



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.

APRIL MEETING: IS THERE A KITCHEN REDO IN YOUR FUTURE?

If you need to do something about your kitchen, don't even think of missing the April meeting and May workshop. Before you take that huge and expensive leap, let LCPS help you with some of your research. Our featured speaker will be Kathleen Donahue, a Certified Kitchen and Bath Designer. Ms. Donahue heads up product design and marketing for Neil Kelly Cabinets (Portland), and helped design and bring to market their American Craftsman Collection, Transitions Collection, and award-winning Naturals Collection of cabinetry. Her book *Kitchen and Bath Theme Design: an Architectural Styling Guide* was published by McGraw Hill in 1999. Through the use of slides, Ms. Donahue will help us learn to identify a kitchen's unique features based on the architectural style of the house. Her hour and a half lecture includes discussion and tips to help revive, restore and unearth the original features lost through remuddling and to add design elements to plain and unremarkable architectural structures using contemporary and readily available materials. Mark your calendar now for our meeting, Wednesday, April 26th, 7:00p.m. at the Heritage Center, 1618 Exchange Street, Astoria.

BOARD ELECTIONS

Three board positions are up for election and will be voted on at the April meeting. Currently serving in those positions are Kevin Palo, vice chair, Joy Brewer, secretary, and Dave Pollard, member-at-large. While these members have agreed to run for re-election, if you are interested in becoming a board member and would like more information about these positions, contact Linda Oldenkamp, 325-3981 after 5pm.

MAY WORKSHOP

HEAR FROM THE LOCALS & SEE
THE KITCHENS FIRST-HAND

Continue your research with a panel discussion of local builders, cabinet makers, and an owner of a lumberyard. Panel members will discuss costs, contracting, design options, and length of projects. After the panel, tour 4 or 5 LCPS members' kitchens. In their kitchens, owners and their contractors will discuss their projects, how they struggled with functionality vs. character, what they did right, what they wish they'd done differently, and answer your questions. Mark Saturday, May 13th, 10 - 4:00pm on your calendar. Because this workshop is still in the planning stage, attend the April meeting, watch the Daily Astorian, or call 325-3981 week-days after 5pm, or weekends after 8:00am for the location and details.



RESTORATION SPOTLIGHT

by Dave Fitch

Diane Moody and Jeff Innskeep found what they were looking for in May 1997: A victorian house without the gingerbread—a house with a view, with a layout that fit their needs, and with a huge third floor open attic that had potential. The house was at 346 Alameda, and it needed their help and vision. The most likely date of construction of the house was 1886, built as a duplex by two brothers. The previous owners had saved the three-story house from falling over by replacing the north foundation, but they had also replaced some of the original windows with vinyl ones.



At first Jeff worked full time on the house, and they both worked on it nights and weekends. They managed to save most of the original fir wainscot on both the first and second floors. Most of the doors are original to the house, and most of the plain door and window moulding has been planed and restored. Jeff and Diane have strived to keep the character of the house while making it functionally modern. They have insulated, replumbed, and rewired the house. They have added modern fixtures, and they will refinish the existing fir floors throughout. The interior finish was originally shiplap with fabric and wallpaper cover which, after much deliberation, they are changing to sheetrock with a flat finish to simulate plaster. They retained the wood ceiling on the second floor, which is very effective. The stairs, with five winders per turn, are in excellent shape. The vinyl windows are being returned to wood construction.

The exterior restoration is partly completed, and the new colors fit the character of the house. This spring they expect to continue the exterior work and begin on the landscaping. After that, there is the 600-square-foot attic bedroom to create and the basement to do. Drive by and see the house that was once home to a cannery worker who ran for mayor on the slogan "communism against fascism."

