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2008

Cultural Heritage

C O U R I E R



Nature
HISTORY
Discovery

News & Information from Heritage Programs – Oregon Parks and Recreation Department

- 2
National Register Nomination Being Written for the Ernest Bloch House
- 3
Composer Ernest Bloch at home in Oregon: A story of refuge and inspiration
- 5
James Hamrick Retires
- 5
Elisabeth Potter Conference Travel Awards Given to Five Individuals
- 9
Oregon's Recent National Register Listings
- 11
Historic Sites Database Now On Line
- 12
2008 Oregon Heritage Conference Crosses the Finish Line a Big Winner
- 13
Crime Prevention in Historic Cemeteries
- 14
Historic Cemeteries Program Makes New Connections with Partners
- 14
Heritage Programs Introduces Speakers Bureau
- 15
Grant Management Foibles



Photo courtesy Monterey History & Maritime Museum

Before sinking in 1944 near Coos Bay, the George L. Olson carried loads of Oregon-milled lumber south to ports in California.

Oregon's Shipwrecks: Lore, Lure and Laws

by Dennis Griffin, State Archaeologist, State Historic Preservation Office

Just after Thanksgiving Day in 2007 and continuing into the early spring of this year, a number of shipwrecks began appearing along the state's coastline, some of them having not been seen in almost 100 years. Public and media interest in these shipwrecks was first sparked with the rediscovery of the *George L. Olson*, a 223-foot steam schooner that ran aground in 1944 near Coos Bay, not far from the infamous wreck site of the *New Carissa*.

Due to ever-shifting sandbars and turbulent cross currents, the coastal waters of Oregon around river mouths have always been treacherous to ships. Vessels of all descriptions have gone down, especially while crossing the bar where the Columbia River meets the Pacific Ocean—an area that has reportedly claimed over 2,000 ships since 1792 earning the well-deserved name "[Graveyard of the Pacific](#)".

Soon after news of the *George L. Olson's* reappearance, there were reports that another shipwreck had been discovered. It turned out to be the *Bella*,

Continued on page 6

National Register Nomination Being Written for the Ernest Bloch House

by Cara Kaser, Architectural Historian, SHPO

Efforts are currently under way to nominate the Ernest Bloch House to the National Register of Historic Places for its important association with the internationally famous composer. In addition to being the only property Bloch ever owned, the house at Agate Beach was a place that inspired some of Bloch's most profound works over the last several years of his life, and is an historic property worthy of protection and interpretation.

First constructed in 1914 as a seaside vacation home for the Asahel Bush family of Salem, the Ernest Bloch House did not gain its association with the composer until nearly thirty years after its completion. In 1941, Bloch purchased the house at Agate Beach near Newport having discovered it earlier in the year quite by happenstance as he drove along Highway 101 on a trip to California from Portland where he was living at the time.

Constructed of old growth fir milled in nearby Toledo, the single-story, low-pitched gable roofed house is a U-shaped Rustic Arts and Crafts cottage perched on a high bluff overlooking the beach and Pacific Ocean. Divided into three volumes—main room, bedroom wing, and kitchen wing—the Bloch House is deceptively large at nearly 2,800 square feet. With the exception of the kitchen wing, the interior spatial arrangements of the house are intact.



Board and batten walls are used extensively throughout the interior rooms of the Bloch House.



Music composer Ernest Bloch's Rustic Arts and Crafts cottage was constructed in 1914, originally an Oregon coast vacation home of the Asahel Bush family.

Surrounded by large fir trees and dense vegetation, the building's original cedar shake siding, paired multi-pane casement windows, knee-bracing, and use of smooth beach rock in the exterior fireplace and outdoor planters fits well in the rugged natural setting of the central Oregon coast. While exterior decorations are fittingly modest, the majority of the interior of the house, including the main room, bedrooms, bathrooms, and closets, consists of single-thick and double-thick board-and-batten walls, with fir tongue-and-groove boards used extensively in the floors. Elaborate built-in vanities and dressers exist in most of the five bedrooms, and many of the original screen windows and much of the original hardware on doors and windows are still present.

[*Continued on page 4*](#)

Composer Ernest Bloch at home in Oregon: A story of refuge and inspiration

by Gary Curtis, SHPO Archaeologist

As the story goes, internationally renowned violinist and composer Ernest Bloch moved to Agate Beach in 1941 after he had accidentally stumbled upon the Oregon coastal hamlet while on a trip from Portland to Berkeley, California. The coast highway had recently been washed out, and as a result Bloch had to suspend his travel until the road was re-opened two days later. But before resuming his journey, Bloch felt that he had found a very special place to call home.

