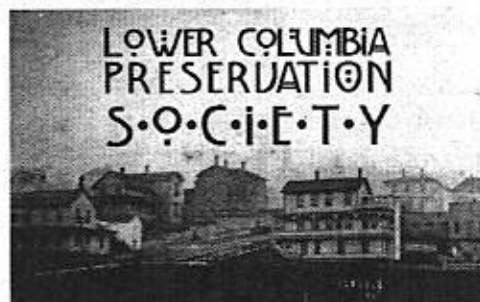


RESTORICA

The LCPS mission is to preserve, protect, and promote the historic architecture in the Lower Columbia region. These structures are important assets that contribute to the area's history, culture, identity, and livability.



LCPS Office Hours

9th & Astor, Astoria, Office #1

Above the Rio, use Astor Street Entrance

The LCPS office is open on Mondays,

10:00am - noon and 5:00(ish) to 7:00 pm.

We will be closed on December 25 and January 1. Stop by and see what resources we have available!

Liberty Theater Seat

In August LCPS president, John Goodenberger, presented a \$1,119 check from the members of LCPS to Rosemary Baker-Monaghan, executive director of Liberty Restoration, Inc. Our contribution was a part of the Take-A-Seat fundraiser for the restoration of the Liberty Theater in Astoria. A brass plaque with the words "Members of the Lower Columbia Preservation Society" has been mounted on seat B-4 in the theater's auditorium. The seat is located in the second row, house right, and second seat in from the aisle.

The Lower Columbia Preservation Society

Invites you to celebrate the season with

The Second Annual

Holiday Home Tour 2006

December 9th, Saturday 4 PM - 7 PM

The Lower Columbia Preservation Society is pleased to showcase six homes for the Holiday Home Tour 2006! These six homes will be all decked out with old-fashioned greenery, ornaments, candles, music, cookies and Holiday inspiration! This is the second annual tour planned as a fund-raiser for LCPS. It is a wonderful way to start the Holiday Season and we are indebted to the homeowners who will be graciously sharing their holiday traditions!

For the first time we are offering tickets to the general public. Tickets are \$15, which will be available Dec. 2nd and 9th from 11 AM to 1 PM at the historic Hobson Building Entrance, located at 1168 Commercial, downtown Astoria or requesting tickets by mail at PO Box 1334, Astoria, OR 97103. For additional information, please contact Linda, 325-3981 or Gin, 325-1410.

We are proud and pleased to have 3 grand homes built before 1900, one designed by John Wicks, one by architect Emil Schacht and a newly built "Craftsman style" in Mill Pond Village. The tour is self-guided and the homes can be visited in any order. Tickets must be presented at each home and will not be sold during the event.

Don't miss this special event!



Wick
Perry
Goodenberger, Goodenberger

National Historic Districts Lecture Recap

Submitted by Pam Alegria

On August 17, 2006, Christine Curran, an architectural historian, gave a slide presentation on the historic districts and national landmarks in Oregon. Christine is the National Register Nominations Coordinator for the State Historic Preservation Office (SHPO). She received her undergraduate degree from Lewis and Clark College and her master of science from the University of Oregon's historic preservation program. She has worked for the Oregon Department of Transportation and private consulting firms in Oregon, Arizona, and Minnesota and was an adjunct instructor for the University of Oregon's historic preservation program.

Christine explained the origins of the National Register, a list of places that reflect our nation's history. The Register began in 1966 as a part of the National Preservation Act, which was enacted to mitigate damage to our historic fabric caused by the construction of the interstate system, which began in the 1950s. In fact, the State Historic Preservation Office was originally located within the Oregon Department of Transportation.

Fifteen National Historic Landmarks are located in Oregon, which include the lightship Columbia docked behind the Columbia Maritime Museum, the Bonneville Dam, Timberline Lodge, Jacksonville, and the Columbia River Highway.

How are properties and historic districts listed? Anyone can nominate a property to the National Register as long as the owner consents. Historic Districts can be nominated if fewer than 50% of the property owners object.

