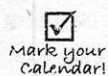




RESTORIA

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.



UPCOMING EVENTS

- Monday, February 22 from 4:00 -6:00 PM a workshop on antique jewelry will be presented by LCPS Board member Richard Foster. See pages 2-3.
- In early March a workshop is planned. At this time it is anticipated it will cover refinishing fir wood floors. Details will be provided in the near future.
- April is the LCPS Annual Meeting
- In May there will be Chinook Washington Historic Homes Tour. New Board member Serena Schlosser lives in Chinook is providing her knowledge of the area and guidance to make this event possible.
- June will provide LCPS members an opportunity to view Clatsop Community College's preservation student projects presentations. These are the annual Capstone Projects.

RECAP - OLD HOUSE FORUM

A LCPS Old House Forum was held Sunday November 15, 2015. Two Queen Ann Homes were opened for LCPS members to visit. Gustaf and Mary Holmes built the home located at 682 34th Street in 1890. This exuberant Queen Ann style home features a tower, turrets, double hung windows with stained glass and original trim. The floor plan remains original including Gustaf's second floor banker's office.

Ann Samuelson, the listing agent, has a video of the house, which she will send to anyone who requests a copy. Go to www.annsamuelson.com.

The second open house was Melissa Yowell's Queen Ann located at 17th and Grand in Astoria. The home was built by Martin and Lille Foard in 1890. The Foards were Melissa's Great Grandparents. The home has passed out of the family but Melissa was able to purchase it on one of her visits to Astoria. She painted the exterior in a sunny pallet of yellow, green and orange and provides a true "painted lady" appearance. Realtor Debbie Bowes was able to open the home to PCPS members because the sale was pending and it had not closed.

Thank you to both of these ladies for accommodating the interest of those of us who love visiting old homes. Seeing these two Queen Ann's was a real treat.



SMALL MYSTERIES FROM OUR ANCESTORS

Submitted by Richard Foster

As a young child I started to collect rocks and gems, and in junior high school spent my Saturdays in my friend's jewelry store. I spent much of my time with the goldsmith and watchmaker. I eventually went to work for a family-owned small jewelry chain which was a member of the American Gem Society and had ties to The Gemological Institute of America. I stayed with them for 25 years during which time I learned about appraising and identifying gems and jewelry. Add to that an interest in antiques, and another 20 years in jewelry. I am left with considerable knowledge in the field.

Most of us have inherited jewelry along the way, often with little idea what is significant and what isn't. The same is true of jewelry we are given as gifts. Too much good jewelry is resting in landfill or in an old jewelry box, written off as junk. My objective is to give you a way to tell if some of these things are of value.

First, you must not assume that something is not valuable due to a lack of karat marks. When rings are sized, or jewelry is repaired, sometimes the karat mark gets cut or polished out, or filled in. Manufacturers also hide them so they don't mar the design.

Gold Marks:

Karat is an English measurement based on 24k being pure 100%, or 24 parts out of 24.

18k=75%, 14k=59%, 10k=41%, and gold can be white, yellow, green, or pink (depending what metal they mix it with).

'P' after a karat mark means plumb which indicates it is of a more precise purity (not plated).

European marks are: 18k=.750 14k=.585 10k=.415

Platinum marks are usually 90% platinum 10% iridium or a shortened version of this.

You will need a good magnifier and good light. The marks are not always complete and may require some interpretation. They will sometimes even mark the post on earrings or the pin of a brooch. Without a mark, gold can be tested for its purity with an acid solution, or with electronic testing equipment in the hands of a professional.

Here are some common marks that are not valuable, or as valuable:

HGE (heavy gold electroplated) example- 18K HGE which means only a thin layer on the surface is 18K.

GF (gold filled) example 1-20th 12K GF which means the surface is covered with 12K gold and is 1/20th of the weight of the item. Gold filled should not be discarded.

RGP (rolled gold plate) is another version of a thin layer of gold over a less valuable base metal.

Pearls:

First, never, ever clean pearls with anything other than a pearl cleaning solution like that which can be purchased from Holly McHone Jewelers. Pearls are easily damaged by many chemicals. Alcohol will literally dissolve the nacre (the calcium carbonate crystals the oyster deposits on them), taking away their beauty. That said, you need to clean your pearls regularly and restring them when needed (acid from your skin will deteriorate the cord with time and cause them to break). Holly can clean and check them for you.