HARVEY AWARD NOMINATIONS

The Historic Landmarks Commission is looking for nominations for the 2000 Dr. Edward Harvey Awards. The Award is given to the best completed restoration of a building in Astoria within the last two years. There are categories for commercial, government, and residential buildings. The HLC will review and select winners at its April 2000 meeting. If you know of a completed restoration that has been sensitive to the original character of a building (e.g., avoiding vinyl windows and siding), call Rosemary Johnson at City Hall, 325-5821, with your nomination.

KUDOS!!!

To Home Apartments at 1320 Franklin, for recently painting this great building.

To Bill Gunderson and Floyd Holcom, for the beautiful restoration of Scow Bay Trading Company on the waterfront. During the summer, the building's exterior will be

returned to its original barn red color.

♦ To the Lower Columbia Tourism Council and the City of Astoria, for installation of the historic district signs above the street signs at each intersection within the Astoria

JANUARY MEETING AND FEBRUARY WORKSHOP RECAP

Michelle Schmitter and John Goodenberger's presentation of architectural house styles at the January meeting was particularly effective. Through the use of slides and overhead transparencies, they showed us how to identify house styles by looking for key features. They then used slides of local houses to help us compare familiar features and styles with those previously shown. Thank you, John and Michelle, for this unique presentation, and also to the Clatsop County Historical Society for hosting our January meeting.

Most of us would be happy with a kitchen the size of the Flavel House kitchen, but squeezing in 35 of us for our February workshop was cozy indeed. On a gorgeous Saturday afternoon, Randy Camp and Dave Denny from West Coast Plastering in Gresham demonstrated how to repair a badly damaged plaster wall. During the three-hour demonstration, half of which was spent answering dozens of questions on "how to," "where do I get," and "what do I do next," Randy artfully repaired the wall to its original pristine condition—and joy of joys, it was all done without any sanding! A huge thanks to Randy and Dave for giving so freely (literally) of their time and talent.

As a result of the workshop, Randy returned to Astoria on February 24th to provide plaster repair estimates for six homeowners. Perhaps we will have a follow-up article on the before and after of Randy's work. If you're interested in a supply list from the workshop, contact Linda Oldenkamp at 325-3981. If you wish to contact Randy Camp, please call him directly at (503) 320-3415. A special thanks to Jan Nerenberg who coordinated Randy's return trip and spent the day chauffeuring him to all six homes.

Downtown Historic District. The Lower Columbia Tourism Council, a part of the Astoria-Warrenton Chamber of Commerce, provided \$14,000 for the signs, which were designed by John Goodenberger. The City of Astoria performed the installation.



REPAIRING WOOD FLOORS *by Fred White*

The very first job we did to our house after we bought it was remove all the wall-to-wall carpeting. As we rolled back the carpet padding and saw the floors for the first time, we were disappointed, because we had been told that the floors were "hardwood" and had assumed that they would be oak. But as the condition of 70-year-old fir and hemlock floors became apparent, we were disheartened. The living and dining room floors looked as though they had been worked over with a wire wheel, with shallow grooves everywhere. There were gaps between the boards about every one to two feet. And worst of all, right in front of the marble fireplace, three holes had been ripped through to the basement, presumably to provide heat from a long-ago basement wood heater.

We had one of the local floor finishers give two bids: one to cover the floor with oak, and another to refinish the fir. The price for oak was up in the thousands. However, the floor finisher was not interested in doing floor repairs, nor was he willing to have his name associated with an oil and wax finish, which for health reasons, was one of the few floor finishes we would consider.

Enter my cousin Fred. He felt he "owed" us for a favor, and after seeing the hidden quality of the floors, agreed to take them on for us. Fred is a very talented carpenter who has built many high quality houses in his time. One of the problems he had to solve was a kiln-dried floor which had shrunk, leaving the new home owner very unhappy. He said he would apply the solution he had devised for that floor to the gaps in our floors, as long as I would repair the butchery in front of the fireplace.

