



# PRESERVATION MATTERS

THE NEWSLETTER OF THE CALIFORNIA  
OFFICE OF HISTORIC PRESERVATION

Volume 2 Issue 3

Summer 2009

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*You must teach your children  
that the ground beneath their  
feet is the ashes of our grandfathers.*

Chief Seattle  
Chief of the Suquamish

Two weeks ago, we celebrated our fourth Tribal Historic Preservation Officer (THPO) and State Historic Preservation Officer (SHPO) Summit in Sacramento. In California, with 109 federally-recognized tribes and 74 non-federally-recognized tribes that have submitted a petition for recognition, you are always in Indian country. Before we discuss our common ground issues in California, we should go back historically to understand why we feel it's important to collectively protect the cultural and spiritual beliefs of California Native Americans.

Archaeologists have shown that Native Americans have lived on the land now known as California for more than 10,000 years. These Native American archaeological resources represent the activity areas, camps and villages of those that came before them. But Native American stories tell a longer history. From the time when the creator made the world and left those resources for Native American use are reflected in the mountains, rivers, streams and other natural features on the landscape that help tell their history of their existence on these lands. Their desire to protect and maintain these cultural/heritage resources and goal of self determination motivates tribes to assume the responsibilities of Tribal Historic Preservation Officer. To more fully understand this desire, it is important to become aware of the relationship Native Americans have endured with the United States government.

The relationship between the U.S. Government and Native Americans has never been an easy one. One of the first acts of the Continental Congress was the creation, in 1775, of three departments of Indian affairs, Northern, Central, and Southern. Benjamin Franklin and Patrick



Bambi Krause, NATHPO Executive Director in Palm Canyon with other THPOs, October, 2007

Henry were among the first departmental commissioners, whose job it was to negotiate treaties to obtain tribal neutrality in the coming Revolutionary War. By 1789, the U.S. Congress established a War Department and made Indian relations a part of its responsibilities.

In 1824, Secretary of War, John C. Calhoun, created the [Office of Indian Affairs](#), which was transferred to the Department of the Interior in 1849. In the early 1850s, the United States signed 18 treaties with 139 California Indian groups, but at the request of the California congressional delegation, failed to ratify those treaties and until 1905 hid those unratified treaties in the secret files of the United States Senate. The failure to ratify those treaties also meant that lands to have been set aside by those treaties were never set aside. By Executive Order, some reservations were established and, after 1905, smaller reservation, known as Rancherias, were established. During the assimilation era, in the 1880s, the Office of Indian Affairs' presence on reservations increased dramatically. Indian agents became responsible for operating schools, dispensing justice, distributing supplies, administering

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## Common Ground

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**NATHPOs, hosted by the Agua Caliente Band of Cahuilla Indians, at Agua Caliente, October, 2007**

allotments, and leasing contracts. By 1900, the Indian Agent had, in effect, become the tribal government.

The [Indian Reorganization Act](#), which aimed to improve tribal economies and strengthen tribal governments, was passed by Congress in 1934 as a response to the 1928 Merriam Report. By 1947, the Office of Indian Affairs became the Bureau of Indian Affairs (BIA) and began to evolve into an advisory agency to the tribes.

As a result of massive demolition for federal redevelopment and transportation projects in the 1950s and 1960s, the [National Historic Preservation Act \(NHPA\)](#) was passed by Congress in 1966. The NHPA created the position of [State Historic Preservation Officer \(SHPO\)](#) to implement a historic preservation program in each state, including consulting on federal undertakings pursuant to 36 CFR, Part 800 or Section 106. The SHPO also had the responsibility for commenting on federal projects on Indian Reservations, along with sensitive sites on their ancestral and aboriginal lands. During that period, known as the Termination Era, Congress attempted to curtail all services to Native Americans, including their trust responsibilities. Responsibility for educating Indian children passed to the states and Indian health-care became the responsibility of the Department of Health, Education and Welfare.

In the 1970s, the congressional policy of Indian self-determination reversed the policies of termination. Congress passed a series of laws,

including the [Indian Self-Determination Act](#), the [Indian Child Welfare Act](#), and [the Health Care Improvement Act](#), aimed at improving the quality of reservation life without destroying tribal government.

California Governor Jerry Brown created the [Native American Heritage Commission](#) (NAHC) in 1976. The NAHC is California's "Trustee Agency" for the protection and preservation of Native American cultural resources. The NAHC also maintains a Sacred Lands Inventory and is exempt from the California Public Records Act. Under the NAHC program, a response to the insensitive wholesale destruction of burial sites, California's most likely descendants have a voice in determining the treatment and disposition of Native American remains. As late as 1983, people were still collecting Native American human remains without much care or concern for California's Indian population.

