but rather collar ties, braces, and minor stiffeners (Figure 13). Rafters are connected by plates at the ridge, and are notched over the top plates.

To the height of its intermediate roof, the entrance tower is of the construction already described. Resting on the ceiling joists of the entrance vestibule, however, are eight 6" x 6" posts.[5] The posts eventually rise above the intermediate roof to form the belfry structure where, they receive the load of the spire (Figure 14). The spire structure itself is inaccessible.

Exterior Elevations

The church building is not uncommon in terms of its

type. It is a gabled rectangular volume with a projecting entrance tower and spire on its front elevation, and an apse which projects from its rear elevation. The eaves elevations are divided into four bays by as many lancet windows. Applied to this conventional church type are the decorative elements which give the building its particular distinction.

This section of the Architectural Description has been arranged by elevation. Each elevation is discussed in terms of its composition and unique qualities. There are certain elements, however, which all of the elevations share in common. These elements are described in the following paragraphs.

The finish elements of the building are constructed of pine. The 11" water table is flush with the face of the foundation wall and has an ovolo cap (Figure 15). All siding is beveled shiplap with $7^{1}/_{8}$" courses. The corner boards vary in width from $7^{3}/_{4}$" to $9^{1}/_{2}$". Except for those of the apse, which are plain boards, all of the corner boards are inset with a beveled, panel-like section; and at the corner proper there is an ovolo.

There are friezes below the eaves of all of the various roofs (Figure 16). Identical friezes are used to pediment the main gables. The friezes are made up of beveled vertical shiplap boards which are $3^{1}/_{8}$" wide.[6] Where a frieze meets the soffit of a roof there is an ovolo cove

molding. Below all of the friezes are torus moldings.

All fascia boards have a serpentine lower edge and a cavetto crown molding. Below the crown moldings are bead elements.

Except for the two small windows on the side elevations of the entrance tower, all windows on the church building are essentially identical (Figure 17). The wood sash are not weighted. The lower sash has four lights. The upper sash has five lights, the upper three are divided by Y-tracery muntins. All muntins are $^{13}/_{16}$" thick. The window apron is inset with a beveled panel, and is supported by two quirked cyma-recta consoles (Figure 18). The casings are plain boards with a beveled inside edge, upon which ornament is applied. Shaped vertical moldings trim the side casings, and conclude at the springing lines of the arch with caps. Dentils inset between kerfed moldings trim the arch casing.

The following sections describe each of the church's exterior elevations.

South Elevation

The front elevation of the church faces Main Street, and is oriented toward the south (Figures 19 and 20). The elevation is symmetrical, with an entrance tower projecting from the center of the facade. Where the tower abuts the eaves of the gabled main roof, there is a bellcast

intermediate roof, above which telescope the belfry and spire.

The main body at this elevation appears as two sections flanking the tower. Each side exhibits a window, and the other standard elements described previously. Unique to this elevation are the moldings above and below the frieze. These moldings exhibit not only the typical torus, but also a thin serpentine element behind it (Figure 21).

The south elevation of the entrance tower is where the most unique and elaborate elements of the building are concentrated. The elevation is composed of entrance doors, a large transom light, an entrance hood, and the intermediate bellcast roof. The belfry and spire rise above the ridge of the main roof and are identical on all elevations.

The entrance doors and large lancet-arched transom light are defined by their ornamental casings. The paneled wood doors (installed in 1976[7]) are reached by non-original poured-concrete steps with embedded pipe handrails. Delicate, Gothic compound pilasters with faceted plinths flank the entrance doors (Figure 22). The capitals of the pilasters, too, are faceted, and then capped with a group of moldings including three-dimensionally profiled dentils (Figure 23). A cornice of built-up moldings bridges the distance between the two sets of capitals, and separates the doors from the transom.

The transom is lancet arched, and divided into three lights by Y-tracery muntins. An extravagant collection of moldings springs from the pilaster capitals to form the transom casing. These built-up pieces include cable moldings, dentils, and a number of kerfed elements. Directly above the transom is a small light fixture of an unknown date.

A gabled hood above the transom light shelters the entrance. Serpentine vergeboards with applied dentils ornament the hood, and meet at the peak of the gable with a pendant. The hood is supported on either side by a decorative bracket, which projects from the corner boards of the tower (Figure 24). The brackets have an exaggerated cyma-recta profile, and are enriched by pyramids, pendants, small inset moldings, and numerous other elements.

Where the volume of the entrance tower meets the eaves of the main body's roof, there is an intermediate bellcast roof (Figure 25). The roof separates the lower portion of the tower from the belfry and spire, which rise above it. Original embricated shingles cover the intermediate roof. The shingles have square or diamond butts, or make up swag-like courses. At the hips of the roof are thin, kerfed boards with scalloped, grooved caps.

Belfry and Spire

The intermediate roof concludes with a cornice of built-up moldings, supported on each elevation by three consoles. The cornice also serves as a base for the belfry.

The four elevations of the belfry are essentially identical in detail and dimension (Figure 26). On each elevation are two small lancet arches. Each arch has four cusps, which suggest tracery, and each is trimmed with bead moldings. Placed between the peaks of each set of arches is a dentilled roundel. The roundel originally framed a clock on each elevation except on the north. The clocks were removed probably in the 1950s, and replaced with plywood. At each corner of the belfry is a thin colonnette with a turned capital.

Each face of the belfry has a gabled hood. Like the hood over the main entrance, the belfry hoods are supported by brackets and have elaborate serpentine vergeboards with applied dentils. A single piece of wood forms both a finial and pendant at the peak of each hood.

The bell is a "steel alloy church bell 36" manufactured by the John Poole Company of Portland, Oregon. Thirty-six indicates the diameter of the bell's opening in inches.

The church's spire peaks at about 70' above ground level[8] (Figure 27). Each face of the octagonal spire runs between a corner of the belfry and the peak of a gabled

hood. Like the shingles on the intermediate roof and entrance hood, these are original. All original shingles are ponderosa pine,[9] which was hand-split and then shaved smooth. The shingle pattern on each face of the spire is identical, utilizing square, diamond, and octagonal-butt shingles. At each hip are two thin boards capped with a two-thirds round molding. A large built-up wood finial featuring a cone and an octagonal sphere caps the peak of the spire. Part of a weather vane remains atop the finial.

West Elevation

Returning to the main body of the building, the west elevation is an eaves elevation and faces the churchyard (Figure 28 and 29). The main body is divided into four bays by as many lancet windows. The window details, as well as the those of the siding, water table, corner boards, and eaves, are as described previously.

Projecting 6'9" from the south end of the main body is the entrance tower. A frieze panel runs across the wall connecting the frieze which pediments the south elevation to that which is below the entrance hood. There is a window on the tower's west elevation as well (Figure 30).[10] The window is smaller than those already described. There are two fixed wood sash with a single light in each. Ornamentally, the exterior window casing is a scaled-down

version of its larger counterparts: quirked cyma-recta consoles supporting a paneled apron, shaped elements with caps on the side casings, and dentils set in kerfed moldings at the arch casing.

The west elevation of the apse also is visible at this perspective. It projects 8'$^{3}/_{4}$" from the north end of the church's main body. The ridge height of the apse is 16'9"--12' lower than the main roof ridge. Except for the corner boards, which are plain 6½" boards, all other elements of the apse are the same as those already described.

North Elevation

Compared to the rest of the building, the north (rear) elevation of the church is fairly plain (Figures 31 and 32). This elevation is composed of the gable end of the building and the gabled apse, which projects from its lower center.

Centered in the pediment of the main body's gable is a hung chimney.[11] The chimney stack bisects the siding until it nears the eaves, where it corbels out and abuts the exterior of the siding. The stack intersects the eaves at the peak of the gable and rises above the ridge by about 11½".

The original rear exit door is centered on the apse's north elevation. The door has pegged mortise and tenon joints, four flat panels, and stiles and rails with cyma-

reversa inside edges. The original hardware remains. The door casing is of plain 4" boards. Wood steps, probably constructed in 1983,[12] reach the door. There is a recent small light fixture to the west of the door.

Abutting the main body at the ridge of the apse is a skylight which, although altered, is probably original. A 1910 photograph seems to show the effect of the light from the skylight behind the pulpit (Figure 33). The skylight is discussed as late as 1954 in existing church records.[13] The skylight may have been rebuilt when the roof was last reshingled, perhaps in 1985.[14]

East Elevation

The east elevation, with only a 5' space between it and the adjacent commercial structure, is identical to the west elevation with two exceptions (Figure 34). The first of these is a chimney near the center of the wall, probably built in the late 1930s or 1940s. The chimney abuts the exterior siding throughout its length, except where it bisects the wall (immediately above the interior wainscot) for the connection of stovepipes. The stack intersects the eaves and rises only slightly above the pitch of the roof.

The second circumstance unique to the west elevation is at the foundation wall. There is a 10'3½" break in the wall at its north end. The crawl space is accessed through this

opening.

Interior

The interior of the First Christian Advent Church is simple in floor plan (Figure 8). There are three spaces: the entrance vestibule, the auditorium, and the apse. Throughout these spaces, the Gothic Revival character of the building is maintained by lancet and ogee arches, and Gothic-influenced ornament. Although most wall surfaces have been substantially altered, all of the woodwork is intact and visible.

Entrance Vestibule

Passing through the front door of the building, one immediately enters the entrance vestibule, which is within the entrance tower. It is a 5'8½" x 6'10½" space with a 14'9$^{5}/_{8}$" ceiling. The south wall of the vestibule consists almost entirely of the entrance doors and transom light, both of which have painted, plain board casings.

The opposite (north) wall also consists of a lancet-arched opening which accesses the auditorium. The opening is of the same basic dimensions as the front doors and transom, with extensively ornamented casings. The opening has been entirely obscured, however, by plywood swinging

doors and above them, plywood sheets. These partitions were installed in 1970.[15] The alteration, however unartistic, reduces drafts and permits arrivals to enter the building without disturbing the congregation. The alteration also blocks all sunlight from the south-facing transom from entering the auditorium.

The east and west walls of the entrance vestibule both have small lancet windows. Unlike other interior aperture casings, these are of simple boards with small bevels at the edges (Figure 35). The casings are rectangular rather than following the curve of the arches.

The wall surfaces of the vestibule, like those in the auditorium, are covered with paneling which was probably installed in the 1960s. Baseboards are made up of two pieces of beveled shiplap, and there is a heat register at the base of the east wall. The vestibule ceiling is also constructed of beveled shiplap. At the northwest corner of the ceiling there is a trap door which accesses the upper interior of the entrance tower, the attic, and the belfry. The bellpull rope hangs from a small hole in the southwest corner of the ceiling.

Auditorium

The auditorium is a single volume which fills the entire main body of the building. The south interior

elevation of the auditorium contains the large lancet-arched opening of the entrance vestibule, flanked by two windows. The east and west elevations contain four windows each (Figure 14). The north elevation of the auditorium exhibits a large and highly decorated ogee arch which serves as a proscenium into the apse.

All walls of the auditorium are currently covered with paneling. Beneath the paneling are three layers of wallpaper, and a layer of netting tacked directly to the rough-sawn wall boards. The original wall and ceiling paper has a somewhat stylized, foliated pattern in olive green with gold and silver highlights (Figure 36). The background is cream-colored and embossed with a quilted texture. Such a scheme is advocated in style books of the period.[16] Where the walls meet the ceiling, there is a matching border paper which is over 1' wide (Figure 37).

All of the major elements of the interior are enriched by shaped and sawn woodwork. Unless otherwise noted, all woodwork is stained a medium brown and lacquered. There is a 3'5$^{6}/_{8}$" high wainscot on all of the walls (Figure 38). The dado rail also serves as a stool for the windows. Below the rail are 6" square panels. Each panel is inset with a primitive, simplified fleuron. Below the panels is a bead molding with decorative diagonal kerfs. There are large rectangular panels below the bead which are framed by quirked cyma-recta and bead moldings and plain corner

blocks. The stiles and rails surrounding the larger panels have mortise and tenon joints. The smaller panels and other elements use just nails. Baseboards have the same quirked cyma-recta and bead profile as those moldings framing the large panels.

Window casings form rectangular frames around the lancet-arched windows (Figure 39). The casings are of single $5^{1}/_{8}$" boards. Each board has quirked, cyma-recta profiles on either side of a central channel. The channel is inset with a $^{1}/_{8}$" thick piece which is decorated with kerfs, giving it a crenelated appearance. Cornerblocks are of the same profile as the casings, mitered to form squares. There are also raised spandrel panels.

Although blocked from view in the entrance vestibule, the entrance arch is visible on the south interior elevation of the auditorium (Figure 40). The casing and jambs are designed to appear as engaged columns supporting a structural arch. The side portions of the casings are similar in character to the window casings: A $6^{3}/_{8}$" board has been shaped on either side of a central channel. The channel is inset with a decoratively kerfed piece, and another thin molding runs along its center. The casings at the arch are essentially identical, except that they consist of a greater number of built-up and kerfed pieces to accommodate the curve (Figure 41). Capitals separate the side casings from the arch casings, and are capped with

several moldings (including three-dimensionally profiled dentils).

The ogee-arched proscenium of the north interior elevation is the most elaborate and best-crafted element of the interior (Figures 13 and 42). The proscenium frames the entrance to the apse, and draws the attention of the audience to the front of the auditorium. In terms of its design details, the proscenium is similar to the entrance arch. Differences do exist, however, resulting in a more complex work. The corners of the engaged columns are detailed with turned cable moldings. The arch springs from paneled capitals (Figure 43). At the peak of the arch is a corniced cap which exhibits numerous shaped and sawn elements, and a low serpentine cresting (Figure 44). Although it was originally painted a creamy grey color with metallic gold highlights, the proscenium is currently brown. Like the entrance opening, the tympanum of the proscenium has been infilled with a plywood sheet. Folding doors further block the view of the apse.

A $3^{3}/_{8}$" high stage extends 7'2" from the north interior wall of the auditorium and serves as a platform for the speaker. Originally, the stage was only as wide as the span of the proscenium opening--about 10'. The platform was probably widened in 1956, when a baptismal was installed below the stage floor.[17] The baptismal is a 8'1" x $4'3^{3}/_{4}$" galvanized metal tub in a wood framework. It is accessed by

large trap doors in the stage floor.

Presently the auditorium has a drop ceiling of composition tiles. Its installation probably coincided with the construction of the side chimney, as the new ceiling blocks access to the original hung chimney. The original papered ceiling remains 2'$^{3}/_{4}$" above the current surface. The original ceiling is angled on either side (following the diagonal roof bracing) and flat at the top (where the ceiling boards are nailed to collar ties). Where the faces of the ceiling meet, there are thin built-up moldings running the length of the auditorium. The moldings have an ovolo on either side of a central channel, which is inset with thin scalloped pieces (Figure 45). The molding, which is painted cream, grey, and metallic gold, matches the original wallpaper.

Apse

The apse is a 7'7½" x 11'2" space with a ceiling which loosely follows the curve of the proscenium arch (Figure 46). The south interior elevation of the apse consists entirely of the proscenium opening. There is a rear exit door centered in the north elevation. The door is cased with moldings similar in character to the interior window casings, and has a blind lancet-arched transom above it. The door and casings, as well as the apse's baseboards,

were originally painted the creamy grey and gold of the proscenium. These elements are currently painted an off-white.

The third layer of wallpaper on the apse walls remains unobscured by paneling. At the south end of the ceiling peak is the skylight described in the North Exterior Elevation description. The purpose of the skylight is to project light from the pulpit toward the audience.

An oversized propane furnace, which probably dates from the 1960s or 1970s, currently dominates the apse space. To shield the furnace from the view of the congregation, the proscenium was infilled as described above.

Ornament

Although particular moldings have already been described, the ornament of the building warrants discussion in more specific terms. Indeed, it is the ornament of the First Christian Advent Church which is most significant in defining the character of the building. Relevant issues are the manufacture of the ornament, its architectural sources, its qualities, and recurring motifs.

Method of Manufacture

There were two means of manufacturing the decorations

of the building. Elements such as the vergeboards, consoles, and interior wainscot fleurons, were created using a band saw or scroll saw. Almost all evidence suggests that elements with a profile in section, such as the vergeboard dentils or the interior window casings, were shaped using a hand-molding plane. Evidence of hand planing includes the lack of perpendicular grooves on wood surfaces (which would be indicative of a shaping machine), irregularities between moldings which are meant to be identical (Figure 47), backsides of moldings which exhibit plane marks, and central channels in interior aperture casings where plane marks are visible. There is one molding, however, is known to be stock millwork. The molding above the dado rail is clearly machine shaped, and there could be some others.

Architectural Sources

As discussed previously, the church is Gothic Revival in style. It was constructed, however, in the Queen Anne period.[18] By 1900 the Gothic style had fallen out of favor for residential construction, but continued to be used for traditional ecclesiastical buildings.[19] Although in the Gothic idiom, the church's decorations and dominant motifs show a Queen Anne predilection for ornament from a variety of sources. Decorations are of Gothic, Classical, and inventive origins.

Gothic features include the thin compound pilasters flanking the entrance doors, and the cusped arches in the belfry. The numerous built-up moldings which trim the lancet-arched transom light suggests the deep, concentric moldings of a Gothic cathedral doorjamb. On the interior, window casings are inset with crenelated elements, and there are primitive, stylized fleurons set within the wainscot panels.

The individual profiles of many moldings are classically derived. Cyma-recta, torus, ovolo, fillet, bead, and cavetto sections predominate. Larger features of classical origin include the pedimented main gables.

Even where the origins of some decorations and individual profiles are decipherable, most ornament is at least somewhat inventive. For example, the dentil-like moldings, which appear on the capitals of all major pilasters or engaged columns, are unique. Whether they represent a stylized version of archeological ornament or are pure fantasy is unknown. Herein lies the difficulty in describing the building's ornament. Conventional architectural terminology has been used throughout this study, even when it can only suggest the profiles of unique moldings.

Architectural Qualities

The broader "feel" of the ornament is as important as its origins. The decorations are often small in scale, and are not necessarily identical from architectural element to element. In addition, the ornaments are sometimes used in naive combinations, and can have fairly primitive qualities.

Some moldings are downright tiny, such as the trim in the paneled apron of exterior windows (Figure 48). In other areas, such as the exterior casing around the entrance transom, a collection of shaped pieces of a variety of sizes forms a complex, built-up surround. The close-up viewer shares the same delight the builder must have felt in designing such intricate details. They illustrate an imaginative understanding of architectural scale, and light and shadow. Authorities of the period, however, would probably have criticized the ornament as being overly complex for the size of its elements, and thus ineffective in terms of light and shadow.[20] Such commentary does not diminishes the significance of the ornament; rather it defines the ornament as a unique manifestation of its time and place, and attests to the craftsman's creativity.

Moldings also can vary from one architectural element to another such element. For example, Figures 49 and 50 illustrate either side of the arched portion of a window casing. Two window aprons, one with a drip lip and one

without, are shown in Figures 51 and 52.

Recurring Motifs

Lastly, recurring motifs should be discussed. The predominant Gothic motif already has been described. A second motif is the serpentine form. This is most evident at the vergeboards, fascia boards, and south elevation frieze moldings. On the interior, serpentine elements exist at the entrance arch, proscenium casings, window spandrels, and elsewhere. Dentils are a motif found on pilaster and engaged column capitals, and also on vergeboards and roundels. Decorative kerfs are equally common, and are found on the wainscot bead, interior window, proscenium casings, and elsewhere.[21]

Whatever their dimensions, all straight interior aperture casings are of a common design. A single board is shaped with quirked, cyma-rectas on either side of a central channel (Figure 53). The channel is inset with additional elements which vary in complexity depending on the aperture.

Conclusion

The intent of this chapter has been to illustrate with words the First Christian Advent Church building. Structurally, the building is typical of the period. As a

building type, also, the church is conventional--its plan and major components maintain a conservative tradition. It is in the detail of the building's ornament where one finds inventiveness and fancy. Further, geographical adaptation is evident in the hand-planing of moldings, and the use of pine as a shingle material. While some recent alterations have affected the building, few are irreversable. The building is an outstanding regional manifestation of the late Carpenters Gothic.

Notes

1. The setback of the church contrasts with the adjacent commercial structure, which has only a 3' setback.

2. "Church Record of the John Day Valley Seventh-day Adventist Church," vol. 3, p. 53, 1 July 1981.

3. "Church Record of the John Day Valley Seventh-day Adventist Church," vol. 2, p.77, 3 March 1971.

4. Both the studs and the sill of the apse are of dimensions different from those on the rest of the building. In addition, the apse sill is only toenailed to the main sill, rather than using joinery, as at the entrance sill. Such evidence suggests that the apse, although original, may have been conceived only after construction was in process.

5. The posts are actually constructed of built-up 2" x 6"s.

6. Soffits also utilize 3 $^{1}/_{8}$" beveled shiplap boards.

7. "Church Record of the John Day Valley Seventh-day Adventist Church," vol. 2, p. 113, 10 January 1976.

8. Sanborn Map Company, "Sanborn Map of John Day, Oregon 1911" (San Pablo [California]: Vlad Shkurkin, 1983).

9. A scrap shingle was analyzed by Robert Krahmer, Professor Emeritus at the College of Forestry, Oregon State University, and found to be ponderosa pine.

10. The small window on the west elevation of the entrance tower is identical to that on the opposite, east elevation.

11. The structure supporting the hung chimney is inaccessible. Clearly, however, the structure is at the same height as the top plate.

12. "Church Record of the John Day Valley Seventh-day Adventist Church," vol. 3, p. 61, 10 April 1983.

13. "Church Record of the John Day Valley Seventh-day Adventist Church," vol. 1, p. 24, 14 August 1954.

14. "Church Record of the John Day Valley Seventh-day Adventist Church," vol. 3, p. 73, 13 March 1985.

15. "Church Record of the John Day Valley Seventh-day Adventist Church," vol. 2, p. 68, 26 April 1970.

16. In Catherine Lynn's Wallpaper in America, She says, "Eastlake's recommendation of 'very light drab or green (not emerald)' may have been one source for the predominance of olive shades in commercially produced wallpapers of the 1880s, with which metallic gold, shades of maroon, and touches of creamy beiges were frequently combined." (New York: W.W. Norton and Co., Inc. 1980), 429.

17. "Church Record of the John Day Valley Seventh-day Adventist Church," vol. 1, p. 38, 19 February 1956.

18. Rosalind Clark, in Architecture Oregon Style, defines the Gothic Revival period as 1850 to 1890 (46); the Queen Anne, 1880-1900 (85). (Portland: Professional Book Center, Inc., 1983).

19. A. F. D. Hamlin, A History of Ornament, vol. 2 (New York: The Century Company, 1923), 437-8.

20. In Alexander Jackson Downing's The Architecture of Country Houses, he says, "Take for example, the verge-board of a rural-Gothic gable. As part of a well-built villa, this verge-board is carefully carved in thick and solid plank, so as to exhibit all the details of outline and tracery boldly to the eye. . . . Now let this be imitated in a cheap cottage, and it is almost always sawn out of thin board, so as to have a frippery and 'gingerbread' look which degrades rather than elevates the beauty of the cottage" (42). Later, Downing writes that "all . . . verge-boards should be carved out of sound 2 1/2 or 3 inch pine plank so as to have a real and solid appearance" (328). (New York: Dover Publications, Inc., 1969).

21. Kerfs are also used functionally at all arches.

CHAPTER IV

CONDITION REPORT

Chapter IV, the Condition Report, has been arranged around the issues which have contributed to the First Christ Advent Church building's decline in physical and historical integrity. Physical integrity concerns the condition of the building's fabric--the stability of the structure and the restorability of ornament. Historical integrity deals with the existence of original and historic period elements. Even if such elements' physical conditions make them unrestorable, they still can provide invaluable evidence for historical records and to serve as models for reproduction.

The Condition Report is arranged according to the issues which have caused deterioration, rather by area of the building or construction material. These issues are construction problems, exposure to the elements, misguided alterations, deferred maintenance, and miscellaneous

circumstances.

Construction Problems

The general condition of the church attests to the overall high quality of the building's construction. With the hindsight of ninety-one years, however, several problems in the construction have become clear.

The foundation walls and footing have remained fairly true. The only significant problem occurs at the northeast corner of the building. Here, at the east end of the north elevation, the wall is $^{11}/_{16}$" above the norm where it abuts the apse. It is 1¼" below normal at the corner itself. The problem is attributable mostly to the 10'3½" crawl space access at the north end of the east foundation. The break in the wall means that the sill has to carry the weight of the entire corner of the building over to the end-wall. The problem is exacerbated by the poorer quality of the end-wall masonry, and by a section of the north sill which was cut out. Church records from the early 1960s indicate that the problem is not new.[1]

The roof structure of the church also exhibits a design flaw. The roof is not supported by trusses, but rather by rafters, collar ties, bracing between the ties and wall studs, and other minor stiffeners (Figure 12). The design shows a lack of understanding of structural load-bearing

issues, and the results are twofold.

The most important consequence is that the east wall has begun to lean out by 1" at the south end, and by 2" at the north end. This has occurred because the rafters have spread and exerted lateral pressure on the tops of the walls. The leaning alone would not be any cause for concern if the building did not also creak and groan in the wind as it does. This circumstance illustrates the instability of the roof structure.

The second, less serious problem at the roof is that the rafters themselves have deflected--to well over 1" at the middle of the roof. The deflection is little cause for concern, although it has caused a slight upward bow in the eaves lines.

Exterior window sills exhibit a construction problem as well. The west window on the south elevation, and the two middle windows on the west elevation have sills which have split along their entire lengths (Figure 54). Subsequently, the sills have collapsed. Exposure to the elements and poor maintenance are two factors which have contributed to the damage. Also significant is the shallow pitch of the sills. They tend to hold water and collect debris.

The complex collections of built-up ornament, which profusely decorate the exterior of the church, are in fairly good condition. Approximately 10 percent of these are either missing, or in such a condition that they need

replacing. The actual percentage of damaged ornament can be more accurately gauged after the paint has been stripped from such elements.

Inherent in the design of such ornament are some fairly fragile construction details. Figure 23 shows where single nails, with which the dentils are attached, have begun to work themselves loose. Indeed, no dentils at all remain on the opposite set of capitals. Inevitably, such ornament requires some maintenance to protect it from the elements.

The Elements

Eastern Oregon has a dry climate and wide fluctuations in temperature. Wood scraps which have laid on the ground underneath the building since its construction are in pristine condition. Moisture has had a contributing role in the erosion of the exterior elements of the church, but probably not to the same degree as have ultraviolet light and wind exposure.

The soft chalky mortar of the foundation walls have eroded 1" or more on each elevation, and some joints exhibit no mortar at all. The texture of the mortar suggests that it has no cement. This lack of a binding agent makes it susceptible to dissolution. That most of the erosion has occurred due to rain rather than rising damp is attested to by the fact that the mortar is still in good condition in

the crawl space. No problems have yet occurred due to mortar disintegration.

Both the north and east elevations illustrate the condition of walls protected from the elements. The east elevation is in excellent condition. Besides having little exposure to southwest rains and wind, this wall is hemmed in by a tall concrete block building 5' away. The north elevation, with little ornament or exposure to the weather, also exhibits healthy wood elements.

It is the south and west elevations that have been most affected by sun, wind, and rain. The majority of deterioration has occurred among the ornament. Numerous elements are eroded or missing. Smaller decorations have had particular difficulty surviving. Other problem areas are the window casings, the clock roundels of the belfry, the vergeboards, and the finial and weather vane of the spire. Water tables, as well, have cupped outward (probably the combined result of exposure to the weather and the shrinkage of the sills).

The gabled entrance hood, intermediate roof, and spire have original pine shingles. The shingles were hand-split, and then shaved to a remarkable smoothness. This surface, along with the roof pitch and climate, are the reasons for the roofs' longevity.

Many shingles, however, have significantly eroded and split due to wind, ultraviolet-light, and rain exposure.

The shingles on the north face of the steeple, and some of the more vertically inclined shingles on the intermediate roof, show less degradation. Decorative hip caps, all of which are very thin pieces of wood in the first place, also have eroded, split, and warped.

Alterations

Particularly in the case of a collectively owned and maintained building, alterations can sometimes be made without consideration of the long-term well-being of the structure. Several such changes have occurred at the First Christian Advent Church, often affecting both physical and historical integrity.

The building was painted as recently as 1984.[2] The foundation stones also were painted at this time, if not previously, along with the rear chimney. With the exception of some grades of brick and concrete, painting historic masonry is never a good idea. The paint layer traps moisture in the stone and can cause dissolution and disintegration. Some such damage is evident around the entire foundation wall.

Originally there were clocks on all but the north elevation of the belfry. By replacing the clocks with plywood, the original effect and purpose of the belfry is diminished.

The installation of a propane heater in the apse in has caused more problems than any other alteration. Where it spans the apse in the crawl space, a 2'3" section sill was cut out to make room for duct work (Figure 55) (a hole was also cut in the floor of the apse for ducts). The sill break has exacerbated differential settlement at the northeast corner.

A second problem associated with the heating unit installation is that a 120 gallon propane tank was placed directly against the east exterior elevation of the apse. Leaves and other debris have collected between the tank and the wall, permitting an accumulation of moisture. The result is an isolated area of brown rot in the water table--the only rot in the entire building.