What makes a property eligible for listing? The National Register uses three general screening criteria to determine a property's eligibility for listing: age, integrity, and significance. Unless properties demonstrate exceptional importance, properties must be 50 years or older. There are seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association--in essence, the property should look and feel much the same as it did during the historic period. Determining the significance of a property involves four criteria: an association with events, patterns or trends in history; an association with significant people; the method of construction, craftsmanship, design, style or building type, and high artistic value; and the ability to yield information that encompasses mostly archeological sites.

What is a historic district? An area that possesses a significant concentration of buildings, structures, or objects united historically or aesthetically by plan or physical development may attain "historic district" status. It is a unified entity that conveys a sense of the overall historic place. A district is not necessarily static; the boundaries can be expanded to include properties that were not yet fifty years old at the time it was listed and would contribute to the significance of the district today. Historical dis-

tricts can be residential, commercial, and archeological sites as well as rural villages, college campuses, industrial complexes, and canal systems.

What are the components of a historic district? A historic district is more than a cluster of old buildings. It must be significant for its historical, architectural, engineering or cultural values. A district is considered eligible even if all the buildings lack individual distinction, provided the grouping achieves significance as a whole within its historic context. The importance is collective; the buildings as a whole must tell a story. It's not just the buildings that are important. Features such as curbs, sidewalks, street trees, and streetscapes contribute to the historic character of a neighborhood.

Ending her presentation, Christine, always the vigilant historic preservationist, pitched the audience to nominate Canyon City in Grant County with its great mining history and really "sweet" architecture to the National Register.

The LCPS thanks Christine for her informative presentation and the Clatsop County Historical Society for the use of its facility.

Earth Movement Workshop Recap

Submitted by John Goodenberger

Geologist Tom Horning and architect Jay Raskin presented an informative and entertaining workshop on earth movement. More than 40 people attended the workshop held in the basement of the Capt. George Flavel House Museum in Astoria. Horning described the historic and geologic reasons for earth movement on the Columbia River Basin. He wowed the audience with both historic and contemporary photographs of buildings shifting and failing due to unstable ground. Raskin provided practical advice on how to stabilize or minimize damage to residential structures.

Then, a walking tour was provided for the energetic. Astoria is a veritable outdoor classroom for students of earth movement. Horning guided participants through Astoria's central neighborhood, stopping to study cracks in the streets and sidewalks while viewing houses that were something less than plumb. Many agreed they would never look at Astoria in the same way; however, they learned about techniques and tools to ensure that houses remain safe and livable. Many thanks to Tom Horning and Jay Raskin for an outstanding workshop.



Hamlet School House

Submitted by John Goodenberger

The LCPS board has agreed to facilitate a grant to the Hamlet Community Club from the Kinsman Foundation. The \$5,000 grant is being used for the assessment of a 1910 schoolhouse located six miles off Highway 53 in Hamlet, Oregon.

Swedish-Finn homestead farmers, who also made money as fishermen in Astoria, first settled Hamlet in the 1890s. The reclusive village was only accessible by a rough horse trail. Its inhabitants relied on one another for day-to-day needs. In 1910, a fire swept through the valley and destroyed many farms, as well as the original Hamlet School House. A new school was soon constructed. The one-room building served students through 1936.

Today Jay Raskin and John Goodenberger, members of Ecola Architects, P.C., have developed as-built drawings of the school house, designed schematic plans for disabled accessibility and are prioritizing rehabilitation needs for the historic structure. Seaside contractor Bob Holmes will provide cost estimation. Planner Mike Morgan is investigating future grants to fund that rehabilitation.

Members of the Hamlet Community Club are excited by the potential to reinvigorate the building and plan to make it a centerpiece of their community again. In addition to using the building as a general meeting space, community members hope to revive barbeques, dances, and Christmas parties.



Hamlet School House photo courtesy of Hamlet Community Club

History's Patina

By LaRee Johnson

Those of us with old homes understand the character that is often lacking in most modern buildings. We appreciate the charm and the intrinsic beauty our old homes hold for us. Our first impulse may be to repaint, renovate, restyle and restore. It's okay to slow down and listen. Sometimes we need to ignore the dictates of conventional taste and let our homes tell us what needs to be done.