Indeed, the delayed road trip turned out to be a blessing in disguise. Bloch had been deeply disheartened by the tragedy being wrought by Nazism throughout Europe. Yet here at Agate Beach he would find his spirit renewed and creative energies revitalized. Bloch explained in letters to his niece during the summer of 1941 that he “had seen a house for sale overlooking the ocean on a high cliff, among pines, with flowers everywhere,” and telling her, “I need an asylum, a haven, to complete my life’s works.”

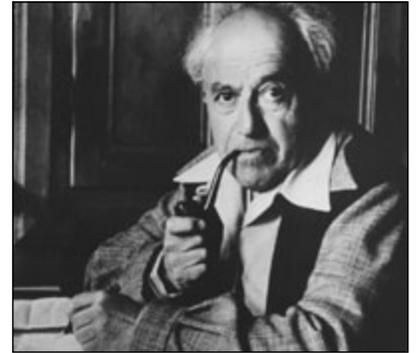
Born in Geneva Switzerland in 1880, Bloch began composing music around the age of nine. A child prodigy, he moved to Brussels when he was sixteen to study music with the well known and highly accomplished violinist Eugene Ysaÿe. Bloch soon returned Switzerland where he married pianist Marguerite Schneider in 1904. Five years later, the young couple was raising a family of three children—Ivan, Suzanne and Lucienne.

In 1916, Bloch moved to the United States, where he served on the faculty of the Mannes School of Music in Manhattan. He became the Musical Director of the Cleveland Institute of Music in 1920, and by 1925 he had been hired as the artistic director for the San Francisco Conservatory of Music. In the years that followed, Bloch composed a number of works that received critical acclaim including the *Piano Quintet No. 1*, hailed by one critic as “the greatest work in its form since the piano quintets of Brahms and Cesar Frank.”

Following his tenure at the San Francisco Conservatory, Bloch became the beneficiary in 1930 of an endowment from the Levi Strauss family at the University of California-Berkeley. This allowed him to “dedicate himself exclusively” to the composition of music without teaching obligations. Bloch returned to Europe for nearly a decade, but the outbreak of World War II began to take a toll on his creativity. Back in United States by 1939, he began teaching again at Berkeley. Two years later Bloch would make that fateful trip along the Oregon coast.

At Agate Beach, Bloch would often take long walks looking for the namesake rocks or hunting for mushrooms on the forest floor surrounding his ocean side home. In love with the outdoors, Bloch once said, “All my life I’ve attended God’s university [where] one finds many assistant instructors with Nature as the head of the faculty.”

“The compositions of the Agate Beach period are, for the most part,” stated music critic David Kushner, “an amalgam of Bloch’s best creative impulses.” These compositions included the beautiful pieces of Bloch’s *String Quartets Nos. 2 & 3* (1945/1953) and *Suite hébraïque* (1951). The celebrated violinist Yehudi Menuhin once commented on a series of Bloch’s solo string suites saying that they were “the greatest music [written] during the last period of his life...perhaps the finest since Bach.”



American composer Ernest Bloch (1880-1959) found solitude and an abundance of natural beauty at his Agate Beach home where some of his most inspired musical works were written.

[Continued on page 4](#)

[VIEW COVER PAGE](#)

NATIONAL REGISTER NOMINATION BEING WRITTEN FOR THE ERNEST BLOCH HOUSE . . . continued from page 2

On a slight rise just to the northeast of the house sits a smaller square-shaped building also exteriorly clad in cedar shake with several original paired multi-pane casement windows. Use of board-and-batten walls and tongue-and-groove floors are also used extensively throughout the building. Although initially constructed as a carriage house, Bloch later transformed the upstairs of this building into his studio, but also used the ground level floor as a garage and lapidary.

Bloch was most certainly drawn to the Agate Beach property because its picturesque views of beach and ocean as well as its overall peaceful quality. And, although currently abandoned, a trail still exists that Bloch used extensively to gain access to the beach to collect agates. The walkway winds gently down the hillside from the house and is complete with stone walls and a 30-foot long bridge. Bloch used nature as inspiration not only for many of the works he composed here, but also as a part of his philosophy for teaching young musicians. Former students have recalled how many lessons in musical composition were conducted at a bench along the trail instead of inside in front of a piano.

COMPOSER ERNEST BLOCH AT HOME IN OREGON: A STORY OF REFUGE AND INSPIRATION. . . continued from page 3

Not only did Bloch win numerous awards during the Agate Beach years—like the prestigious New York Critics' Circle Award, and the first Gold Medal for Music given by the American Academy of Arts and Letters—his compositions were played around the world by some of the greatest conductors of the day including Bernstein, Stokowski, Stravinsky and Leinsdorf.