A significant interior problem associated with the heater concerns the plywood sheets and folding doors which fill in the proscenium arch. Although not seriously affecting the physical condition of the church, the partition destroys the original visual effect intended for the apse. Nine heat registers also have been installed throughout the building. These are fairly unobtrusive, and required only small holes to be cut in the floorboards.

A final heating related alteration is insulation. Fiberglass rolled insulation was installed between all floor joists (except for those in the apse) and between all collar ties in the attic. The walls are not insulated.

Various other alterations have occurred on the interior, too. As at the proscenium, the entrance arch has been infilled with plywood panels and swinging doors. Any damage caused to the woodwork of this opening or at the proscenium by these elements cannot be determined until the partitions are removed. Little damage is suspected.

The current floor, wall, and ceiling surfaces are in serviceable condition, notwithstanding historical accuracy or visual appeal. Carpeting on top of particle board sheets was laid in 1972,[3] obscuring the original floor surface. Scraps of original floorboards reveal that the old floors were probably originally left unfinished, and later painted. The boards have never been excessively sanded for refinishing, if at all, and are in good physical condition.

The original wallpaper, below two subsequent paper layers, is not restorable. The wainscot, window sash, and window and door casings are all in excellent condition. Almost all interior woodwork is stained and lacquered. The surface finish is historic, although scars beneath the stain suggest that the wood may have been left unfinished for a period. No painted interior wood surfaces (entrance vestibule and apse woodwork) currently exhibit their original colors.

Only three of the twelve windows will open. The two windows in the entrance vestibule are fixed; the other windows do not function because they have been gummed-up

with caulk applied in the sash tracks and at the meeting rails. Such a measure was apparently taken for thermal purposes. Eleven panes of window glass are cracked; three of them significantly.

Deferred Maintenance

Lack of consistent and proper maintenance can be a building's worst enemy. The First Christian Advent Church building has always had fairly regular maintenance. On occasion, however, the building has been left too long without new paint. This circumstance has contributed to the deterioration of the exterior wood members by permitting greater exposure to the elements.

The current paint color is a light beige which approximates the original color. The belfry was originally polychromatic; besides the beige of the body, there was a deep red, a brown, and a black (see Restoration Plan for original paint colors). The original belfry colors remained until at least the early 1930s (Figure 56).

Other Deterioration Issues

Numerous miscellaneous circumstances also have contributed to the deterioration of the church building. At the corner between the west elevation of the apse and the

main body of the church there stands a large Black Walnut tree. As the tree has grown, the roots have raised the northwest corner of the apse foundation 1¼" above the norm. Because the northeast corner of the apse foundation is ¼" below normal (probably due to general settlement), the problem is visually apparent.

As discussed previously, the concrete building which stands 5' from the east elevation of the church has protected that wall from exposure to the elements. It has also created some problems. At the north end of the elevation, an equipment platform has been built between the two buildings. The platform is stabilized by nailers attached to the church's siding. Toward the south end of the elevation, the exhaust pipe for a heat stove in the adjacent building has blackened the church wall with soot.

Conclusion

In general terms, the church building is in good condition both physically and historically. There are, however, significant problems--particularly among exterior ornament, and at the northeast corner of the foundation wall. Also, interior surfaces have been covered by later layers. Few problems exist where there is not at least some evidence of the original circumstance. No conditions warrant emergency attention, but significant intervention

will be required for the long-term well-being, and appropriate interpretation of the church.

Notes

1. "Church Record of the John Day Valley Seventh-day Adventist Church," vol. 1, p. 86, 11 March 1964.

2. "Church Record of the John Day Valley Seventh-day Adventist Church," vol. 3, p. 69, 12 May 1984.

3. "Church Record of the John Day Valley Seventh-day Adventist Church," vol. 2, p. 86, 12 January 1972.

CHAPTER V

RESTORATION PLAN

The Restoration Plan has three components: a discussion of historic preservation principles, comprehensive restoration recommendations, and a breakdown of the restoration project into phases and tasks.

Historic Preservation Principles

Rather than being renovated or adaptively used, the First Christian Advent Church building is being restored to its 1900 appearance. Restoration is the act or process of accurately recovering the form and details of a property as it was in a particular period of time by means of the retention, protection, and repair of its architectural fabric, and by the removal of later work or replacement of missing earlier work.[1]

The philosophy which guides a restoration is devised according to the principles of historic preservation. Accordingly, it is important that the members of the John Day Historic Preservation Foundation continue to expand their knowledge of preservation philosophy and practices. Foundation members will be the ones choosing contractors, leading volunteers, sometimes doing the work themselves, and overseeing the entire project. By the time it is over, Foundation members will be the experts.

Properties on the National Register of Historic Places are required to comply with the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. This document is the industry standard and authority for basic principles and guidelines. Some other sources for advice--technical and otherwise--are the National Park Service, the Oregon State Historic Preservation Office, the Historic Preservation League of Oregon, and the National Trust for Historic Preservation.[2] Throughout the restoration recommendations there are references to sources which can provide more specific technical information.

Working with historic buildings requires an uncommon gentleness and sensitivity. Indeed, some of the recommendations in the following section may at first seem unrealistic, yet they are standards of quality restoration. Conservation of the church will undoubtedly be an expensive,

long-term project. The best approach will be to unhurriedly performs aspects of the restoration as funds are made available. No conditions of the church warrant emergency attention. Each task of the project will build upon the last, progressively revealing the historic character of the building.

A number of guidelines specific to the Foundation's instrumental role in determining the course of the restoration are as follows:

1. The Foundation should maintain the highest possible standards of restoration quality.

2. The entire process of restoration should be documented with photographs and written records. Such materials can prove invaluable to future restoration efforts.

3. Hire only those contractors who are familiar with historic building technology, and who approach restoration with the same philosophy as the Foundation. If some less crucial tasks must be performed by contractors without such training, the Foundation may have to educate the contractor. Technical material referred to throughout the chapter will be helpful in such an endeavor. Volunteers working on the building will also requiring training specific to their task.

4. Regardless of who is doing the work, someone with a good sense of the significant issues should be on site

during the project to observe. Often the removal of non-historic elements and surface layers reveals historical evidence. Such clues require recording and possible conservation. Unskilled workers may not have the skills to recognize such evidence.

Below are some key guidelines with which contractors should comply. The Foundation may wish to include the first two of these points, in particular, in a contract.

1. All measures taken shall comply with the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.

2. Gentleness and care must be taken with all historic materials.

3. Usually low-tech methods work the best. These are often the gentlest means, and usually the most accurate historically.

4. Avoid new-fangled cures, chemicals, and materials. Use only those processes and materials with proven track records for use on historic buildings.

5. Do not over-restore.

Restoration Recommendations

The following are recommendations, specifications, and tasks to be executed for a complete restoration of the church building. Some of the guidelines are quite specific,

while others are more general in nature. The recommendations are addressed to whomever is doing the work. In most cases the work will require a professional craftsperson. In some other cases, a member of the Foundation may be able to do the work him or herself. While all issues are addressed, these recommendations cannot be comprehensive. For example, some research cannot be accomplished until scaffolding is up, or until current wall surfaces are removed.

The order of the restoration tasks themselves must consider physical, financial, technical, and logistical circumstances. The recommendations below, however, are arranged according to technical issues. At the end of the text, the tasks are put into implementation phases which have been arranged according to importance in the physical and historical integrity of the building.

Paint Issues

Paint affects a building both visually and physically. Historically accurate colors will return the building to its original appearance. At the same time, paint is among the most effective and cost-efficient means of protecting a building from deterioration. Paint issues involve exterior paint application, paint analysis at the belfry, masonry stripping, and interior paint application.

Exterior Wall Surfaces

Painting the exterior of the church is among the highest priorities of the restoration. Preparing the wood for paint will be many times as time-consuming as the paint application itself. Preparation will involve scraping, heat stripping, some chemical stripping, and light sanding.

All ornament should be restored before the church is painted. In fact, it will be impossible to paint some areas properly until the wood has been repaired. Such repair is a major undertaking, and is discussed in the Wood Issues section. Considering the expense of restoring the wood in combination with that of painting, it may be most logical to work on each elevation as an individual project. In other words, one elevation could be repaired and repainted in each of four consecutive summers, or as budget allowed. With this approach, the job will be done right the first time. The other alternative is to go ahead and paint the whole building and repair all damaged moldings at a later date. Paint would at least arrest the further deterioration of damaged moldings. The problem with this alternative is the logistics of putting up scaffolding all over again.

Figure 57 shows the original paint color of the body of the church, analyzed from paint chips taken from the building. Figure 58 illustrates the colors of the belfry,

which has the only polychrome on the exterior. A comprehensive analysis of the belfry paint must take place when scaffolding is installed around the spire. A paint analysis will reveal the locations of each color, as well as any other colors which may exist. A sense of the belfry's color scheme is evident in Figure 59. A more comprehensive analysis of the body of the building could occur as well--particularly at window sash. A member of the Foundation could teach him or herself how to do the paint analysis.[3]

As mentioned, wall surface preparation is going to take time. Some areas, such as the south and west elevations, will have to be almost entirely heat stripped. Areas like the east elevation, however, will need little preparation other than washing and a light sanding. Particularly complex moldings will have to be chemically stripped. The goal of wall preparation is to have clean surfaces and no loose paint.

Foundation members should read the appropriate technical materials,[4] and make sure that the paint contractor has also read them. Require that any contractor comply with the follow guidelines:

1. Do not use high-pressure water sprayers, rotary sanders, or sandblasters.
2. Do all heat stripping before chemical stripping.
3. Minimize chemical stripping to complex ornaments.
4. Comply with all state regulations regarding lead

paint, chemical stripper, and other toxic substances.

5. Do not strip everything. Leave areas where the paint is in good condition unstripped. These will serve as a historic record of all historic paint layers. Identify these undisturbed areas in restoration records for future restoration efforts.

6. Have a carpenter resecure all loose elements, and tighten open joints.

7. Lightly sand all wood after stripping with a block or palm sander.

8. Prime all stripped wood with an oil-based primer.

9. Use oil-based finish paint. Oil-based paints penetrate more deeply into the wood than latex paints, thus affording the greatest protection. Latex paints adhere only to the surface.

10. Use a gloss finish paint to mimic the appearance of the original lead paint. Gloss paints are also more water-repellent than flat paints. Like lead paint, the oil paint will age to a flat finish in time.

11. Apply the paint with brushes. Brushes push the paint as deeply into the wood as possible, and leave an historic surface texture. Sprayer apply no pressure and leave a very thin layer of paint. An option is to spray the paint on and go over it with a brush.

12. Do not paint the foundation walls or chimneys.

Paint on Foundation Walls

The current paint layers on the foundation walls should be removed. The walls should be scrubbed with a stiff, natural-bristle brush to remove all loose paint. Metallic brushes will damage the stone. Low-level pressurized water, such as from a garden hose, may be used to loosen well-adhered paint. Sandblasters or high-pressure sprayers should never be used.[5]

Interior Painted Surfaces

Originally, painted interior elements were a creamy grey color (Figure 60), to compliment the wallpaper. When the interior is restored, these same elements will have to match the new wallpaper (see Interior Wall and Ceiling Surface Issues section). Use a paint color which relates to the new wallpaper in the same way the original paint color matched the original paper.

The proscenium and apse door casings originally utilized the same color as above, along with a metallic gold. Figure 33 illustrates the scheme to which the proscenium and apse elements should be restored.

Roofing Issues

The are two aspects of the restoration of the church which will require particularly advanced skill on the part of the craftsman. One of these is ornament repair, and the other is reshingling of the entrance tower roofs. The roofs are original, having given a remarkable 91 years of protection. The shingles play a very significant role in the overall design and character of the church. Accordingly, it is important that the roofs be restored accurately and well.

As discussed in a previous chapter, the shingles are hand-split ponderosa pine which has then been shaved to smoothness. This method of manufacture has been a key to their longevity. Besides having almost no tooth to collect and absorb water, the cells of shaved shingles are less apt to have been cut open, unlike sawn shingles.

If at all possible, the original wood specie and the original method of shingle manufacture should be used in restoring the roofs. Such an approach will be more difficult, yet it is a crucial aspect of the building's character. The cheaper alternative would be to use high quality sawn cedar shingles. In the long-run, however, one roof of split and shaved shingles will last as long as two sawn shingle roofs.[6] In addition, pine represents a regional adaptation in building materials--a real aspect of

the building's significance.

After the scaffolding is up, and before the roofs are reshingled, the roofs must be documented. The overall pattern of each roof will be measured and recorded in drawings, notes, and photographs. The dimensions and shapes of the shingle varieties must be recorded, along with shingle width, thickness, and course depth.

Perhaps twenty-five percent of the original shingles can and should be reused--particularly those on the north faces of the spire. Some shingles may have to be resecured. Hip caps will also have to be repaired or replicated at this time (see Non-Structural Wood Issues section).

The old roof sheathing should not be covered with plywood sheets. Wood shingles last much longer when they are allowed to breathe. Plywood sheets and building paper restrict such breathing, and they are not historically accurate. Shingles should be nailed to the sheathing rather than stapled. Staples crush wood and are not accurate historically. Also, the complexity of the shingle patterns will make the use of a staple gun no more time-efficient than a hammer and nails. With the expense of putting up scaffolding and roofing, it might as well be done correctly.

The present asphalt shingles on the main body and apse roofs could be as little as six years old,[7] in which case they could last for another twenty years. When the time comes to reroof, wood shingles should be used.

Other concerns which will have to be addressed while the scaffolding is up are the wood finial, belfry ornament, clocks, and the weather vane. The first three of these are discussed in their respective sections. An iron or coppersmith would have to be consulted to restore the weather vane. Although it appears to be in satisfactory condition, the weather vane is missing several elements.

Masonry Issues

Masonry problems concern the foundation walls and chimneys. Differential settlement circumstances at the northeast corner of the building need to be solved for load-bearing reasons, and also to accommodate patching the north elevation sill. All foundation walls require repointing. Chimney issues concern stabilization.

Differential Settlement

As discussed in the Condition Report, differential settlement has occurred at the north end of the building for a number of reasons. The most important problem is the 10' crawlspace opening at the north end of the east elevation. The installation of structural posts across the opening will carry the weight of the building at that area, thus relieving the load on the end-wall.

Four 8" x 8" posts on concrete pads should be installed after the sill has been jacked up to its proper height. Later a door can be installed across the opening which will hide the posts, and block access to the crawlspace. Once the load has been relieved from the east end of the north foundation wall, the wall can be rebuilt to the extent needed. Finally, the sill can be patched (see Structural Wood Issues section).

Repointing Foundation Walls

Joints on the foundation walls should not be repointed until paint on the masonry is removed as outlined in a previous section. The two significant aspects of repointing are the mortar mixture and the joint profile.

The historic mortar is very soft and chalky. A new mix will have to be devised to duplicate the original mortar's color and texture. While the new mortar can be somewhat harder than the original (which appears to contain no cement at all), it must not be as hard as the stones themselves. The mortar and stones will press against each other as moisture content and temperature fluctuate. It is important that the mortar gives more than the stones do. Repointing is a relatively simple process, but replacing the stones would be very expensive. Do not use a Redi-mix type mortar--it will invariably be too hard. A custom formulation will

have to be devised.[8]

Because the mortar has eroded so significantly, there is little evidence of original joint profiles. When repointing, joints should be almost flush with the stone surface, and slightly concave in profile. This approach will afford the greatest longevity of the new pointing.

Chimneys

Because the rear chimney is no longer in use, there is little point in fully restoring it. The chimney does need to be stabilized, however. If additional bricks must be used, they should match the originals in color, texture, and hardness. As at the foundation walls, a custom mixture will have to be devised for the mortar. After stabilization, the chimney flue should be protected by installing an unobtrusive metal cap at the top of the stack, not visible from the street. The cap will protect the chimney and the interior of the building from rain, snow, birds, and debris.

The chimney on the east elevation is not original. It does, however, illustrate the evolution of heating systems in the building. The top of the chimney should be capped as described above, and left alone.

Structural Wood Issues

Structural wood issues which require attention are the cut-out section of sill at the north elevation, the failing roof structure, and a number of split window sills. The first two of these tasks cannot occur until the northeast corner of the foundation wall is repaired. Window sill repair should be a fairly high priority, as they are particularly vulnerable to the weather.

Sill Repair

It would be most logical to go ahead and patch the sill as soon as the foundation wall is repaired. An 8" x 8" beam should be used. Figure 61 illustrates the type of joint which would be appropriate for the patch. Accurately executed, this joint will restore the original structural function of the sill.

Truing the East Wall and Reinforcing the Roof Structure

As discussed in the Condition Report, the east elevation of the church leans out 1" to 2" at its top. Truing the wall, as well as eliminating creaks and groans during winds, depends upon reinforcing the roof structure.

Reinforcing the roof structure can only be performed

after the foundation wall is repaired, and while paper and netting are removed from the angled faces of the ceiling (see Interior Wall and Ceiling Surface Issues section). The angled ceiling boards at the top plate height must be removed, leaving a clearspan between the east and west top plates. Come-alongs can be attached intermittently between the top plates, and the east wall can carefully be pulled up. Once both walls are true, wood stiffeners can be added as per Figure 62, which will triangulate the failed area of the roof structure. Such reinforcement will offer minimal interference with historic integrity, and will halt future unnatural deflection.

Window Sills

The three window sills which have split along their entire lengths require replacement. The sills should be replicated exactly, using the originals as models, and they should be front and back-primed before installation.

Many other sills exhibit significant erosion. These can be restored using a liquid wood consolidant, or if necessary, a structural adhesive putty.[9] Considering the exposure and shallow pitch of the sills, they will have to be continually monitored to clean off debris and to ensure the effectiveness of the paint.

Non-Structural Wood Issues

The major component of this section is a discussion of the restoration of exterior ornament and details. Repair of the interior floor is also included here, along with some minor tasks.

Exterior Ornament

It has already been established that the ornament of the church is its most character-defining feature, and responsible for much of the building's visual delight and appeal. It is of unsurpassing importance that all exterior ornament is restored as carefully as possible.

Ornament restoration should occur before painting the building. Some moldings can be restored using a liquid wood consolidant or dutchman patches. Ornament should be repaired rather than replaced wherever possible. Some moldings will require reproduction.

Moldings reproduction will involve first finding a millwright who is experienced in the historic method of hand-planing, and who can cut his own blades to match original profiles. It is important to emphasize that the historic technique be used. This non-mechanized process has given the moldings subtle differences in profile and shape which are of unparalleled importance in maintaining the

vitality and integrity of the structure. Many of the profiles are unique to this building alone, and it would be a great loss to replace them with modern approximations.

The millwright will have to take a local approach to determining the profiles of individual moldings. As illustrated in the Architectural Description, so-called identical moldings can differ from area to area on the building. Measurements will have to be taken for each individual molding to ensure that its profile and dimensions are accurate. All ornament should be front- and back-primed before being reattached to the church.

This part of the restoration is going to be expensive. Until such measures can be afforded, there is little harm in leaving missing or deteriorated moldings as they are.

Water table

Two areas of the water table cup out significantly enough to warrant replacement. The entire water table of the west elevation, and that on the east elevation of the entrance vestibule should be replaced in kind.

Front Doors

The non-original front doors on the church are in excellent condition, and are fairly compatible visually.

When other, more pressing issues are taken care of, the doors should be replaced. The replacement doors should have four panels like those in the historic photographs, and have pegged mortise and tenon joints. The doors could be custom milled.

Belfry Trap Door

The hole in the floor through which the belfry is accessed is left wide open. A carpenter could design a simple trap door which will protect the interior of the entrance tower from birds and from the elements. The door should not be visible from the street. Given the tight quarters of the belfry, a rubber gasket around the edges may be required.

Windows

During the restoration, it will make most sense to deal with inoperable windows and reglazing at the same time as the repair of window sills. The caulk which is currently gumming up most sash tracks and meeting rails of windows should be removed. In some cases, sash guides and the sash themselves may have to be removed.

Although replacing glass lights is a low priority, it makes sense to do so along with the repairs described above.

There are only three or four lights with cracks significant enough to warrant replacement. Wavy, antique glass should be used for reglazing. Such glass is not difficult to find in salvage yards and junk shops.

Intrusion of Neighbors

Somehow the occupants of the building directly to the east of the church (the Motherload) will have to be persuaded to alter the equipment platform which is nailed to the east elevation of the church. The platform should not touch the church building. A related problem is the heat stove exhaust pipe, which should be extended above the ridgeline of the church to eliminate the problem of soot on the church wall. These problems should be corrected before repainting.

Crawlspace Access

A door should be installed over the crawlspace opening to keep out cats and other animals. A simple door could be hinged from the sill, or from the posts installed as per the Masonry Issues section. The door should be constructed on a 2" x 2" or 2" x 4" framework. Part or all of the door should be screened for ventilation of the crawlspace.

Interior Floors

The original wood floor were probably left unfinished. To restore the floors, the carpeting, particle board, and nailer strips must first be removed. If the particle board is not glued to the floor, the floor can probably just be washed, sanded with a very fine paper, and then painted. If the particle board was glued to the floor, it will have to be heat stripped. After stripping, the floors should be lightly sanded using a block or palm sander. When sanding, care must be taken not to wear down character-defining texture, ridges, and irregularities. If the final, raw floor is in good condition, it should be left unfinished as it was originally. If glue and paint removal was not entirely successful, the floor should be painted. Neither of the non-original floor colors is particularly appealing in terms of its relationship to the color of the stained woodwork. The best approach would be to choose a paint color of the same hue as the stain, with a darker or lighter value.

Little of the existing stage at the front of the auditorium is original. When it was widened, plywood decking was installed on either side of the original stage. The installation of the baptismal further altered the stage by cutting trap doors into it. In spite of these alterations, the current stage size meets contemporary needs

better than the original would have.

The solution is to maintain the stage at its current size, and at the same time recognize its original dimensions by the placement of floor boards. First the floorboards of the original stage must be repaired (accommodating the trap doors). Then the plywood decking on the additions should be replaced with tongue and groove boards which match the originals. The boards on the additions should run perpendicular to the direction of the boards on the original stage (blocking may have to be added between stage joists to accomplish this). In this manner, the original stage dimensions are defined, while the larger, more practical size is maintained.

The carpeting, which covers the entire floor, absorbs a good deal of noise. Returning to the original wood floor will make the auditorium louder--as it would have sounded historically. The historic photograph of the interior (Figure 33) reveals that there were carpets on the stage historically. Exposure of the original floor could show that there were also runners in the aisle. It would make sense to return to these historically accurate practices.

Interior Wall and Ceiling Surface Issues

Most restoration problems on the interior of the building concern wall and ceiling surfaces. The essential

tasks are repapering, partitions removal, and the cleaning of woodwork.

Wall and Ceiling Papers

Demolition of the drop ceiling and wall paneling, rewiring, insulating, roof structure reinforcement, and repapering all must occur as a single phase. Most of these issues are discussed in their appropriate sections. The first problem is to find wall and border papers which match or approximate the originals.[10] Ideally, a reproduction paper of the period will be used. Color, pattern, and texture are the important issues in choosing a paper.

Demolition of the drop ceiling and its structure will require the relocation of lighting wires. Once the papered ceiling is exposed, the locations of original light fixtures may be evident, along with the shape and dimension of medallions, if any. The historic photograph of the interior (Figure 33) illustrates that at least that light closest to the front of the auditorium was located to the east of the building's central axis. Locating the lights here accommodated the original stove pipe, which ran along the central axis to the hung chimney above the proscenium. The original lighting locations should be restored. They illustrate well the juxtaposition of modern electricity and ancient wood heat at the turn of the century. Fixtures, in

particular, are discussed in the Electrical Issues section.

When the paneling in the auditorium and entrance vestibule is removed, look again for any historical evidence. Record or preserve such clues as the project continues. Once all historic wall and ceiling surfaces are visible, a decision will have do be made as to how to proceed. If the wallpaper is tight and relatively smooth, the new paper can be pasted right on top of the old. For example, new wallpaper can easily be installed over the current paper layers in the apse. If the paper no longer adheres to the walls, as has occurred at the ceiling of the auditorium, the best avenue is to remove the old paper, reshrink the netting, and paste the new paper onto the original netting.[11] This option would be appropriate, as some netting has been shown to have a lace pattern, which may actually be old clothing. There is another consideration, however. If the Foundation chooses to insulate the building, at least half of the walls must be stripped to the boards (see Insulation Issues section), in which case the original paper and netting would be totally lost.

Regardless of the approach taken by the Foundation, repapering presents a good opportunity to illustrate the evolution of the building's interior. Somewhere on the south interior wall, where no paper has been removed, a section of each paper layer should be peeled away using a

steam iron. The three paper surfaces can be glassed over and dated according to their historic period. Such an illustration of the progression of wall surfaces can be a useful educational tool.

Woodwork

The stained and lacquered woodwork on the church's interior needs only a good cleaning with a cleanser such as Murphy's Oil Soap, and then a waxing.

Partitions

Removal of the doors and plywood sheets at the entrance opening can occur at any time. The same elements at the proscenium can be dismantled only after the propane furnace in the apse is removed. Care must be taken not to damage casings or jambs during partition removal--there should be no pry bar marks. Nail holes can be filled with putty, stained, and lacquered.

Heating Issues

While a new heating system for the building is not necessarily a high priority in the restoration, a number of more important measures depend upon it. The sill below the

apse cannot be patched until current duct work is removed. And as mentioned above, the partition in the proscenium cannot be dismantled, nor can the apse be repapered, until the propane furnace is removed.

The goal in the installation of new mechanics in an historic building is to make them as unobtrusive as possible. The current propane heater circumstance does not achieve this goal. Whatever type is chosen, the new furnace should be installed in the non-original baptismal. Most units could fit in the space, and it would be easily accessible for maintenance. It may also be possible to reuse the existing duct work and registers, with only a minor reroute to the new furnace location. In this manner, the new furnace would not be visible in the church or on the site.

Should the Foundation choose to install a heat pump, the interior unit can be installed in the baptismal as described above. The outside unit should be located somewhere near the northeast corner of the lot--away from most sight lines of the church. The unit can be further camouflaged with historic plantings.

The control panel for the heater should be located at the south end of the east interior wall of the apse, blocked from the view of the auditorium.

Electrical Issues

Electrical concerns during the restoration involve not only rewiring, but also outlet location, lighting fixtures, clocks, and smoke detectors. An electrician can be contracted to establish whether the electrical needs of the restored church can be met by the existing wattage, and to do the following work.

Light Fixtures

As mentioned in the Interior Wall and Ceiling Surface Issues section, ceiling fixtures should be returned to their original locations during repapering. The most difficult aspect of this task will be finding appropriate fixtures to install. The historic photograph of the interior (Figure 33) shows an original light fixture. An architectural salvage shop or lighting reproduction company may be able to find similarly styled fixtures.[12] If similar fixtures cannot be found, fixtures which are at least of the same period, and are visually compatible with the interior, can be used. Such fixtures should not be fancier than the originals.

The fixture in the entrance vestibule should match those in the auditorium. The current fixture in the apse, relocated to the ceiling, is sufficient. Lighting control

panels should be located in the entrance vestibule, and in the apse at the heat control panel. The lights should be dimmable. While probably not original in the church, dimmable lights were possible historically,[13] and they allow for versatile use of the space today.

Electrical Outlets

Because the restored church building will be used for a variety of purposes, additional electrical outlets will be needed. Outlets should be located in the floor near walls, and with cover plates. Such location affects historic integrity minimally, and, given the open floor joists in the crawlspace, makes the outlets easy to install. Do not install outlets in baseboards, or other areas where integrity might be more seriously affected. To accommodate diverse uses such as concerts or exhibitions, two outlets should be installed at each wall, and one each in the entrance vestibule and apse.

Belfry Clocks

Installation of clocks in the belfry will requiring scaffolding. A clock making company can custom design clocks according to historic photographs, or provide a stock face which is similar in character to the originals.[14]

There is also the chance that the original clocks are in storage somewhere, in which case they could be restored.

Smoke Detectors

Because the church building will be vacant a great deal of the time, a smoke detecting system should be installed which will automatically alert the Fire Department.

Insulation Issues

Retrofitting an historic building with insulation presents a number of concerns. Because old buildings are not, and were never, tight, modern energy efficiency is almost impossible. In addition, insulation affects the ventilation and breathing of a structure. In some cases, such ventilation has been a key to the longevity of an old building. Considering Eastern Oregon's climate, however, retrofitting the church with insulation probably poses less risk than in damper areas of the state.

The difficulty, then, is how to insulate. The floor and ceiling already have rolled fiberglass insulation. The east and north walls of the building can be easily insulated by blowing the material in from the attic (wall cavities are empty from sill to top plate). To contain the fluff, such a project would have to occur after the walls are repapered,

and after blocking was installed between studs in the crawlspace. Wall spaces below windows could be insulated by pushing rolled insulation up into the wall cavities from the crawlspace.

The south and west walls pose more complex insulating problems. Wind and rain come from the southwest, and unlike the north and east walls, moisture is apt to penetrate these. The result would be that blown-in insulation would get wet. The only practical alternative, then, is to remove the interior wall boards, and install rolled insulation with a vapor barrier between the studs. The 6" wide wall cavity would allow for a standard 4" layer of insulation, and a 2" dead air space between the insulation and the exterior siding.