This takes time. The well-intentioned new homeowner of an old home is faced with conflicting advice and a plethora of building materials and options. Even though advice abounds, much can be gleaned from the home itself. Just understanding your house's evolution will help you make suitable repairs or alterations that don't compromise the integrity of its history. If you give yourself time, the character of your home will be revealed.

For instance, I had friends who moved into a wonderful old home and before furniture was moved in, the husband said, "Well, we need to get rid of that wavy glass, you can't even see very clearly." Fortunately, there were financial considerations, making immediate window replacement impossible. Over time, they learned about wavy glass and that it was original to the house. The wavy glass was granted a reprieve and is still there.

Maybe it is the peeling paint or the tatty wallpaper or the not-so-perfect floors... there is an intrinsic beauty and softness that reflects the history of an old house. In the zeal to restore, we can destroy the patina, sanitizing the very atmosphere we find so charming. If we have a misplaced perspective on the past, or a romanticized view of the past, our historic home can lose its integrity through over earnest restoration with the intent to "pretty it up." The house simply becomes a present day ideal of what it is thought to have been.

"If we can resist the urge to paint over the past, to straighten and tidy up, then we enjoy and appreciate a building's evocative historic atmosphere and individual - if not idiosyncratic - beauty that truly are the spirit of the place." This quote is from one of my favorite books, *The Well-Worn Interior*, by Robin Forster and Tim Whittaker, published in 2003. I found my used (well-worn and loved) copy at <http://product.half.ebay.com/> for less than half price including shipping.

It is through benign neglect and economic downturns that many historic homes remain with us today. We would hope that through careful conservation and necessary repairs, without needlessly removing original material, these old homes would survive to tell the story to future generations so they can enjoy the patina of history.

The Well Worn Interior has captivating photographs for inspiration. This book offers a blueprint for principles of conservation and appreciating the personal character of your old home. No apologies necessary if you haven't taken down that old wallpaper that is a little "tatty" or stripped the battered floors. That faded grandeur of yesteryear and timeworn elegance will help us better hear the story of a lived in and loved home.



A Love Affair: The Story of Our House

By Kristen Gunn

Once upon a time, 5 years ago to be exact, I left my first visit to Astoria thinking, "What a shame! All this enchanting waterfront property with nothing but a hillside of soggy little dollhouses forgotten and left to rot!" Never in a million years did I think I would ever be a proud owner of one of those soggy little houses. Now that I have your attention, allow me to tell you the story of how my husband and I fell in love with little old house and a little old town.

Last September my husband and I purchased a small, neglected 1896 Queen Anne style house. It was all we could afford during last summer's hot real estate boom, although it was our dream to live in a house with a water view. The house was in poor condition, but how could we turn down the water views by day and sunsets at night from that front deck? Our realtors told us that the house was on the National Historical Registry, but we didn't really know or care what that meant at the time. Little did we know that this real estate purchase would be the catalyst for a love affair with Astoria.

Our new house was cute as a button on the outside with a killer view of the water but also with layers of botched attempts at home "improvement" on the inside. No strangers to hardcore renovation and interior design, we took on the challenge.

Soon after we moved in, the water heater died and the heat system was bunk. Yellow jackets invaded the finished attic. We found a dead mouse under the resident oven and a live mouse in the bathroom. The toilet was leaking, rendering serious damage to the sub floor while producing an astronomical water bill!

But we persevered. Necessity is the mother of invention, right? We had the house plumbed for natural gas and installed all new appliances, heat system, and water heater, thanks to Energy Star rebates, Oregon Department of Energy Residential Tax Credits, and NW Natural's incentive program. We replaced the broken toilet and repaired the rest of the leaks throughout the house. After a couple months of nail biting, our water bill finally came down to earth.

After the excitement waned from having no heat and hot water, we proceeded to gut the inside in search of this historical cutie's true colors. Several truck loads to the dump later, chocked full of layers and layers of old carpet, carpet padding, acoustical tiles, old wood paneling, cardboard, and linoleum, we struck gold... original 10-foot ceilings and intact knob-and-tube wiring underneath a mass of foam tile ceilings.