Though Bloch's compositions historically reveal an abiding love for the Classics and European post-Romantic composers such as Debussy and Mahler, one will also notice that his work often incorporates folk melodies and themes reflecting his Jewish heritage. Bloch, noted for his integrity and fearless passion for justice, believed that "spiritual values can never die."

The Agate Beach home of Ernest Bloch was visited over the years by several musical luminaries, such as violinists Yehudi Menuhin and Joseph Szigeti, pianist Roselyn Tureck, and the great composer Igor Stravinsky. A gifted amateur photographer and naturalist, Bloch also counted among his acquaintances the artists Ansel Adams, Georgia O'Keefe, Alfred Stieglitz, Edward Weston, and Diego Rivera.

Admired as a colorful local celebrity, Bloch was once asked by a young Lincoln City girl, "Are you Superman?" To which Bloch replied mischievously, "Oh, no, I'm somebody much more important than that!"

Ernest Bloch died in Portland, Oregon in 1959 at the age of 78.



Not only did Agate Beach provide Ernest Bloch with visual and aural inspiration for his musical compositions, he took great pleasure in looking for agates along the shoreline.

[Editor's note: For more information about Ernest Bloch and the Ernest Bloch Legacy Foundation, visit the website www.ErnestBloch.org.]

James Hamrick Retires

After 24 years of service, James M. Hamrick, Jr., Oregon's Deputy State Historic Preservation Officer (1991-2006), and Oregon Parks and Recreation Department (OPRD) Assistant Director for Heritage Programs (2001-2006), retired on June 30, 2008. In 2006, Hamrick was appointed Special Projects Liaison for OPRD working in Portland in conjunction with the upcoming 2009 state sesquicentennial effort, "Oregon 150."

In 2007, Hamrick received the "Lifetime Historian Achievement Award" from the Mission Mill Museum Association. Colleagues and friends also note his dedication to many preservation projects during his tenure at the State Historic Preservation Office (SHPO), especially the Cloud Cap Inn (c. 1889) restoration. Hamrick served as an executive representative on the State Advisory Committee on Historic Preservation, Historic Columbia River Highway Advisory Committee, Oregon Historic Trails Advisory Council, Oregon Heritage Commission, Oregon Commission on Historic Cemeteries, and Oregon 150 Committee.

Hamrick first joined the Oregon SHPO in December, 1979 as a staff assistant following completion of his M.A., History of Architecture, from the University of Oregon. After a brief stint as Nevada's Deputy SHPO (1980-83), he returned to Oregon's SHPO as an architectural historian until he was promoted to Acting Deputy SHPO in 1990 and Deputy SHPO in 1991.



James M. Hamrick, Jr.

Elisabeth Potter Conference Travel Awards Given to Five Individuals

The State Historic Preservation Office (SHPO) has awarded five 2008 Elisabeth Walton Potter Historic Preservation Advocacy and Education Award recipients \$1500 each to attend preservation-related conferences over the next fiscal year. They are:

Sean O'Harra - Salem, Director of Operations, Mission Mill Museum - International Preservation Trades Workshop, Barre, Vermont; Gwendolyn Trice - Enterprise, originator & director of the Maxville Interpretive Center project - Western Museums Association annual meeting, Anchorage; Stephanie Brown - Portland, advocate for Buckman neighborhood potentially designated as a historic district - National Main Street Conference, Chicago; Bill Pattison - Hood River, advocate for preservation and re-connection of the Historic Columbia River Highway - Historic Roads Conference, Albuquerque; and Louise-Annette Burgess - Corvallis, advocate for the preservation of the Whiteside Theater - League of Historic American Theatres Conference, Atlanta.

"Our goal is to provide financial assistance to persons whose applications demonstrate a tangible interest in expanding their knowledge through offerings found at various conference venues where there's a focus on issues pertinent to needs of the community in which these people are active," said SHPO cultural education specialist David Bogan.

The award is named for retired SHPO National Register coordinator and Oregon historic preservation advocate Elisabeth Walton Potter of Salem.

OREGON'S SHIPWRECKS: LORE, LURE AND LAWS . . . continued from page 1

a 121-foot three-masted schooner that sank in 1905. This was followed by sightings of yet another wreck to turn up (its identity unknown) near the Umpqua River. Television news anchors and on-the-scene reporters could hardly finish their shipwreck stories when the 1924 wreck site of the 124-foot schooner *Acme* emerged near Bandon as did the *Emily Reed*, sunk in 1908 near Rockaway.