What makes this option problematic is that it requires the total destruction of the original wallpaper and netting. Even then, it may still be difficult to insulate below the wainscot. Therefore, unless the paper on these walls is in particularly bad condition, the best option may be not to insulate the south and west walls at all. Blown-in insulation in the opposite walls will at least stop cross-drafts.

The ceiling joists of the entrance vestibule can be insulated with rolled fiberglass after all the debris has been cleaned out from between them. Do not drill plug holes in siding anywhere to insulate.

Phases of Restoration Work

The order of tasks which will ultimately result in the complete restoration of the church depends primarily on funding, and secondarily, on the importance of the work to the overall conservation of the building. This section of the restoration plan breaks the project down into phases. An attempt has been made to deal with conservation issues in an order that makes each phase financially manageable. Priority progresses from highly significant elements in high risk circumstances, to less significant elements in fairly good condition. Flow charts route the order of tasks in each phase.

Phase One

Phase One is the upper entrance tower restoration (Figure 63). Most shingles on the spire, intermediate roof, and entrance hood are in poor condition. These roofs are at once a critical part of the weather envelope and a very significant character-defining feature. In addition, such a visual first step in the restoration project will capture a great deal of community attention.

Phase Two

Phase Two involves the installation of a new heating unit, and subsequent repair of the foundation wall and sill (Figure 64). This phase will be less glamorous than the first, but it will make the building more useable and structurally stable. In addition, the removal of the propane heater means that the partition in the proscenium can be dismantled--a visual improvement on the interior.

Phase Three and Phase Four

Phase Three and Phase Four are the respective restorations of the south and west exterior elevations (Figures 65 and 66). These measures will make a important visual impact on Main Street.

Phase Five and Phase Six

Phase Five will completely restore the interior of the building, and Phase Six will stabilize the roof structure (Figures 67 and 68). These will be expensive measures, yet they must occur in combination. These phases, perhaps more than any others, should increase the use of the church. The only reason it does not happen sooner is that the interior is presently in such good physical condition.

Phase Seven

Phase Seven is the insulation of the north and east walls (Figure 69). This phase will be fairly inexpensive, and can occur only after the repapering of the interior.

Phase Eight

Phase Eight completes the exterior restoration (Figure 70). This time, the north and east walls are repaired and painted, along with chimney repairs. The north and east walls are in very good physical condition, and they are not directly visible from the streets. Accordingly, they can wait for restoration.

Conclusion

The preceding recommendations illustrate the care necessary in appropriately restoring the First Christian Advent Church building. The project will involve some tasks which will require extensive skill, such as the milling of ornament and reshingling the tower roofs. Some other tasks, like the painting of interior wood elements, will require just good common sense. It is important that whatever the task, the laborer is genuinely knowledgeable of his or her work. It is worth the trouble to acquire the literature

suggested in the notes at the end of the chapter, and to discuss pertinent issues with the various professional entities which disseminate preservation information. The result will be a well-informed, methodical, and accurate approach to the restoration of the church.

Notes

1. The definition is derived from The Secretary of the Interior's Standards for Rehabilitation and Guidelines for the Rehabilitation of Historic Buildings (Gary L. Humes and Kay D. Weeks, Washington D. C.: Preservation Services Division, National Park Service, U. S. Department of the Interior, 1983), 7.

2. Oregon State Historic Preservation Office
State Parks and Recreation
525 Trade Street, S. E.
Salem, Oregon 97310
(503) 378-5019

Historic Preservation League of Oregon
P. O. Box 40053
Portland, Oregon 97240
(503) 243-1923

National Trust for Historic Preservation
Western Regional Office
One Sutter Street
Suite 707
San Francisco, California 94104
(415) 956-0610

National Park Service
Pacific Northwest Regional Office
601 4th and Pike Building
Seattle, Washington 98101
(206) 399-5565

Another good source for technical information is

Old House Journal
935 9th Street
Brooklyn, New York 11215
(718) 636-4514

3. See

Carole L. Perrault, "Techniques Employed at the North Atlantic Historic Preservation Center for the Sampling and Analysis of Historic Architectural Paints and Finishes,"The Bulletin of the Association for Preservation Technology, April 1978, 6-46.

Matthew J. Mosca, "Historic Paint Research: Determining the Original Colors," Old House Journal, April 1981, 81-83.

4. See

Kay D. Weeks and David W. Look, Preservation Brief 10: Exterior Paint Problems on Historic Woodwork (Washington D. C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U. S. Department of the Interior, 1982).

Alan O'Bright, "Exterior Woodwork #2: Paint Removal From Historic Siding" (Washington D. C.: National Park Service, U. S. Department of the Interior, 1980,) Preservation Tech Notes.

5. See

Anne E. Grimmer, Keeping It Clean: Removing Exterior Dirt, Paint, Stains, and Graffiti from Historic Masonry Buildings (Washington D. C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U. S. Department of the Interior, 1988).

6. Gregg Olson, interview by author, Eugene, Oregon, October 22, 1991.

7. "Church Record of the John Day Valley Seventh-day Adventist Church," vol. 3, p. 73, 13 March 13, 1985.

8. See

Robert C. Mack, de Teel Patterson Tiller and James Askins, Preservation Briefs 2: Repointing Mortar Joints in Historic Brick Buildings (Washington D. C.: Technical Preservation Services Division, Heritage Conservation and Recreation Service, U. S. Department of the Interior, 1980).

9. Possible brand names to look for are "Liquid Wood" and "Woodepox".

10. A color photograph or an actual sample of the papers could be mailed to the wallpaper companies below, or others, and they could look in their collections for appropriate approximations.

Victorian Interiors
575 Hayes Street
San Francisco, California 94102
(415) 431-7191
Gary Yuschalk and Larkin G. Mayo

Mt. Diablo Handprints
473 East Channel Road
Benecia, California 94510

(707) 745-3388

11. See

Catherine Lynn Frangiamore, Wallpapers in Historic Preservation (Washington D. C.: Office of Archeology and Historic Preservation, National Park Service, Department of the Interior, 1977).

Linda Whitehead, "Hanging Wallpaper with Netting," Old House Journal, Sept./Oct. 1991, 41-45.

12. A copy of the historic photograph could be sent to salvage companies throughout the country to see if any have similar fixtures. Possible sources include

Rejuvenation House Parts
901-B North Skidmore
Portland, Oregon 97217
(503) 249-0774

Architectural Salvage Cooperative
909 West 3rd Street
Davenport, Iowa 52802
(319) 324-1556
(319) 324-4398

For an abridged listing of architectural salvage companies in the U. S., see

J. Randall Cotton and Matt Schultz, "Architectural Salvage to the Rescue," Old House Journal, March/April 1991, 28-39.

13. Kevin L. Krause, Electric Incandescent Lighting in Residential Interiors: Hardware and Systems, 1890-1910 (M. S. thesis, University of Oregon, 1984) 19.

14. One possible source for reproduction clocks is

Electric Time Company, Inc.
45 West Street
Medfield, Massachusetts 02052
(508) 359-4396

CHAPTER VI

FINAL CONSIDERATIONS

The documentation and restoration plan for the First Christian Advent Church building are complete. With these tools, along with the vigilance of the Historic Preservation Foundation, the conservation of the building will be well-guided. There are, however, a number of other issues significant in owning this historic property which must be addressed. While these issues extend beyond the scope of the thesis, they do require mention. Technical considerations are building maintentance, site restoration, and management. Further research into the life and career of Samuel Bayliss Hope is also warranted.

Maintenance

Maintenance is an integral part of the conservation of

an historic building. Some maintenance is simply the common sense care one would take with any valued property. Other maintenance issues are more specific. The following is a simplified listing of some of the concerns to be aware of in taking care of the church. As always, prevention is cheaper than repair.

1. Cover the broken window sills, particularly during the winter months, until they can be repaired.

2. Make sure that the space between the propane tank and the east wall of the apse is kept free of debris until the tank can be removed.

3. Before and after restoration, monitor foundation walls for settlement, and mortar joints for disintegration.

4. Keep cats and other animals out from underneath the building by keeping the new crawl space door closed.

5. Until exterior walls can be repainted, they need to be monitored so that no emergency situations concerning the ornament arise. After repainting and restoration, the walls should continue to be watched to ensure the effectiveness of the paint.

6. Keep all window sills, before and after restoration, free of debris.

7. Do not allow the lawn sprinkler system to spray the building.

8. When walls appear particularly dirty, they can be

washed using a garden hose and soft brushes. Sunny, warm days are a good time to wash, as the water will dry quickly.

9. Clean and wax interior woodwork regularly.

10. Keep shades pulled when the building is not in use. This measure will protect the woodwork and new wallpaper from ultra-violet light degradation.

11. Continually make sure that the smoke detector is in working order.

Site Restoration

After the restoration of the building has been tackled, attention should turn to the site. Indeed, an accurate historical interpretation of the church cannot be complete until the site, too, is restored. An historic landscape preservation consultant could develop a restoration plan. Such a plan would include historic plantings, a picket fence designed after that in the historic photograph (Figure 2), and some general recommendations regarding exterior alterations to the parsonage and garage.

Currently it is clear that the coniferous plantings near the front of the site should be removed. Most deciduous plantings, such as the lilacs and the mock orange, add to the historical value of the site. Any additions or alterations to the exteriors of the parsonage or the garage

building (which could provide good opportunity for expanded usage of the church) should be sympathetic to the original buildings and to the site. Another issue is signage. Currently, a series of signs bound the front of the lot, detracting from the view of the church. If at all possible, such signs should be moved, or at least more subtly displayed. Historical signage should not be attached directly to any buildings, as is currently the case.

A restored church yard can easily make the whole site more inviting. The yard could be used somewhat like a public historical park, where people could relax or picnic.

Management

The bottom line concerning the John Day Church is management and fund-raising. This is another area where the Oregon State Historic Preservation Office, the Historic Preservation League of Oregon, and the National Trust for Historic Preservation can be of help. Some management issues to consider are the need for restrooms, expanding the uses of the church, and increasing public awareness.

To make the church a truly viable choice for weddings and other such functions, restrooms and other facilities must be available. An addition to the church itself is inappropriate. If an addition were added to the rear of the

building, it would be inaccessible during any performance. An addition to the west elevation could not help but be an eyesore. Any way it is approached, an addition to the church building itself would seriously affect historical integrity.

A very practical alternative, then, is to put restrooms in the parsonage or even in the garage. Both of these buildings have already been significantly altered. Restroom construction could be part of an interior renovation or part of a sympathetic addition to the rear of the parsonage. Whatever the solution, making restrooms and other functional spaces available could vastly expand the use of the church building.

Expanding the uses of the building is a good approach to fund-raising and to building community awareness. The more the church is used, the more it will become a part of the community identity. People will realize that the building is useful as a public space for residents, and as a tourist attraction. A simple step toward capturing attention is to renew the ringing of the church bell every day at noon.

During the summer months, the church could be opening to visitors--if just for a glimpse inside. Better yet, an exhibit could be designed illustrating Grant County history, along with recreational and cultural opportunities. Such an

exhibit could be made to break down easily to accommodate other uses of the space. There should be boxes at the doors where people could make tax-deductible contributions toward the restoration of the building.

Further Research

This study has lead me to believe that Samuel Bayliss Hope is surely among the most significant historic builders in Grant County, and possibly beyond. The church, and the Danby and Trowbridge Houses exhibit remarkable ingenuity and craftsmanship.

For these reasons, further research into Hope's life, career, and buildings, should occur. With such information, Hope's impact and influence can be more accurately evaluated.

Conclusion

To consider historic preservation a luxury is a misguided notion. Historic preservation is a means by which to conserve building materials, enhance a sense of place, and improve the quality of life. The First Christian Advent Church building is a very meaningful representation of craftsmanship and historic building technology unique to

John Day. Equally important, the building has played a essential role in the social and religious history of the town. As it is restored, the church's place in the civic lives of present and future citizens will continue. The John Day Historic Preservation Foundation has already become a very significant part of the building's history.

Indeed, the First Christian Advent Church is important. It is important historically and architecturally. It is important as a part of John Day's identity, and as a functional space for community use. The restoration of the church will take a lot of work and time, and the results will be worth it.

FIGURES

Figure 1. The Trowbridge House. John Day, Oregon.

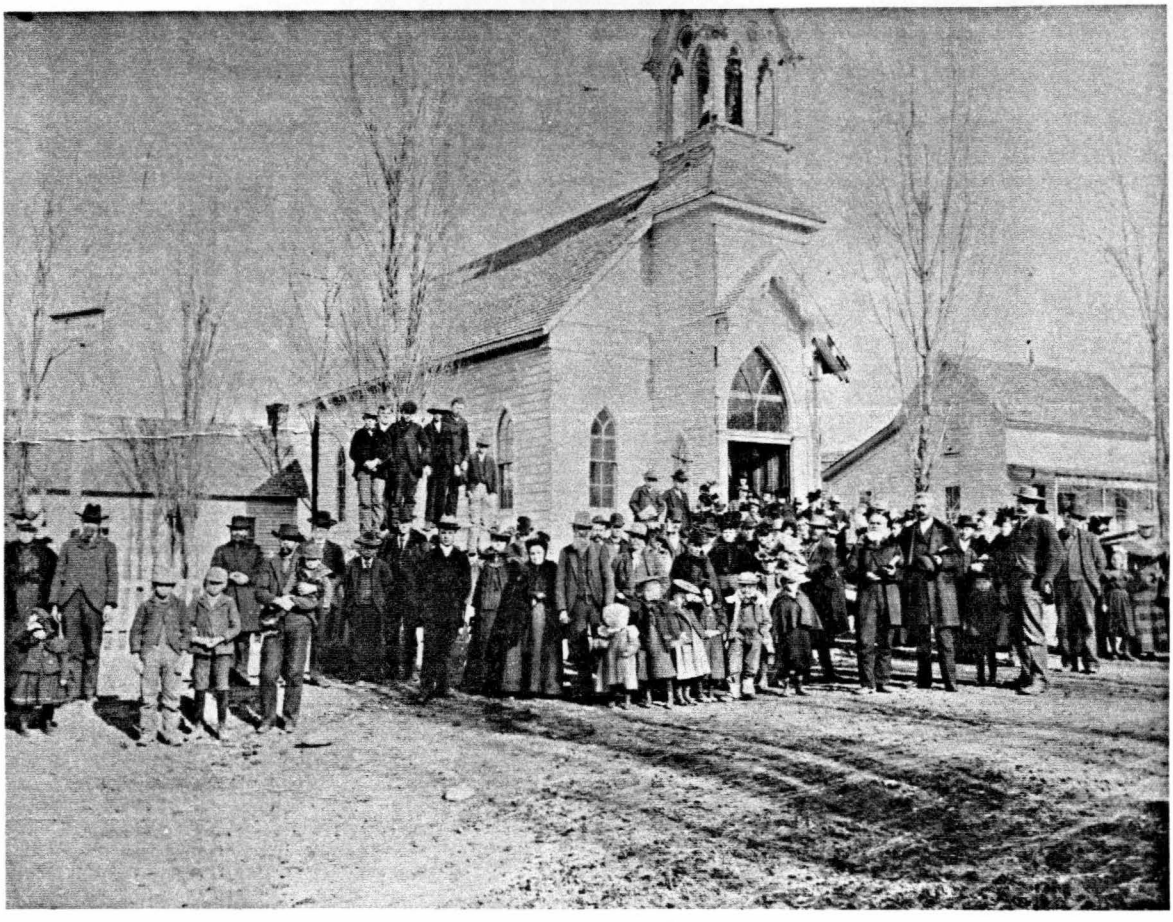


FIGURE 2. The First Christian Advent Church, John Day, Oregon. 28 January 1900. Source: Historic Preservation Foundation of John Day.

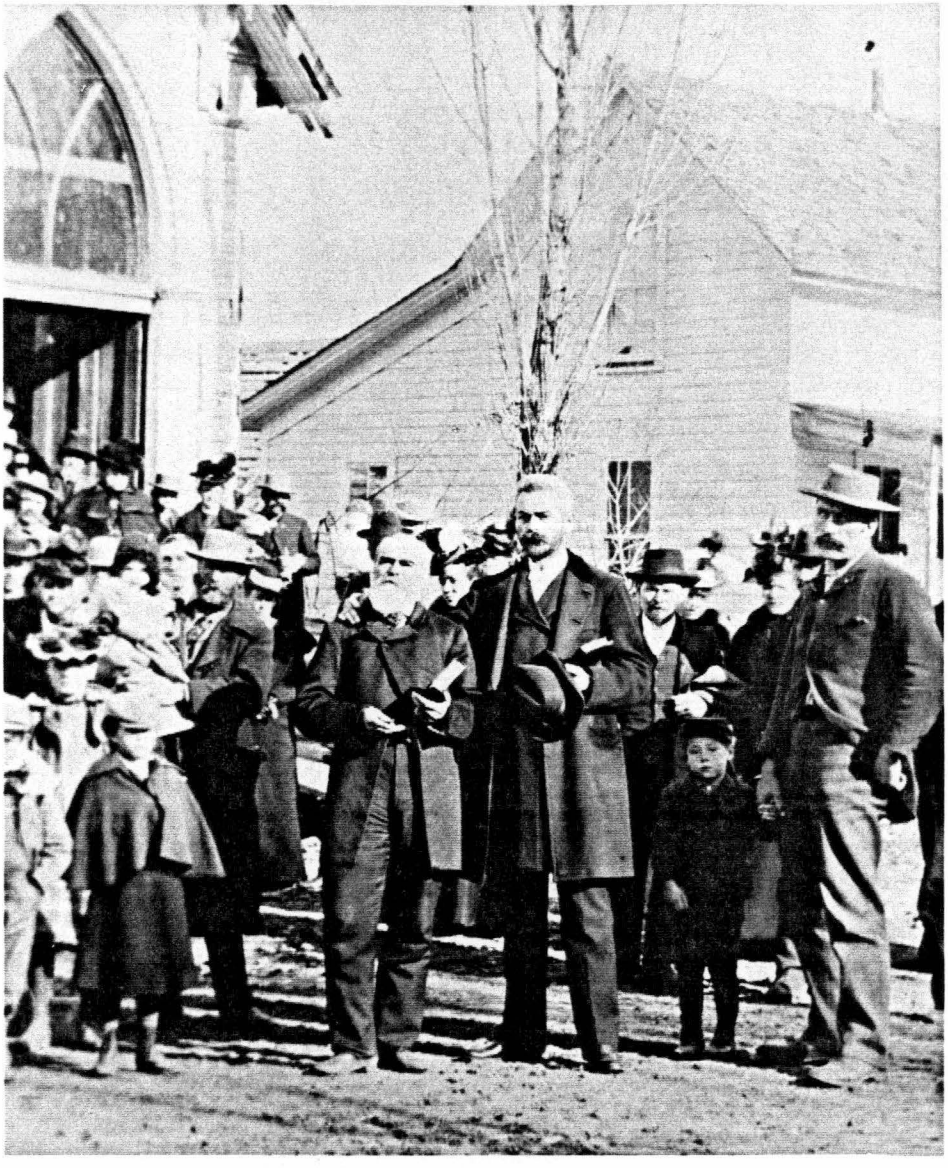


FIGURE 3. Detail: The First Christian Advent Church, John Day, Oregon. 28 January 1990. Samuel Bayliss Hope is the short man with the white beard. Source: Historic Preservation Foundation of John Day.

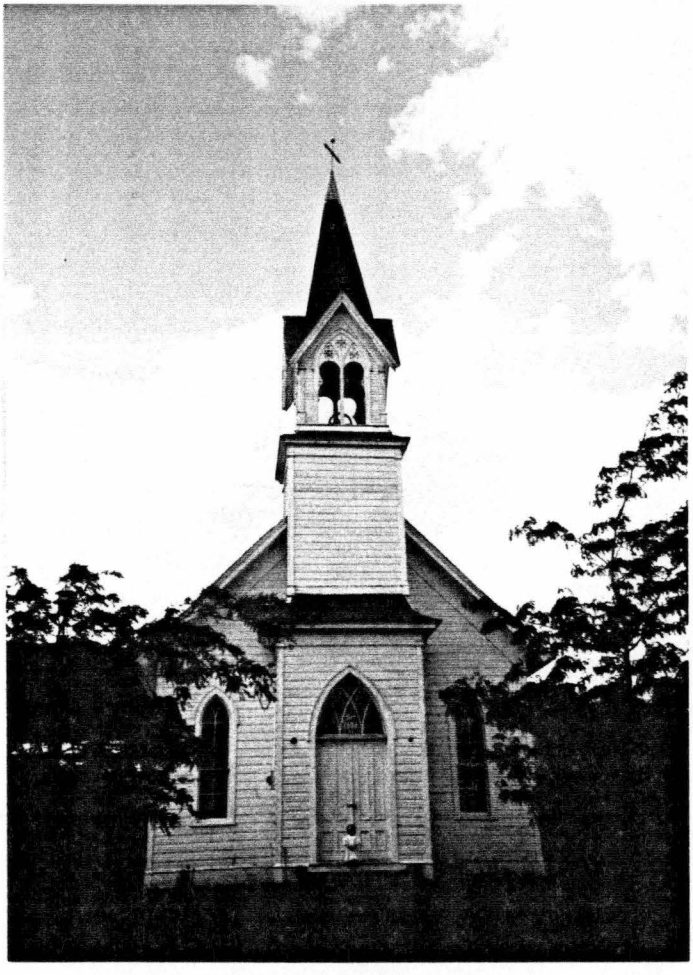
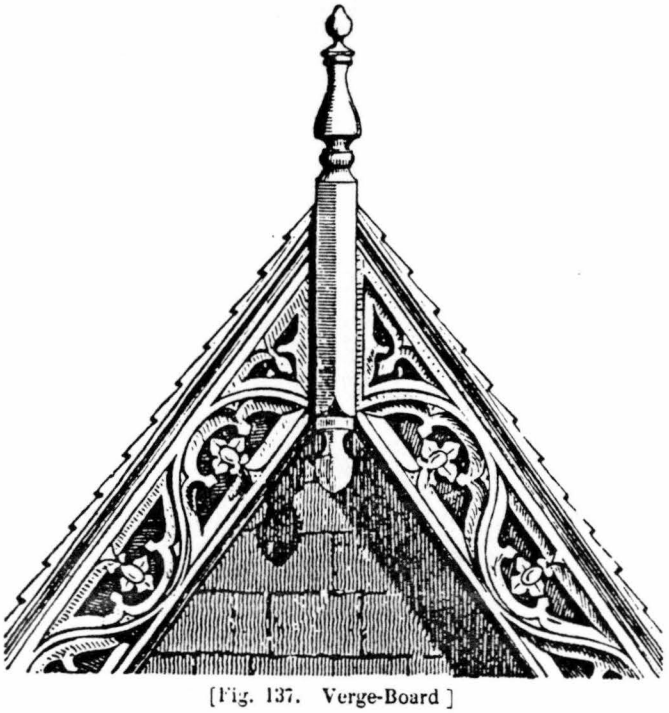


FIGURE 4. Advent Christian Church. Colombus (Maryhill), Washington. Built in 1888. Source: Louise Lyon.



[Fig. 137. Verge-Board]

FIGURE 5. Vergeboards with a serpentine motif by A. J. Downing. From The Architecture of Country Houses (New York: Dover Publications, Inc. 1969) 310.

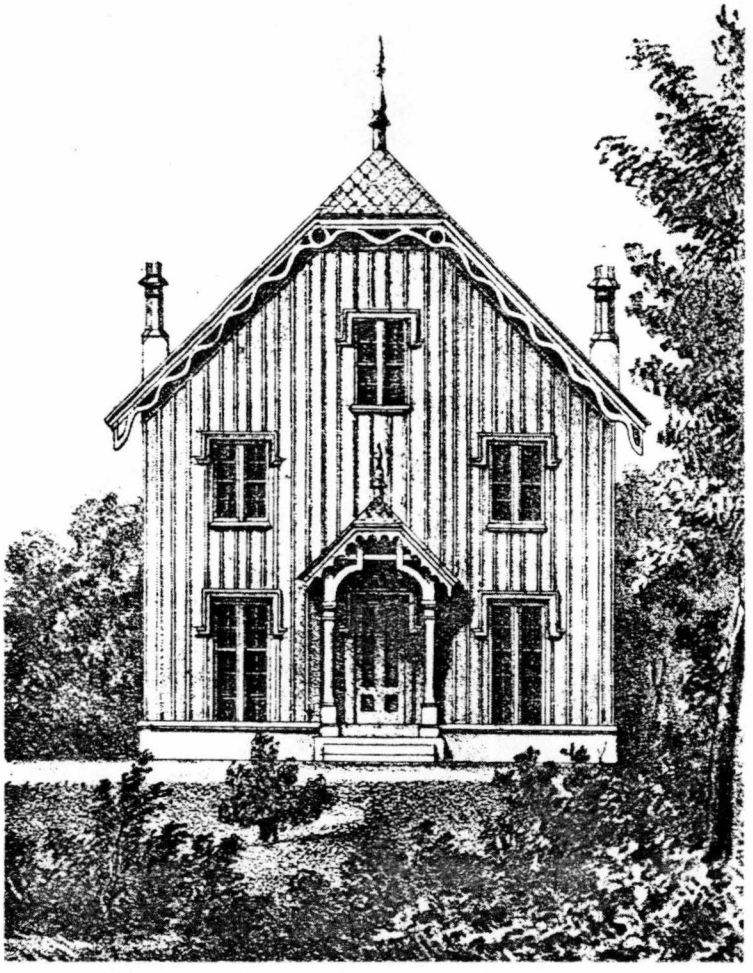


FIGURE 6. Vergeboards with a serpentine motif by Samuel Sloan. From Sloan's Victorian Buildings (New York: Dover Publications, Inc. 1980) 67.