We needed matching wood for floor repairs, so we removed a section of flooring from the entryway, with plans to install slate there—perhaps not authentic, but practical in a wet environment. Fred ripped pieces of the flooring with a band saw into thin pieces, or "splines." He then planed, fitted, and glued these splines into the gaps in the flooring. In the meantime, I repaired the holes in front of the fireplace by removing a section of the flooring and refitting it with the remainder of the salvaged flooring from the entryway. Fred used a floor sander on the main sections of flooring, and I sanded the edges with an edge sander. My wife Marty mixed dry pigments with Elmer's wood filler to fill the remaining

thin gaps. After much finish sanding with both belt and palm sanders, and a finish screening with a floor buffer, we applied two coats of linseed oil sealer, followed by waxing and buffing.

The telling of it, of course, belies the enormous work involved in restoring a much abused floor. The splining of the gaps appeared easy because of my cousin Fred's skill and ease of working with wood. But I found out, in repairing the hall and bedroom floors, that much patience and some skill is required, although such repair is within the abilities of many of us involved in home restoration. The tools are basic: a band saw is helpful, but a table saw will also work to rip the splines. The splines are then planed with a small hand plane, coated with wood glue, and pounded lightly into place. After drying, the exposed spline is planed off to the floor level. When the entire floor is sanded, the gaps not only disappear, they are also extremely difficult to locate, even those over one-eighth inch wide.

Using wood filler in wide gaps is not successful in soft-wood floors, because fir and hemlock floors flex enough to eventually work the filler out. So far, however, the splines in our floors have not moved, and most, but not all, of the filler has stayed in.

There are both advantages and disadvantages to an oil and wax floor finish. A big advantage is the ease of initial application, but a disadvantage is the semi-annual waxing and buffing. But repairs to the inevitable scratches and dents are extremely easy: just apply wax. And a maintained oil and wax floor will retain its beauty for decades. Ours even survived a major paint spill which required water and scrub brushes for cleanup. A light coat of wax afterward and all was fine.

One footnote about floor repairs. We removed two layers of very old linoleum from our kitchen floor, leaving remnants of old glue. I thought it a good idea to damp mop the mess while we decided what to do next. The glue became reactivated by the moisture and my shoes ended up with about an inch of glue on the bottoms before I finished getting out of the kitchen. However, after the glue dried again, it came off with the floor sander, revealing a very lovely hemlock floor.

**RECALL OF CADET IN-WALL HEATERS
IF YOU HAVE INSTALLED ELECTRIC HEATERS IN SOME OF YOUR DRAFTY
ROOMS, PLEASE TAKE NOTE.**

The Cadet Manufacturing Company is recalling approximately 1.9 million in-wall electric heaters under the brand names Cadet and Encore that were sold between 1982 and 1999. According to the U.S. Consumer Product Safety Commission, these heaters may be defective, and they could overheat, fail, catch fire, and spew flames and molten particles. If you have these heaters installed at your property or residence, Cadet and the CPSC strongly urge you to participate in the recall.

The models being recalled are virtually all in-wall heaters with the Cadet or Encore name. These include all heaters in the FW, FX, LX, TK, ZA, Z, RA, RK, RLX, RX, and ZC series. The recall involves the removal and replacement of the entire heatbox, not including any fittings, fixtures, wall cans, grills, or thermostats. The replacement heaters use the existing wall can and grill, which means that there is no costly construction changes needed (although you may need to hire an electrician to install the replacement heater if you are not confident of your ability to install it safely).

Unfortunately, Cadet has recently been through Chapter 11 bankruptcy, and it doesn't have the financial resources to offer free replacements. They are, however, offering the replacement heaters at approximately two-thirds off normal retail prices. The replacement heaters range in price from \$25.26 to \$56.76.

This recall is different from the 1997 recall program in which the temperature limit control switches of some of the heaters were replaced. Even if you participated in that recall, you are being asked to participate in this new recall. The replacement heaters will have multiple safety features designed to exceed UL standards and specifically to satisfy the CPSC consent agreement. No other brand heater is UL-approved for Cadet's wall cans. Note: this recall program is offered only through Cadet, not through its retail, wholesale, or distribution channels.