Probably the most exciting find during 2008 was the discovery of two cannon on the north Oregon coast in mid-February. Beachcombers in separate locations near Arch Cape spotted heavily encrusted cannonade protruding out of the sand. Upon closer inspection, the sea-worn armaments are believed to have come from the 1846 wreck of the *USS Shark*. Similar cannon had been discovered on this same beach in 1898, giving credence to thought that these recently found cannon could be associated with the same naval vessel.



Oregon State Parks Archaeologist Nancy Nelson examines the remains of the George L. Olson, one of several shipwrecks along the Oregon Coast revealed after this past winter's severe storms.

More wrecks expected to appear

Water, weather and geography have often worked together to create environments that proved daunting to even the most seasoned ship captains. Early navigational charts were often inaccurate and pilots familiar with local river mouths were few in number, which led to misjudgment of sandbar-free passages and severe current conditions.



Wind and wave action will combine to eventually reclaim what's left of the Bella, a 121-foot three-masted schooner, temporarily visible for a few weeks earlier this year on a beach near Florence.

Winter storms are quite common along Oregon's coast bringing with them strong wave actions that pull sand from the shoreline and carry it into deeper waters to the north. This process is reversed during the summer months resulting in currents and winds from the north that channel in deep water and replace the sand that had been removed earlier.

However, in recent years the forces that replenish the sand on Oregon's beaches have not been doing their part to make up for the winter sand depletions. Although coastal geomorphologists haven't yet pinpointed what exactly is causing this change in storm and wave patterns along our coastline, a few theories are being posed that could link the phenomena to climate variability and human impacts. Scientists do know that it is not due to a sudden change affecting the coast only during this past winter. They say it is a process that has been occurring for over the last ten years. So, if beach sands continue not being replenished and severe winter storms continue to gnaw away at the shoreline, such a trend could mean that evidence of more shipwrecks can be expected.

[Continued on page 7](#)

[VIEW COVER PAGE](#)

OREGON'S SHIPWRECKS: LORE, LURE AND LAWS . . . continued from page 6

Lore and lure of lost ships

Oregon shipwrecks have long garnered interest and attention from the public. The most visited shipwreck on the coast during the past century has been the *Peter Iredale*, a 285-foot four-masted schooner that ran aground in 1906 near what is now Fort Stevens State Park, south of the mouth of the Columbia River. This wreck site continues to attract attention and will be featured on the poster for the upcoming 2008 Oregon Archaeology Month Celebration, which takes place all during October.

Although it was the more common type of working ships that once plied their trade along Oregon's shoreline, there still remains a fascination with finding some sort of treasure that gets us excited when any old shipwreck re-appears from time to time.

Shipwrecks found along the Atlantic coast of the U.S often mention the search for long-buried fortunes lost during the Spanish period of discovery and early maritime wars. Oregon's shipwrecks have never attracted that much attention from professional treasure hunters yet the lure of a hidden chest of gold doubloons or other such wealth hasn't stopped Oregonians of all ages from dreaming of being the one to discover it.

A native legend that told of a sailing ship anchored offshore in northwest Oregon with men coming ashore and burying a small chest moved a Salem housepainter to begin searching for the fabled "Neahkahnie Treasure". This story has since been linked to the fabled landing of the Sir Francis Drake expedition of 1579, or other Spanish galleons in the 1600s and 1700s, with claims that it contains everything from the riches of King Solomon and the Queen of Sheba to gold from Cortez's exploits and the Holy Grail!

All that is known for sure is that the popular legend has long captured the attention of people to seek its location, which has (so far) resulted in the discovery of no treasure. What has occurred is that places along the Oregon coast, especially the slopes of Neahkahnie Mountain, have been riddled with sunken shafts and trenches which have often not been backfilled leaving the coastline scarred and dangerous to beachcombers.

Oregon's shipwreck preservation laws

In 1967, a state Treasure Trove Act, stemming initially from the housepainter's quest for gold, was passed by the Oregon legislature specifically designed to allow the public to seek treasure hidden in places such as shipwrecks. This was the same year that Oregon's State Historic Preservation Office (SHPO) was established. The potential conflict between treasure hunting and adversely affecting historic archaeological sites was not fully recognized at that time. In fact, it was not until after the passage of the federal Abandoned Shipwreck Act of 1987 that the State of Oregon gave much attention to the value of shipwrecks as archaeological sites, which led to the eventual repeal of the Treasure Trove Act in 1999.



Probably the most photographed and visited of all shipwrecks buried in Oregon coastal sands is the Peter Iredale, which ran aground in 1906 south of the Columbia River near Fort Stevens State Park.

