SECTION D

FITTING YOUR WORK TO TIME AND PLACE
It Can't All be Rehab, Can It?

"Before any historic preservation project is begun, a number of fundamental decisions need to be made. How will the property be used? Will the property be restored to its original condition or rehabilitated for contemporary use? How can the significant architectural and historical features of the building be preserved? What steps need to be taken…Although 'rehabilitation' and 'restoration' might sound alike, the end result is quite different." *From Downtown Moultrie Design Guidelines, Moultrie Georgia, Moultrie-Colquitt Historic Preservation Commission, The Jaeger Company, May, 2000.*

Rehabilitation is one of four work approaches in *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings.*

Without question, rehabilitation—the only approach that includes alterations and additions for a contemporary use—is most frequently applied to commercial and residential buildings in historic districts. Having said that, here is an important question.

Is it all rehab? The answer is "no." If a historic building will be preserved, restored, or reconstructed, you want to be sure your work fits time and place by applying the most appropriate set of Standards, not simply using the Standards for Rehabilitation as a "catch-all." Each of the four treatments has a different relationship to the historical timeline and a different scope of work, as explained here:

For example, if you want to **stabilize and preserve** a historic building to keep it the way it looks now, you use the Standards for Preservation.

If you want to **update** a building for a continuing or new use through repair, alterations, and additions you use the Standards for Rehabilitation.

If you want to **backdate** it consistently to an earlier period by removing later features, you use the Standards for Restoration.

If you want to **re-establish** a historic building in time that has vanished, you use the Standards for Reconstruction.

FITTING YOUR WORK TO TIME AND PLACE
FOCUS ON: The Historical Model

The Historical Model? "Chrisfield." Note: The house and all names and dates in the historical model are fictitious. The house is large only to make a convincing point about loss and change over time, not to indicate "landmark" status. Most places change over time, irrespective of size, construction type, use, or ownership.

What the model shows The historical model presented here as a learning tool illustrates how the same house changes in appearance over a 200-year period as new owners alter it or add to it. The house is also changed by uncontrollable environmental conditions, i.e., the weather.

See Chrisfield from 1790 to 1993

PLEASE NOTE: This is a graphic comparison of the fictitious house, "Chrisfield," in different stages of its evolution over almost 200 years. In order to experience the idea of growth, change, and loss--visually--you will need to view it *online.*

Four Approaches to Work for Chrisfield

NEXT, through a series of graphics, let's see what happens to Chrisfield when four hypothetical owners acquire it in 1994, each of whom has different plans for its use. By applying each of four work approaches, Preservation, Rehabilitation, Restoration, and Reconstruction, note the resulting differences in the appearance of the house and site, i.e., the "property" after work. These examples are intended to make broad, general points about the four work approaches. Other work scenarios could very well take place.

1 Preservation
2 Rehabilitation
3 Restoration
4 Reconstruction

Each of these treatments and their effect on Chrisfield will be explained below, but without graphics:

1. Choosing Preservation as a Treatment
What happens to the house?

Chrisfield is protected, stabilized, and repaired—with its changes over time—as a county historical society library. The later additions are used as office space. A lift to accommodate individuals with disablities is located behind the garden wall.

How the Work Fits Time and Place
Preserving Chrisfield Historic materials from 1790 to 1993 are retained and, as a result, all occupancies are represented.

Preservation places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a property's continuum over time, and those changes that are made through successive occupancies.

Key Ideas in the Standards for Preservation

- Use the property as it was used historically or find a new use that maximizes retention of distinctive features.
- Preserve the historic character (with its changes over time).
- Stabilize, consolidate, and conserve existing historic materials.
- Replace minimum amount of fabric necessary and in kind (matching materials).

_____

2. Choosing Rehabilitation as a Treatment

What happens to the house? Chrisfield is given a compatible new use as an office complex. An elevator tower addition is constructed and a missing brick chimney replaced. The historic character is preserved.

How the Work Fits Time and Place
Rehabilitating Chrisfield Historic materials from 1790 to 1993 are retained and preserved; however, a missing chimney is replaced and a new addition is constructed. All occupancies are represented.

Rehabilitation reflects a property's continuum over time. While emphasizing the retention and repair of historic materials, more latitude is provided for the replacement of deteriorated and missing features. Alterations and additions for an updated use are acceptable so long as they are compatible with the historic character.

Key Ideas in the Standards for Rehabilitation

- Use the property as it was used historically or find a new use that requires minimal change to distinctive features.

- Preserve the historic character (with its changes over time).
- Do not make changes that falsify the history of the property.
- Repair deteriorated historic materials and features. Replace a severely deteriorated or missing feature using the same material or visually compatible material.
- Do not destroy distinctive materials and features when constructing a new addition or making alterations. New work should be compatible with the old, but not try to imitate it. Work should also be reversible, that is, it could be removed in the future, if necessary.

