



The Lower Columbia Preservation Society seeks to preserve the history, sites, and culture of communities bordering the Columbia River in Clatsop, Pacific, and Wahkiakum Counties

We've crossed over into the new year...



Half-timbering? What's that? Learn more on page 5

... and we're hitting the ground running!

Topics in Preservation will continue to take place every third Wednesday of the month. Attendees to this monthly event can expect topics from historic banking and architecture to paint (tips, colors, and troubleshooting)! Do you have a favorite bank building? Looking for advice to paint your historic home this summer? Join us for these lively, informal conversations - and bring a friend! They are free and open to the public.

Is catching a flick more your thing? Join us for our new monthly *LCPS Film Night at Kala*! Hosted by LCPS board member and architecture expert, Eric Wheeler, these showings will dig into documentaries featuring architectural wonders around the world with room for discussion about how they relate to our local structures, here in the Lower Columbia region. You can read more about this new and exciting event on page 4.

2024 is also bringing new audio programming to your ears. Check out the new monthly radio show, *The Preservationists*, hosted by LCPS vice president, Astronemis Ray. This show invites guests from the community to chat about their views and relationship to historic buildings, architecture, and historic preservation. New episodes air every third Tuesday on KMUN Coast Community radio 91.9 FM (kmun.org) and will be archived on our website for later listening.

Looking for inspiration for an interior winter project? Be sure to read Lauri Krämer Serafin's article "The Decorated Wall in the Historic House" on page 6 to learn all about the anatomy, history, and specifications of historic wall coverings!

The Lower Columbia Preservation Society:

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***Thanks for all
 your support!***

Welcome aboard! LCPS brings on two new board members

Sean Molloy

Sean Molloy, a graduate of Reed College (BA) and Caltech (PhD), grew up and lived/worked in Portland for most of his life. He grew up with an appreciation of antiques and the history and stories they convey about our collective past and always had a fascination for architecture, history, and art despite not working professionally in these fields. Sean was lucky enough to spend time in both the old neighborhoods of Portland and Pasadena where he was surrounded by lovely and sometimes grand examples of domestic architecture from the late 1800s through the early 1940s. Being able to see some of the more prominent Greene and Greene bungalows while living in SoCal was particularly inspiring. The presence of many lovely old homes from these periods and the intriguing history of the area is what led Sean and his wife, Darcy, to relocate to their turn-of-the-century vernacular Victorian in Astoria's Uniontown.

While not trained in the preservation field, Sean has acquired practical knowledge regarding the particular challenges of old homes through ownership of several properties over the last 30 years - all of which he worked on himself for both repairs and renovations. His professional life as a scientist and administrator also gave him an appreciation for research, grant writing, and many aspects of institutional organization such as finance, facilities and HR. This also provided a lot of practical experience working with a wide range of personalities and bureaucracies. As a member of the board and active participant in the programing, Sean hopes to leverage his personal experiences and interests to support the mission of LCPS however possible.

Suzy Olsen

Suzy Olsen, a small business owner, became an Astoria resident in 2015. Since then, she has run her interior design studio "Olsen Interior Design", where she has had the privilege to work on many old buildings in the North Coast region including Blaylock's Whiskey Bar. Her favorite projects are located in historic properties, where she is continually inspired by the classic details and unexpected quiriness. Outside of work, she loves learning about the history of the region and working on her 1890s Victorian home. Before moving to Astoria, she lived in Portland for many years and worked at various architecture firms. You can find her office at 1421 Commercial St. in downtown Astoria.

Check out her website: olseninteriordesign.co/

New LCPS Radio Show on KMUN: *The Preservationists* with host, Astronemis Ray

The Preservationists is a monthly radio show hosted by LCPS board member, Astronemis Ray. Each month, Astronemis interviews folks from the community to talk about historic architecture and preservation. Anyone can be a preservationist - students, professionals, children, older generations, and everyone in between - from admirers and enthusiasts of old buildings and architecture to historic homeowners. **The Preservationists** covers the gamut of capturing and maintaining the character of historic buildings and districts to practicing mindfulness of the carbon footprints we leave behind.