[*Continued on page 8*](#)

[VIEW COVER PAGE](#)

OREGON'S SHIPWRECKS: LORE, LURE AND LAWS . . . continued from page 7

Like all historical archaeological sites in our state older than 75 years of age, shipwreck sites are protected under Oregon law for the valuable information they may contain about their earlier role in our state's history. Whether associated with journeys of discovery, mercantile ventures or as ferries used in local transportation, each wreck contains information on the changes that were affecting the peoples and culture of the state through time and can offer us insights that will be useful to reflect upon and learn from especially given our quickly approaching state sesquicentennial in 2009.

Most shipwreck sites that appear along Oregon's coastline consist of wood and metal, artifacts that by the nature of being covered by saltwater and sand have been kept in an anaerobic environment since the time they first disappeared. Every time the remains of such ships appear and dry out at surface level atmosphere, the artifacts begin to deteriorate and rot. It is for this reason, and that of the loss of valuable information associated with each individual wreck site, that we are asked to not remove any artifacts from wreck sites. Rather, it is best to let them be reclaimed by the sea and sand from future storms. Such wreck sites are better preserved buried offshore or beneath our beaches than being exposed to the elements.

Once artifacts are removed from a wreck steps must be taken to begin immediate preservation efforts or the artifacts will begin to fall apart into piles of rust and wood fragments. The discovery of two cannon, mentioned previously in this article, is a case in point. Oregon State Parks employees sought to keep all discovered artifacts together and contacted the SHPO as to how to handle the cannon discovery. After having quickly obtained a state archaeological permit on February 19, Nehalem Beach State Park personnel retrieved the cannon during the low tide.

The cannon were then taken to Nehalem State Park and placed in a water bath where the salt water could slowly be leached away and replaced by fresh water. Once this step was reached it was time for professional conservators to be contacted to handle the 3-5 year conservation effort that would seek to preserve both the iron cannon and their wooden carriages. Both cannon appear to be in very good shape with excellent preservation along the few portions of wood that are exposed.

Finding a shipwreck

Perhaps you might be lucky enough one day to stumble on the remains of a shipwreck eroding from an Oregon beach. It will no doubt be a thrilling experience, but there is something important to keep in mind amidst all the excitement. If evidence of a shipwreck is discovered it is critical that the site is not damaged or any artifacts removed. Excavations to uncover the site from the surrounding sands should not be made since this will result in further exposure to oxygen and rain water resulting in increased deterioration of the wreck. It could possibly pose a serious danger to persons standing around the wreck if a high tide is moving in.

Aside from alerting the news media, you should also contact the Oregon SHPO office by calling 503-986-0671, or emailing Heritage.Programs@state.or.us. Local museums and historical societies should also be notified as to the location of the discovered wreck. Working together these organizations can help to match the name of the ship with the wreck site and plot its exact location in the state database. The SHPO maintains a shipwreck database of 400 known wreck sites along the Oregon coast.



Fred Jensen, a volunteer at the Siuslaw Pioneer Museum in Florence, is interviewed by Oregon State Parks Archaeologist Nancy Nelson to gain historical knowledge about the shipwreck of the Bella, which has reemerged briefly from time to time over the decades.

OREGON'S RECENT *National Register* LISTINGS

Criteria for National Register Eligibility

In order to be considered eligible for the [National Register](#), a property must be fifty years of age or older. (There are exceptions to this rule if it can be demonstrated that the property has exceptional importance.) Fifty years is a general estimate of the time needed to develop historical perspective and to determine significance. Districts, sites, buildings, structures, and objects are significant if they possess integrity of location, design, setting, materials, workmanship, feeling, and associations, and

A. are associated with events that have made a significant contribution to the broad patterns of our history; or

B. are associated with the lives of persons significant in our past; or

C. embody the distinctive characteristics of a type, period, or method of construction, or represent the work of a master, or possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction; or

D. have yielded, or may be likely to yield, information important in prehistory or history.

The Roba Ranch

Paulina vicinity,
Crook Co/Salem,
Marion/
Polk counties

The Roba Ranch was recently listed for its association with late nineteenth and early twentieth century family-owned ranching patterns in Crook County, and for the architectural importance of the property's five historic buildings. Ideally situated near two year-round creeks, forested hills, and open grasslands, the family-run Roba Ranch was typical of other ranches in the area. The George and Mary Roba family acquired the ranch in 1892 and finished construction on the ranch's unique Folk Victorian tuff stone house in 1910. Initially envisioned as a sheep ranch, both the history and architecture of the ranch were influenced by settlement patterns of family-run ranching operations, but also by the sheep and cattle wars fought in the area during this time. The Roba Ranch is the only ranch listed in the National Register in Crook County.



John and Ellen Bowman House

Portland,
Multnomah Co.