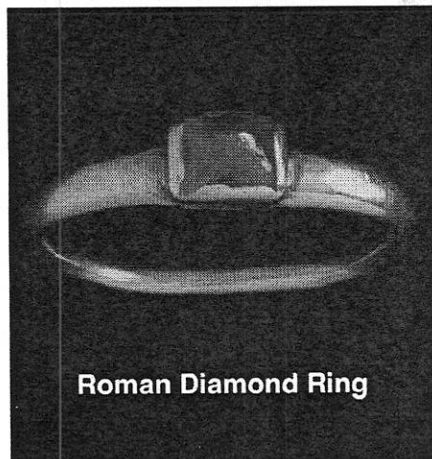
There are a few ways of determining if your pearls are cultured or natural, as opposed to fake. The easiest way is, after cleaning, to gently rub one on the side of your tooth and compare it to a fake pearl rubbed on your tooth. Real pearls are masses of crystals and since your tooth is not smooth, the two will feel rough against each other, while the fake will feel slick. Do not bite a pearl or you may cause the nacre to flake off in layers and possibly break a tooth.

Diamonds:

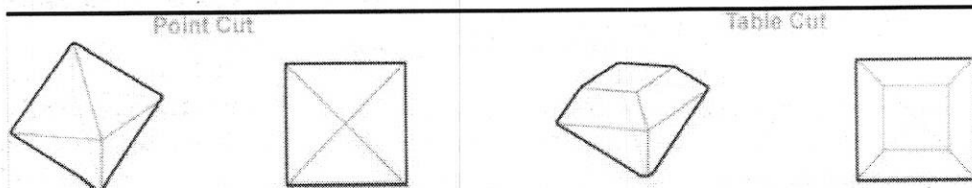
Diamonds require a tester to identify. But you can get an idea of the age of a stone you may believe to be a diamond. Cutting diamonds is difficult - to say the least - and very precise. That precision has improved gradually, leaving a historical fingerprint. Diamonds have been cut or polished since around 100 AD. The Romans used the crystal after polishing to set into jewelry. The most common crystal shape is like two pyramids set with the bottoms joined together leaving a pyramid stone (point cut) showing that is attractive, and known for thousands of years to be the hardest material in the world. In the last several hundred years diamond cutting has improved drastically and as the designs of cuts created more sparkle, fire and brilliance, the newest and best took over quickly. This leaves us with the rose cut (1485-1714), old mine cut (1839-1901), old European cut (1870-1930) and round brilliant cut (1919-present). See illustrations on page 3.

I hope these clues help you, and happy hunting!