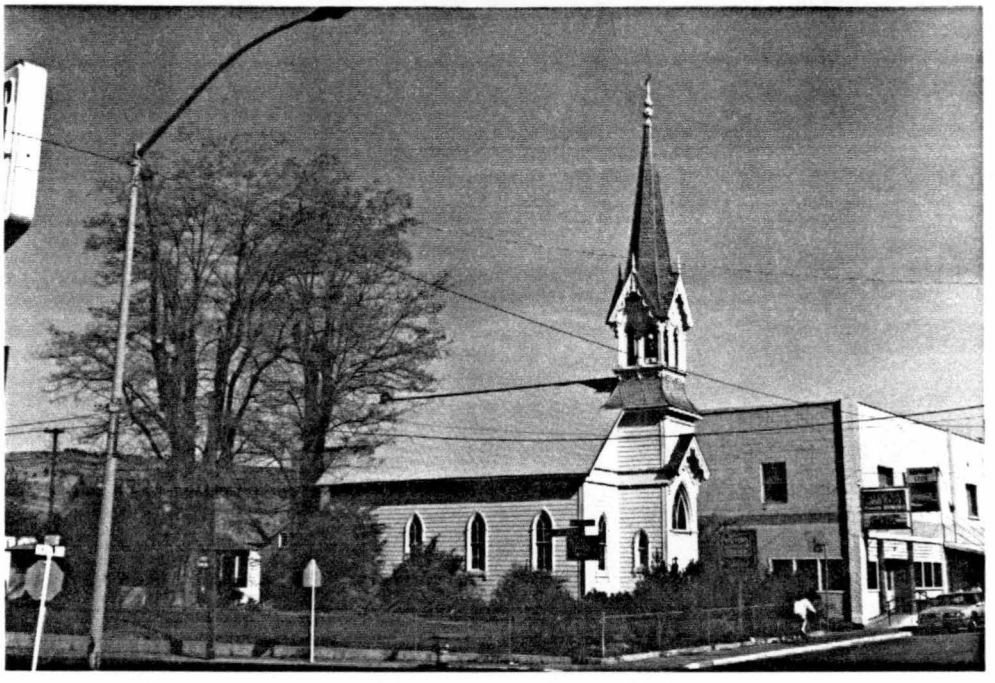
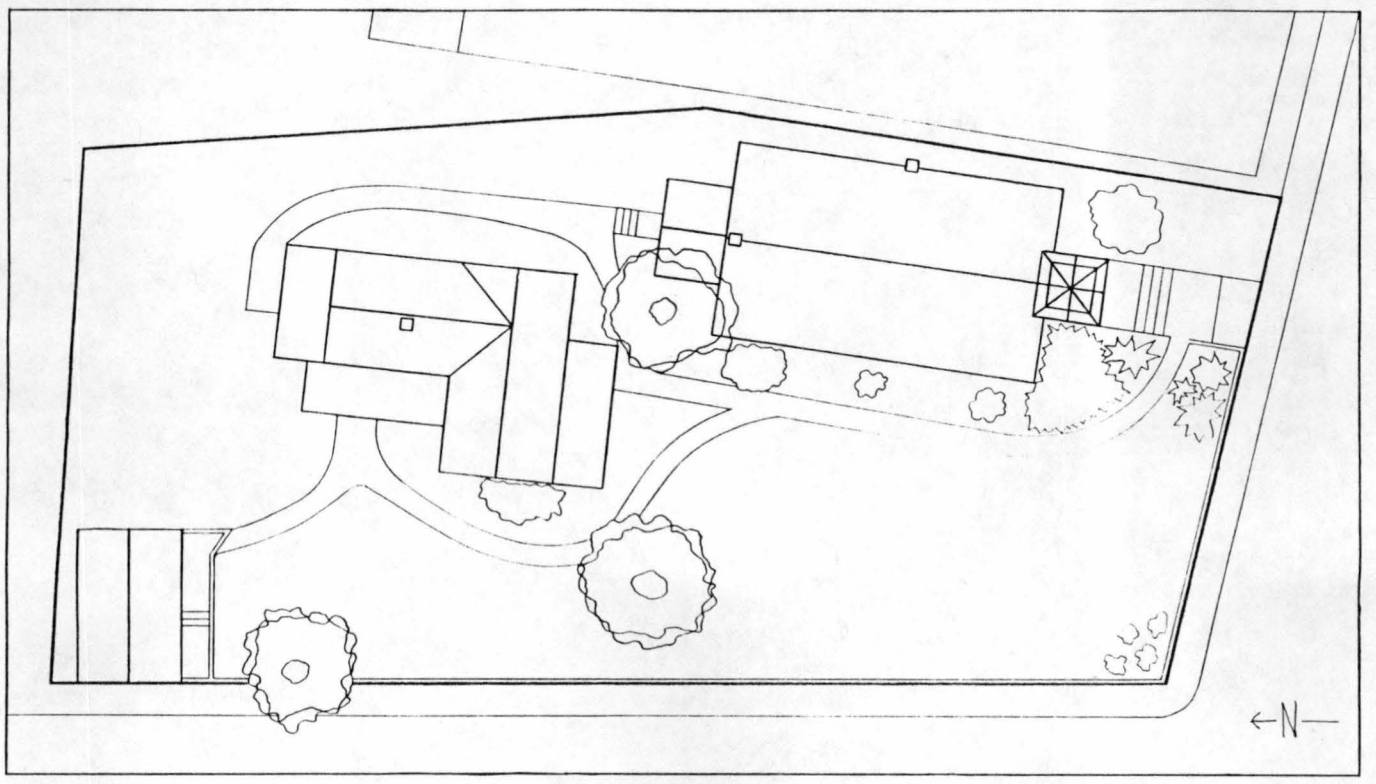
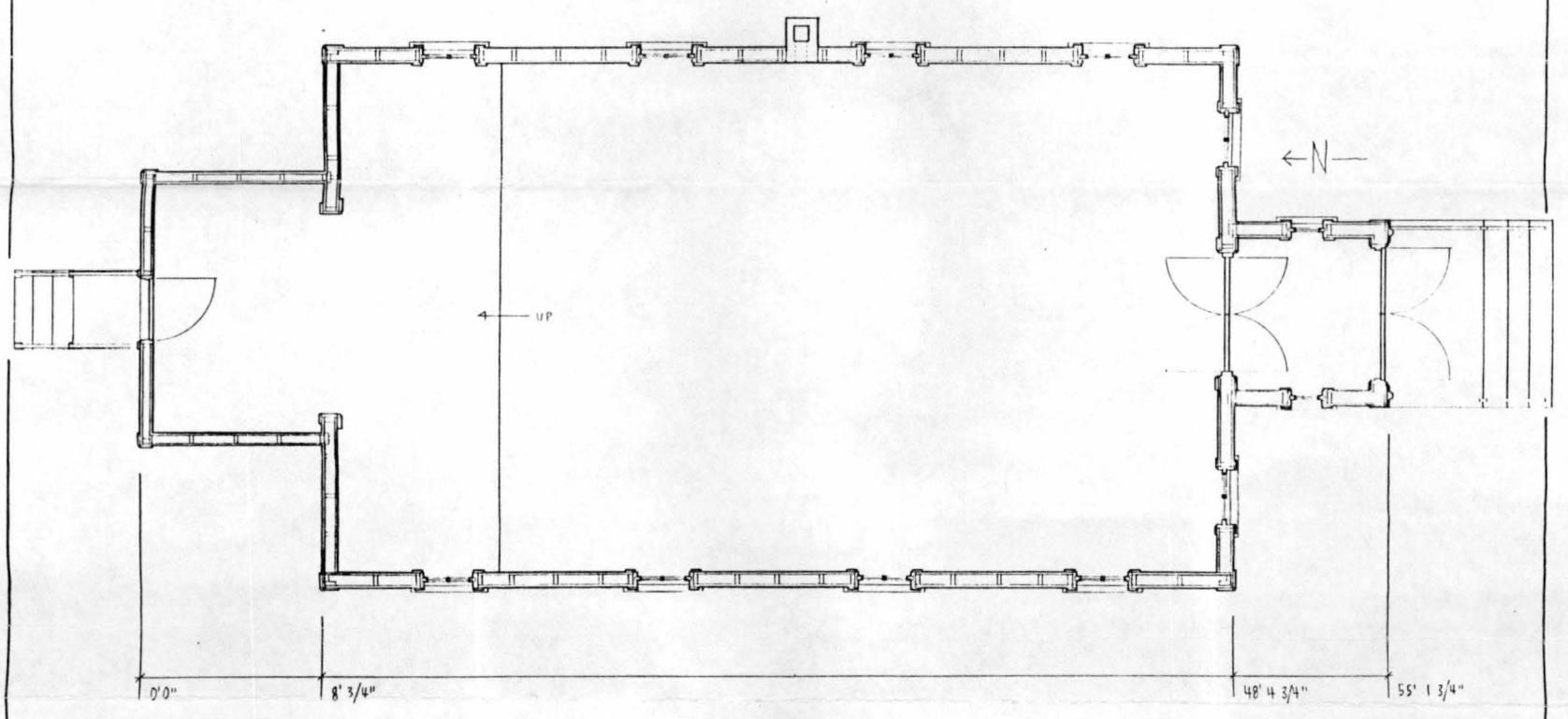


FIGURE 7. First Christian Advent Church. John Day, Oregon. Looking northeast.



SITE PLAN

SCALE: 1" = 1/12"



PLAN

DRAWN BY TIMOTHY NETSCH

SCALE 1' = 1/4"

THESIS PROJECT GRADUATE PROGRAM IN HISTORIC PRESERVATION UNIVERSITY OF OREGON 1991	THE FIRST CHRISTIAN ADVENT CHURCH 201 WEST MAIN STREET JOHN DAY GRANT COUNTY OREGON	SHEET 1 OF 7 SHEETS

FIGURE 8. Site and floor plan drawings. No scale. Drawing does not show deflection.

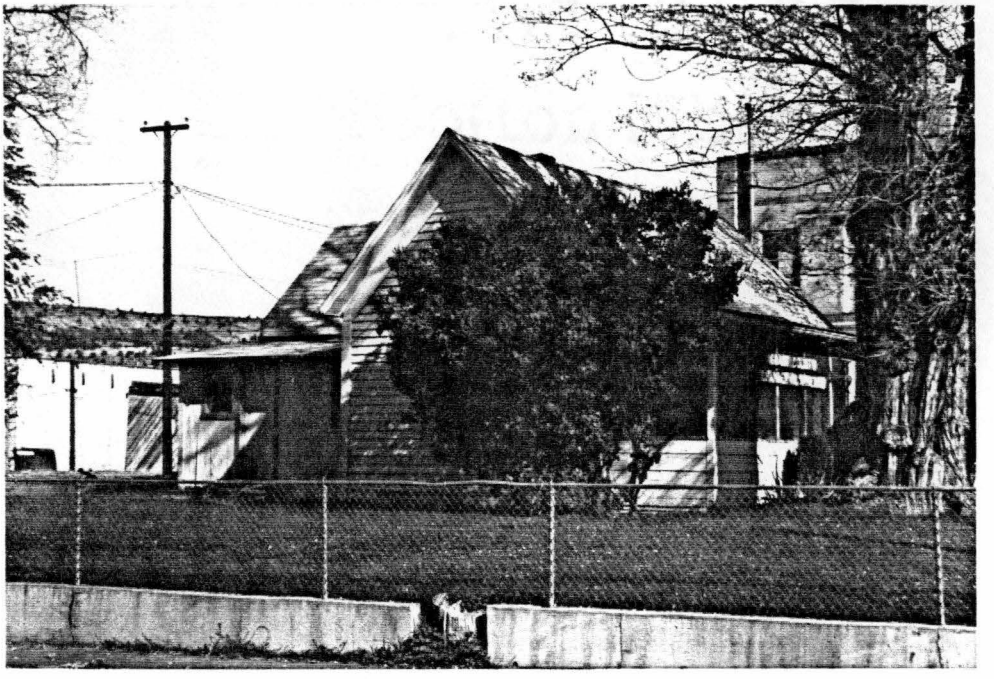


FIGURE 9. House on the church site. Looking northeast.

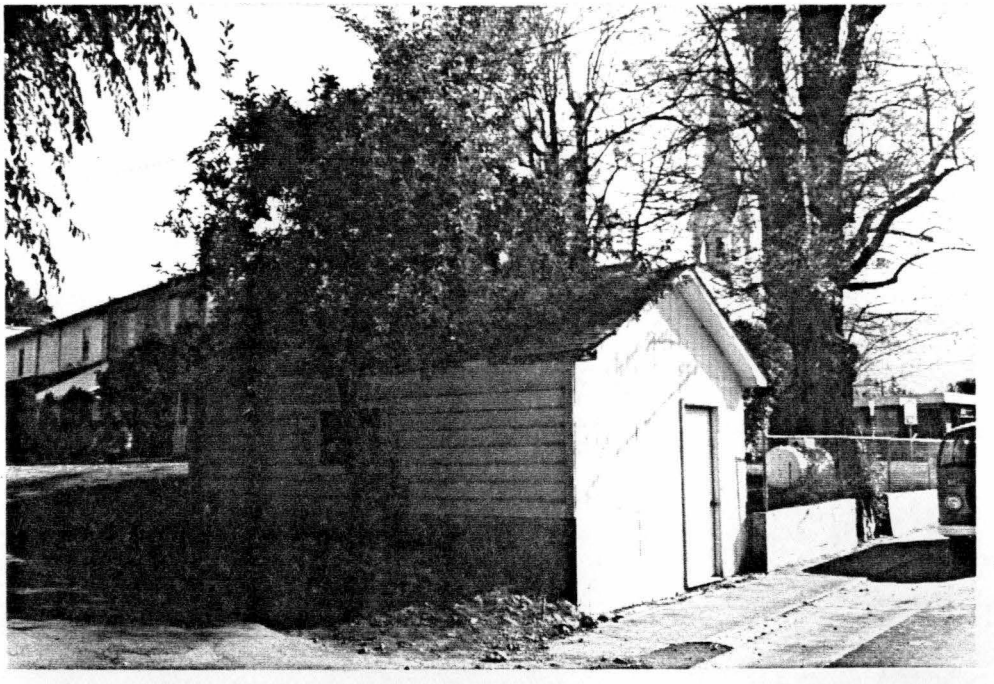


FIGURE 10. Garage building on the church site. Looking southeast.

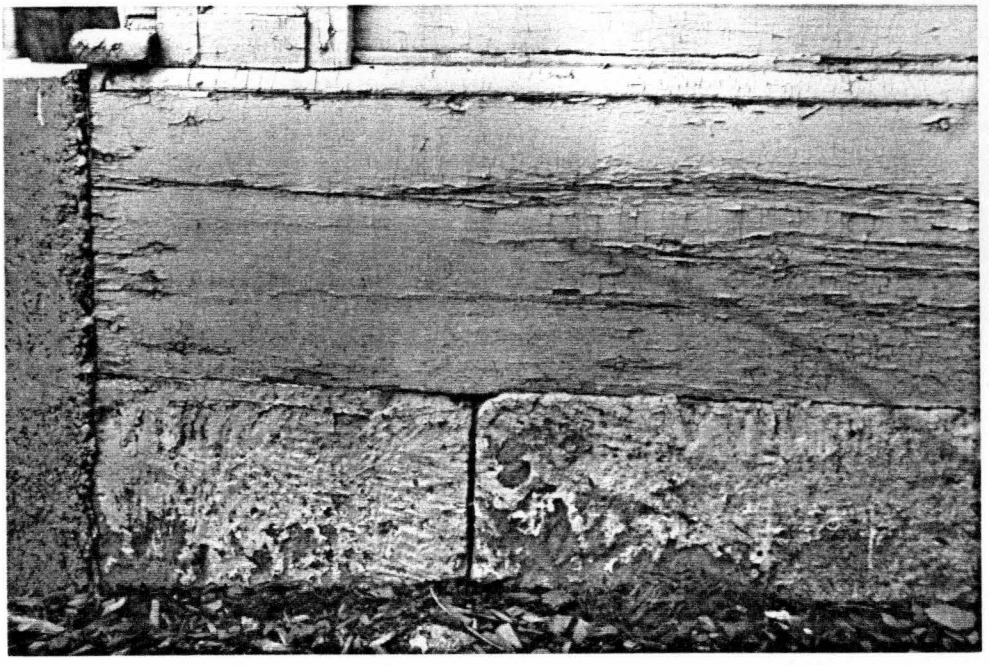
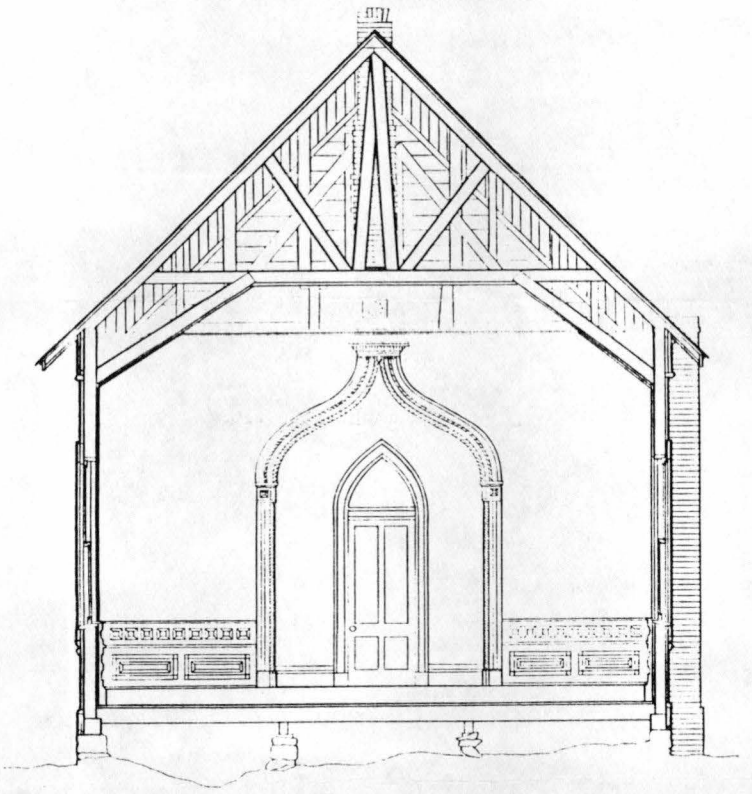


FIGURE 11. Foundation Wall. Entrance tower east elevation.

FIGURE 12. Foundation wall. North end of east elevation.



CROSS SECTION

DRAWING OMITS ELEMENTS IN INACCESSABLE AREAS.
DRAWING DOES NOT SHOW DEFORMATIONS.

DRAWN BY TIMOTHY NETSCH

SCALE: 1' = 1/4"

THESIS PROJECT GRADUATE PROGRAM IN HISTORIC PRESERVATION UNIVERSITY OF OREGON 1991	THE FIRST CHRISTIAN ADVENT CHURCH 261 WEST MAIN STREET JOHN DAY GRANT COUNTY OREGON	SHEET 6 OF 7 SHEETS

FIGURE 13. Cross-section drawing. No scale. Drawing does not show deflection.

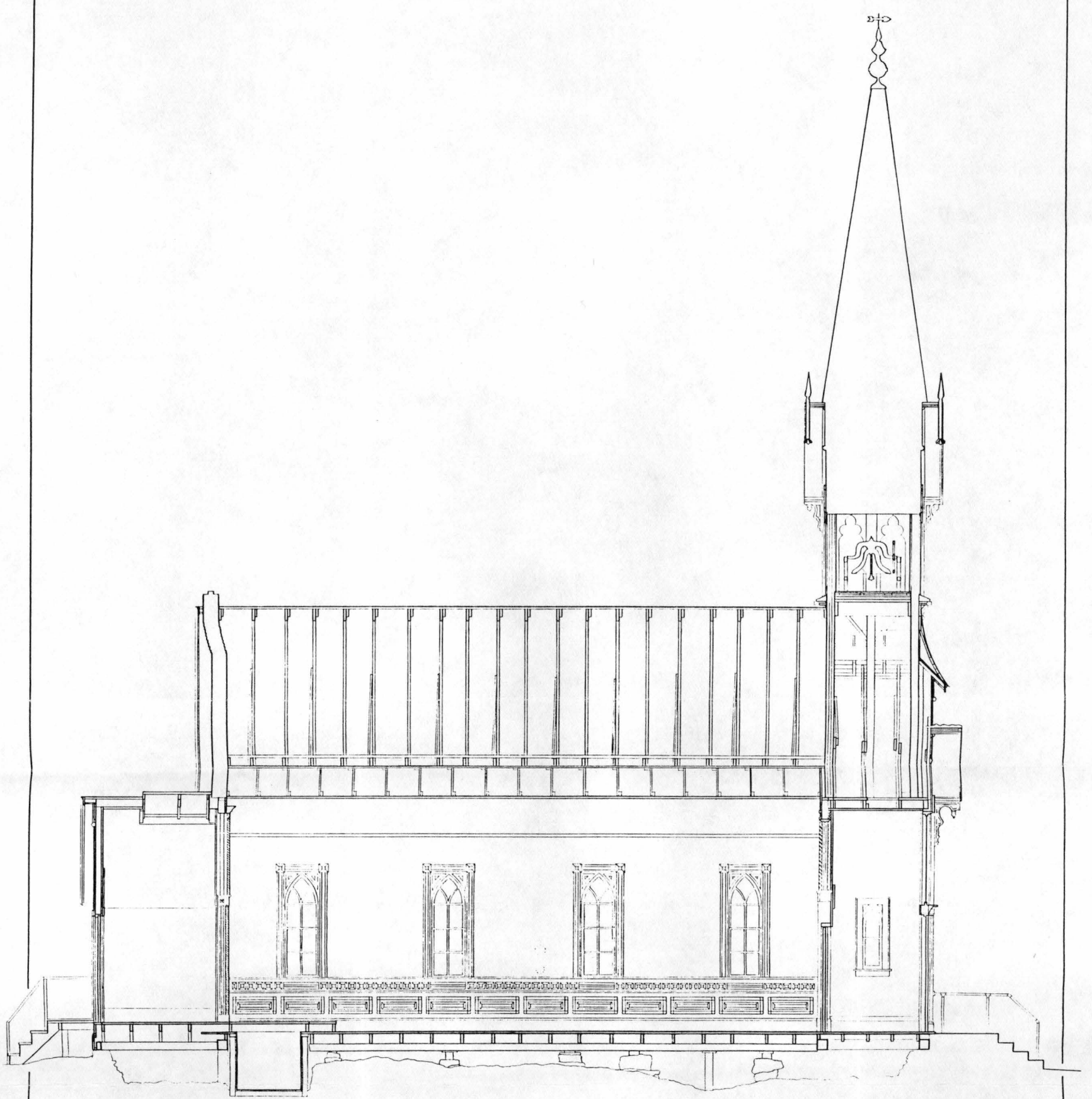


FIGURE 14. Transverse-section drawing. No scale. Drawing does not show deflection.

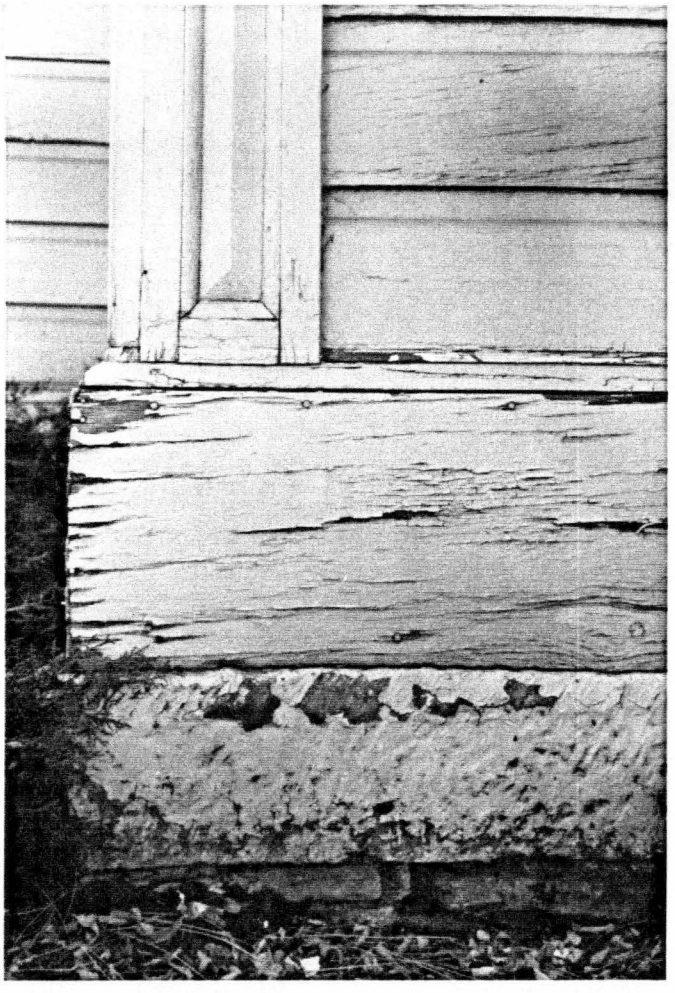


FIGURE 15. Water table and corner boards. Northwest corner.

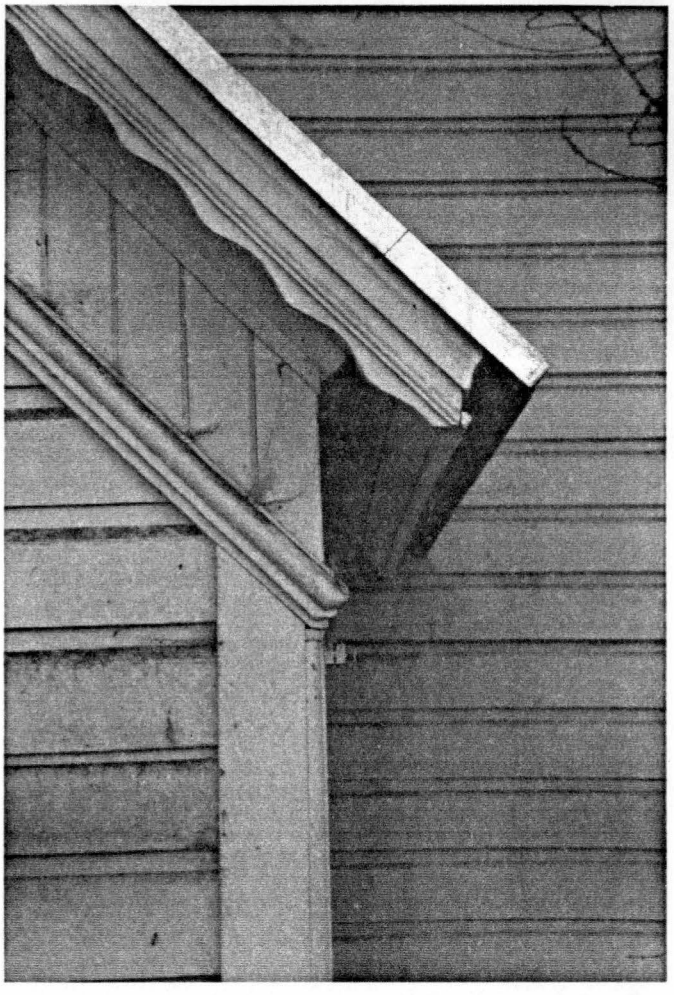


FIGURE 16. Frieze and eaves. Apse north elevation.

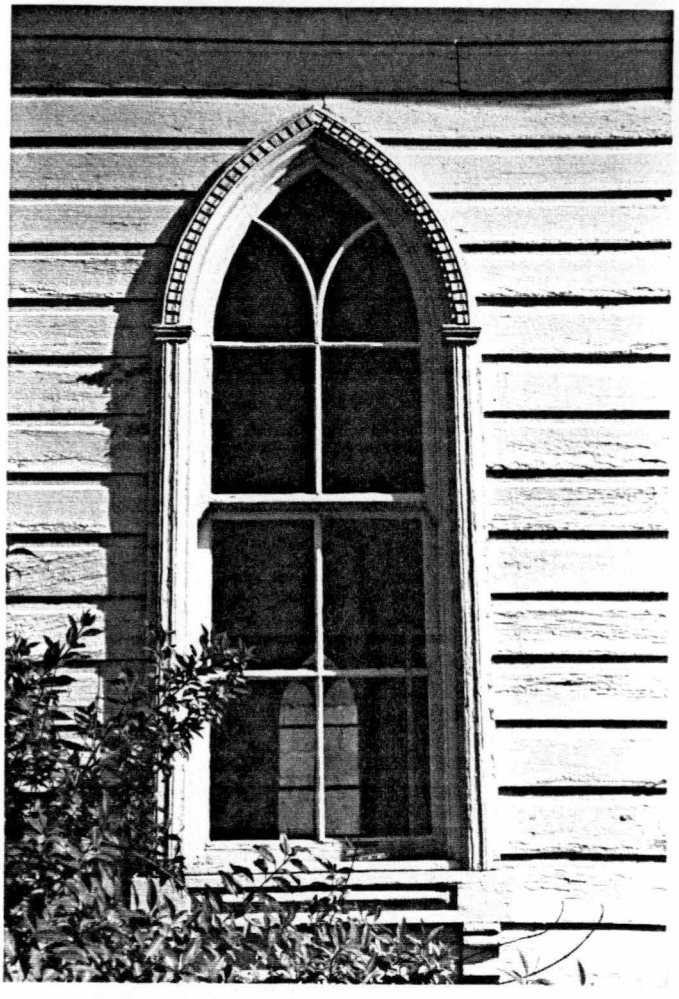


FIGURE 17. Window. West elevation.

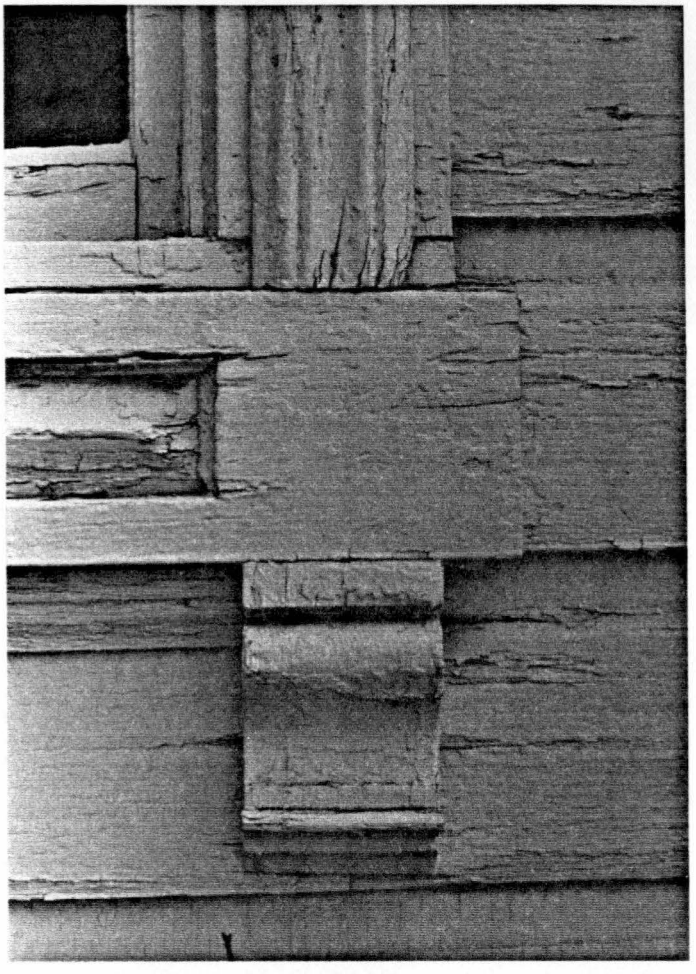
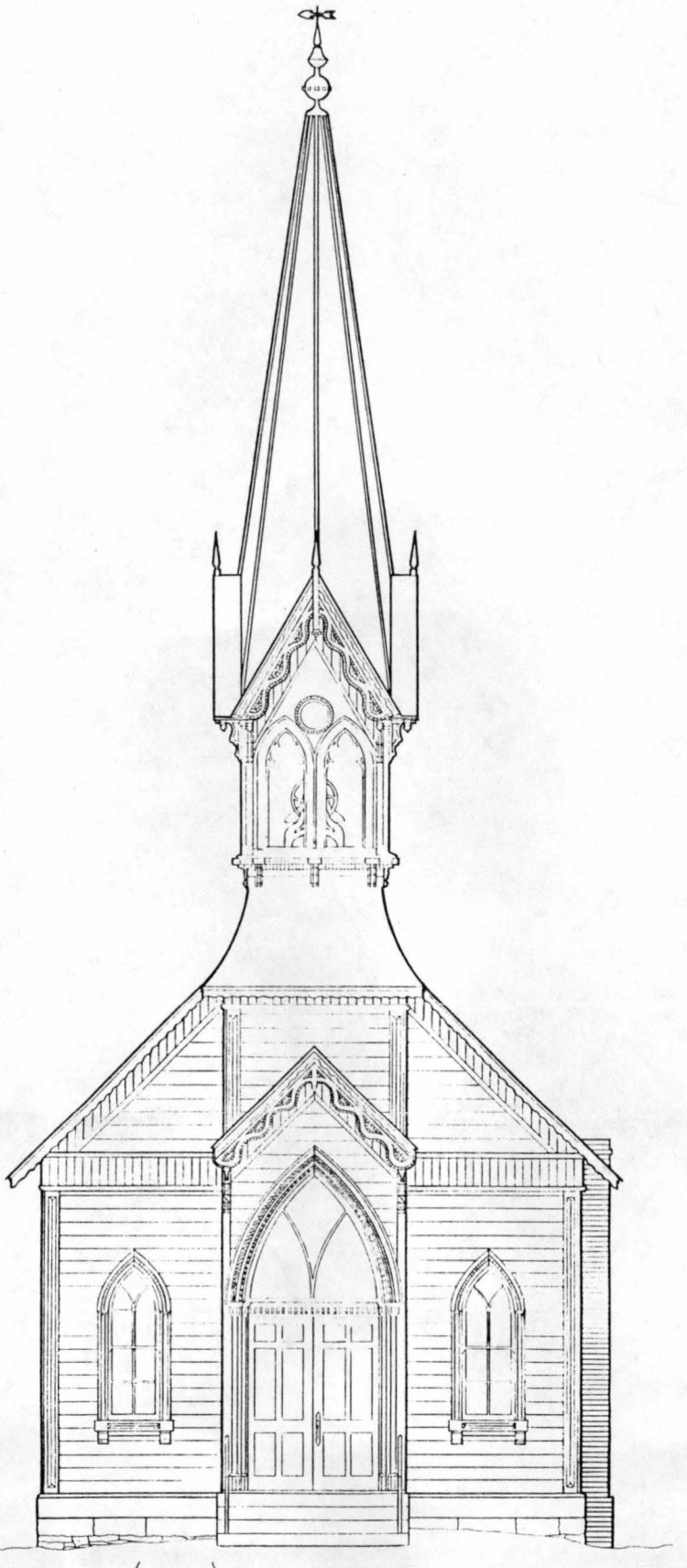


FIGURE 18. Window apron, console, and casing. West elevation.