Located in the Irvington Neighborhood on six city lots, the 1915 -1916 John and Ellen Bowman House is a fine example of the work of master architect Ellis F. Lawrence. The building is in the Colonial Revival style, but it is strongly influenced by the Craftsman aesthetic. The building's notable features include hipped and gabled terra cotta tile roof, the placement of a Palladian dormer on the main elevation roof, a finely detailed port cochere and conservatory, and a beveled glass entry door under a portico supported by Doric columns. The Interior expresses the same level of detail, featuring elaborate oak and Honduran mahogany woodwork.



Continued on page 10

OREGON'S RECENT *National Register* LISTINGS

Creswell Public Library and Civic Improvement Club Clubhouse Creswell, Lane Co.

The oldest building in Creswell, the 1874 Creswell Public Library and Civic Improvement Club Clubhouse, was listed for its use as a public meeting hall for the Creswell community for over 130 years. The building was originally constructed as a two-story schoolhouse, until a fire in 1876 destroyed the second story. As a result, the building was rebuilt as a single-story structure. The building later served as a church, clubhouse for the Civic Improvement Club, and as a public library. In addition to its formal functions, the building was used as a community gathering place and meeting hall.



Baimbridge-Kanipe Farmstead Historic District Oakland vicinity, Douglas Co.

The Baimbridge-Kanipe Farmstead is locally significant as an excellent example of an early farmstead and is one of the last remaining settlement-era farms in northern Douglas County. The site was initially homesteaded in the 1850s and the property includes many buildings and structures constructed between the farm's initial founding and the early 20th century. These resources include a house, horse barn, dairy barn, sheep shearing shed, carriage house, implement shed, livestock chute, and historic orchard.



Rim Drive Historic District Crater Lake National Park, Klamath Co.

Constructed between 1926 and 1941 Rim Drive, the route that encircles picturesque Crater Lake, is an outstanding example of scenic highway development in Oregon. The road is also important for its association with the historic development of engineering, transportation, recreation, and conservation within the state. Rim Drive was designed to 'present' Crater Lake to a rapidly escalating number of visitors traveling by car. Special attention was given to obscuring the road from view to protect the natural vistas, the use of natural materials to blend the road with its surroundings, and the general protection of the lake's setting.



Oregon State Hospital Historic District Salem, Marion Co.

The Oregon State Hospital is listed as an example of the nationally recognized Dr. Thomas Story Kirkbride system of mental hospital design in the mid- to late nineteenth century. The state's primary and oldest mental health institution, the hospital was nominated as representative of the evolving philosophies and policies associated with mental health care in Oregon between 1883 and 1958. The hospital district's nomination is based on the distinctive architectural characteristics of its more than sixty historic buildings and structures, including the Cascade Hall "J" Building and Dome Building, standing on the 130-acre campus east of downtown Salem. The structures are considered excellent examples of institutional buildings designed by various prominent architects in Oregon, including Pietro Belluschi and Edgar Lazarus.



Continued on page 11

[VIEW COVER PAGE](#)

OREGON'S RECENT *National Register* LISTINGS

Churchill School

Baker City, Baker Co.

Designed by Architect Benjamin Miller (1888-1960), construction on Churchill School began in Fall 1925 completed in early 1926. The one-and one-half, u-shaped, brick Georgian Revival building was executed with a particular grace demonstrating the symmetry, balanced composition, double and triple hung windows, entry portico, dormers, and classical ornament that characterizes the style. Most of Miller's career was spent in Eastern Oregon and Washington, and although relatively unknown, he accumulated a distinguished portfolio including the National Register-listed 1931 Roesch Building and the 1924 A.J. Strange House, both in La Grande.



Children's Farm Home School

Corvallis vicinity, Benton Co.

Constructed in 1925 in the Georgian Colonial Revival style, the one-story Children's Farm Home School was listed for its association with the Woman's Christian Temperance Union in Oregon in providing an educational and training facility for orphaned and dependent children between 1925 and 1963. In addition to educational and vocational training services, the school building also served as a place for social activities at the Children's Farm Home. The school has long been the icon and most visible landmark from Highway 20 of the Children's Farm Home.



Historic Sites Database Now On Line

The State Historic Preservation Office (SHPO) has announced that a [master database of historic buildings and sites in Oregon](#) is now available online. There are almost 45,000 records in the database, including National Register properties, survey and inventory records, and more.

According to Roger Roper, Deputy SHPO, the database is still a work in progress. "There are many features we will be adding over the coming weeks, including the ability to run more complex searches and printout both site-specific data and summary data for groups of buildings. Please read the Disclaimer page for details about the limitations and the 'coming attractions'," said Roper.

The SHPO staff is interested in your feedback on the site, so if you would like to weigh in on what works, doesn't work, or could be improved, email comments to ORSurvey.feedback@state.or.us.