---

3. Choosing Restoration as a Treatment

What happens to the house? Chrisfield is used as a house museum to interpret Dr. Merriwether's life and distinguished career. Based on documentary and physical evidence, the building is restored to its appearance in 1850. The chimney lost in the 1938 storm is replaced. New windows matching those in Merriwether's 1850 addition are installed. The roof balustrades are re-created. All later changes to the house are removed so that only one period is interpreted. A lift to accommodate individuals with disabilities is added.

How the Work Fits Time and Place
Restoring Chrisfield Only the historic materials from the 1850 period are retained. Materials that represent other occupancies over time are demolished. Features from the restoration period are re-built in new material.

Restoration focuses on the retention of materials from the most significant time in a property's history. It permits the removal of materials from all other periods. This treatment is generally selected for interpretive purposes.

Key Ideas in the Standards for Restoration
Use the property as it was used historically or find a new use that reflects the property's period of greatest historical significance (called the restoration period).

- Remove features from other periods, but document them first.
- Stabilize, consolidate, and conserve features from the restoration period.
- Replace a severely deteriorated feature from the restoration period with a matching feature (limited substitute materials may be used).
- Replace missing features from the restoration period based only on pictorial documentation and physical evidence. Do not make changes that mix periods to create a "hybrid" building that never existed historically.

---

4. Choosing Reconstruction as a Treatment

In this scenario, Chrisfield—closed in 1993—remains boarded up and vacant for several years. In 1999, a fire set by vandals destroys everything but the stone foundation of the main house, the garden wall and portions of the garage.

What happens to the house? In 2020, historians re-evaluate Colonel Chrisfield's involvement in the important Battle of Rockford Creek. They determine that the 1790s period of the property is highly significant and merits reconstruction. Based on the remaining physical remnants, pictorial evidence, and thorough archaeological investigations, Chrisfield is re-built to its 1790s appearance and opened to the public. Only Colonel Chrisfield's life is interpreted. A lift to accommodate individuals with disabilities is added.

How the Work Fits Time and Place
Reconstructing Chrisfield After the fire in 1999, only remants of above-ground historic materials are present. The re-built version of the house representing the 1790 occupancy of the original builder is entirely a "depiction" of the 1790s house.

Reconstruction establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials for interpretive purposes. It is rarely recommended.

Key Ideas in the Standards for Reconstruction

- Do not reconstruct vanished portions of a property unless the reconstruction is essential to the public understanding.
- Reconstruct to one period of significance based on documentary and physical evidence.
- Precede reconstruction with thorough archeological investigation.
- Preserve any remaining historic features.
- Re-create the appearance of the property (substitute materials may be used).
- Identify the reconstructed property as a contemporary re-creation.
- Do not execute a design that was never built.

FITTING YOUR WORK TO TIME AND PLACE
Historic Preservation Talk

Historic Preservation "Talk." What do our words really mean? Do you ever hear someone say they're "restoring" a historic building or landscape when they're really doing something else? The words used to describe work on historic places would seem fairly interchangeable, but there are important distinctions between Preservation, Rehabilitation, Restoration, and Reconstruction.

The importance of historic materials. American historic preservation philosophy puts a value on authenticity—"real" historic building materials and craftsmanship. When you choose a work approach, you are—in part—determining how much historic material will be left after work and how the building will be interpreted historically. In the absence of written, graphic, or spoken explanation, what we choose to repair, replace or demolish ultimately shapes how the property's history exists in time and is perceived by today's and tomorrow's viewers.

In *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, the four treatment options—or approaches to work—were designed in a clear hierarchical framework, with Preservation as the preferred option.

Preservation, the first treatment, places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a property's continuum over time, and the respectful changes and alterations that are made through successive occupancies.

Rehabilitation, the second treatment, also reflects a property's continuum over time. While emphasizing the retention and repair of historic materials, more latitude is provided for their replacement because it is assumed the property is more deteriorated prior to work. Alterations and additions for an updated use are acceptable.

Restoration, the third treatment, focuses on the retention of materials from the most significant time in a property's history. It permits the removal of materials from all other periods. This treatment is generally selected for interpretive purposes.

Reconstruction, the fourth treatment, establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials for interpretive purposes. It is rarely recommended.

The choices we make. When choosing a treatment, STOP TO ASK YOURSELF THESE QUESTIONS: "How *real*--or historically authentic--will the property be after my work?" "How much new material will be introduced?" "How much will be added or changed?" "If I restore, how much authentic historic material from later periods will be lost trying to recover the original appearance?"