SOUTH (FRONT) ELEVATION

DRAWN BY TIMOTHY NETSCH

SCALE: 1" = 1/4"

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FIGURE 19. South elevation drawing. No scale. Drawing does not show deflection.

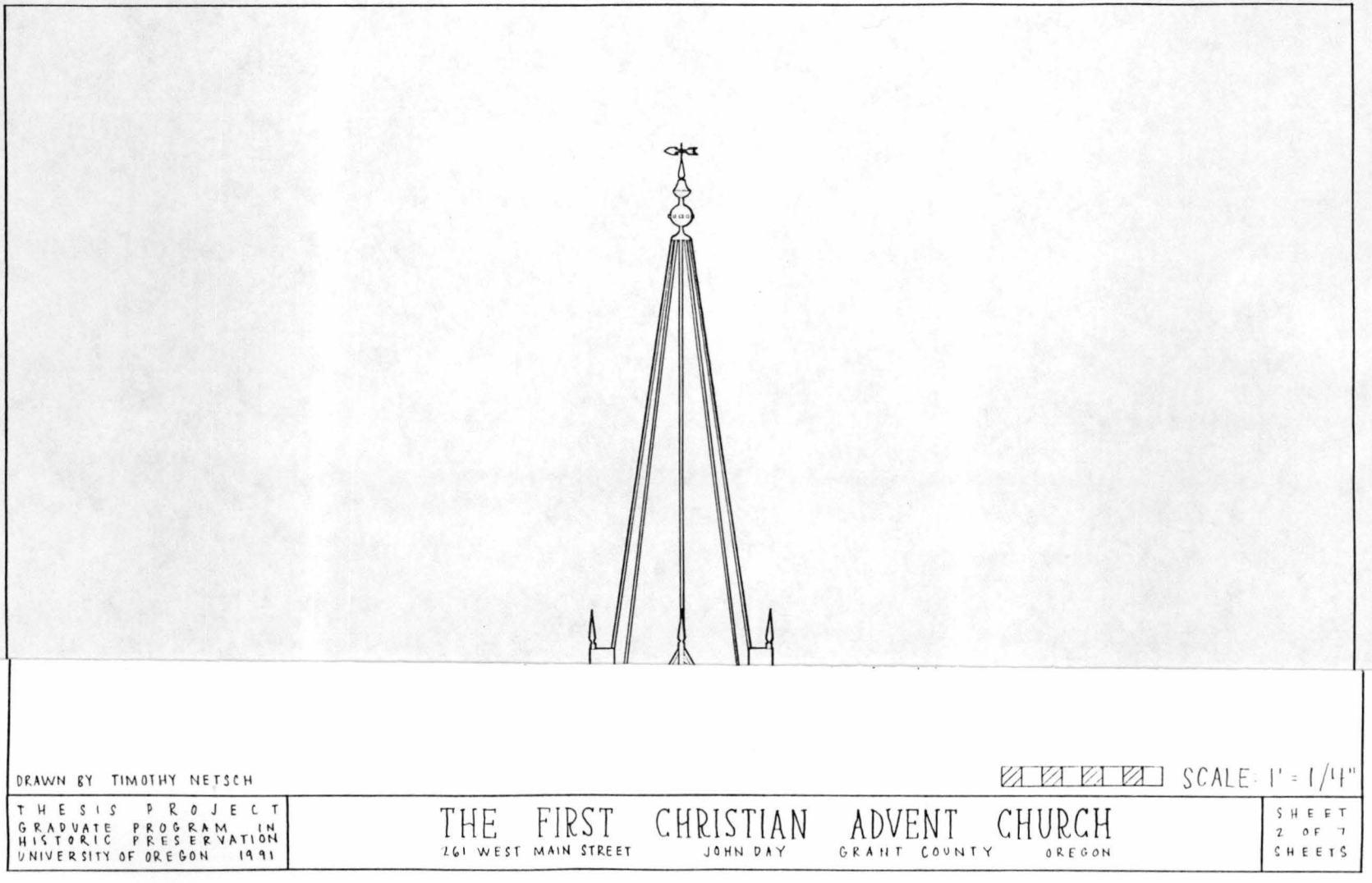


FIGURE 19. South elevation drawing. No scale. Drawing does not show deflection.

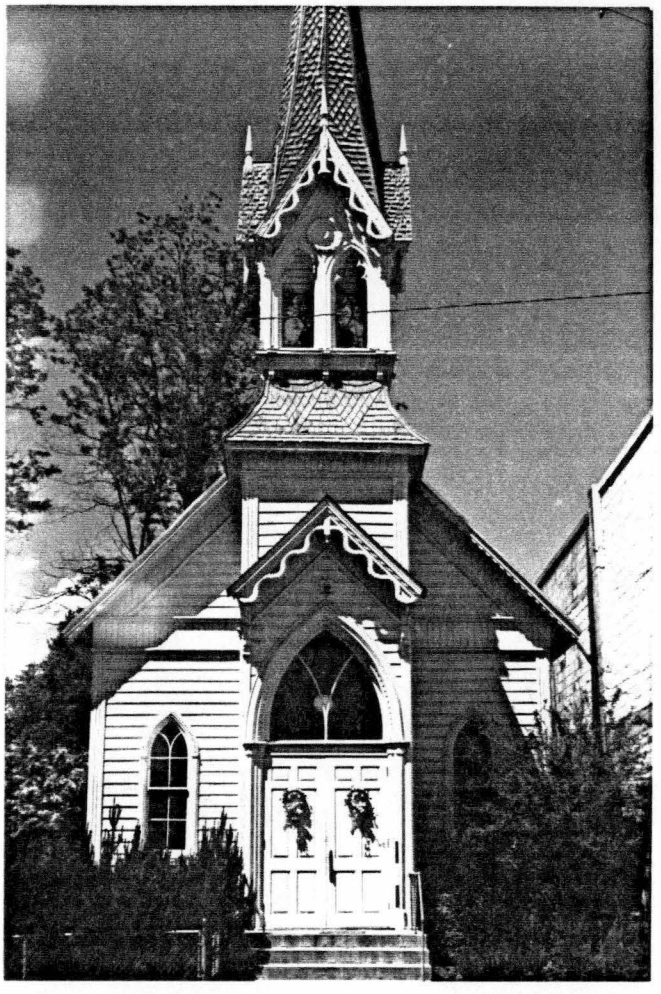


FIGURE 20. South Elevation.

FIGURE 21. Frieze moldings. South elevation.

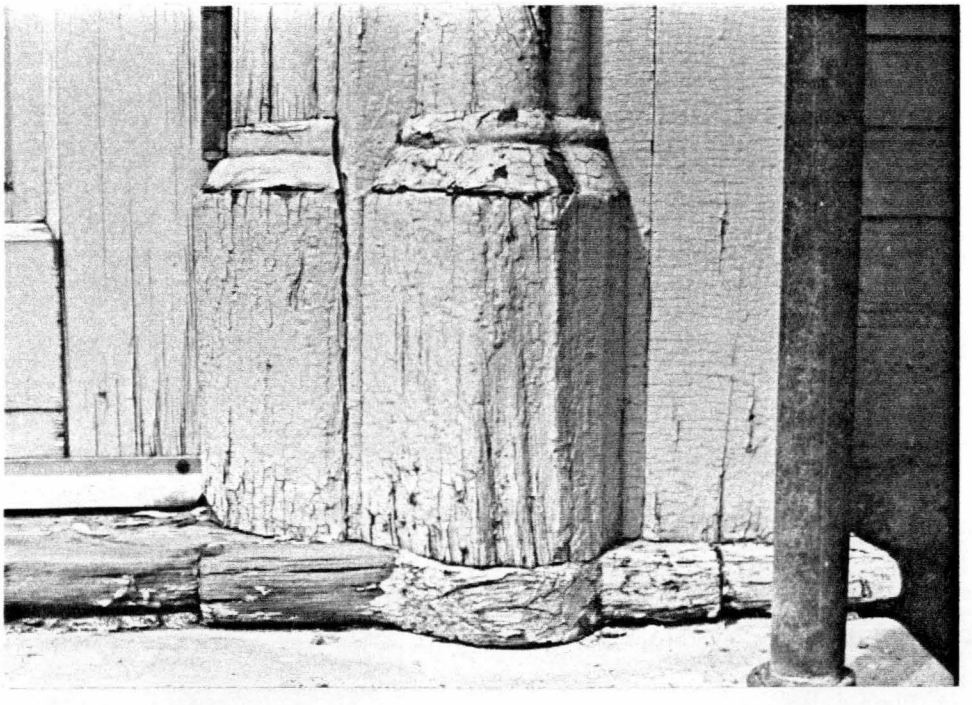


FIGURE 22. Plinths of entrance door pilasters. South elevation.

FIGURE 23. Capitals of entrance pilasters. South elevation.

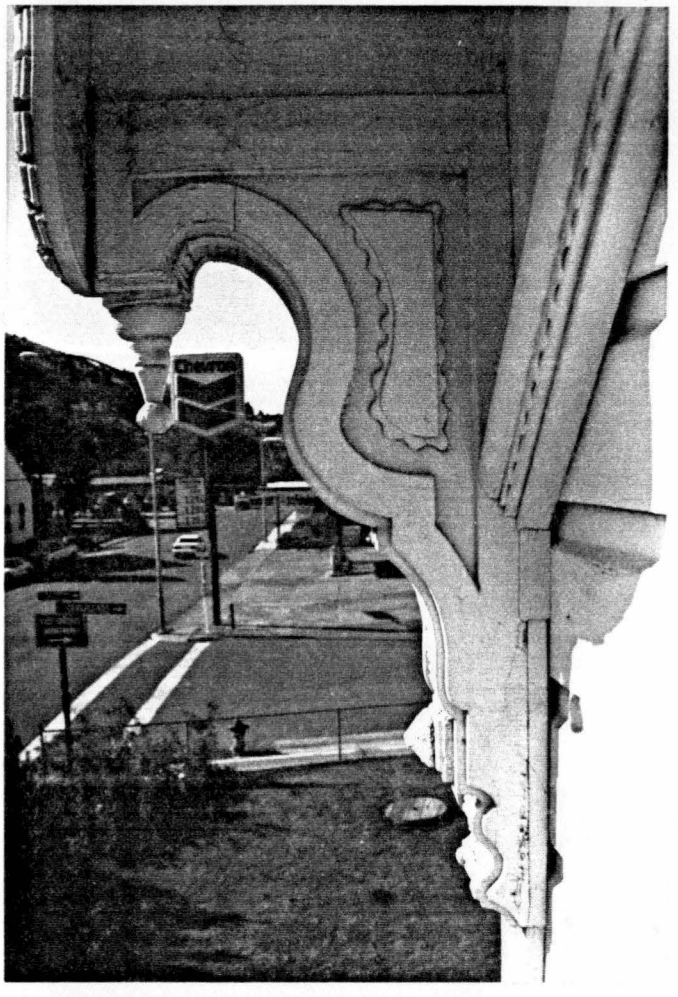


FIGURE 24. Entrance hood bracket. South elevation.

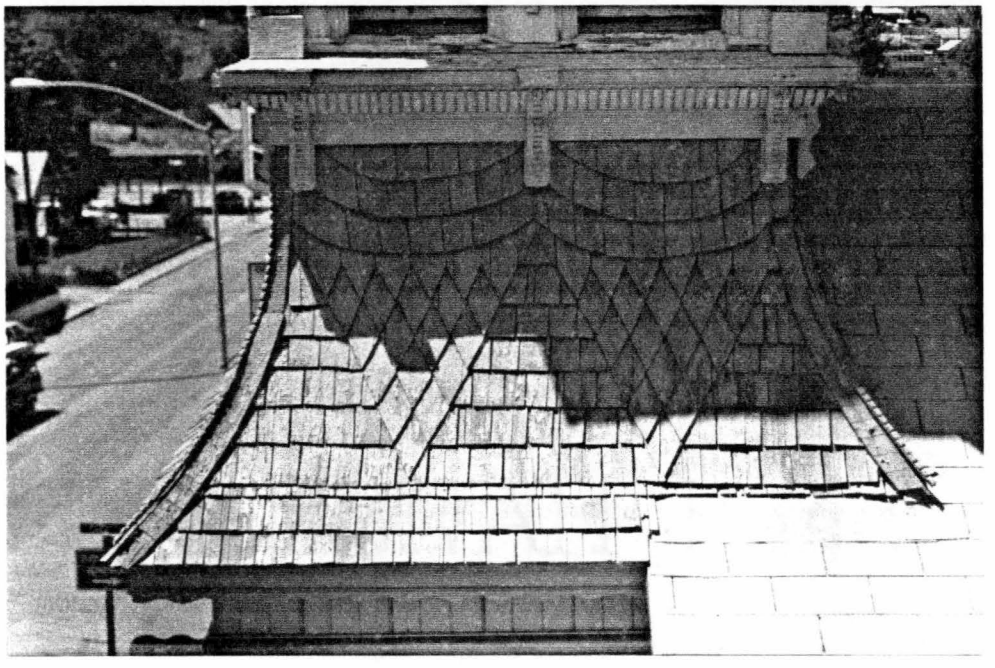


FIGURE 25. Intermediate bellcast roof of entrance tower. East elevation.

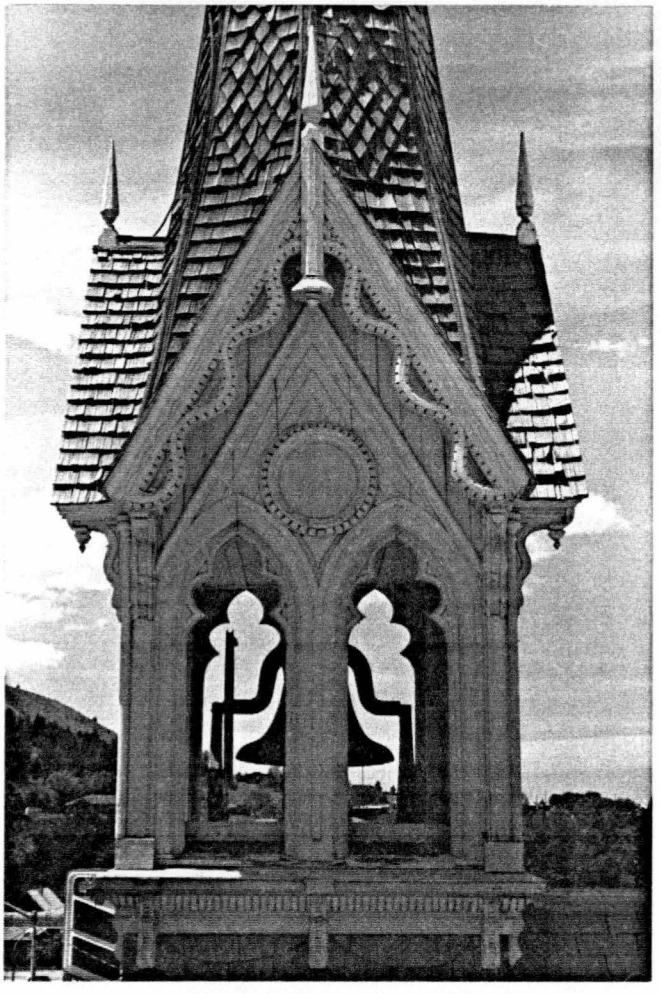


FIGURE 26. Belfry. East elevation.

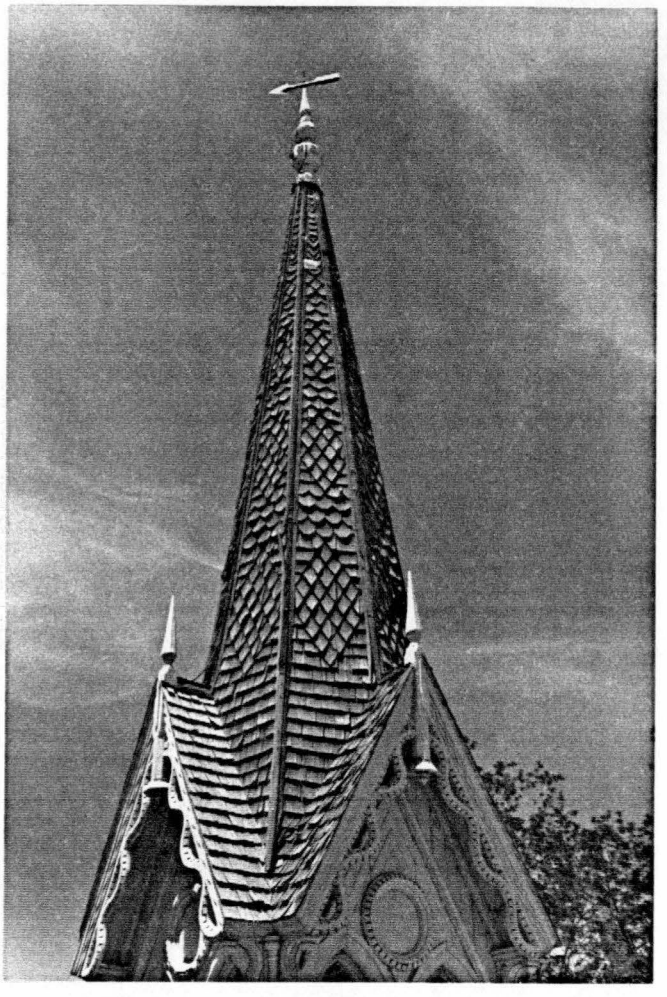
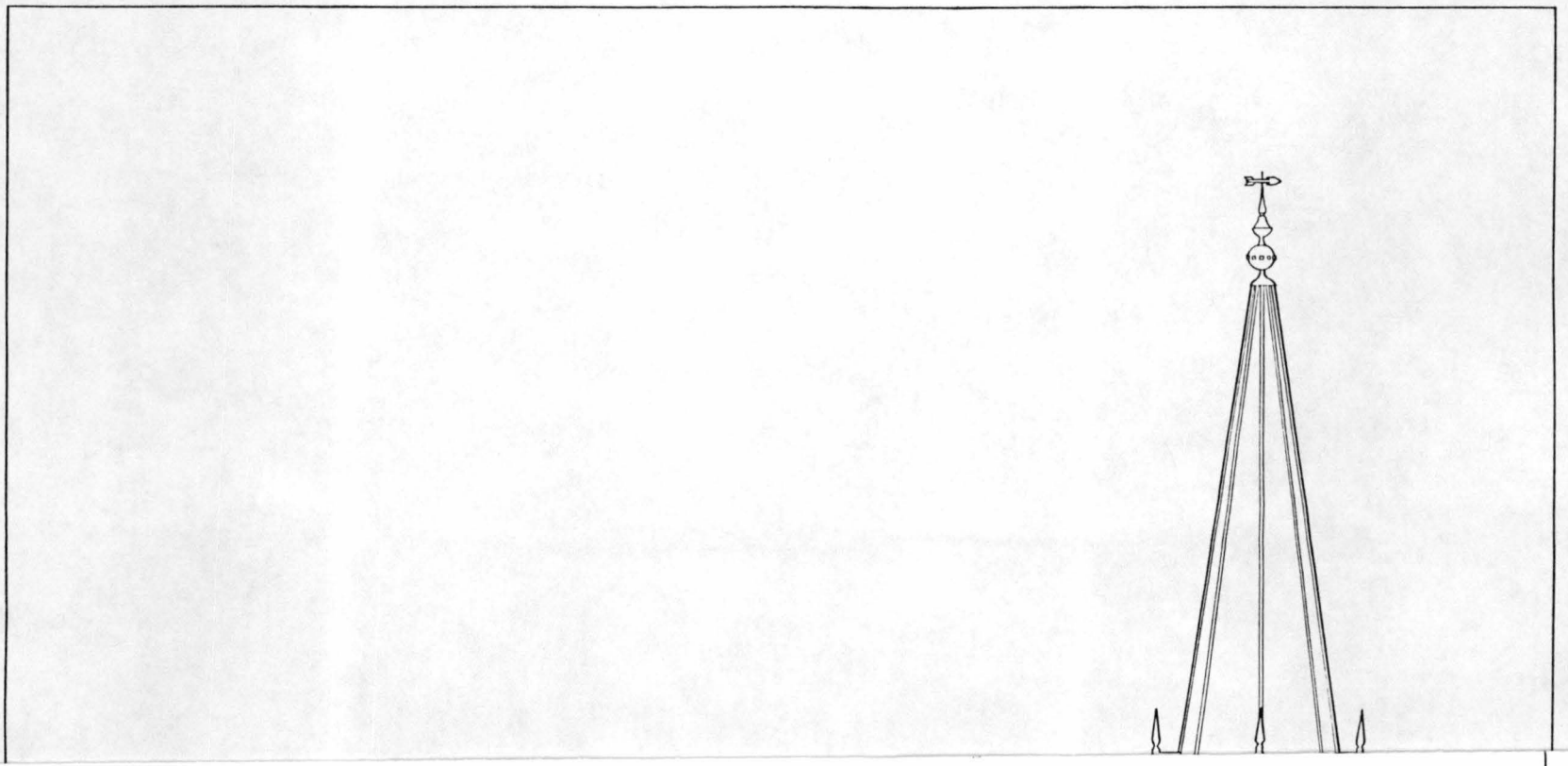


FIGURE 27. Spire, looking northwest.

FIGURE 28. West elevation drawing. No scale. Drawing does not show deflection.



DRAWN BY TIMOTHY NETSCH

SCALE: 1' = 1/4"

THESIS PROJECT
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UNIVERSITY OF OREGON 1991

THE FIRST CHRISTIAN ADVENT CHURCH
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FIGURE 28. West elevation drawing. No scale. Drawing does not show deflection.

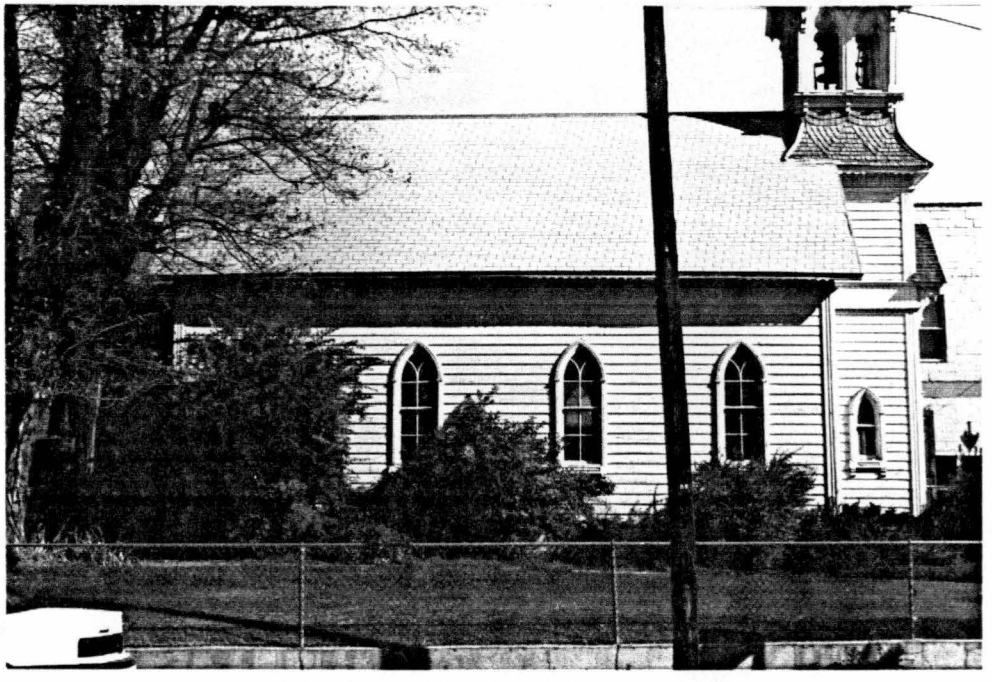

FIGURE 29. West Elevation.

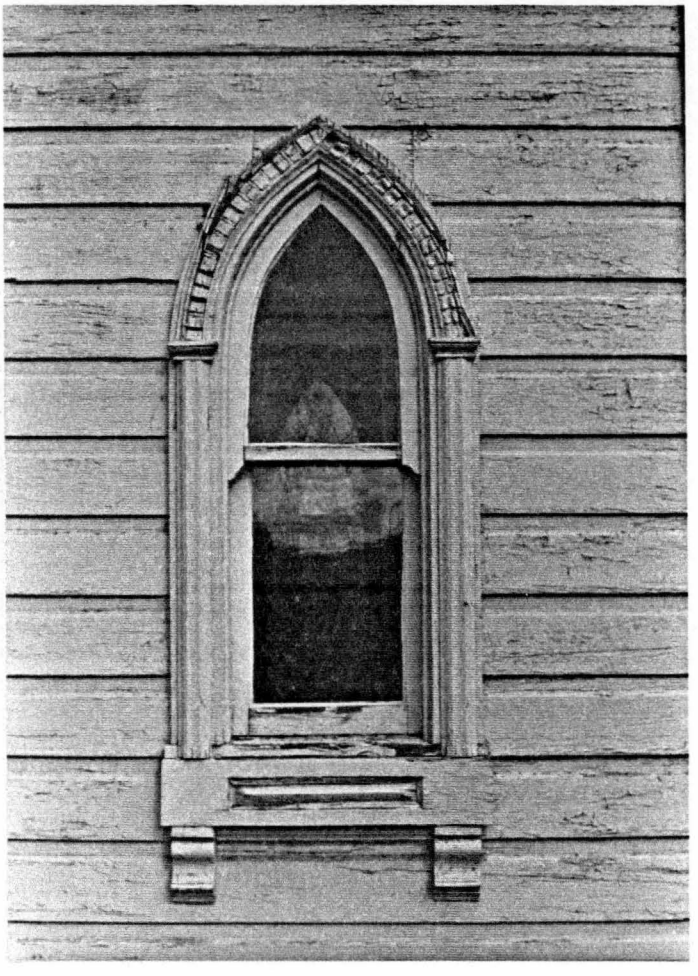

FIGURE 30. Window. Entrance tower west elevation.