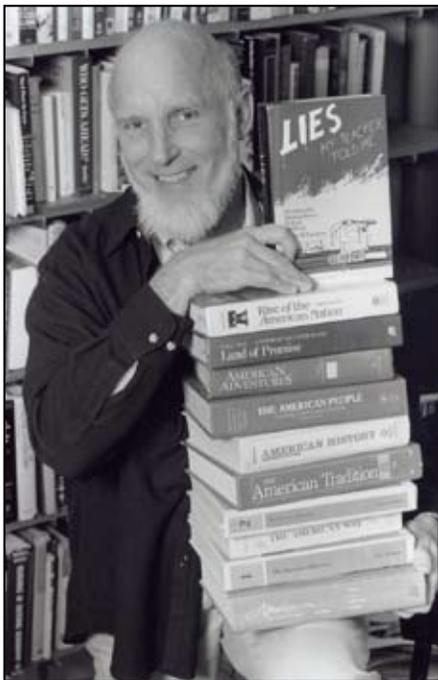
2008 Oregon Heritage Conference Crosses the Finish Line a Big Winner

Fulfilling in fine form its banner slogan of “Go the Distance! Sustain Oregon Heritage!” this year’s Oregon Heritage Conference concluded in Eugene after doubling the number of attendees from last year. Organized by the Oregon Parks and Recreation Department’s Heritage Programs division, the conference brought together more than 300 people from nearly 60 cities across the state.

“We used Eugene’s reputation as Track Town USA and its outstanding sustainability initiatives to guide our planning this year,” said Kyle Jansson, the Oregon Heritage Commission coordinator who is the conference’s lead organizer. “I also think we took one unusual logistical challenge for the conference in stride as our opening day coincided with the Eugene Marathon, an event that attracted 6,000 runners, many of whom ran past the main conference site.”



The 2008 Oregon Heritage Conference was held this year in Eugene where conferees were treated to a tour of the Washburne Historic District.



James Loewen, noted historian and author of books about how Americans remember their past, including Lies My Teacher Told Me, was one of the main speakers at the 2008 Oregon Heritage Conference.

Just like the successful national collegiate track championship teams at the University of Oregon, the 2008 conference was built by individuals each contributing their part to the team effort. Heritage Programs staff developed a new database to keep track of registration and session planning as well as the invited, organized and hosted sessions. The database also played an important role in maximizing attendance and assisting with hundreds of other details.

More than 75 people made presentations at the conference. Among the presentations were tribal language, tribal dance, preservation of buildings and archaeological sites, developing endowments, repairing historic cemeteries, writing biography, teaching heritage in schools, grant management, exhibit development, and heritage tourism.

“In the spirit of the conference sustainability theme, we asked presenters to limit their printed handouts. We have posted [handouts, presentations and other source material](#) on the conference website,” said Kuri Gill, the Historic Cemeteries Program coordinator who also organized the conference.

Two of the more popular sessions focused on “Oregon at the Movies.” The first session centered on two films made in Oregon during the 1920s, while the second featured *On Paper Wings*, a film that was partially funded by a Heritage Commission grant.

[Continued on page 13](#)

[VIEW COVER PAGE](#)

2008 OREGON HERITAGE CONFERENCE CROSSES THE FINISH LINE A BIG WINNER . . . continued from page 12

The conference also included the Oregon Heritage Excellence Awards which were presented by First Lady Mary Oberst. Additionally, three university students who had been selected as the first Oregon Heritage Fellows gave historical presentations about Baker City, Ashland, and women's handwork in Oregon.

The 2009 Oregon Heritage Conference will take place in April in Portland. The conference will be part of Rendezvous 2009: The Northwest History and Heritage Extravaganza. The Rendezvous will also include the annual gatherings of the Northwest Archivists and the Northwest Oral History Association, and the 62nd Pacific Northwest History Conference.

Crime Prevention in Historic Cemeteries

by Kuri Gill, Historic Cemeteries Program Coordinator

The Spring 2008 Cemetery Association of Oregon's conference highlighted crime prevention. Implications for cemeteries are obvious, but much of the information is appropriate for museums, historic sites and structures.

The first step is to develop a relationship with your location jurisdiction. Invite officers to your location and offer a tour. During the tour highlight significant features of the site to impart the value of the preservation of that location. If you have restrooms available, offer them access during closed hours. Ask them to include your site on their route as frequently as possible.