FITTING YOUR WORK TO TIME AND PLACE
Selecting a Treatment

Do you ever hear someone say they're "restoring" a building when they're really rehabilitating or preserving it? It would seem to be a simple difference in labeling, but it's really an important distinction in historic preservation. Why? As seen in Chrisfield, following each approach achieves a very different end "product." To help get it right, here are some suggestions:

1. Become familiar with the four approaches to work—or treatment—and how and why they differ.

In the Secretary of the Interior's Standards for the Treatment of Historic Properties, the National Park Service identifies four approaches to work and provides four separate sets of principles or standards as guides. These brief descriptions characterize the major differences between approaches:

Preservation keeps a building and its site the way it looked historically, with all the respectful changes and alterations that were made to it over time.

Rehabilitation updates a building and its site through alterations and additions while preserving its historic character.

Restoration creates the appearance of a building and its site as it existed during its period of greatest significance while removing evidence of other periods.

Reconstruction re-creates a non-surviving site, landscape, building, structure, or object in new materials for interpretive purposes.

2. Become familiar with some general questions you need to ask—-and answer—-as background for choosing a work approach.

First, what is the *relative historical significance* of the building in the community? Is the building an individual local landmark? Or is it a commercial or residential building that contributes to the significance of the historic district? Rehabilitation is more commonly applied to commercial and residential buildings in historic districts. Preservation, Restoration, and Reconstruction are more often selected for local landmarks that are being interpreted to the public. Reconstruction is rarely recommended.

What is the *current condition of historic materials and feature*s? If the distinctive materials and features of the building need minor repairs, very limited replacement, or stabilization and no alterations or additions are planned, then Preservation should be considered as a work approach. But, if the building's distinctive features are extensively deteriorated or missing and need to be replaced-or if alterations or additions to the building and site are part of the work, consider Rehabilitation. If sufficient original materials exist and the goal is to systematically re-create the appearance of the building as it appeared during its period of greatest significance by removing all materials that are outside the period, then consider Restoration.

Very important, what is the proposed use of the historic building? Do you plan to update, add to, or alter the building for a new commercial use or ongoing residential use? Do you plan to preserve it, as is, and interpret its history to the public? Do you plan to restore it to an earlier appearance and interpret its history to the public? You want to fit the new use to the building. If not, you will destroy valuable historic materials in the process.

What are the mandated code requirements? This is always an essential consideration that can affect materials and features. They may include seismic upgrading, lead paint or asbestos abatement, and ADA requirements—accessibility to individuals with disabilities.

3. Get specific! Make a list of work items for your historic building, then determine a final *Scope of Work*. This "planning" exercise can help you make the right treatment choice for your historic building and site based on the specific work you are planning to do. It fits your work into one of four categories (Preservation, Rehabilitation, Restoration, or Reconstruction) so you can use the appropriate standards and guidelines.

Make a list of all the work items proposed for the building, such as painting, re-pointing, repairing, replacing, altering, adding on, etc. If only the exterior is subject to design review, the list will involve only the exterior. If the building will be open to the public--and the district review commission or board has review authority over the interior--broaden the list to include proposed work on the interior.

Compare your completed work list to the ***Scope of Work*** provided below for each of the four work approaches in the Secretary of the Interior's Standards for the Treatment of Historic Properties and Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings. Note: There are overlaps of work in the four historic preservation approaches, but important limitations. Your work list can include any or all of the items in the Scope of Work, below, but should not exceed it.

Check carefully to make sure your list of work items falls within the appropriate Scope of Work for a particular treatment (see below).

Hint: Be flexible! For example, if you initially thought your project would be Restoration, but you see that your work items don't correspond with the suggested Scope of Work (i.e., you plan to build a new addition), then change the work approach to Rehabilitation. That means you would use the Standards for Rehabilitation and accompanying Guidelines to frame your work, or—better still—as the basis for formulating specific rehabilitation design guidelines for your historic district.

Scope of Work for Preservation, Rehabilitation, Restoration, and Reconstruction

Preservation
When the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations, **Preservation** may be considered as a treatment. Prior to undertaking work, a documentation plan for Preservation should be developed.

Structural reinforcement, temporary stabilization, weatherization, or correcting unsafe conditions.

Rust removal, caulking, limited paint removal, and re-application of protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, alarm systems and other temporary protective measures.

Strengthening fragile materials through consolidation, and repointing with mortar of an appropriate strength. Repairing masonry as well as wood and architectural metal features, including patching, splicing, or otherwise reinforcing using recognized preservation methods.

Limited replacement in kind of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing). The replacement material needs to match the old both physically and visually, i.e., wood with wood, etc.