The Preservationists airs every third Tuesday at 9:30 a.m. on KMUN Coast Community Radio 91.9 FM, streaming on www.kmun.org. Check out **The Preservationists** archive to listen to episodes after they air. The page will be updated each month.



Tune in!
91.9 FM KMUN
kmun.org

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

THE PRESERVATIONISTS

Every third Tuesday @ 9:30 am
Interviews with folks in the community
about historic preservation with our
host, Astronemis Ray

Have a love for historic buildings
and architecture?

Anyone can be a preservationist!

www.lcpsociety.org/thepreservationists

LCPS Events

	<p><i>Topics in Preservation</i></p> <p>Monthly Discussions & Conversations</p> <p>LCPS Office 389 12th Street Downtown Astoria</p>	 <p>Film Night at Kala Architecture</p> <p>1017 Marine Dr. Astoria, Oregon</p> <p>Doors at 6:30 pm Screening at 7 pm</p> <p>An evening of film and discussion about some of the best architecture in the world. From the Alhambra to Zaha Hadid, we'll explore the genius of design and historic context in two short films with time left for discussion.</p> <p>Suggested donation of \$5 Beverages and light fare available for purchase</p> <p>Wednesday February 7th</p> <p>Wednesday March 13th</p>
	<p>February 21st Historic Bathrooms</p> <p>March 20th Banks</p> <p>April 17th 1970s Architecture</p>	

New LCPS Event: Film Night at Kala

The Lower Columbia Preservation Society and Kala, a local art gallery and music venue, are collaborating to bring you monthly mid-week showings of films about architecture. We're starting off with two short selections from a series of films spotlighting individual buildings that are outstanding examples of architecture from around the world. The films are produced by a French film crew (all in English!) and run just under 30 minutes. We'll introduce each film and then allow some time for comments from the audience after each film. Our Kala host, Dinah Urell, will have a cash bar and perhaps her legendary veggie chili for sale. Our first show features the Moorish-designed Alhambra in Spain and the audacious Pompidou Center in Paris. We are offering this pilot film series to increase the awareness of good architectural design and its impact on community life. We had a test run offering of a film about coastal modern architecture this past Spring and decided to partner with Kala for this series on world class architecture. LCPS Board members Eric Wheeler and Richard Winn are coordinating the first two presentations in February and March.

Kala is located at 1017 Marine Drive in Astoria.

Wednesday, February 7 and Wednesday, March 13

Doors open at 6:30 PM. Program starts at 7:00 PM

Suggested Donation \$5 to LCPS

For more information contact Eric Wheeler - ericwheeler2@gmail.com - 608-797-7753

To name it is to know it: Half-Timbering

By Eric Wheeler

For well over one hundred years American architects were enthralled with European architectural styles. There are numerous examples in Astoria of civic buildings that look like Greco-Roman temples and residential and commercial buildings that show the influence of western and southern European architectural motifs. This article spotlights a decorative detail that is a defining element in Tudor Revival residences in the region. Half-timbering is a historic building technique using wooden timbers to provide the structural support for the exterior frame. The space between the timbers filled in with brick, sometimes stone rubble, but more often a mud and stick concoction called 'wattle and daub'. This fundamentally structural method results in a rustic, but attractive contrast of light and dark elements with a pleasing geometric grid of straight, diagonal and curved timbers. The facade of the building displays exposed timbers on more or less one half of the exterior; therefore 'half-timbering'.

The half-timbering method was especially popular in western and northern Europe from the 1400s up to the modern era. One thinks of this distinctive appearance in old towns in England, Germany, France, Switzerland and the Scandinavian countries. Why do we use the term "Tudor" when we see half-timbering? The Tudor monarchs, Henry VIII and his dynasty, ruled England from the late 15th through the 16th centuries, a time when half-timbering was popular in the British Isles. American architects picked up the term from their English counterparts and applied the term "Tudor Revival" to residences that displayed half-timbering and other stylistic elements, including steep gables, multi-paned windows and an asymmetrical appearance; all hallmarks of the Tudor Revival. Of course, the half-timbering in US buildings is not structural but strictly decorative, with trimmed boards applied over the exterior finish. This faux American interpretation of the European style was very popular in the 'between-the-wars' era of the 1920s in the US.