Your local providers may offer crime prevention programs that you have not heard about. Some programs include the concept Crime Prevention Through Environmental Design (CPTED). This concept has been around since the 1970s and is widely used on the East Coast. The concept takes into consideration the activities that you want happening on your site and the needs of the people who would participate in those activities. Certain aspects of the entrance, landscape, lighting and structures can be designed to encourage appropriate users and discourage inappropriate users. Some of the recommended designs are obvious, such as creating a line of vision through the landscape by trimming trees up six feet and bushes down to two feet. Others ideas are less obvious and relate more to the comfort level of the visitor.

Some CPTED tactics may conflict with maintaining the historic quality of the site. For example, some sort of visual border is recommended to keep wrong doers away. If there is fencing involved in this, chain-link is recommended by CPTED for the best observation. Chain link is clearly not ideal for historic sites, so other materials or landscape bordering might be in order.

Some law enforcement organizations offer free surveys of sites to make recommendations for CPTED. Others may offer free (short term) video cameras to help catch repeat offenders. These are just a few of the many benefits you may gain from making friends with your local law enforcement agency.

Historic Cemeteries Program Makes New Connections with Partners

In a concerted effort to connect with various groups whose work overlap with the many concerns for historic cemeteries, the state's [Historic Cemeteries Program](#) and the Oregon Commission on Historic Cemeteries (OCHC) is making new friends in an effort to coordinate programs and share information.

One of the first groups to partner with the Historic Cemeteries Program and OCHC is the [Oregon Historic Cemeteries Association](#), which began its work in 1992 and provides education and preservation to Oregon's historic cemeteries through a variety of programs, events, publications and other activities.

[The Oregon Mortuary and Cemetery](#), an organization that provides valuable assistance in deciphering the laws connected to cemetery operation, has agreed to present at OCHC meetings throughout 2008.

“Our newest friend is the [Cemetery Association of Oregon](#). This group has included us on their website and invited us to participate in their conferences,” says Kuri Gill, coordinator of the Historic Cemeteries Program. “For any of you looking for business and marketing ideas and support, this is the place to go.”

Gill is also enthusiastic about making connections with several more genealogy groups and looks forward to working with them in the future. Gill reminds historic cemetery advocates to “please remember them in your local research as they are a great source of information and inspiration.”

For more information about the Historic Cemeteries Program contact Kuri at Kuri.Gill@state.or.us or (503) 986-0685.

Heritage Programs Introduces Speakers Bureau

The Heritage Programs division of the Oregon Parks and Recreation Department is offering a new Speakers Bureau for heritage-related topics designed to be an informational resource of prospective speakers.

Currently, the list includes presentations by our staff, but anyone with a heritage-related presentation or workshop is encouraged to sign up. Topics should include heritage resources, historic cemeteries, historic preservation, local and regional history, nonprofit resources and teaching resources.

Evaluating speaker recommendations and scheduling the presentations will be the responsibility of sponsoring organizations.

If your organization is seeking a speaker for an upcoming meeting, or if you have interesting research to share, contact David Bogan at David.Bogan@state.or.us or (503) 986-0671.

Grant Management Foibles

by Kimberly Dunn, Heritage Programs Grants Manager

foible (n.): the weaker section of a sword blade, from the middle to the tip.

Thinking of grant management needs can often become a lower priority in the busy schedules of people working to accomplish their project goals, with other tasks and priorities tugging on their attention. Yet, paying attention to schedules, records, submission of proper photographs and reporting from the very beginning of a project can save you many frustrations when a report is requested by those who gave you the grant.

With the variety of grants available to heritage organizations and individuals, including those from the Heritage Programs division, the differing requirements can be confusing.

Here are a few things that are common to almost all grant management requirements:

- The contract or agreement must be in place before work begins.
- The work must follow the scope and budget in the contract or agreement, or that document must be amended prior to any change of work items.
- Financial and work records must be complete and kept separately, as a distinct project of the grantee. This will simplify reporting and an audit of the Grant, should one be carried out by the State.
- The work to be carried out must be reasonably timed so as to be completed by the Contract or Agreement end date.
- Any variations that will occur related to timing, goals or work accomplishment must be communicated to the granting agency as soon as possible, so a common understanding can be reached, and any problems can be solved.

So, what are the foibles? Mostly they are small details, easy for anyone to overlook. Some of these include:

- Addition that doesn't add up on payment request forms.
- Not getting the required signature on payment or report forms.
- Change of staff mid-project, and not training them for their grant responsibilities.
- Not filling in the blanks in a form with the required information.
- Not tracking any matching staff and/or volunteer hours during the project.
- Going ahead on the hiring of consultants or contractors without following the applicable state or federal procurement regulations, or without approval of the process and choice by the granting agency.
- Forgetting to send reports in, or sending reports in late.
- Not reading the Grant Administration Manual.
- Not calling the grantor with questions.
- Not documenting the project in progress.