Rehabilitation
When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, **Rehabilitation** may be considered as a treatment. Prior to undertaking work, a documentation plan for Rehabilitation should be developed.

Rust removal, caulking, limited paint removal, and re-application of protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, alarm systems and other temporary protective measures.

Repair of historic materials, such as masonry, wood, and architectural metals, by patching, piecing-in, splicing, consolidating, or otherwise reinforcing, or upgrading according to recognized preservation methods.

Limited replacement in kind—or with compatible substitute material—of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing).

Replacement of an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair (for example, an exterior cornice; an interior staircase; or a complete porch or storefront).

Replacement of a missing feature based on physical and pictorial documentation. Or replacement of a missing feature with a new design based on the remaining character-defining features of the building.

Alterations, such as additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Selectively removing buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.

Attaching a new exterior addition that is compatible in size, scale, massing, proportion, etc.; is clearly differentiated from the historic building; and is reversible, that is, it could be removed in the future without impairing the integrity of the historic building.

Restoration
When the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned, Restoration may be considered as a treatment. Prior to undertaking work, a particular period of time, i.e., the restoration period, should be selected and justified, and a documentation plan for Restoration developed.

Rust removal, caulking, limited paint removal, and re-application of protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, alarm systems and other temporary protective measures. Apply measures to restoration period materials and features only.

Strengthening of fragile materials through consolidation; repointing with mortar of an appropriate strength. Repairing masonry as well as wood and architectural metals by patching, splicing, or otherwise reinforcing them using recognized preservation methods. Reinforcing portions of a historic structural system using contemporary material such as steel rods. Apply measures to restoration period materials and features only.

Limited replacement in kind—or with compatible substitute material-of extensively deteriorated or missing parts of existing features when there are surviving prototypes to use as a model, such as terra-cotta brackets, wood balusters, or cast iron fencing. Apply measures to restoration period materials and features only.

Replacement of an entire feature from the restoration period (i.e., a cornice, balustrade, column, or stairway) that is too deteriorated to repair based on documentary and physical evidence. Using the same kind of material is preferred; however, compatible substitute material may be used.

Following documentation of existing historic features that do not represent the restoration period, such as windows, entrances and doors, roof dormers, or landscape features, alter non-restoration features by removing them.

Re-create restoration period features that are now missing, such as a stone balustrade, a porch, or cast iron storefront. The same or compatible substitute material may be used.

Reconstruction
When a contemporary depiction is required to understand and interpret a property's historic value (including the re-creation of missing components in a historic district or site); when no other property with the same associative value has survived; and when sufficient historical documentation exists to ensure an accurate reproduction, Reconstruction may be considered as a treatment. Prior to undertaking work, a documentation plan for Reconstruction should be developed.

Research and document the building's historical significance to ascertain that its re-creation is essential to the public understanding of the property.

Investigate archeological resources to identify features of the building and site that are essential to an accurate re-creation and must be reconstructed.

Retain historic materials and features, such as remnants of a foundation or chimney and site features, such as a walkway or path—when practicable—and incorporate into the reconstruction.

Duplicate exterior (and interior) features to re-create the appearance of the historic building for interpretive purposes. Use traditional materials and finishes when possible; in some instances, substitute materials may be used if they are able to convey the same visual appearance.

Identify the reconstruction as a contemporary re-creation.

4. You are now ready to select the most appropriate approach to work!

Finally, based on the Scope of Work for your project, select one of four work approaches provided in the Secretary of the Interior's Standards for the Treatment of Historic Properties . Only after you have identified all the work items for your project, then made sure you have an appropriate Scope of Work, can you say with any assurance that you are undertaking a particular treatment, such as Preservation, Rehabilitation, Restoration, or Reconstruction.

FITTING YOUR WORK TO TIME AND PLACE
Illustrating Four Treatments in Oregon

NOTE: This print-only version of the Oregon case-study examples of four treatments has--of necessity--been abbreviated to focus on the project work explanations. The web version is heavily illustrated and includes histories of the communities and historic buildings. It is most important that users access the web site to understand the entire process of applying the most appropriate treatments in different communities.

The illustrated examples of successful projects in Oregon make a strong case for applying different sets of Standards, depending upon the significance of a particular resource, its importance to the district, its intended use, and any interpretive goals. The organizations and owners involved in these diverse projects—as well as historians, planners, architects, conservators, and reviewers—all asked the same basic questions prior to work: "What is the history of the place and how will the work protect it, or explain it? " In each instance, the answer led to selection of the most appropriate treatment and helped create a specific scope of work that was consistent with the treatment goal.