You will see the Tudor Revival style in a range of dwellings from more modest single-story to multi-story mansions. The Tudor Revival style came to America as a part of the English Arts and Crafts Movement originating in Britain in the mid-19th century. The proponents of this aesthetic movement turned away from Classical architectural and decorative motifs in favor of those that evolved out of the history and geography of western and northern Europe; not ancient Greece and Rome. Next time you see half-timbering on a house, blurt out "Tudor Revival!" and impress your friends and family!



Stratford-on-Avon Apartments
Astoria, Oregon



Stratford-on-Avon
England



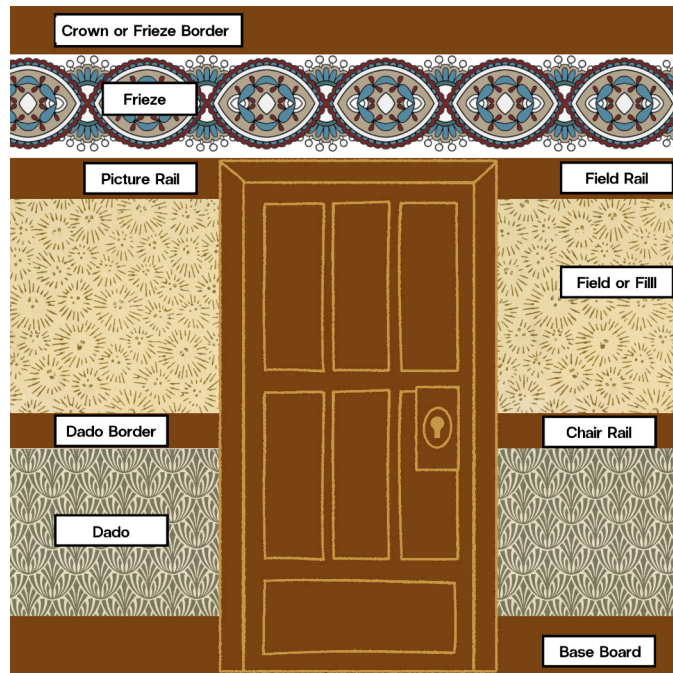
Grace Episcopal Rectory
Astoria, Oregon

In each issue of *Restoria*, Eric examines a specific architectural feature and identifies local examples. Let us know if there is an architectural detail you would like to see featured in a future *Restoria*!

The Decorated Wall in the Historic House

by Lauri Krämer Serafin

Choosing correct wall decor can be daunting! Where does the historic home owner begin? First, consider the style and era of your house. Look at the proportions of your rooms and ceiling height. My advice is to take your time making decorating decisions for walls. The possibilities are endless! Paint techniques, stenciling, printed papers, embossed papers, and ornamental plaster are all possibilities. As you learn more, you will understand that in the historic house, a plain wall is the absence of finish!



One must understand the anatomy of the decorated wall. The tripartite wall became popular in the 1870's and divided the wall into three parts; the dado, field or fill, and frieze. These important concepts define the possibilities for wall decoration. The dado is the lower portion of the wall. If the dado is of tongue and groove wood molding or paneling, it is called wainscot. The field or fill is the middle of the wall. The frieze is the upper portion of the wall above the picture frame molding. A crown or cove molding often tops the wall at the junction of the wall and ceiling.

Victorian era homes with high ceilings can make use of all these elements. Firms that specialize in reproduction wall papers have suites of wallpapers in Victorian layered designs for walls and ceilings. They are a feast for the eye. Bradbury and Bradbury Art Wallpapers is probably the best known of these companies. The dining room and library at The Flavel House feature Bradbury papers. These hand screen printed papers are an investment, but are exquisite.