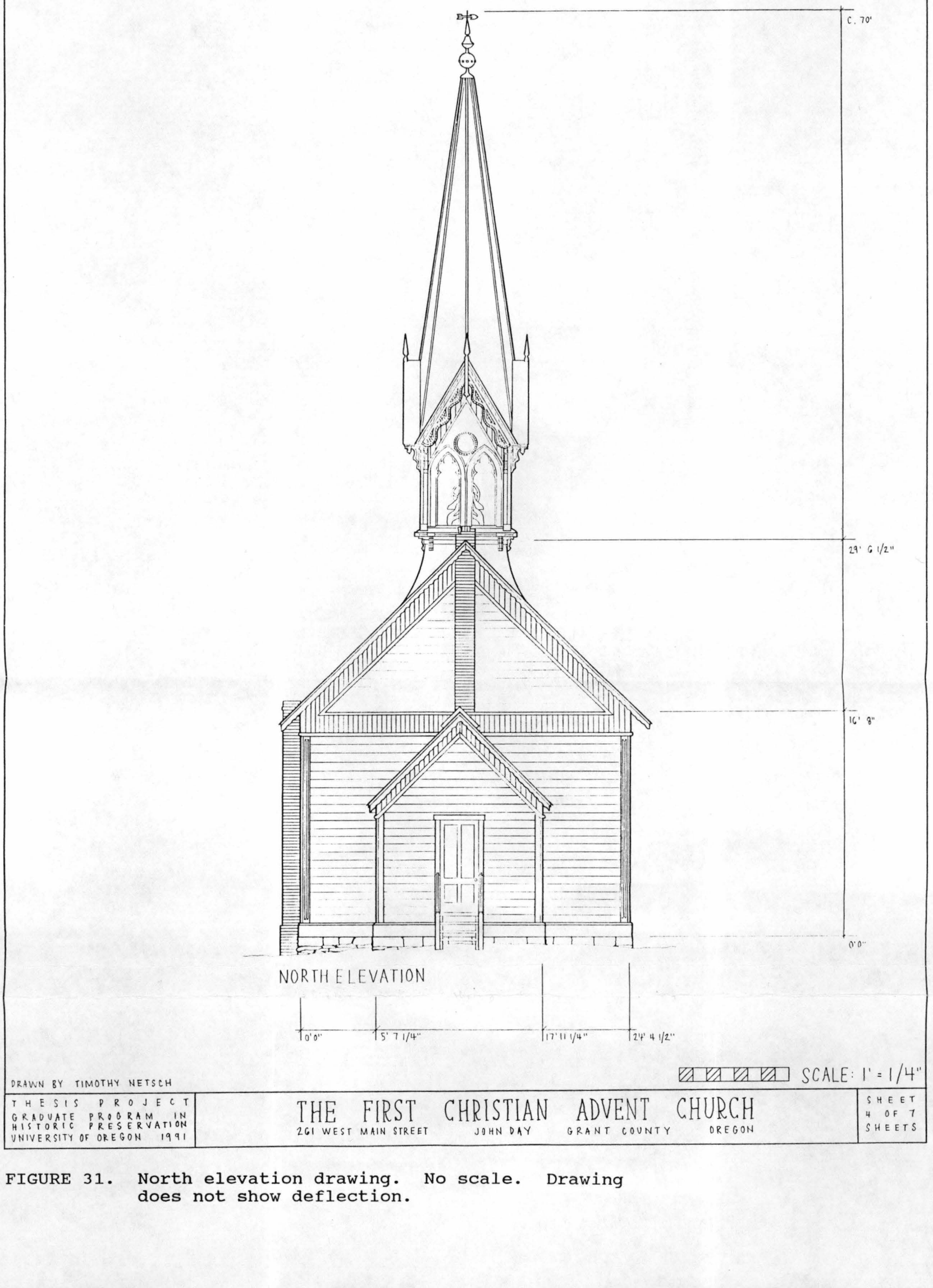

FIGURE 31. North elevation drawing. No scale. Drawing does not show deflection.

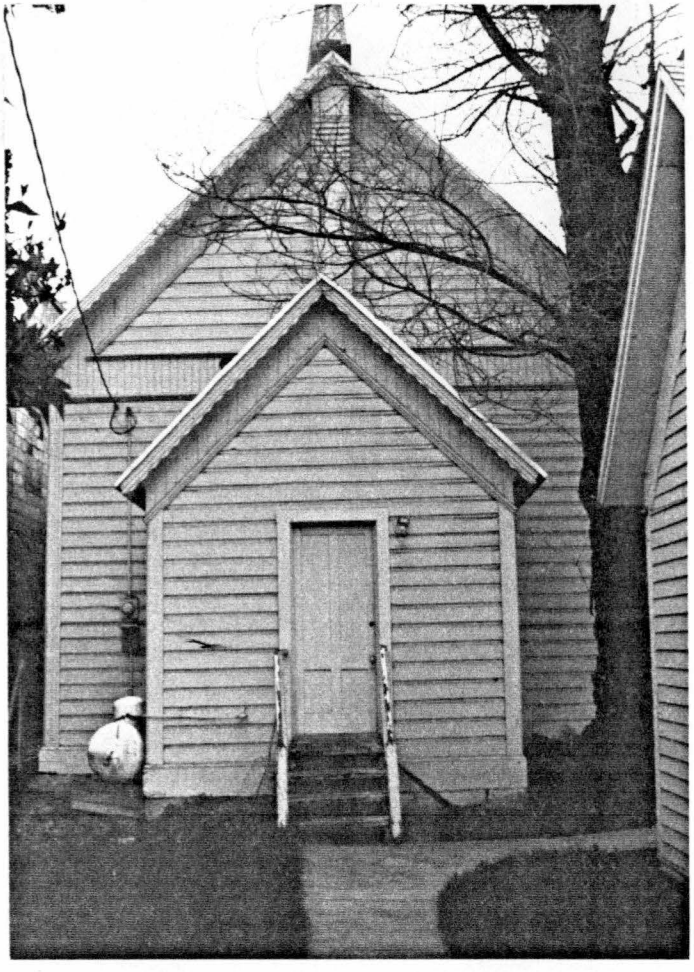

FIGURE 32. North Elevation.

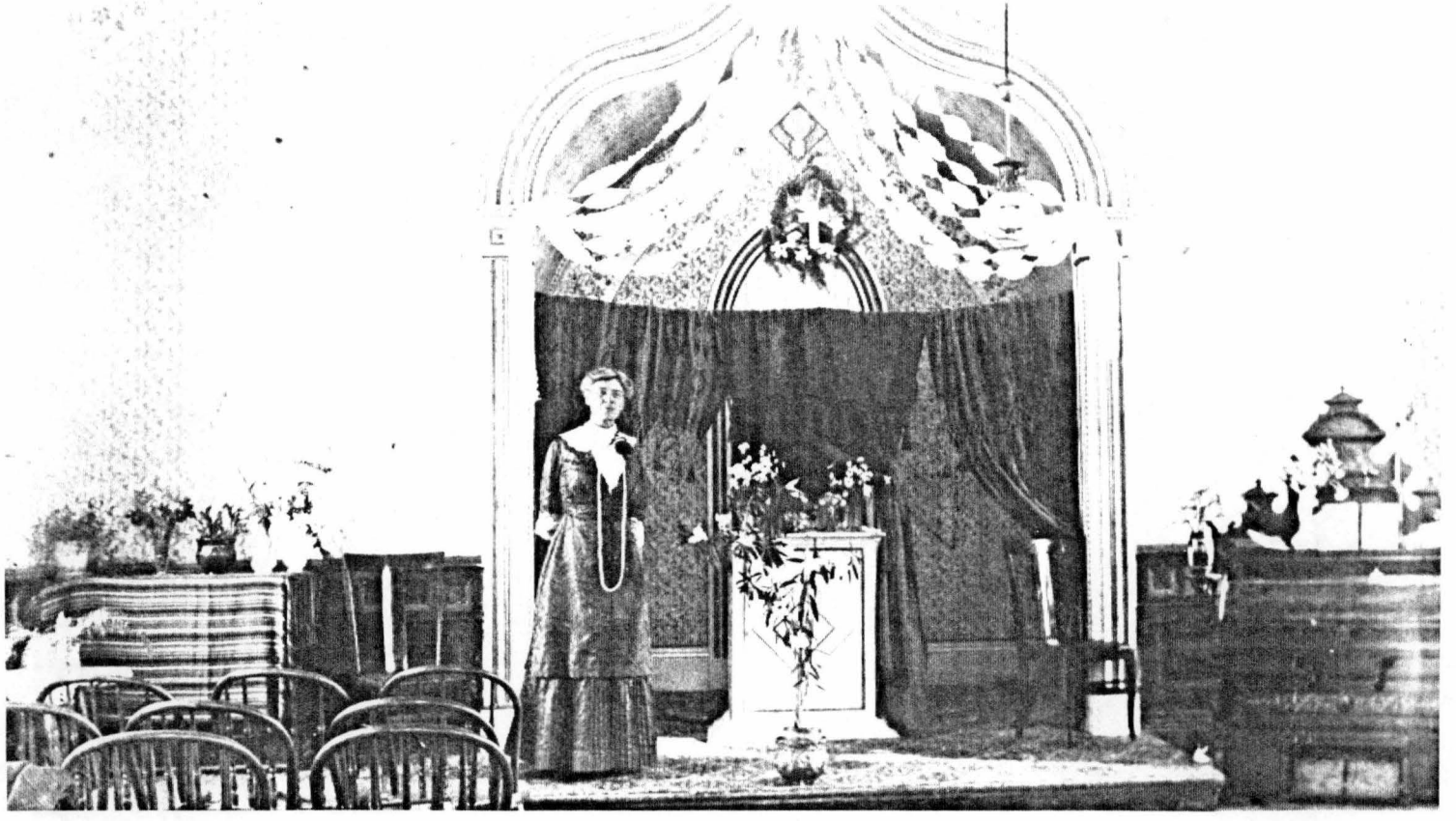

FIGURE 33. Interior north elevation. Mary Groves, Pastor. 1912. Note light in apse, wall and border papers, polychrome proscenium, off-center lighting fixture, and rugs on stage. Source: Edna Planner.

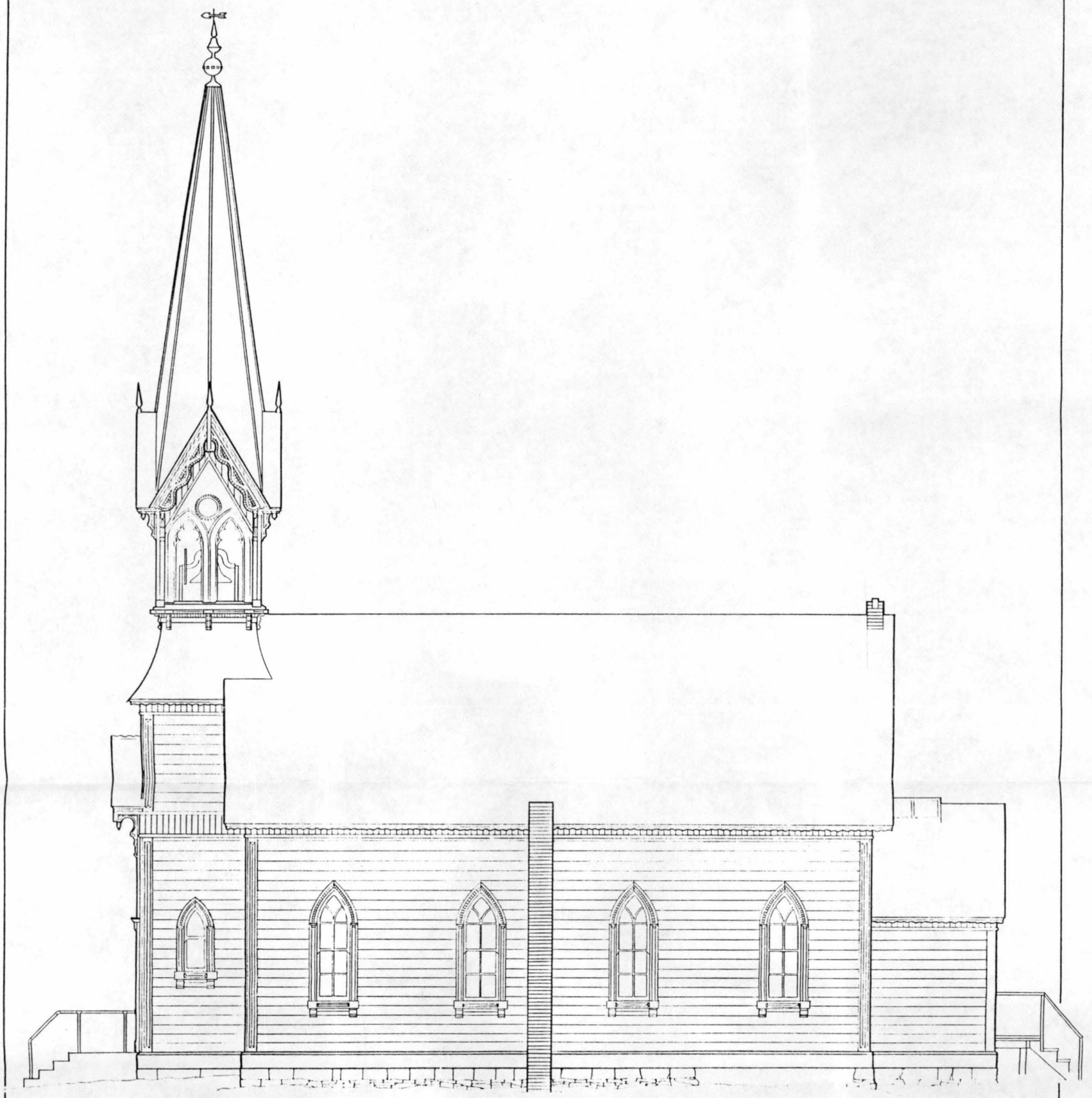

FIGURE 34. East elevation drawing. No scale. Drawing does not show deflection.

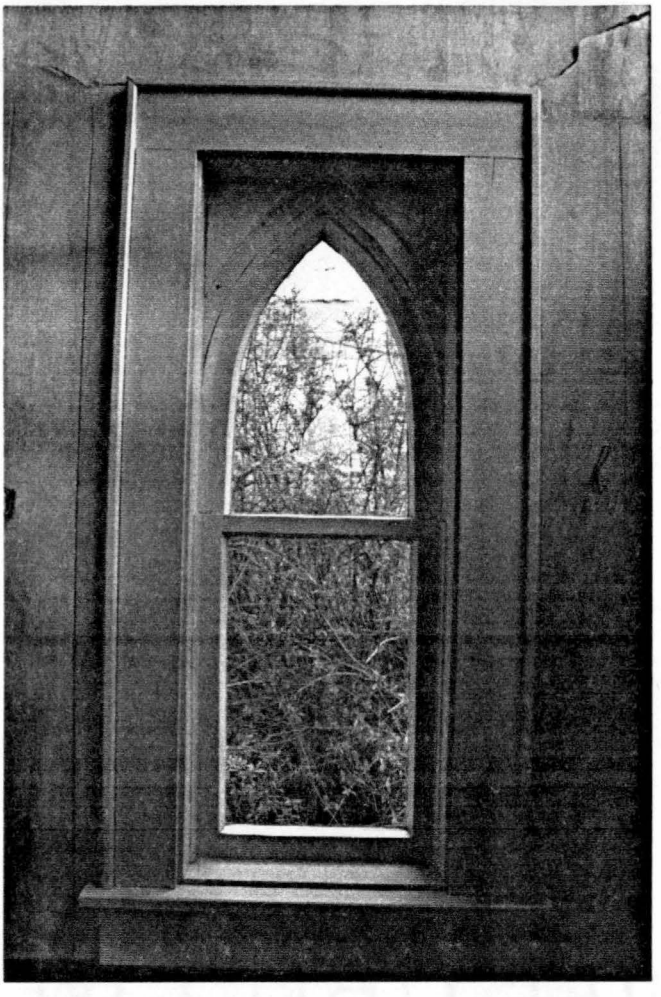

FIGURE 35. Window. East interior elevation, entrance vestibule.

FIGURE 36. Original wall and ceiling paper. 50% scale.

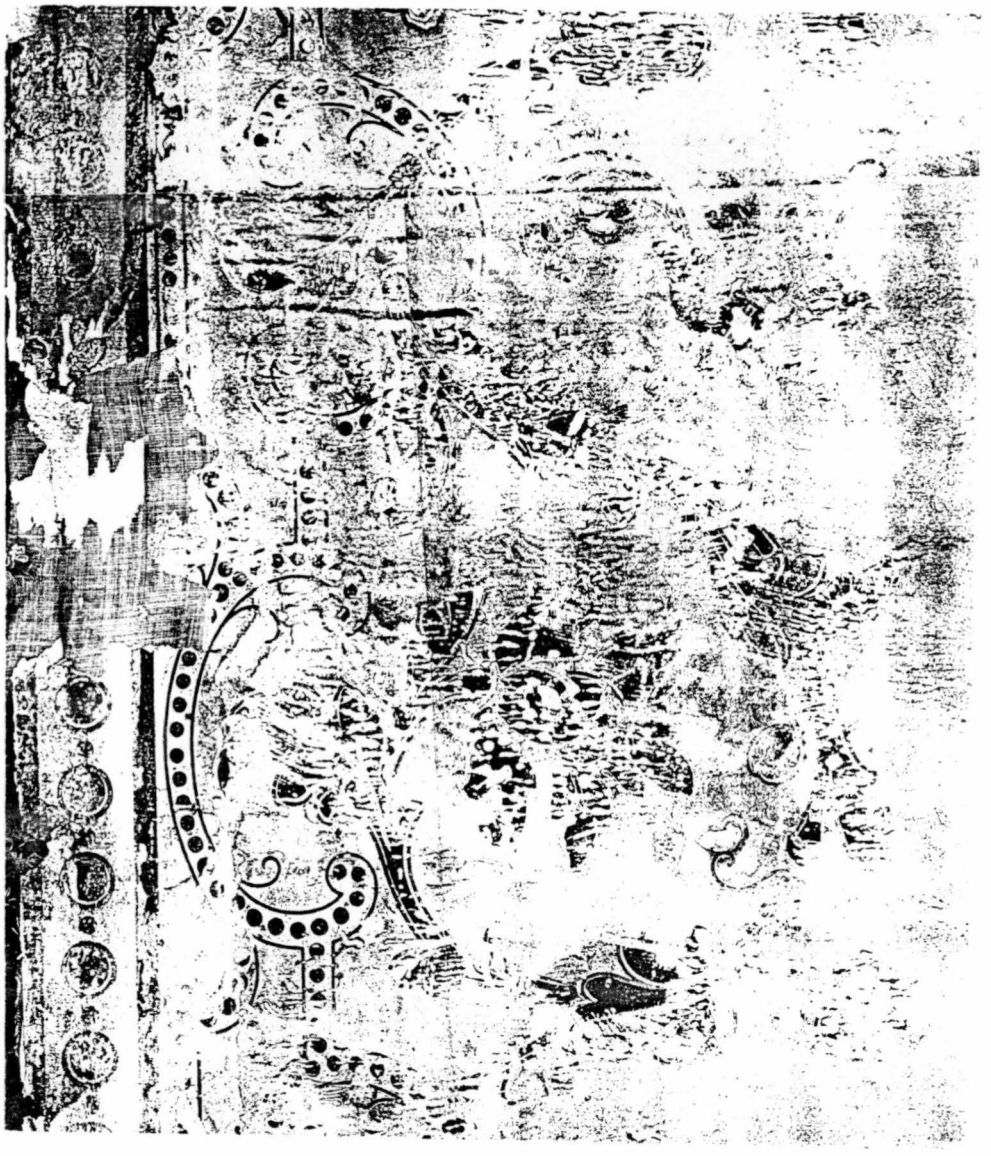

FIGURE 37. Original border paper. No scale.

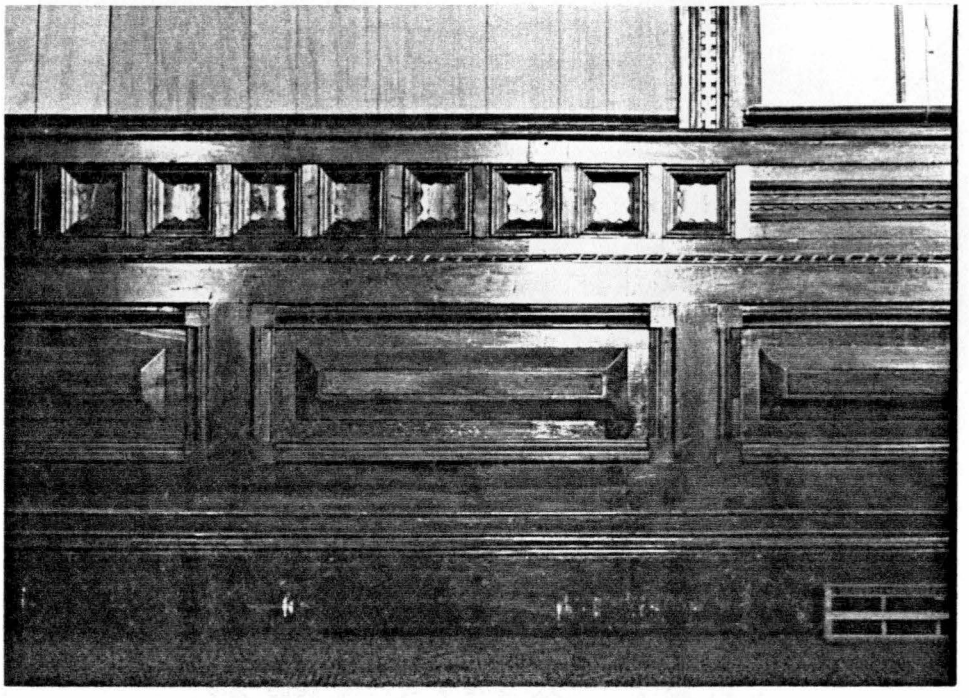

FIGURE 38. Wainscot. East interior elevation.

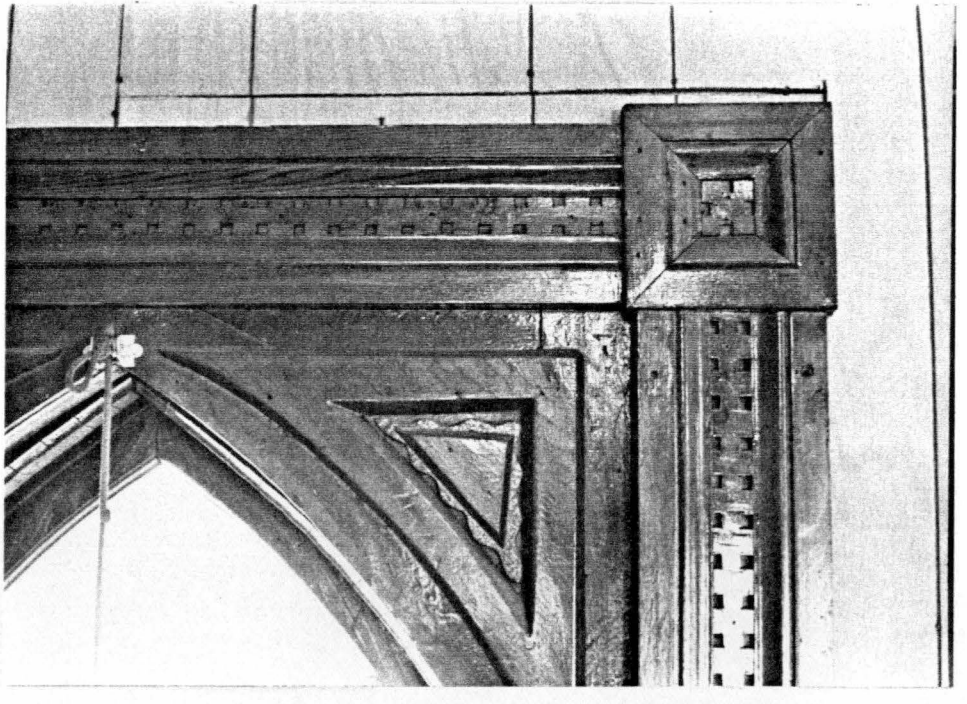

FIGURE 39. Window casing. East interior elevation.

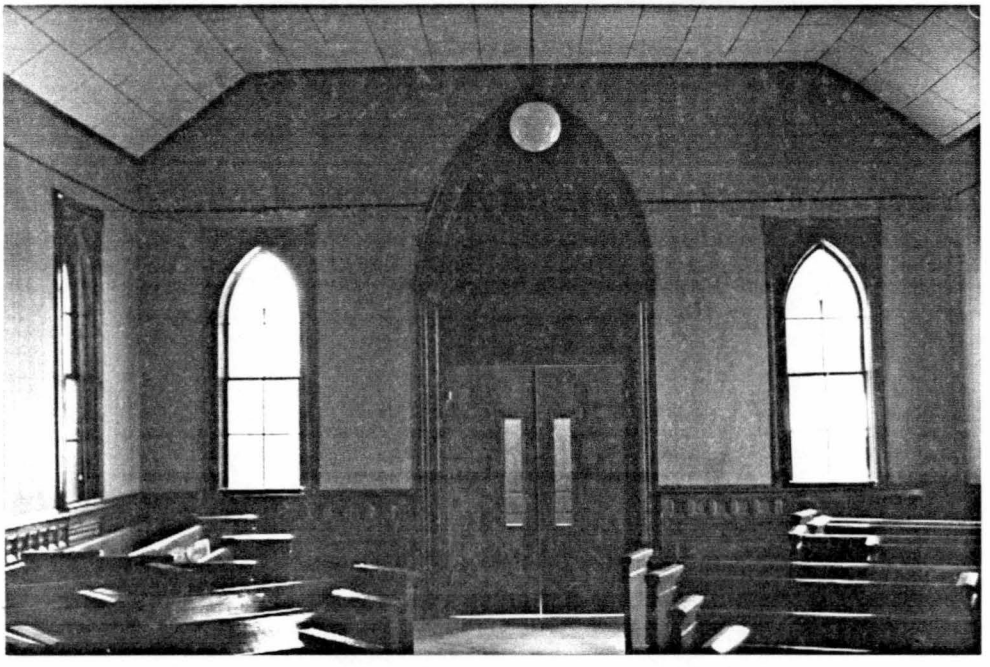

FIGURE 40. South interior elevation.

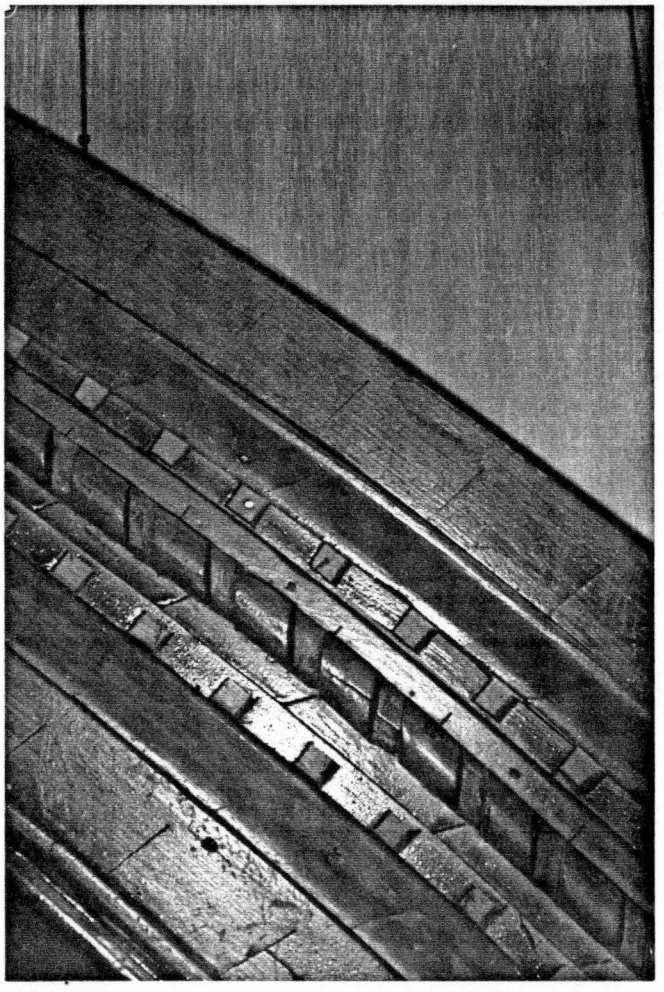

FIGURE 41. Entrance arch casing. South interior elevation. Note kerfs.