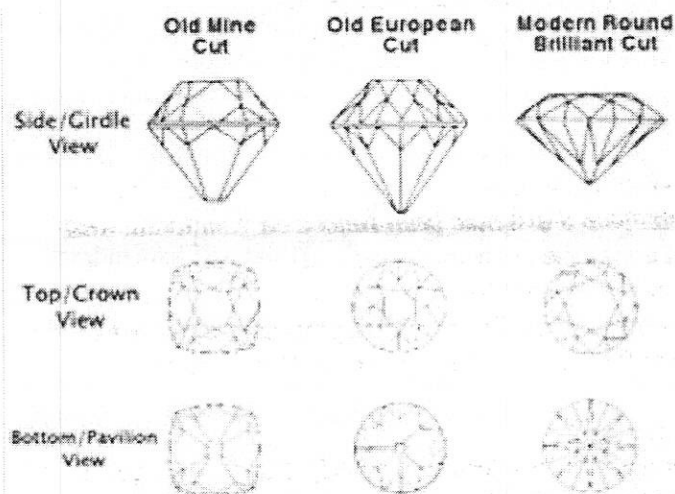




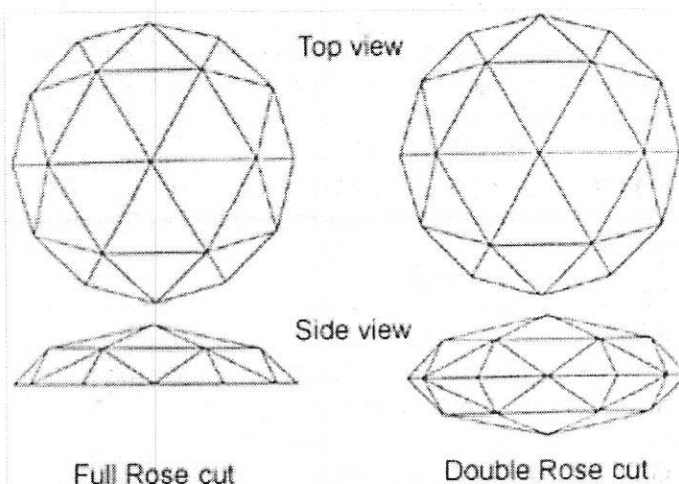
Roman Diamond Ring



Point Cut (Roman Period)



Evolution of Diamond Cutting



Rose Cut



Mark your
calendar!

Monday, February 22 from 4:00 -6:00 PM a workshop on antique jewelry will be presented by LCPS Board member Richard Foster. The event will be held at the LCPS office located at 1030 Franklin in Astoria.

Members may bring up to 3 pieces of jewelry about which they would like to learn. Richard will explain any jewelry marks, the style and possible origins of your pieces. Also, he will advise if the pieces merit having a full professional appraisal.



LET'S ALL WRITE HOUSE HISTORIES

By Bruce Berney • Originally Printed in Restoria March 2006

It was my pleasure, eons ago when I sat in the director's chair at Astoria Public Library, to help people find facts pertaining to the history of their houses. To make it easier to assemble data, I developed some handy resources like the newspaper card index and the Astoria Household Directory. I arranged for easy use of the Sanborn Atlases, Polk City Directories, National Register nominations, microfilm reels, and genealogy materials. We had a good thing going — the envy of many libraries.

It was fun at first, but as time went by, historic houses had new owners who would come and ask for help to research the same houses. How frustrating it would be when I couldn't lay my fingers on materials I knew I once found - not that they had disappeared, but because my memory was failing already. Everyone's does, which makes it so imperative that histories get written, and copies deposited with appropriate repositories, where they can be retrieved by future owners.

To get started, just take a sheet of paper and write "History of" and add the address. The rest will take care of itself if you add a little from time to time.

Immediately under the title, write "Author's Preface," and fill in your name and date. Now right off the top of your head, jot down all your associations with the house. Write down who you are, when you came to this area, what attracted you to this house, what you initially observed as to its condition, what you did to fix it, who gave you advice, who did the work, how it turned out, what you learned, and what advice you might want to give the next owners. If you make any errors, or if there are facts to check, never mind. They can be corrected later. The wonder is that you've actually made a start, and have done so without conferring with anyone!

Now get a three-ring binder. I recommend one with a clear plastic cover and spine, enabling you to create an attractive exterior, which may help keep it from getting lost on your shelves. On the cover should be printed something like: "Leave this book in the house when it is sold!" ensuring that your hard work will pass on to the next owners who will appreciate it.

Next, start the last section of your project, the "Addendum." Honor it with a package of archival print preservers. These plastic sleeves can be purchased at a photographic supply store. The 8.5 x 11 inch size holds newspaper clippings, architectural drawings, samples of wallpaper, and other memorabilia. Other print preservers have pockets for variously sized prints or slides that you may want to include in your binder.

Here are items we've collected in our book, which documents the 1940 Julia Selbeck house in Uppertown:

1. The information sheet provided by the seller's real estate agent which describes the lot, sales price, dimensions of each room, and various amenities, as well as a small color photo (We're glad we have repainted this house the original white!).
2. A photocopy of a historic photo of the house, and miscellaneous newspaper clippings pertaining to former residents.
3. Snapshots showing the empty rooms, and various subsequent stages.
4. Wallpaper samples.
5. Copies of Restoria which mention our house.
6. Photocopies of Sanborn Atlas pages from various years which show our house in relation to the neighborhood.
7. Photocopy of a photo in Cumtux showing the brew master's house, which was formerly on our lot.
8. Photocopy of Astoria Household Directory, noting the pre-1955 address, plus names of known residents from 1890 to 1925, interesting even though it was a previous house on this lot.
9. Photocopies of newspaper index cards and obituaries for known residents.
10. Photocopies of pages of senior pictures in high school annual for previous young residents. CCHS and APL have indexes of Zephyrus annuals.
11. Correspondence with previous owners, some of whom have visited us.
12. Quotations and receipts from contractors we have used, and a list of major appliances. One could also file owners' manuals here.