This recall is expected to last for 24 months. Replacement heaters will be manufactured and distributed on a first-come, first-served basis. Cadet is expecting a very high volume of recall participants, so it is wise to get your order in soon. While you are waiting for your replacement heater, you are urged to take some common-sense precautions, like keeping everything at least three feet away from the heaters, keeping the heaters lint- and dust-free, and having fully operational smoke detectors. **IF YOU HAVE A Z MODEL HEATER, CADET URGES YOU TO USE SOME OTHER SOURCE OF HEAT. IF YOU CANNOT, YOU ARE STRONGLY URGED TO USE IT ONLY WHEN YOU ARE IN THE ROOM TO MONITOR IT.**

You can get more information about this recall, including how to identify the model of your heater, at the Cadet website: www.cadetco.com. The website also has the forms for ordering replacement heaters. Cadet's toll-free hotline is (800) 567-2613.

submitted by Marty White.



THE TRANSOMS OF ASTORIA & OTHER STRANGE TALES

by Mary Merrill

In 1998, when Link Shadley and I were preparing the Community Information Center facility at 1335 Marine Drive, I began to look around at the interesting architectural features of the building. First, I noticed that the old doors, covered with multiple layers of paint, were beautiful. As we began to scrape away the paint, long-time Astorian Andy Honcharenko wandered by. Andy picked up a chip of paint in his life-experienced hands and stated, "I remember this color, the old gas station's doors were painted red in 1945. The owner was from North Dakota too ..." Andy's eyes wandered back into time as he continued, "It was a good gas station." Then Andy continued his daily walk and left us to our work.

Later in the day, I got out the Brasso and started polishing the old brass door handles. I began to appreciate these old treasures in solid brass, and I wondered about the high quality hardware on these old mahogany and fir doors. I looked around the corner at our neighbor's doors, and lo and behold, they had the same hardware. So did the building next door, and the one next to it. I got obsessed by this unexpected discovery, and I walked around downtown looking at old brass hardware. Most of the buildings built in 1923-24 after the fire have the same old brass door handles. Many are painted over or dark with heavy oxidation from our marine air.

Well, I knew there had to be a story behind this. So I began my search. I called on Hauer's Cyclery and Locksmith, but they hadn't installed the hardware. They referred me to John Goodenberger, our local architectural historian, and he referred me to Bill Leahy. Bill Leahy's dad, Joe "JJ" Leahy, had owned a hardware store downtown across from Newberry's, and Bill knew all about the brass hardware and the story behind it. After the 1922 fire, architect John Wicks, who always preferred high quality hardware, recommended that the businesses in Astoria invest in solid brass door hardware. Joe Leahy installed the hardware. Joe is no longer with us, but the hardware is in good shape and will last another hundred years, I think.

On to the transoms. After scraping the doors, we took off the transom window above the door. It too was covered with many layers of paint, including the glass. We found an unusual treasure attached to the transom. It was a fascinating locking bar mechanism to open, close, and lock the transom. Hours later, it too came alive. And it worked!

We have treasures around us that often go unnoticed. When you are downtown some day, look at the door hardware. Imagine the city gleaming with polished brass door handles. Imagine restored transoms in working order. Let us embrace our history and our unique hardware. Take another look at downtown. Stories are hidden under the paint.