There was a development in wallpaper in the early 1900s. "Sanitary or Antiseptic Wallpaper" was developed to be more washable for use in the kitchen, bathroom, and nursery. Sanitary papers were printed with engraved rollers in oil based pigments that resisted water. They were usually small prints and perfect for the kitchen and bath. They could be washed lightly. The first truly washable wallpapers were not developed until 1934.

Collectors of old wallpaper books point to the fact that the general public was buying traditional Victorian wallpapers until about 1908. After 1908, these Victorian papers became dated and there was an explosion of Arts & Crafts and Colonial Revival wallpapers to choose from!

In the upper middle class Victorian home, consider the use of the full tripartite wall décor and ceiling papers in the public rooms. It might seem excessive to the modern eye. Elements can be added slowly over time to economize.

For the middle class Folk Victorian, consider a wallpaper or Anaglypta (embossed wallpaper) on the dado and a wallpaper frieze in the public rooms. The fill can be painted. If paper seems too busy, paint portions of the wall different colors in the Victorian color palette.

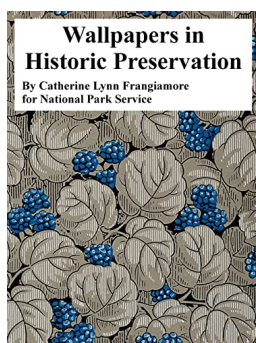
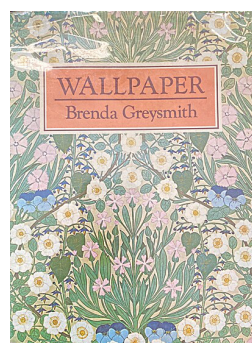
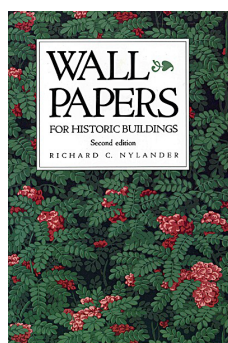
The Arts and Crafts period is often described as a reaction against the Victorian excess, but by modern standards, the walls were highly decorated. Arts and Crafts home usually feature a frieze above the picture frame molding. The dado might be wood wainscot or paneling. Consult the Bradbury catalog on-line or style books for a wealth of high style period ideas. Stenciling with oil paint sticks and Craftsman stencils are an option.

Colonial Revival homes should have softer colors and can make good use of florals, stripes, and damask patterned wall papers. Wood or composition moldings are used to frame panels in Colonial Revivals.

Continued from page 6

Random Wallpaper Tips:

- Choose matte finish papers, not shiny. Shiny papers are contemporary.
- Don't be afraid of unpasted papers. I prefer them to pre-pasted papers. They not difficult to work with. Buy adhesive recommended by the manufacturer.
- It helps to be a detail person or work with one. If you have not wallpapered recently, enlist a friend with some experience.
- Do advance planning and allow for matching the designs. If the match is lengthy, buy additional material to have enough. I use extra wallpaper to line drawers of my antique furniture.
- Gather all supplies and follow installation instructions exactly.
- Houses are not square or plumb. You will have to be creative to minimize imperfections.
- Embossed wallpapers such as Lincrusta and Anaglypta are a boon to historic interior décor. I have used Anaglypta extensively. The possibilities to finish embossed papers are endless and gorgeous!



Check out a few selections of wallpaper books from the LCPS Lending Library!

Wallpapers for Historic Buildings

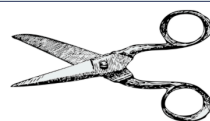
by Richard C. Nylander

Wallpaper

by Brenda Greysmith

Wallpapers in Historic Preservation

by Catherine Lynn Frangiamore for National Park Service



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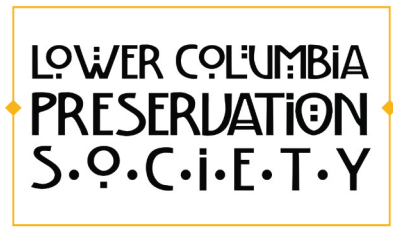
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