Jacksonville National Historic District/Jackson County Courthouse/Jacksonville, Oregon

Choosing Preservation
When the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations, Preservation may be considered as a treatment. ***From the Standards and Guidelines****.*

The Jackson County Courthouse is a key structure of the National Landmark Historic District and an excellent example of the treatment, Preservation. From 1947 to the present, the building has been preserved, "as is" by the Southern Oregon Historical Society. Since alterations and additions are not a part of this treatment, the focus is primarily on maintaining and preserving existing historic features. This included repainting the historic wood cornice; repairing the cupola; and re-glazing windows.

As noted, possibly the most significant change over time to the Jacksonville County Courthouse was alteration of the original 1884 front porch. Functional and decorative elements of the original porch — balusters, corner posts, terminal orbs, and flat roof — were all replaced with an unadorned shallow-pitched gable roof in 1946. In Restoration, the *appearance* of the early front porch would be re-created, but in Preservation, the later front porch is retained. This is a primary distinction between the treatments, and is clearly illustrated in this Oregon project example.

Centennial celebration. On February 11, 1884, court convened in the new Jackson County Courthouse in Jacksonville, Oregon. On February 11, 1984, the Southern Oregon Historical Society hosted a celebration, and completed a special commemorative coin designed in honor of the celebration.

Baker City Historic District/Geiser Grand Hotel/Baker, Oregon

Choosing Rehabilitation
When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment. ***From the Standards and Guidelines.***

In 1993, Oregon residents Dwight and Barbara Sidway purchased the Geiser Grand Hotel. Its condition was so precarious that a long-term goal was postponed in favor of emergency roof and foundation stabilization. Then, following a careful

assessment of the building's history, materials, features and levels of deterioration, the decision was made to rehabilitate the hotel for continuing use.

The initial phase of the rehabilitation was to repair two major areas of structural damage and install a temporary roof to stop further water intrusion into the interior of the structure.

The Geiser Grand Hotel's Main Street facade required particular care because one of the 1889 storefronts had been "modernized" in the 1930s, and it was important to preserve these later changes in the rehabilitation. In Restoration, the 1930s alterations would have been removed and the storefront backdated to an appearance of the late 19th century. Because this "backdating" approach to treatment can result in the loss of important materials and history, it is recommended much less frequently than Preservation or Rehabilitation.

The cupola clock tower had been removed from the building sometime between 1929 and 1931. Nothing remained of the cupola other than a lower section of metal skirting. The remaining decorative tinwork below the metal base of the clock tower was intact, although heavily damaged. Utilizing historic photographs for scale, material and design, a replica clock tower was fabricated. A tubular steel framework with tin roofing, copper spires, and a flagpole were incorporated.

Exterior Rehabilitation Highlights

- Structural repairs with wall section on NE corner replaced.
- Foundation underpinned and reinforced with interior steel frame.
- Ornamental tin detail salvaged and replicated.
- Roof surface and decking replaced.
- Window frames modified to accept insulated replacement glass.
- Early and later storefronts repaired and retained.
- Cupola and clock tower replicated using photo documentation.
- Historic chimney caps salvaged and replicated.
- Exterior stucco finish repaired and repainted.

The Oregon State Historic Preservation Office and the National Park Service's Western Regional Office reviewed the project proposal prior to commencement of work. The rehabilitation ultimately received the federal tax credit for historic rehabilitation as well as a prestigious National Trust award. Completed work at the Geiser Grand Hotel is shown at the time of the grand re-opening in 1998.

The success of this project has stimulated the rehabilitation of other commercial buildings in Baker Historic District.

Ladd's Addition Historic District/1927 SE Elliot Avenue/Portland, Oregon

REHABILITATION and NEW RESIDENTIAL INFILL

When the vacant lot on Elliott Avenue became the future site for a new residence with detached alleyway garage, it was essential that any new construction "fit in" precisely with existing buildings on the block. This was no small task, given the range of styles in the vicinity—from mission style to bungalow to postwar cottages. The site was additionally sensitive, as it was the last remaining lot visible from the central landscape feature of the district, Ladd's Circle.

To achieve the compatibility goal within this eclectic mix, the design philosophy for the project was based on New Construction Guidelines for Ladd's Addition Conservation District. These district Guidelines cite the Secretary of the Interior's Standards for Rehabilitation, then provide clear and specific recommendations for siting, landscaping, fences and retaining walls, parking, building height, foundations, exterior siding materials, roof form, front façade detailing, windows and doors, and color.
"…structures remaining from this era form an architectural vocabulary which can be used in designing new buildings which will be compatible within the district. The guidelines are intended to insure maximum compatibility of new buildings with historic buildings, not to build new old buildings, or exact duplicates of older styles."