Most of the above items are already on hand or easily obtainable. From time to time, LCPS holds workshops to hone research skills, using such resources as city and county records, genealogy materials, etc., which may suggest other resources.

Now, if you feel an urge to create a narrative of great literature, have at it. If not, take satisfaction that you have organized materials to help others appreciate your house. I can't overstate the importance of distributing even unfinished copies of your project. You never know if unfeeling people might someday clear out your house, tossing what's in the way of the cleaning rag or paintbrush. Strangers hurriedly packing your effects might send precious boxes to the dump. To help ensure that your work won't get lost, make photocopies for the archives at the Heritage Museum and/or the local library or building department. You can use inexpensive report folders from an office supply store. To some future owner of your historic home — and to some future director of the Public Library — you will be a hero!



House History Template

History of: _____
(address)

Author's Preface: _____
(Name) (Date)

Write down who you are, when you came to this area, what attracted you to this house, what you initially observed as to its condition, what you did to fix it, who gave you advice, who did the work, how it turned out, what you learned, and what advice you might want to give the next owners.

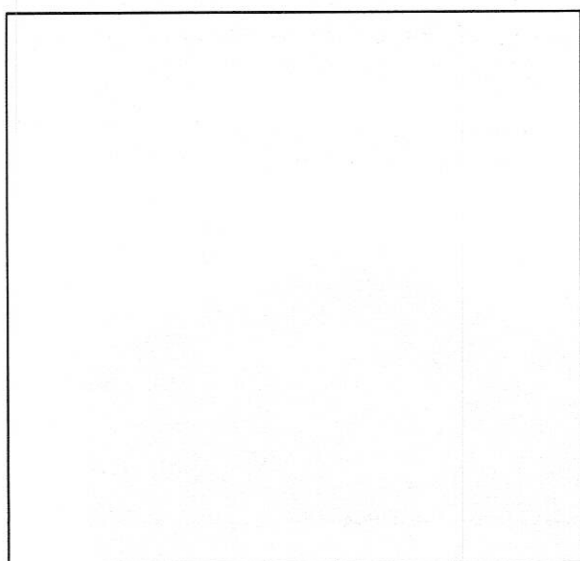


Photo taken: _____



RECAP: DAVID E. JENSEN, REHABILITATION OF CHINOOK SCHOOL

Submitted by Serena Schlosser

On Saturday, January 16th, David Jensen, Long Beach architect, treated members of the Lower Columbia Preservation Society to a presentation about the soon-to-be completed rehabilitation of the historic Chinook School and Gymnasium. Astoria architect, John E. Wicks designed both the gymnasium (1921) and school (1924) buildings. David E. Jensen served as architect of the rehabilitation project, which started in earnest in 2008, with the construction of a new foundation for the gym. The work on the gym was completed in 2012 and the school building project is slated to be done by 2017. Following the talk, Corky Wilson, project manager for the rehabilitation, let LCPS members into the school building for a peek at the work in progress. Eileen Wirkkala, the president of the board of Friends of Chinook School, also contributed stories of the trials and tribulations of the project. Friends of Chinook School is the nonprofit organization managing the restoration and utilization of Chinook School. Their mission is to "refurbish and utilize the historic Chinook School for the cultural, educational, social, economic, and recreational benefit of the community." FOCS holds an annual Oktoberfest fundraiser at the Chinook School Event Center (historic gymnasium). They also host an annual Shakespeare Festival, 4th of July Children's Parade, and open gym for local children. The Chinook School Event Center is available for rent and boasts a stage with dressing room and a large commercial kitchen. The local food bank is currently located in the basement of the school building. Chinook School is located at 810 Highway 101, in Chinook, WA. More information can be found at www.friendsofchinookschool.org, or on Facebook.



The Chinook Gymnasium prior to rehabilitation efforts.