After my first meeting downtown regarding my responsibilities as the owner of a house in the Uniontown-Alameda Historic District, I was befuddled and overwhelmed. I primarily just thought these historical restoration people were all insane! I mean,

what's wrong with vinyl windows and T1-11 siding??? (gasp!) But over the course of a few short months, we educated ourselves to the restoration process with the help of the Lower Columbia Preservation Society, the Heritage Museum's photo archives and volunteers, and City Planner Rosemary Johnson. Add to that help the pots of hot tea, sympathetic ears, and even hot showers that our many kind neighbors generously lent us in our times of need, which improved our morale immeasurably.

Despite the expense, backbreaking work, and downright inconvenience of owning a historical home, we now truly believe that it is an honor, a badge of courage, and a privilege to be stewards of a historical home.

Now we can't imagine a life before Astoria--a life without the ding of the trolley, the foghorns of the carrier ships, the squawk of the seagulls, the bark of the sea lions, the bustle of the Sunday market, the pastoral view of the countryside from the Astoria Column, the magic of the sun setting by the river walk, the romance of 4th of July fireworks reflecting off the water, and the rich history of our house, our neighborhood, and our town.

As fledgling converts to restoration, we applied for and were approved to be on the State Historical Preservation Office's Special Assessment program. This, too, is an honor that comes with great responsibility and reward, one of which is hosting a 4-hour Open House to the public once a year.

With that said, you are invited to our First Annual Historical Open House. We hope you will enjoy (or even be inspired!) by our hard work and efforts to keep the house's historical integrity intact. Our home is a work in progress, as you will see. So each year, we will invite you to come back for a visit to ring in the holidays and bring you up to date on our most recent adventures in home improvement.

Our friends and family applaud our efforts. Surely they must think we're crazy (maybe you will, too!). We simply tell them, "It's blood, sweat, and tears kind of work, but we wouldn't have it any other way."

*You and a guest are cordially invited
Saturday, Dec. 16th, 3 PM - 7 PM
263 Alameda Avenue, Astoria
Mr. & Mrs. Geoff & Kristen Gunn*



Color Me Impatient

by Kim Angelis

We first saw it when we tore the phony 1970s bricks down from the living room wall of our 1918 Arts & Crafts bungalow. It appeared again, as we peeled away a 1950s plywood closet that had consumed our home's smallest bedroom. Once more it was revealed, after we scrubbed the 1990s sprayed-on texture off the dining room walls. It was green--a deep, rich olive green in the living room and bedroom. In the dining room, it adopted shades of sage. Yes, "it" was color; pigment saturating the plaster walls and ceilings in those places where crown moldings, picture rails, and baseboards should have been. Questions immediately came to mind: was the plaster painted before the trim was installed? (Seems sensible - no cutting in required!) But weren't ceilings usually painted a lighter shade, or given a more luminescent treatment, than the walls? Olive green, with its wonderful ability to harmonize with natural wood trim, was a very popular color during the Arts & Craft era, but in the bedroom? The answers were stirring in the plaster...

The majority of early 20th century walls and ceilings were lath and plaster. Thin strips of rough-cut wood, or lath, were nailed horizontally to the wall studs or ceiling joists, with a quarter-inch gap between each strip of lath. Plaster was applied in three coats. The first coat would ooze out behind the lath to form "keys," which tied the plaster to the wall or to the ceiling. This first coat was called the "scratch coat" because it was crosshatched before it cured to give the second coat, or "brown coat", something to cling to. The third coat, appropriately named the "top" or "finish" coat, could be smooth (for wallpaper), or textured (for paint). Together, the three coats of plaster were about half an inch thick.

Before the 1920s, plaster consisted of lime, sand, and hair, a concoction that could take up to six months to cure, particularly in a damp climate like the Lower Columbia. Paper or paint could not be applied until the plaster was cured, which meant living with the in-laws or sitting around in a new house with unfinished walls, gray and bleak as a day in January. The solution? Tint the topcoat!