Designer/Builder Loren Waxman's new house is based on the traditional Arts and Crafts style bungalow in form, but is actually a somewhat larger and longer modern version. Using "scale tricks," such as a broken roofline—a shed dormer and cantilevered bays—as well as an exaggerated front porch overhang, the new house is in harmony with other buildings on

Elliot Avenue. Clear-varnished amber color wood, off-the-shelf lumber, and simplified decorative elements, such as the porch columns, further distinguish it as a product of the times. Finally, the new garage respects the “alley access only” pattern of the district.

The project was approved by the Ladd's Addition Historic District Advisory Board in 1995, with formal City approval by the Portland Historic Landmarks Commission in 1996.

Monteith Historic District/Monteith House/Albany, Oregon

Choosing Restoration

When the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned, Restoration may be considered as a treatment.

Just a year after their arrival, the Monteith brothers began construction of the first wood frame house in Albany. Completed in 1850, it was two-stories, five bays, with a full length two-storied porch across the front and a story and a half kitchen wing at the rear with wood shed and a timber sill foundation on stone footings. There were nine rooms, with three interior end chimneys, and two fireplaces.

Change Over Time. After a fire in 1855, the one-story rear kitchen wing became two stories. In 1880, the Monteith House underwent more extensive changes. In 1922, the distinctive two-story front porch was removed and the roofline altered. An entrance portico took the place of the earlier porch. Fixed shutters and exterior chimneys were added. By the early 20th century, the Monteith House looked startlingly different than it did in its period of greatest significance in the mid-to-late the 19th century.

What happens in Restoration? In this treatment, materials that can be authenticated to the period of significance are carefully retained and preserved, while later materials and features are removed. Restoration is generally recommended less frequently than Preservation or Rehabilitation because of the potential for loss of historic materials from other periods and falsification of the record.

At best, Restoration is a painstaking, scholarly process that involves backdating a structure to a particular time for interpretive purposes—based on physical and pictorial evidence. Because the Monteith brothers were pivotal in the early history and settlement of Albany, Oregon, the decision was made to return the house to its original configuration through Restoration. In 1975, after the City bought it for conversion to a museum, project work began. With its emphasis on the discovery and conservation of original mid-19th century materials, the Monteith House restoration was just such an exemplary project. Both the exterior and interior were restored and the house opened as a museum to interpret its “story” to the public.

Going backward in time. The conservation of original materials and features was paramount; however, a parallel task was to remove all later features and re-build missing original features to depict the appearance of the house at an earlier time. The house was gradually transformed from a 1920s residence to an 1850s residence, through a series of carefully planned restoration activities. The house’s original wood siding and windows were carefully preserved. The foundation was leveled to repair rotten beams. The roofline was restored to its original appearance. The two-story porch was re-created. The original wood windows were repaired and preserved. The original wood siding was scraped, sanded, and repainted. The later chimney and shutters were removed. The two-story rear kitchen addition was removed and a one-story kitchen re-built. When completed, the Monteith House was a thoughtful depiction of the structure at its most significant time in history. It was opened to the public in 1982.

Oswald West Coastal Retreat/West/Bouvy Log House,Cannon Beach, Oregon/

Significant History. Oswald West was born in Guelph, Ontario, Canada on May 20, 1873 to John and Sarah West. His family moved when he was four years old and West attended public schools in Salem, Oregon. In 1889 he began work at a

Salem bank, becoming teller in 1892 and continuing in the job until 1899. Following a six-month stint searching for gold in Alaska, West worked for three years in a bank in Astoria.

Governor Chamberlain appointed him to be State Land Agent in 1903, and in that capacity, he was responsible for the recovery of some 900,000 acres of Oregon school lands fraudulently obtained by land speculators. In 1907 he was appointed to a four-year term on the Oregon Railroad Commission. Having gained a reputation as an effective reformer, West won the primary election and became the Democratic candidate for governor in 1910.

“Os” West won the general election and was governor of Oregon between 1911 and 1915. He was noted for urging an array of progressive legislation during his tenure, much of it relating to the conservation of natural resources. For conservationists, the governor’s defining action was taken in 1913, when he blocked the further sale of the Oregon tidelands by declaring the wet sands area a public highway based on the customary use of beaches as wagons and mail routes. The 1913 Legislative Assembly supported his Executive Order and laid the groundwork for additional legislation of the 1960s that affirmed the public’s right to access to, and use of the beaches.

West's Coastal Retreat The source of Governor West’s inspiration for protecting the tidelands can be traced directly to his retreat on the Oregon coast south of Cannon Beach. In 1911, West acquired a tract opposite Haystack Rock that was backed by a fine stand of timber.