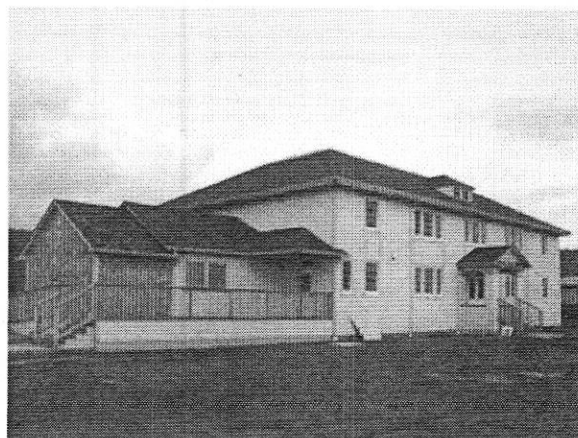
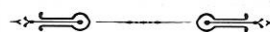
SHELburne INN TOUR RECAP

Submitted by Pam Chestnut

On Saturday, October 17th, we were treated to a special presentation of this excellent historic inn and restaurant in Seaview, WA by the gracious couple David Campiche (chef extraordinaire) and Laurie Anderson (master of detail), and venerable master craftsman, William Clearman, who completed his apprenticeships as an indentured machinist and carpenter 67 years ago.

Clearman has worked with Campiche and Anderson since they acquired the property 38 years ago, together doing a remarkable job of restoring, preserving and meticulously remodeling with historic sensitivity. Posts that Clearman hand-hewed with Japanese hand tools and added for support in the front stair area and in the dining room are hardly discernable from originals.

The main part of the inn was built in 1911 and the northern addition was a 1896 Victorian building moved from across the street. Campiche and Anderson enclosed the porch area and incorporated ca. 1896 Art Nouveau stained glass windows salvaged from a church in Morecambe, England. Thank goodness for loving guardians of important precious buildings! And I must add that our lunch in the cozy pub was scrumptious, complete with local mushrooms. Oh, my.



The Chinook Gymnasium, with rehabilitation almost complete.



KITCHEN TOUR RECAP - INTO THE HEART OF THE HOME

Submitted by Pam Chestnut

On the auspicious Autumnal Equinox LCPS members were treated to viewings of two wonderful original historic Astoria kitchens: one in an 1896 Vernacular downtown and the other in a 1915 Craftsman on Smith's Point. Both kitchens are convenient and workable with room found for modern refrigerators, which is probably one reason they weren't remodeled. It was a pleasure to see the actual cabinetry and fixtures, and to feel the pull of history. Great big thanks to Donna Quinn and Sue Cody for opening their splendid old homes for this unique opportunity.

LCPS GARDEN TOUR...FOURTEEN GLORIOUS YEARS

Submitted by Pam Chestnut

What began in 2001 as a one-time summer garden tour in and around Astoria became a beloved annual community event through 2014. What wonderful gardens we experienced! Huge thanks to the generous gardeners, volunteers, hosts and committees who made this happen year after year with great energy and beauty. The LCPS Board events committee is busy creating workshops, lectures and tours more consistent with our mission statement in regard to buildings. We are open to and welcome any great event ideas you may have! May Historic Preservation abide.

ANNUAL MEMBERSHIP APPLICATION

NAME
 ADDRESS
 CITY STATE ZIP
 PHONE NUMBER ()
 EMAIL*

Membership Dues:

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

LCPS:

website: www.lcpsweb.org
 phone 503-791-1236
 Send mail to: PO Box 1334
 Astoria, OR 97103

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.

WINDOW WEIGHTS AVAILABLE

I have in my basement a collection of historic window weights for community use. Donations are accepted and I pass along what window restoration folks need, free of charge. I recently purchased a fish weighing device and marked them all - about a hundred, I reckon. The heaviest I have at present is 8 pounds or so. Remember that any weight alteration to your sash (thicker glass, epoxy repairs, etc.) will change the weight balance required. For more information call Pam Chestnut @ 503 325-3245.

LOWER COLUMBIA
PRESERVATION
S.O.C.I.E.T.Y

PO Box 1334
Astoria, OR 97103

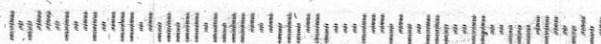
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Serena and Aaron Schlosser
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Sarah Jane Bardy
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Mike Green
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