LOWER COLUMBIA PRESERVATION SOCIETY MEMBERSHIP

Curtis & Rosemary Johnson
Arno Michaelis
Stephen & Kimberly Nurning
Ann Phillips
Hotel Rosebriar
Margaret & Tom Stevens
Bob & Rosann Karby
Karen Mellin
Linda Oldenkamp & Dave Pollard
Robert Oliva
Anita Lennon
Pat Roberts
Cynthia Silvers
Frank & Linda Stewart
Anthony & Roberta Stramiello
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Jaakko Tuominen
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Lloyd & Janet Bowler
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City Lumber
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Jane Disrude
Richard Elfering
Steve Ferber
Jan Gregor
Dana Gunderson & The Cannery Cafe
Jo & Debra Hall
Steve & Judy Hofheimer
Cliff LaMear & Aline Schmidt
Mary McDonald
Ann Marie
Annie & Jerry Oliver
David & Jackie Partch
Dave Pearson
Jim Richards
Byron Ruppel
Yvonne Starr
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Jim & Regina Wilkins
Chris Williams
Teri Arnall
Karen Aya
Christine Bryant
Jim and Susan Bryant
John Elwell
Lori Miltenberger
Trude Enke
Linnea Gannaway
James Hamrick
State Historic Preservation
Office, Salem
Mary MacDonald
Doug Shadbolt

CHECK THESE OUT

The Monrovia (CA) Old House Preservation Group is an organization similar to ours, but larger, older (20 years), more sophisticated, and a great example to model. Check out their fabulous website: www.mohpg.org

Mary McMurray, owner of Art First, is the colorist and master painter who spoke at our June 1999 meeting about selecting historically appropriate paint colors. Her new website is www.art-first.com

Information and products for homeowners involved in the throes of preservation and restoration:
www.restorationcentral.com



AGENDA**APRIL 26, 2000****7 - 9 pm****Heritage Center
1618 Exchange, Astoria**

- I. Call to Order - 7pm
- II. Treasurer's Report
- III. Membership Report
- IV. Lecture: Kathleen Donahue,
Certified Kitchen and Bath
Designer
- V. Questions & Answers
- VIII. For the Good of the
Organization

WELCOME NEW MEMBERS

A special welcome to new members since September:

Teri Arnall, Karen Aya, Christine Bryant, Jim and Susan Bryant, John Elwell, Lori Miltenberger, Trude Enke, Linnea Gannaway, James Hamrick, State Historic Preservation Office - Salem, Mary MacDonald and Doug Shadbolt.

FUTURE MEETING & WORKSHOP TOPICS
Still in the planning stages, but just to whet your appetite....!

August Meeting: Retrofitting foundations for earthquake damage
September Workshop: Masonry - foundations, wall, chimneys
Spring Workshop: Gardens

ALERT

As a result of Councilmen Potter and Heilman's expressed concern about design review guidelines at the March 20th City Council meeting, the City Council has asked for a work session with the Historic Landmarks Commission. The LCPS mission is to preserve, protect, and promote the historic architecture in the lower Columbia region. Each of us needs to monitor this action closely and voice our support for the Historic Landmarks Commission and the design review process.

LCPS MEMBERSHIP GROWS

A big thanks to all of you who have renewed your memberships. Almost everyone has renewed for another year! For those of you who joined in the next time period, you'll soon be receiving renewal notices from Melissa Yowell, our membership chair. Help make her job easy, and send in your membership renewal as soon as you receive the notice. Don't forget to tell your friends and acquaintances about our group. The more members we have, the more fun we have, the more we learn, the more buildings we save, and ultimately, the more our community's character is kept intact. Don't miss our regular meetings—they're a great way to meet, share, and network. See you on April 26th!

ANNUAL MEMBERSHIP APPLICATIONNAME ADDRESS CITY STATE ZIP PHONE NUMBER ☐

Apply \$5 workshop fee

☐

\$10 Membership (Individual)

☐

\$20 Contributing (Two at same address)

☐

\$50 Supporting

☐

\$ _____

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

☐

Planning meetings

☐

Membership

☐

Publicity

☐

Education

☐

Advocacy

☐

Newsletter

☐

Grant Writing

☐

Other _____

**Please note our new mailing address
and make checks payable to:**

Lower Columbia Preservation Society
Post Office Box 1334
Astoria, Oregon 97103