By the summer of 1913, his family was in residence in the new log house sited on a bench of land above the dry sand. The house, in a modified Adirondack design, was oriented with a view to the ocean and had a wide covered front porch, exposed log construction, and shingle roof with two patios, one in concrete and another in flagstone. A spring house, carriage house and barn were also on the site.

Exterior materials and construction. As would be expected for a weekend residence, the Oswald West house had a simple, straightforward appearance. The form was basic—a broad, rectangular, one-story space roughly 40 x 48 feet. The ocean façade was inset 11 feet, forming a broad porch the length of the house.

A one-story shed roof entry porch was attached to the northeast corner. A pitched, split cedar shingle roof spanned the entire length of the house. An upper floor tucked within this broad roof. Wide shed dormers lifted up from the middle of each side. Stone chimneys rose above each dormer. Initially, the walls were chinked with okra and pecora. The outer walls were untreated and weathered to a silver gray. The wood windows and french doors, painted red, added an accent of color.

House interior. Although the exterior is the focus here, the historic Oswald West log house interior included an entry, living room, sunroom, dining area, and kitchen on the first floor. A terraced system of stairs led to the upper level, which included four bedrooms, and two bathrooms. Finish Materials were rustic, in keeping with the house. Floors were lightly varnished wood. Walls were exposed fir boards with fir battens and unfinished ceilings of tongue and groove fir. The living room was by far the major space in the house, some 18 x 32 feet in size. A massive 9-foot fireplace constructed of rounded beach stones dominated the center of the Western Wall, and built-in cabinetry was also prominently featured.

Time passes…continuing occupancies and a devastating fire. Except for the felling of timber, distinguishing characteristics of the site remained little changed over the years. The Wests sold their retreat in 1926. In 1936, Dr. and Mrs. Harry M. Bouvy acquired the property and, by 1939, had made a few improvements in keeping with the Rustic mode, such as changing the log ground course of the original spring house to native rock.

After the Bouvy’s occupancy, Franklin and Harriet Bouvy Drake became owners of the seaside house. In late May of 1991, as they made plans with the Oregon State Historic Preservation Office to nominate the property to the National Register of Historic Places, the house burned down. Because of the extent of damage, it proved infeasible to re-build the house using original fabric.

The nomination went forward, however, and in February of 1992, the site, with its ancillary buildings—without the house—was listed in the National Register. The nominated area included all of the property held by Governor Oswald West at Cannon beach in the years 1911-1926 associated with the main developed features of the historic coastal retreat, e.g., the site of the burned log house slated for reconstruction, spring house, carriage house, and system of native boulder retaining walls and stairs and pathways.

Choosing Reconstruction

When a contemporary depiction is required to understand and interpret a property's historic value (including the re-creation

of missing components in a historic district or site); when no other property with the same associative value has survived; and when sufficient historical documentation exists to ensure an accurate reproduction, Reconstruction may be considered as a treatment.

A vanished building re-appears in time. As emphasized in this learning site, Reconstruction re-creates a non-surviving site, landscape, building, structure, or object in new materials for interpretive purposes. It is rarely recommended and the least-used of the four treatments because of the intrinsic capacity for historical error.

In this case, however, because of the importance of Oswald West's life in relationship to the log house at Cannon Beach and the presence of documentary evidence, the treatment was considered appropriate.

Project overview. Following the fire, the architectural firm of Fletcher, Farr, Ayotte was asked by other Bouvy descendants—the Neupert family—to continue efforts to measure and record the ruined building with an eye to exact replication. David Wark, a historical architect for the firm, documented existing conditions, conducted research, and served as project manager.

Historic photographs of the site served as the basis for the reconstruction work as did original materials that were salvaged, where possible. Landscaping on the site had remained much as it was. The location of the house was set precisely where it had existed historically, which was a key aspect of the historic landscape plan, and the materials and craftsmanship were identical to the original design.

New Construction. The Oswald West house, as reconstructed, is a simple—almost square—plan, roughly 46 x 50 feet. During the documentation and field measurements, the corners of the house were located and recorded in reference to newly established survey points. The house was then reconstructed in its exact location.

A new basement with concrete retaining walls and footings was constructed below the house. The basement was necessary to provide the owners with adequate storage space in an inconspicuous manner. Because there was little storage space in the original house, a basement was a preferred alternative to making any changes to the exterior. The basement also accommodates the mechanical equipment. Since the log walls are the primary load-bearing system in the house, they had to meet current codes. As a result, they are internally reinforced with continuous vertical steel rods that run the entire height of the wall, tying the logs together and anchoring them to the concrete basement walls.