The tints added to the finish coat of plaster were often in surprisingly saturated colors, including olive green, Chinese red, coral, rust, terra-cotta, burgundy, turquoise, teal blue, gold, apricot, and dark brown. Pastel colors were also occasionally used. Early 20th century homeowners were not afraid of color, but rather, the lack of it! And if there was enough olive green plaster left over from the living room, why waste it? Use it in the bedroom! Tinting plaster was a relatively short-lived fad, relegated to the Arts & Craft movement. After 1920, gypsum was added to plaster, which sped up curing time dramatically--gypsum plaster sets up in 50 minutes or less. And of course, there was competition from "Plasterboard" (what we call drywall or sheetrock), highly touted by the Aladdin Company in their 1917 House Catalog ("no wait to decorate!"). Originally called Sackett Board, after the inventor, sheet rock was patented in 1894. It was slow to catch on, but many companies were manufacturing drywall by 1917, most notably U.S. Gypsum, who first called the product Sheetrock. After World War II, drywall took over the housing market to such an extent that the art of plastering virtually disappeared.

So, if you find deep, saturated colors lurking in the plaster behind the baseboard, know that you're catching a fleeting glimpse into a small window of time... and your house was occupied before the walls dried!

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We're Floored!!!

Submitted by Yvonne Edwards

It all started with the summer heat in my office, which is located on our front porch enclosed by old wavy glass windows. The windows face south, so the sun steaming in all day long makes it very hot in the summer, but cold in the winter.

Thinking blinds would help to control the heat and light, I ordered faux wood blinds from Budget Blinds (best price and great service). But before the blinds could be installed, the peeling green and orange paint needed to be removed. We hired Stephan Herman to help us with the project, which took several days of scraping old cracked paint, then sanding, patching, caulking, priming and painting the walls, the ceiling, and the frames of 135 small windows. The new color is a very pale creamy yellow, with off-white trim. Transformation! Next we tackled the beat up green floor.

Mickey and I had several options for the floor: refinish, replace, or repaint. One floor refinishing company said they never sand painted floors in old houses because of toxic lead paint dust. So we checked into a new floor covering, like Pergo and hardwood, but were told we would have to build a plywood floor on top of the original floor to attach the new floor. I was floored! Our options seemed to be dwindling, at which point we considered just repainting the floor!

Before giving up completely, I called two other hardwood floor companies. The first company was too busy to do our small job, but Fred Johnson of Naselle gave us hope. He said he loved old floors and was in the process of restoring his own farmhouse and dairy barn in Naselle. Our budget was limited to \$500, but he agreed to work with us if I did the sealing and finish coats myself. Upon seeing the porch floor, he was very enthusiastic about restoring it to its natural finish. Fred provided a little history, telling us that people used to wax their floors until the floors became too damaged or the housewife got tired of waxing, at which time they painted them. My first thought was to use a walnut stain, but Fred convinced us the natural finish would be beautiful. We eventually agreed when we saw it with our own eyes – no stain needed.

Three days and four gallons of paint remover later, most of the old paint disappeared. Although we started with the milder citrus-based removers, we eventually needed the heavy duty Jasco to remove the older oil paint. Daily the

stubborn paint came off, but nightly the headaches came on from working with those strong chemicals.

Fred used 16-grit sandpaper on the edging machine to remove the final layer of paint. The wood underneath had never been sanded before – it was beautiful old fir and hemlock! He used 36 grit, 60 grit, and finally 100-grit paper in successive stages until the floor was perfectly smooth. Fred then replaced three badly damaged boards, patched some bug damage, and let the wood filler dry. After sanding and vacuuming, he applied one coat of commercial wood sealer.

The next day Fred brought a gallon of TRAFFIC (a commercial finish), which had to be mixed with another chemical to harden. He applied the first coat and left; four hours later I put on the second coat. Two days later Fred used the large polishing machine to polish the floor so it would smooth any raised grain. Afterwards, I applied the final two coats of finish. It took five days for the floor coating to cure, although it was ready to walk on within hours.

I wanted to share this story because we were so satisfied with the result. Working with a craftsman like Fred Johnson, whose love of old houses, his great knowledge of the history of woods used in these homes, his enthusiasm for restoring floors, and his willingness to work within our budget allowed us to restore our porch floor to its original beauty. As a bonus, Fred's interesting stories about floors entertained us during the entire process.