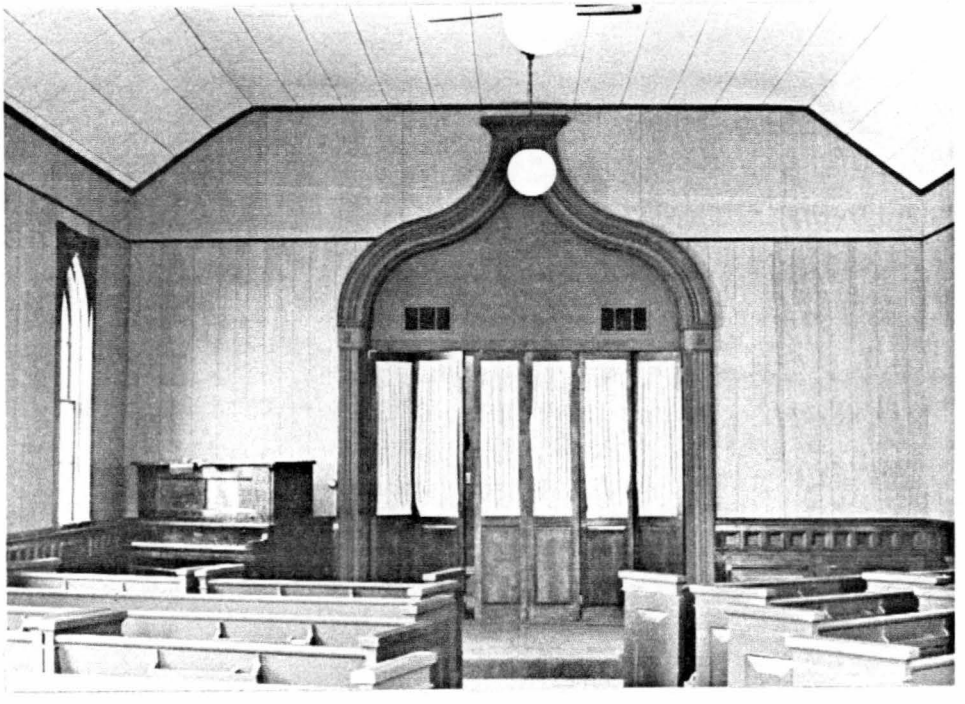

FIGURE 42. North interior elevation.

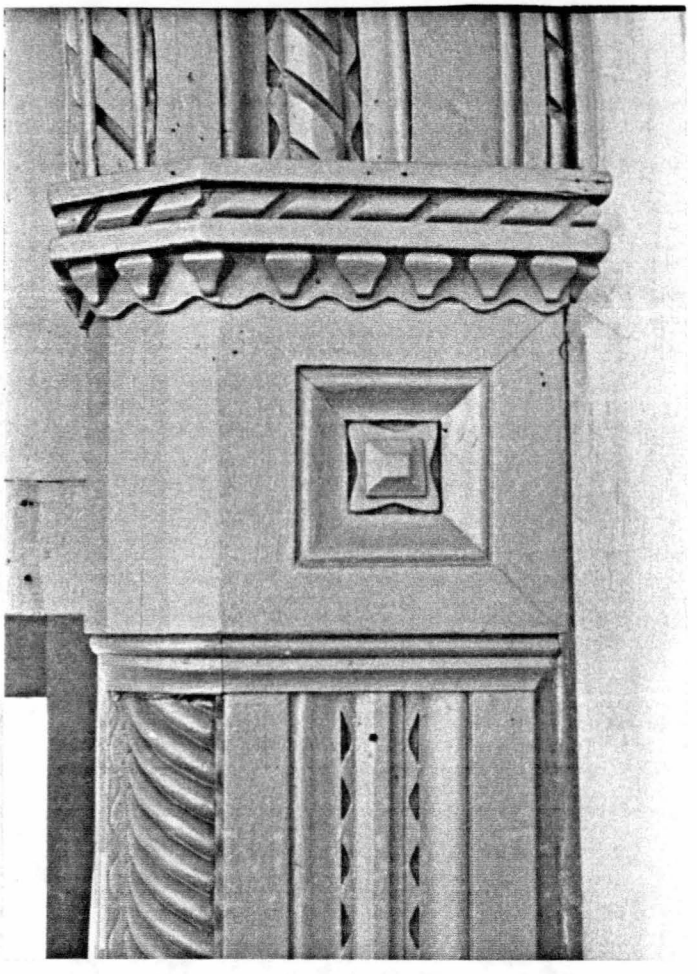

FIGURE 43. Proscenium casing. North interior elevation.

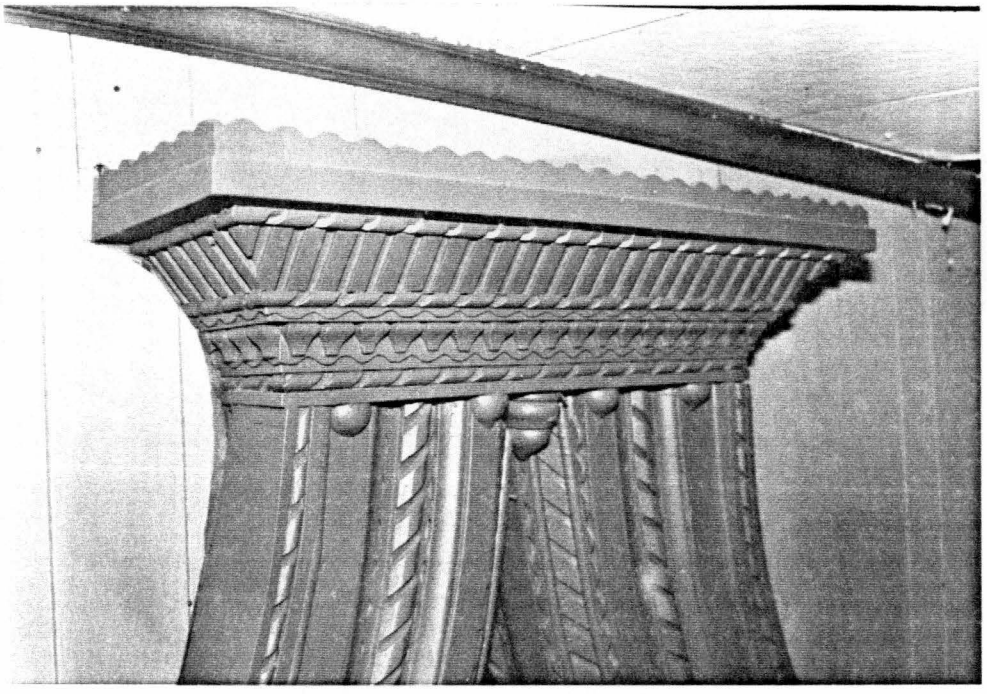

FIGURE 44. Proscenium cap. North interior elevation.

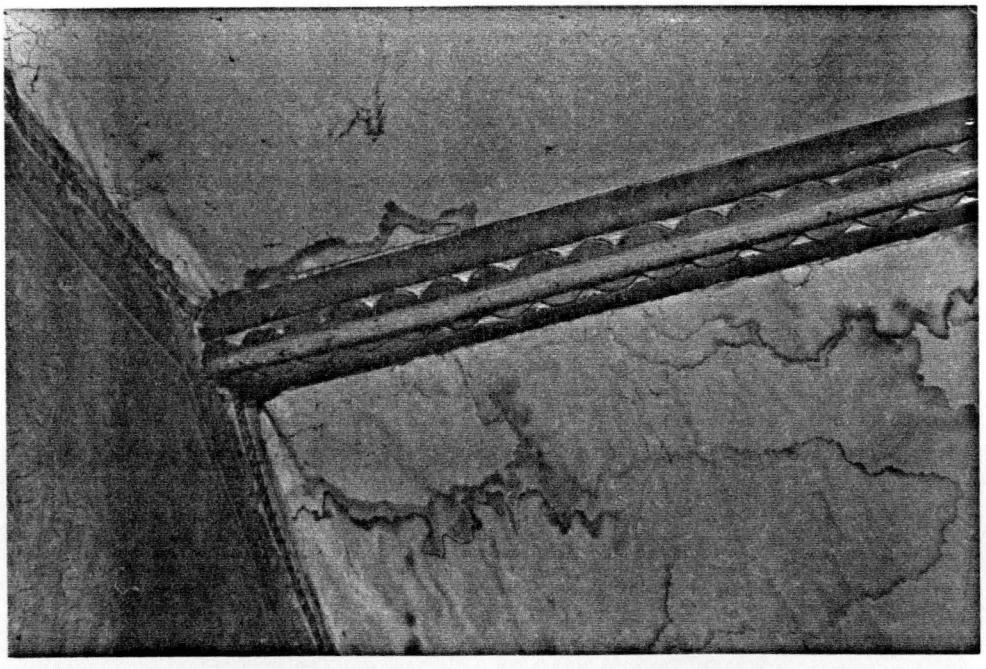

FIGURE 45. Ceiling molding.

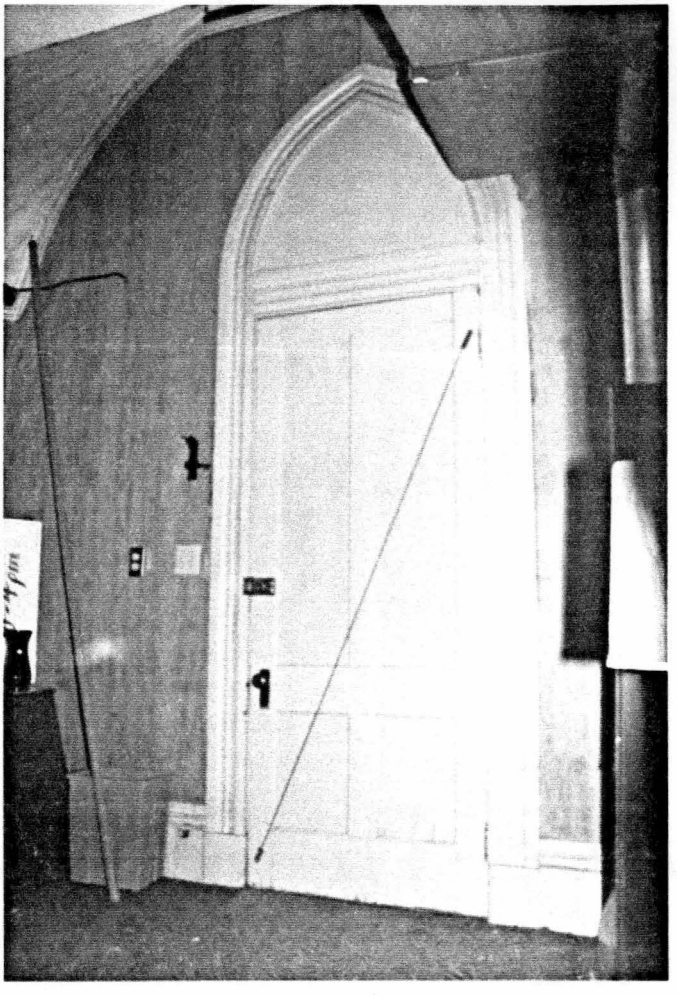

FIGURE 46. Apse. North interior elevation.

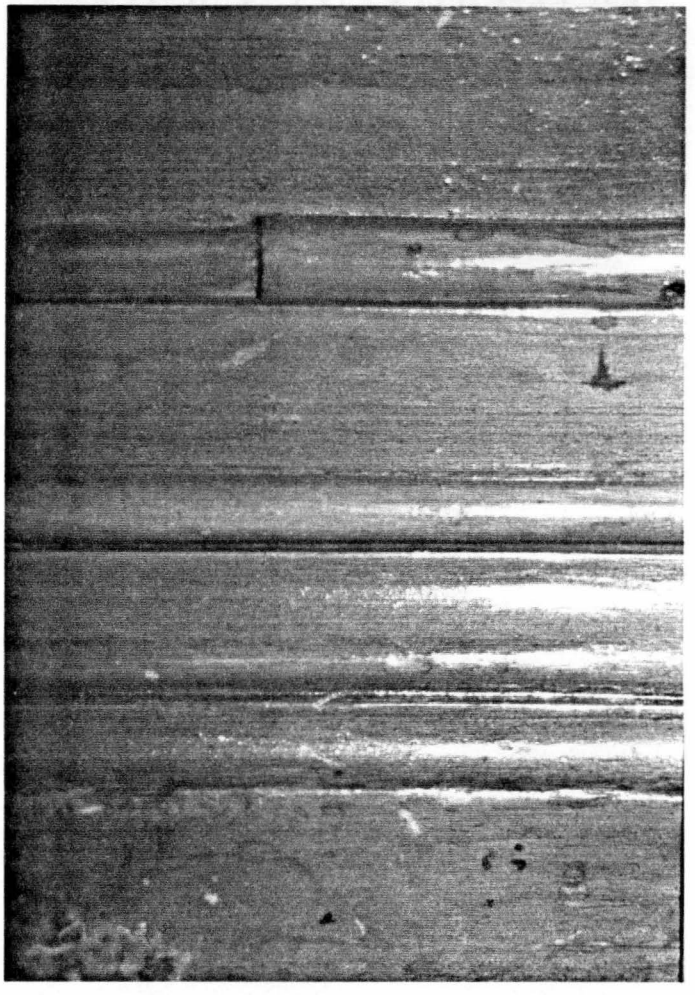

FIGURE 47. Baseboard molding. Note difference in dimension of upper bead at joint.

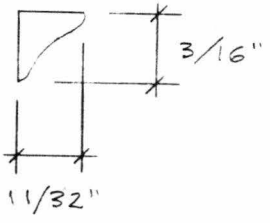

FIGURE 48. Detail drawing: Apron panel molding in section.

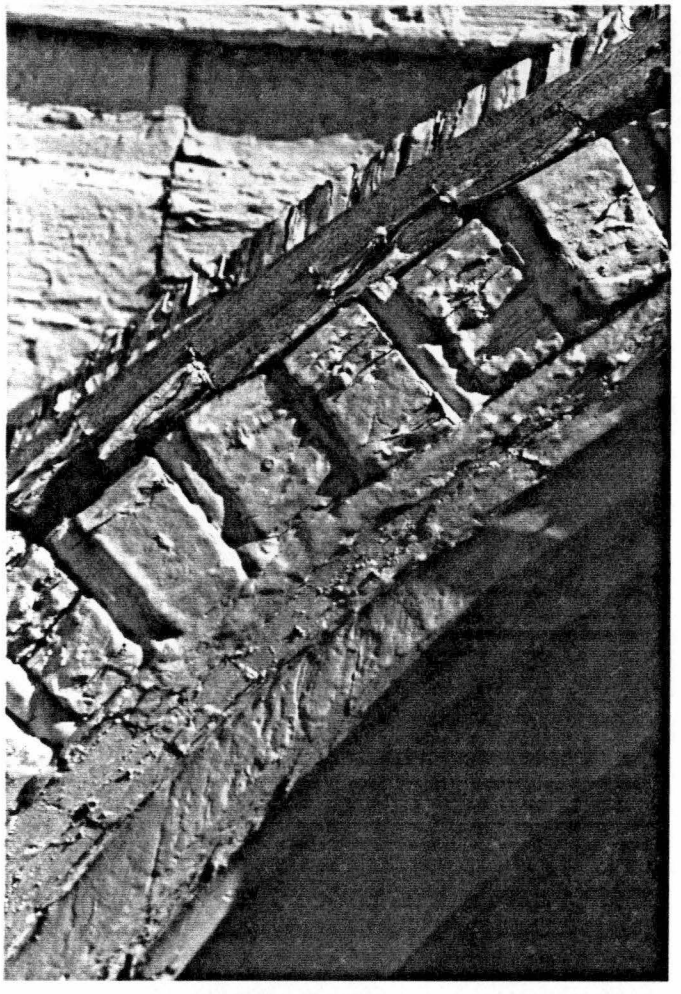

FIGURE 49. Window casing (north side). Entrance tower west elevation. Note shaped dentils with bead elements in between.

FIGURE 50. Window casing (south side). Entrance tower west elevation. Note built-up dentils with flat elements in between.

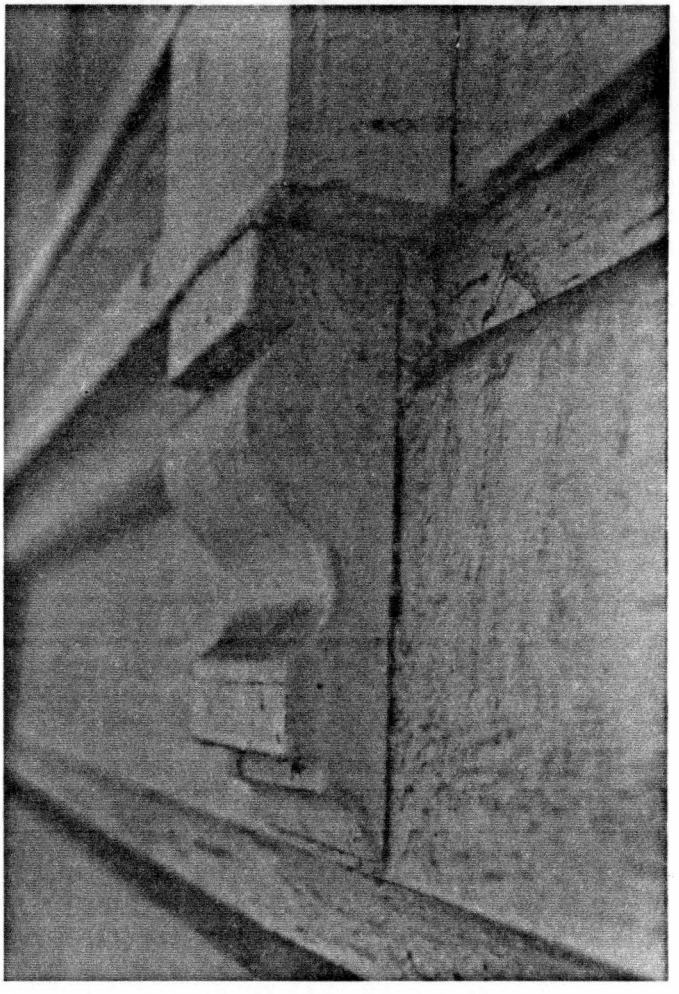

FIGURE 51. Window apron. East elevation. Note drip lip on bottom of apron.

FIGURE 52. Window apron. West elevation. Note lack of drip lip on bottom of apron.

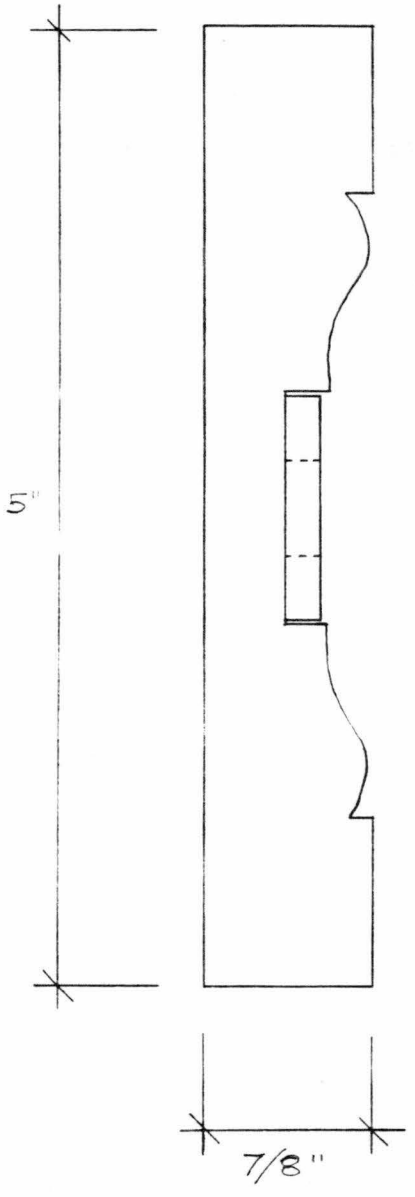

FIGURE 53. Detail drawing: Typical interior window casing in section.

FIGURE 54. Split window sill. West elevation.

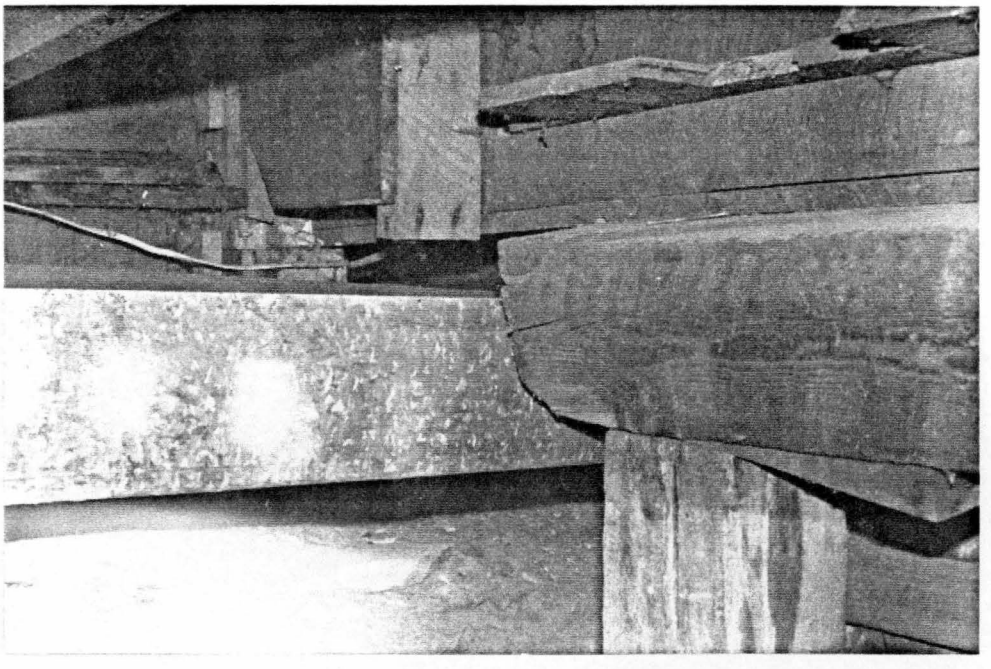

FIGURE 55. Sill at apse (north end of the building).

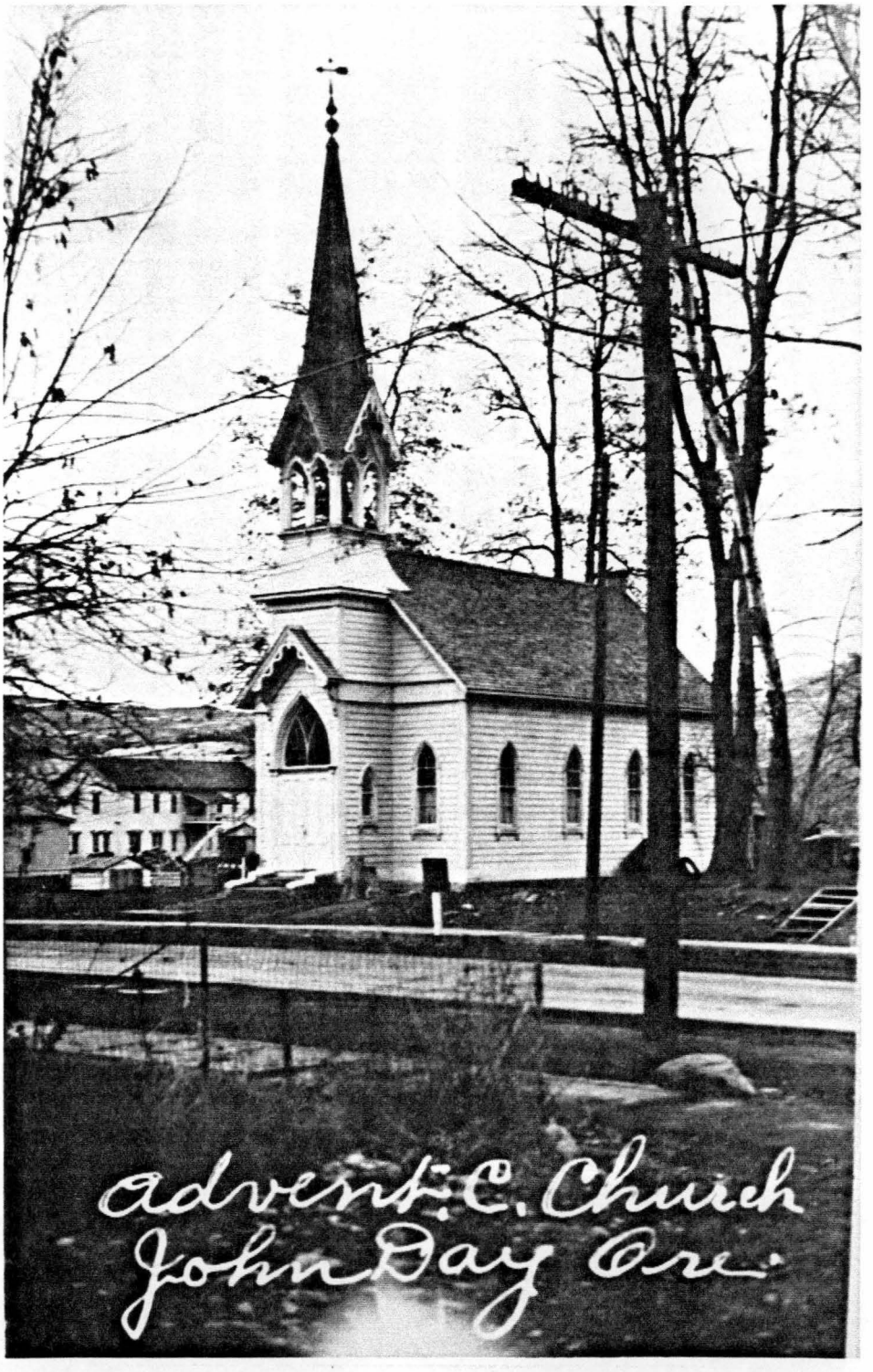

FIGURE 56. First Christian Advent Church. John Day, Oregon. 1933. Source: Murel Philips.

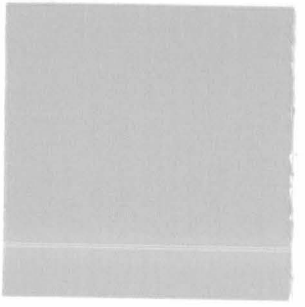

FIGURE 57. Paint sample: Body color.

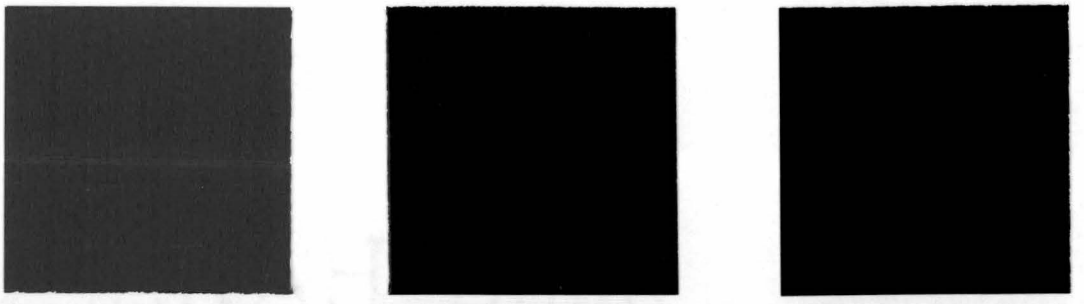

FIGURE 58. Paint samples: Belfry colors.

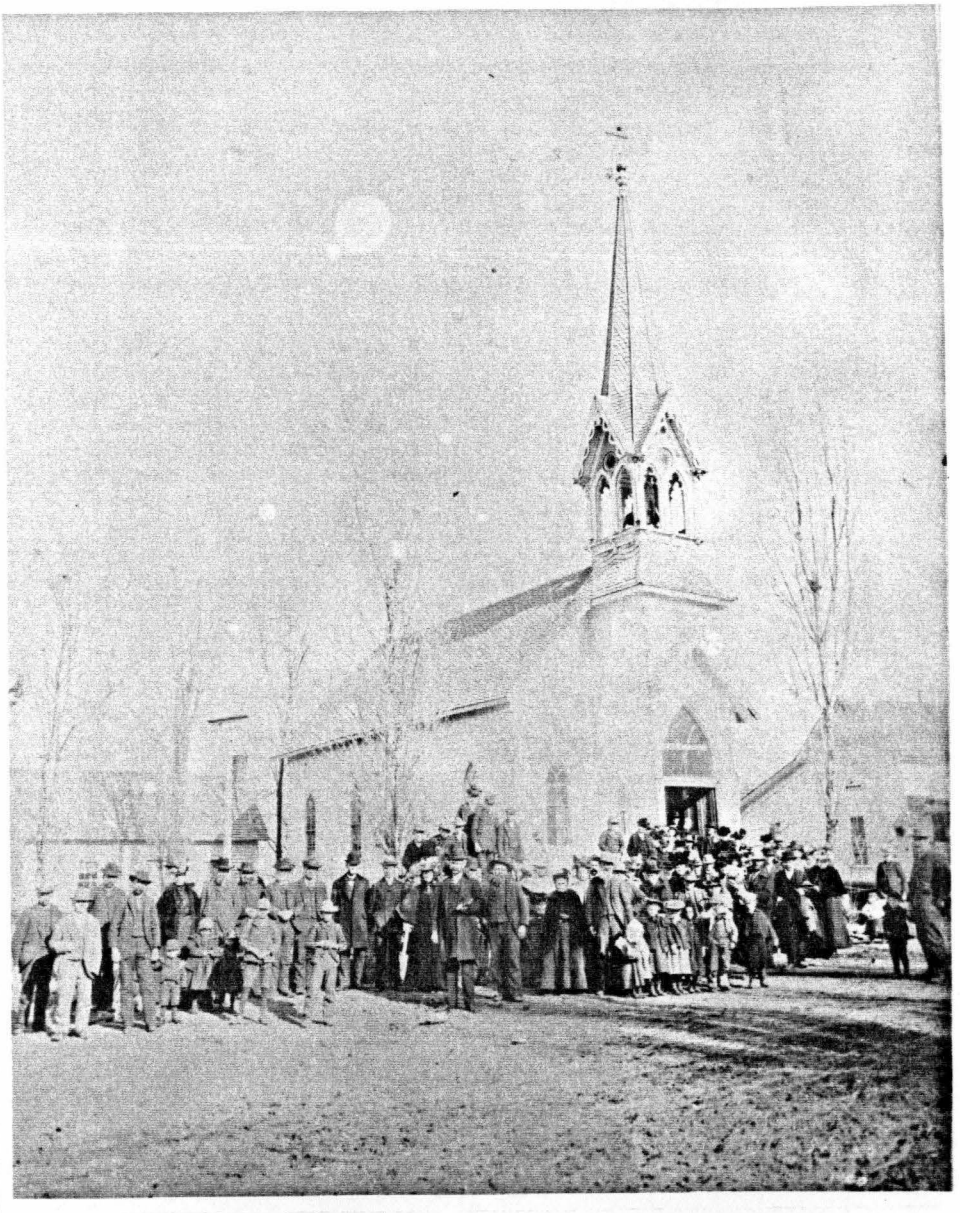

FIGURE 59. First Christian Advent Church, John Day, Oregon. 29 January 1900. Source: Historic Preservation Foundation of John Day.