The primary wall is composed of Sitka Spruce logs, as was the original house. After an exhaustive search for logs, which included Washington and Alaska, suitable logs were located near the coast in Tillamook, Oregon, south of the site. While all of the exterior logs appear to be "full" logs, the second story gable walls at the north and south elevations are actually log veneer, installed over a 2 x 6 frame wall. This detail was recorded during field documentation and repeated in the reconstruction.

Re-creation of the interior. The livingroom fireplace in the west wall was considered the most important feature of interior; in the reconstruction, the quality of stone work, including a Roman-arched fireplace opening and overmantel, was painstakingly reproduced. To meet code requirements and improve circulation, the placement and run of stairs to the upper story were slightly modified. Otherwise, the historic organization of interior space was retained in the reconstruction. Details such as hand-forged steel hardware and a built-in china cabinet were faithfully reproduced, together with the original interior wall joint dimensions and finishes, e.g., varnished logs with plaster-coated chinking.

Chronology of the house
Original construction: 1913
Bouvy improvements: 1936-1939
Fire: 1991
Reconstruction: 1993-1995
Occupied: February 10, 1995
Documentation: Field measurements, Material testing and salvage, historic and family photographs
Codes: Life/safety; seismic/structural, mechanical/electrical/plumbing

Completed Reconstruction

Inclusion in the National Register. As stated in the March 1996 National Register nomination supporting inclusion of the reconstructed main house as a contributing resource within the property, "The re-created house replaces a one-of-a-kind

feature having the capacity to evoke significant associations that are not conveyed elsewhere…the West-Bouvy log house now is counted as a building, as opposed to the site of a ruin."

As summarized, the reconstruction work met the criteria consideration requirements set forth in National Register Bulletin 15.

- The work was "accurately executed," based upon sound historical data and construction techniques.
- The house was reconstructed in the exact location as the original house.
- The property is the best extant site associated with Oswald West and his connections to coastal Oregon.
- The West-Bouvy log house is open to the public on a special day once a year.

FITTING YOUR WORK TO TIME AND PLACE
Working on the Past...QUIZ

This quiz is offered as a quick review of information contained in the various sections of the web site, with a focus on the four treatment approaches in The Secretary of the Interior's Standards for the Treatment of Historic Properties.

NOTE: This has been included for interest's sake only. Sorry, no answers provided in the print-only version!

1. Of the three types of historic districts that can be created (federal, state or local), National Register designation offers the greatest legal protection to private property against actions such as inappropriate exterior alterations and demolition. True or False?

True
False

2. A local preservation ordinance does NOT: (Choose one)

- Provide a municipal policy for the protection of historic properties
- Require improvements, changes, or restoration of the property
- Establish an objective and democratic process for designating historic properties
- Protect the integrity of designated historic properties within a design review requirement

3. The ordinance is a law and the design review criteria are part of the law. Local district design guidelines are generally illustrated recommendations that interpret and expand upon the criteria, but are not mandatory. True or False?

TRUE
FALSE

4. In the Secretary of the Interior's Standards for the Treatment of Historic Properties, the four treatment options are presented in a hierarchical framework, with Restoration and Reconstruction as the least preferred. True or False?

TRUE
FALSE

5. Which one of the four work options in the Secretary of the Interior's Standards for the Treatment of Historic Properties deals with "compatibility" between old and new?

Preservation
Rehabilitation
Restoration
Reconstruction

6. The scope of work for a 19th century residence includes painting, masonry repointing, and replacement of a deteriorated wood shingle roof with new wood shingles. What is the treatment?

Preservation
Rehabilitation
Restoration
Reconstruction

7. A large 1830s property has evolved over time-with many later additions and alterations. Recently, a thorough historical and physical assessment by a professional team has indicated that its earliest significance outweighs all later changes. A documentation plan is being developed that will alter the later historic features, e.g., windows, entrances, doors, roof dormers, and landscape features by removing them. New replacement features will be constructed to convey the appearance of one period of time for interpretive purposes. The treatment is:

Preservation
Rehabilitation
Restoration
Reconstruction

8. This statement is an excerpt from the Secretary of the Interior's Standards for the Treatment of Historic Properties: "…The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate." Does this statement apply to both Preservation and Restoration projects?

YES
NO

9. The character-defining materials and features of a historic house are essentially intact, so will not require extensive repair or replacement. No alterations and additions are planned. The house will not be backdated to depict an earlier period. What treatment are the owners considering?

Preservation
Rehabilitation
Restoration
Reconstruction

10. A storefront on a late 19th century commercial building was removed a number of years ago during an insensitive remodeling. The new storefront may be based on physical or pictorial documentation or, if that is not possible, it may be replaced with a compatible new design based on the remaining character-defining features of the building. What is the treatment?

Preservation
Rehabilitation
Restoration
Reconstruction