Watch Your Mail!

Our reminder postcard will be mailed early January 2007 and will have information about our upcoming events: Kevin Palo Lecture on January 27, Gardening Workshop on February 17 and our Annual Meeting, April 25.

Submissions

LCPS members: submit your classifieds, tips, or info to Restoria@earthlink.net to be included in the next issue of Restoria.

Letter From The LCPS Chair

During the last two or more years, it has been a goal of the LCPS board to reach beyond Astoria's city limits to communities in both south Clatsop and Pacific County. We truly desire to be a resource and advocate for the Lower Columbia region. Last summer we embarked on two separate journeys. As described in this issue, our board is sponsoring a grant for the rehabilitation of the Hamlet School House. While no money is coming from our coffers, we are facilitating a Kinsman Foundation grant to the Hamlet Community Club, an organization that has not yet become a non-profit. The preservation of the centerpiece of a once thriving farming community fits well within the mission of LCPS.

In September LCPS met with the Oysterville Restoration Foundation in the beautiful and historic community of Oysterville, Washington. Both organizations shared information and ideas and are now stronger for the exchange. Both groups will continue to support each other's efforts in the coming years as our friendship grows.

These two examples are reflective of a vibrant organization, stretching and moving forward. But wait, there's more. The LCPS board has also agreed to facilitate a grant for the restoration of the historic Astoria Theater sign. This 1920s artifact will hang once again from its original perch on Commercial Street. Its restoration, as described within these pages, is a true convergence of artisans. It is exciting that LCPS can be involved in this prominent community project.

As always, your continued financial support through memberships and donations keeps our organization alive and ensures our future stability. Your volunteerism is appreciated and needed. After all, what other organization advocates for the preservation of our area's historic architecture, educates those in need and administers the restoration of real projects? None other. Our organization is unique in our region. Thank you for being a part of it.



ANNUAL MEMBERSHIP APPLICATION

NAME

ADDRESS

CITY STATE ZIP

PHONE NUMBER ()

EMAIL*

Membership Dues:

- ☐ \$15 Membership
- ☐ \$25 Family
- ☐ \$50 Business
- ☐ \$100 Supporter

Please indicate which areas you would be able to assist the organization as a volunteer:

- | | |
|--|--|
| <input type="checkbox"/> Planning meetings | <input type="checkbox"/> Membership |
| <input type="checkbox"/> Publicity | <input type="checkbox"/> Grant Writing |
| <input type="checkbox"/> Education | <input type="checkbox"/> Other _____ |
| <input type="checkbox"/> Advocacy | |
| <input type="checkbox"/> Newsletter | |

* LCPS will not share or sell members' email addresses.

Is This Your House?

This photograph was given to me several years ago when I worked at an estate sale in Astoria. Underneath the photo is written, "Christmas, 1893". Could this be your house or the house of someone you know? Check out the woodwork and the placement of the tree in the corner of the room. If you think it's your house or someone you know, call Linda Oldenkamp, (503) 325-3981, to claim it.



LOWER COLUMBIA PRESERVATION SOCIETY

PO Box 1334
Astoria, OR 97103

Lower Columbia Preservation Society Current Board Of Directors:

John Goodenberger, Chair

Pamela Alegria

Jewel Benford

Susan Bryant

Ann Gydé

LaRee Johnson

Gin Laughery

Rosalie McCleary

Mitch Mitchum

KUDOS

To the Manfred Beils, for removing the vinyl siding on their home at 997 16th Street, Astoria.

To the First Presbyterian Church of Astoria for the preservation of its 1903 Carpenter Gothic sanctuary. Richenbach Construction has meticulously replaced dry rot in the structure and siding and has helped ensure the building will be here for another 103 years. Fresh paint will be applied to the structure next spring.

Planned Giving: Preserve and Protect Oregon For Future Generations

When you include Lower Columbia Preservation Society in your will, you leave a legacy of activism that will preserve, protect and promote the historic architecture in the Lower Columbia Region. These structures are important assets that contribute to the area's history, culture, identity and livability. Please consider including LCPS in your estate and major giving plans. For more information please check our website www.lcpsweb.org