FIGURE 60. Paint sample: Entrance vestibule, proscenium, and apse aperture casings color.

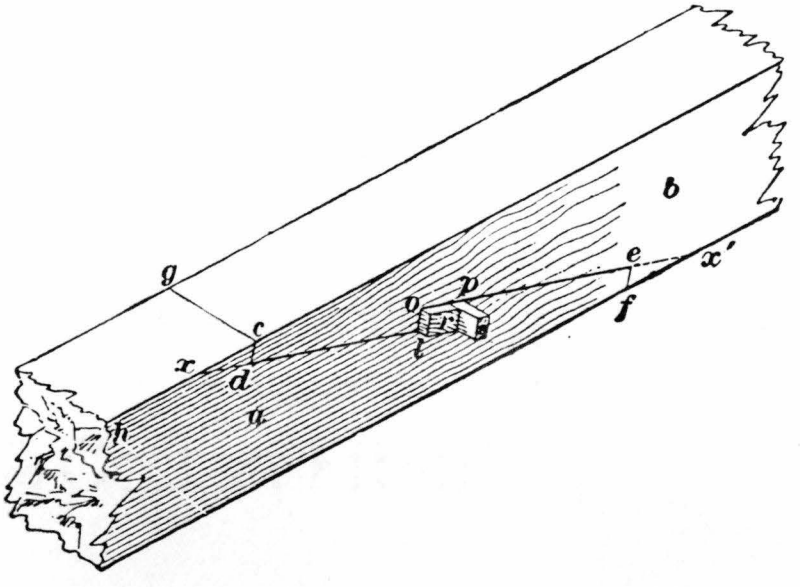

FIGURE 61. Joint to be used at sill patch. From Masonry,Carpentry, and Joinery (Vol. 30 International Library of Technology New York: Eaton and Mains, 1899) 46.

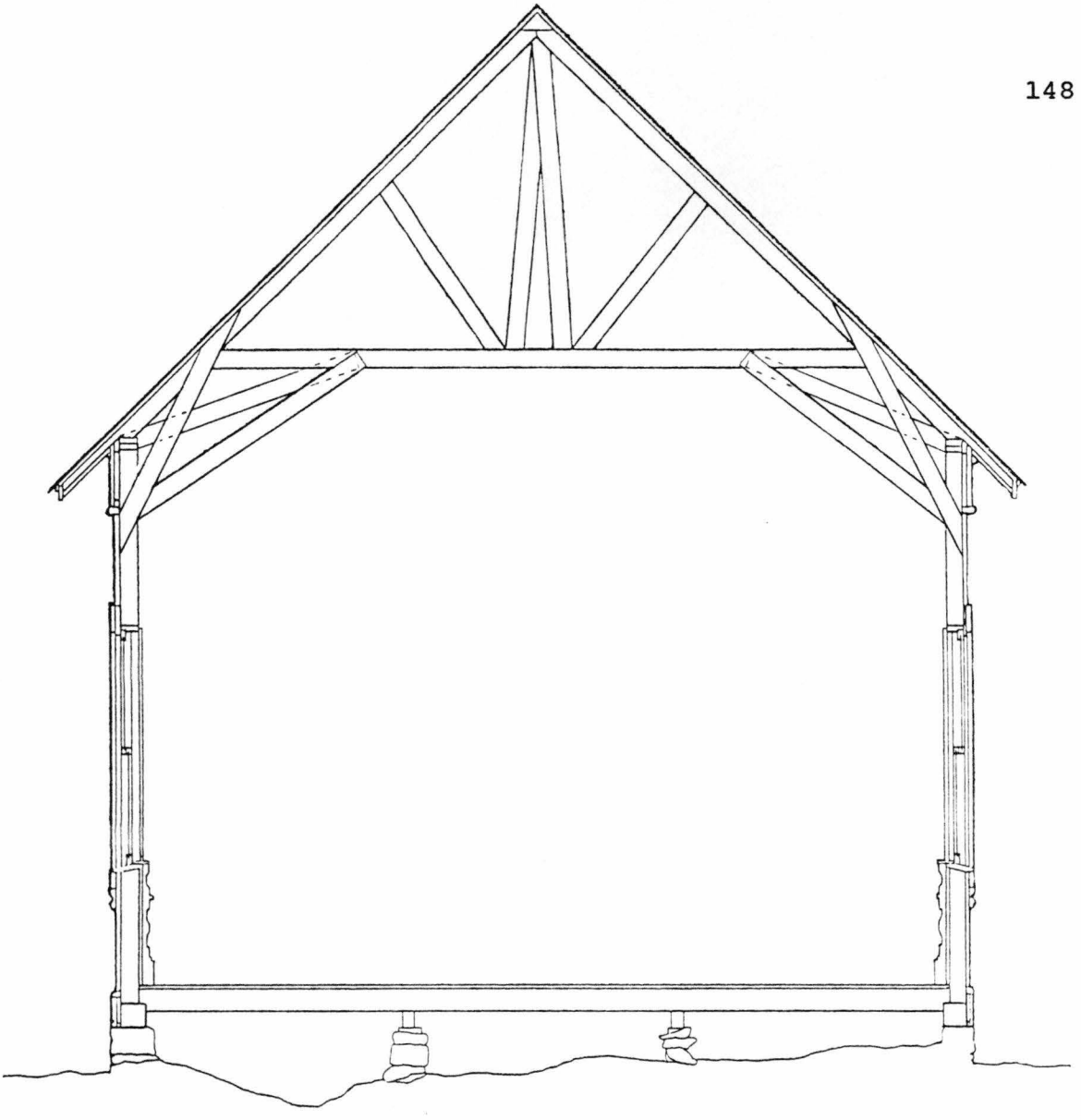

FIGURE 62. Sketch of roof structure reinforcement scheme. Add X-bracing. No scale.

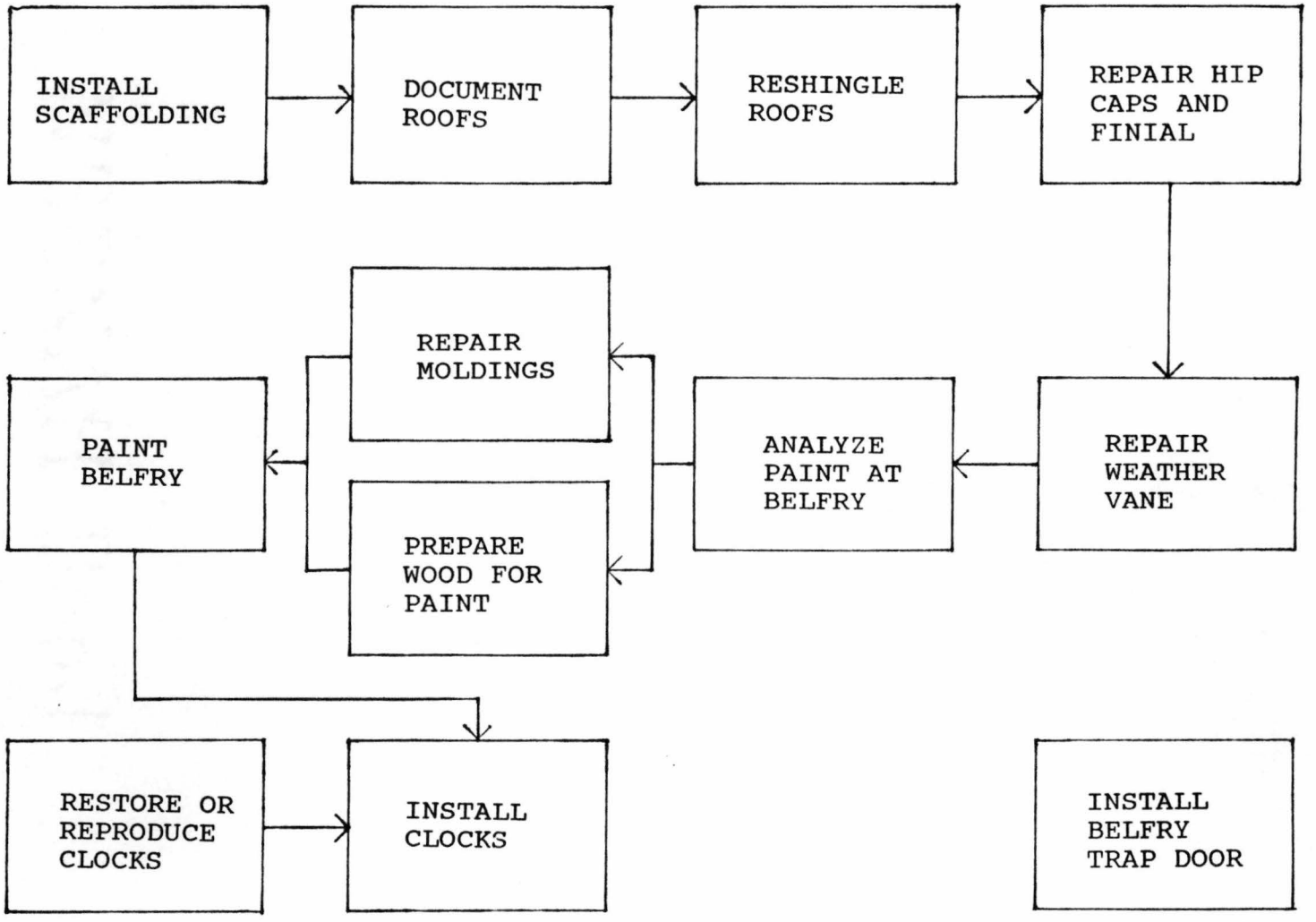

FIGURE 63. Flow chart: Phase one.

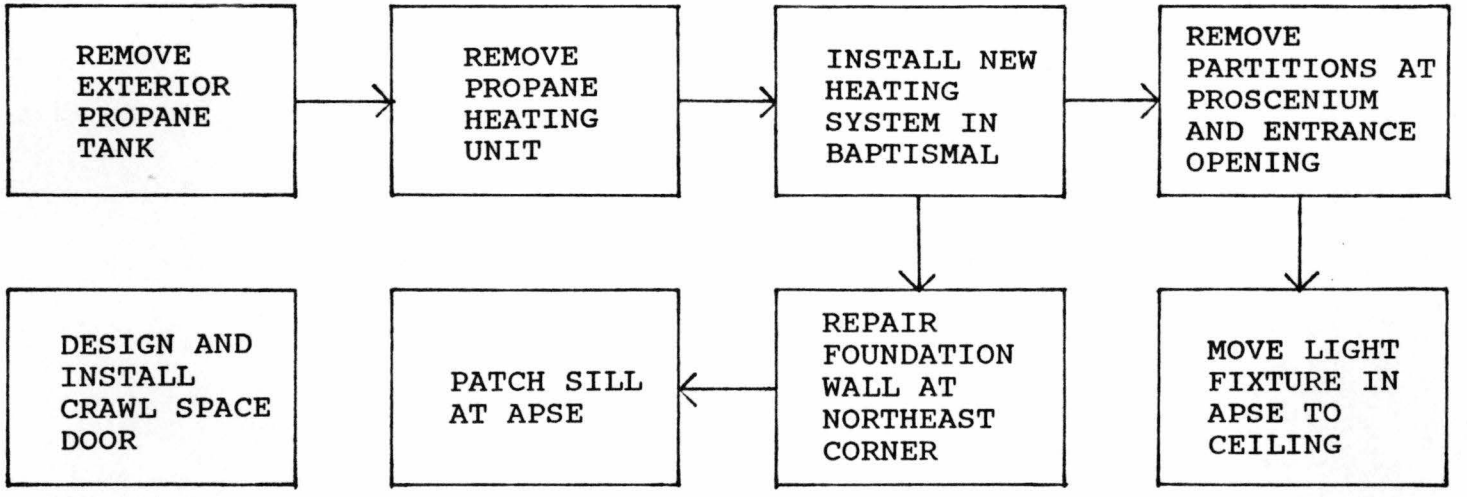

FIGURE 64. Flow chart: Phase two.

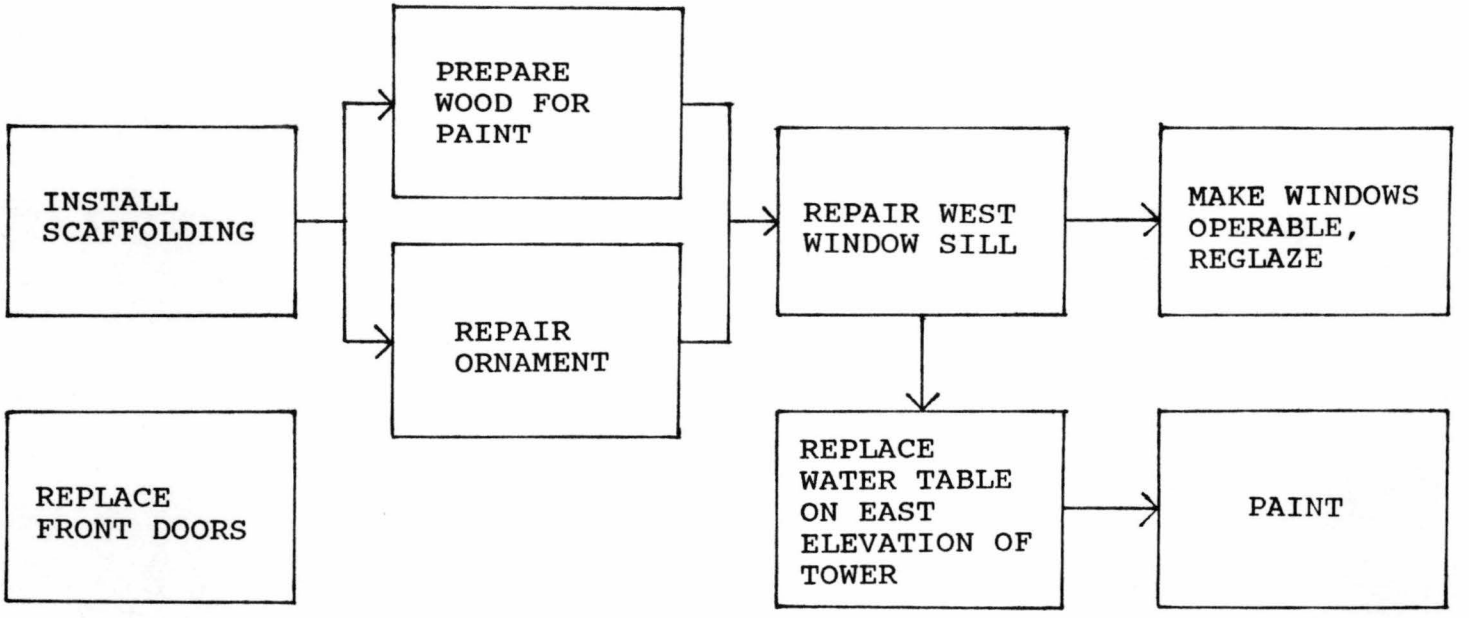

FIGURE 65. Flow chart: Phase three.

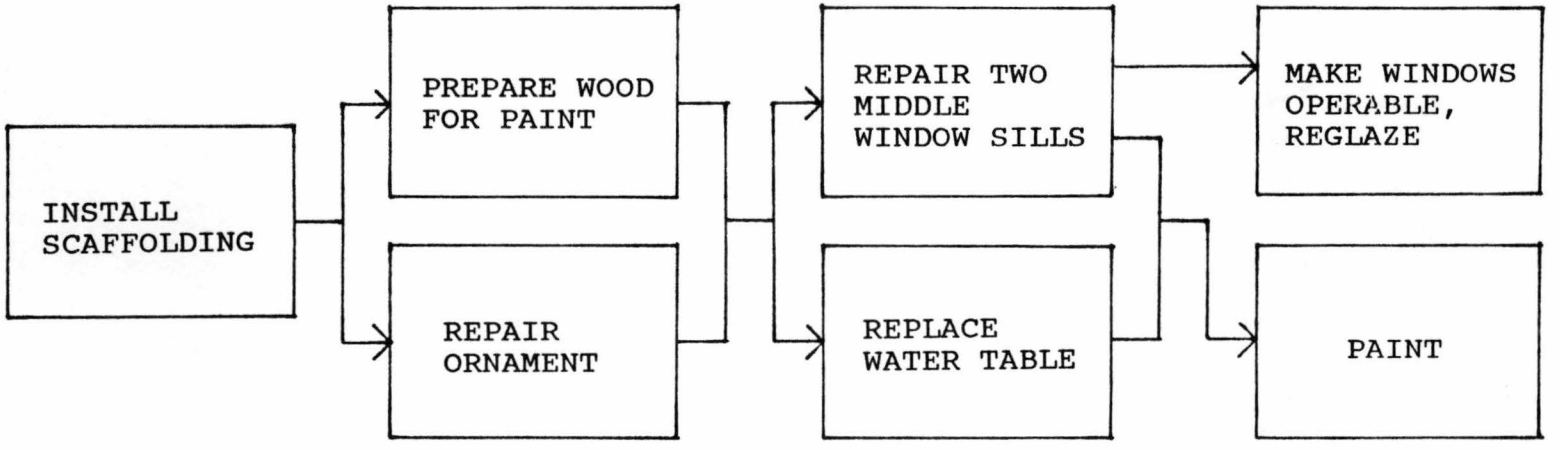

FIGURE 66. Flow chart: Phase four.

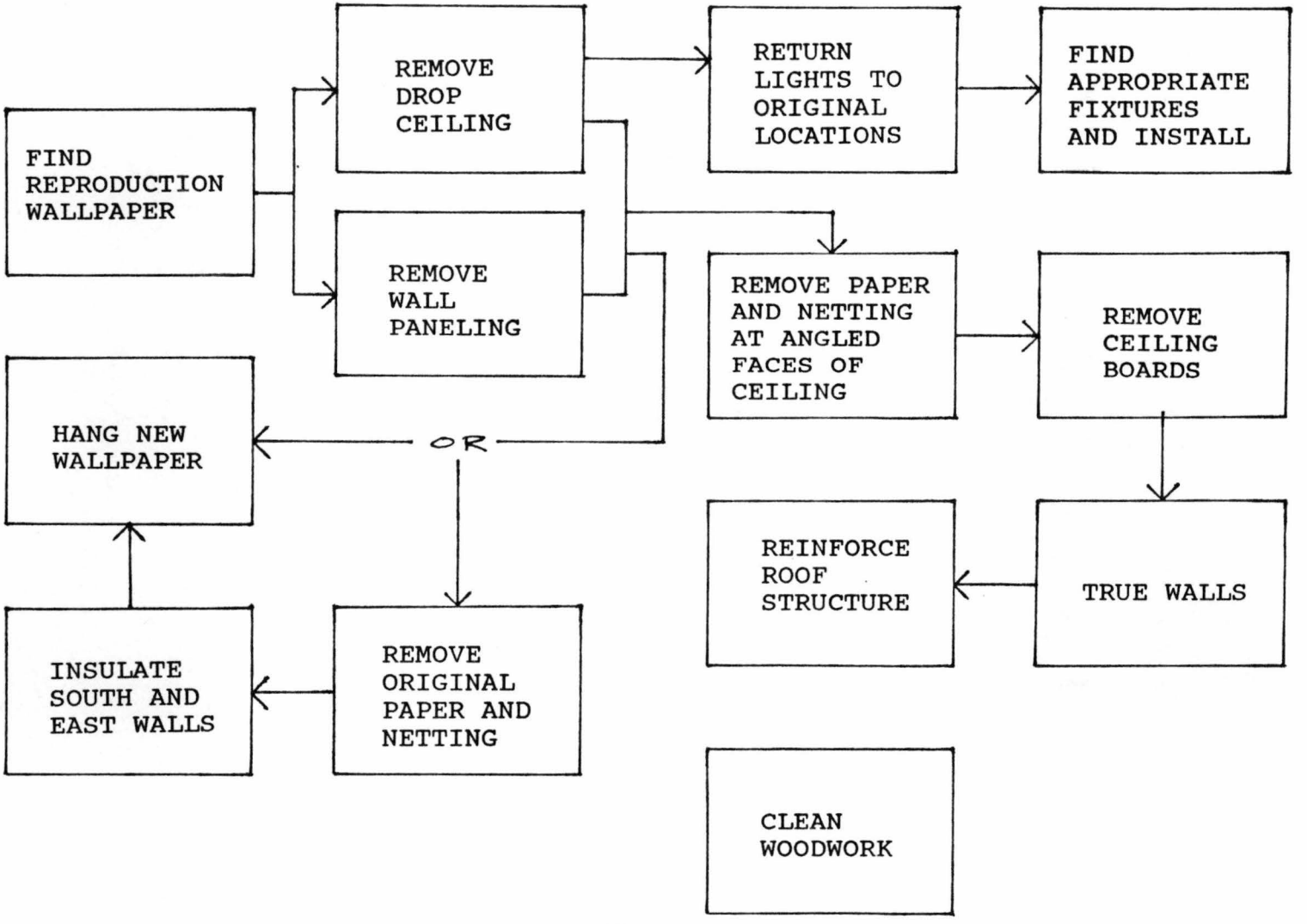

FIGURE 67. Flow chart: Phase five.

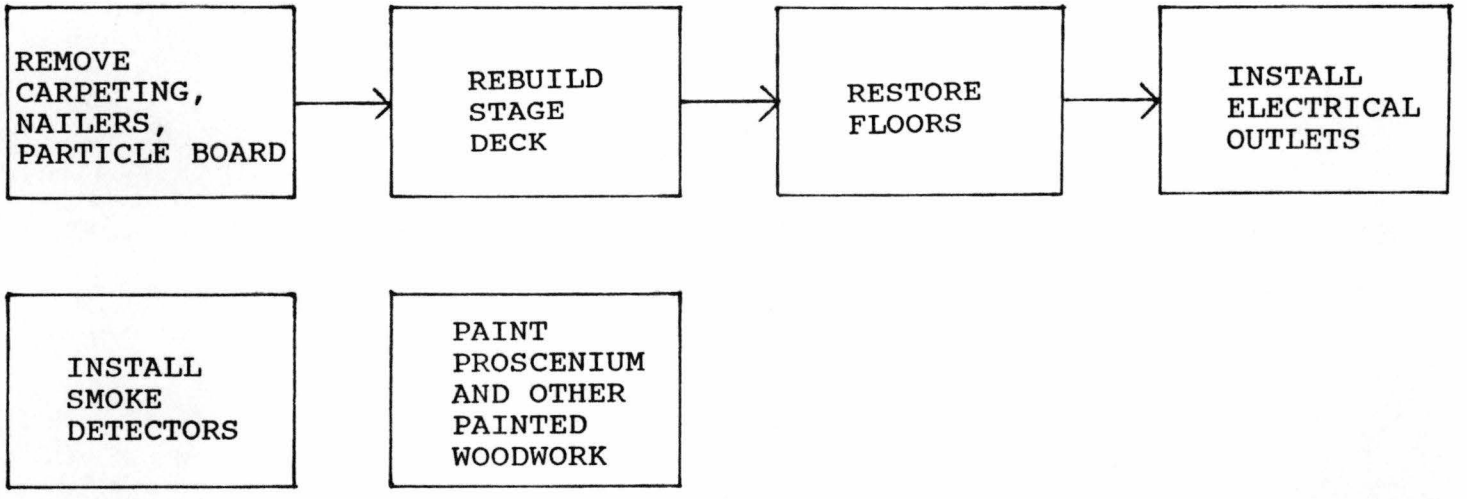

FIGURE 68. Flow chart: Phase six.

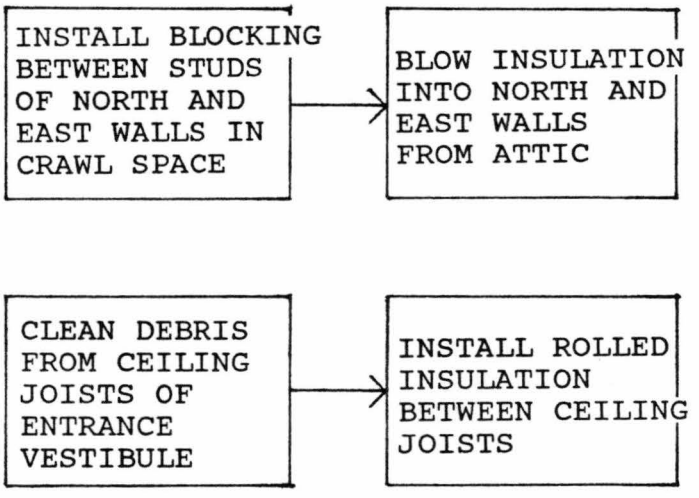

FIGURE 69. Flow chart: phase seven.

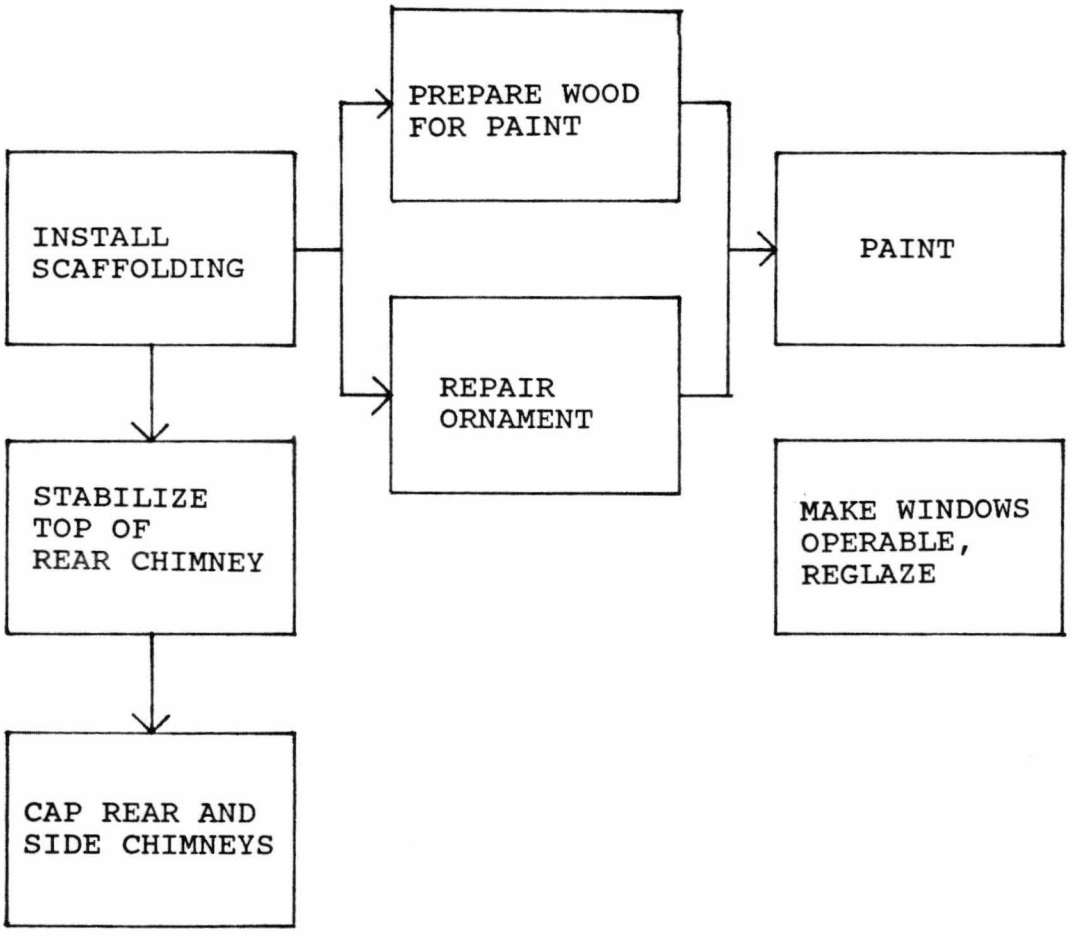

FIGURE 70. Flow chart: phase eight.

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