Beginning in 1990, the [Native American Graves Protection and Repatriation Act](#) required federal agencies and museums and universities receiving federal funds to complete inventory and summary reports of human remains, funerary objects, objects of cultural patrimony and sacred objects and to identify affiliated tribal group or groups.

With the 1992 Amendments to the National Historic Preservation Act came an enhanced role for tribes in the national preservation program as well as enhanced protection for places of cultural significance to Indians and Native Hawaiian organizations. The three major amendments were (1) the creation of [Tribal Historic Preservation Officer \(THPO\)](#) programs and provisions for funding; (2) the acknowledgement that Native American traditional religious and cultural properties may be determined eligible for listing in the National Register; and (3) provides that one Presidential-approved member of the Advisory Council on Historic Preservation to be a Native American or Native Hawaiian. Incidentally, Reno Franklin of the California Stewart's Point Rancheria Kashia Band of Pomo Indians is the chairman of NATHPO and sits on the ACHP. Unfortunately, he does not have a voting position.

Like the [National Conference of State Historic Preservation Officers \(NCSHPO\)](#), in 1998 the [National Association of Tribal Historic Preser-](#)



**SHPO/THPO Summit  
July 15, 2009  
Sacramento**



**Yurok Elders and Tom Gates, first CA THPO  
On the Klamath River  
August, 2005**

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## Project Review: Notes on Section 106 Consultation and Telecommunications

Tristan Tozer

**I**t should be obvious to anyone with even a passing interest in cell phones that a vast infrastructure undergirds telecommunications in the Golden State. Signs of this are everywhere. Cellular providers jostle for airtime and billboard space in a race to remind us who has the biggest, most comprehensive network. People with a better knowledge of the industry will no doubt have noticed the ever-growing population of monopines, monopalms, and other assorted monoplants dotting the landscape. All of this activity highlights the fact that cellular installations are significant components of the built environment.

According to surveys conducted by the National Council of State Historic Preservation Officers, California leads the nation in FCC submittals. The California SHPO receives an average of nearly sixty projects a month. This is on top of an equal or greater number of FCC projects that do not meet the conditions outlined in our screening letter. This adds up to a staggering number of FCC-oriented consultations.

While the general requirements for FCC Section 106 consultation are outlined in the 2005 Nationwide Programmatic Agreement. I have highlighted below some key information California SHPO staff look for in an FCC submittal. Please be reminded that these steps are not meant to supplant the PA; this information is offered in an attempt to facilitate the consultation process.

**Records Search:** Any consultation should begin with a search of the CHRIS, the California Historical Resources Information System. The CHRIS consists of eleven regional repositories charged with maintaining the state's archeological and built environment records. Individuals who meet the Secretary of the Interior Standards Professional Qualifications may conduct research at any of these centers. For a fee, qualified onsite staff can perform searches. Please include the results of the search in your 620 or 621 packet.

**Direct and Indirect Area of Potential Effects:** Once you have an idea of the historic sensitivity of the project area, you should determine the Area of Potential Effects (APE). Clearly demarcate the project area on a map; show the locations of archaeological and built environment sites within the Area of Potential Effect. The submission of photographs, project plans, and photo simulations is greatly encouraged. When documenting an APE, it helps to keep in mind that the person reviewing your project is far from the site and likely does not have an intimate knowledge of the project area. Anything you

can provide to illustrate the project area is greatly appreciated.

**Archaeology:** Attention to ground disturbance is important to the California SHPO. The cities, hills, and valleys of the state are rich in prehistoric and historic-era archaeological resources. And as the average cellular installation requires approximately 200-to-400 feet of trenching, there is great potential for telecommunications installations to affect historic resources. Much as you would demarcate the boundaries of your project in the formation of the APE, please show the length, depth, and location of trenches. Please note that if the project area is thought to be moderately-to-highly sensitive for archaeological resources, the SHPO may request the presence of an archaeological monitor during trenching or other ground-disturbing activities.

**Native American Consultation:** As outlined in 36 CFR Part 800.3(f)(2) of the National Historic Preservation Act, evidence of consultation with Native American tribes, organizations, and individuals must be provided as part of identification efforts. Native American consultation is a requirement that is, at times, only minimally engaged. Some consultants believe that sending a printout of a Tribal Consultation Notification System message will suffice, but this simply is *not* the case. The California SHPO requires proof that tribal groups, entities, and individuals have been individually notified via letter of any federally funded undertaking and given a reasonable period of time to comment. Begin by contacting the California Native American Heritage Commission (NAHC) at:

Native American Heritage Commission  
915 Capitol Mall, Rm. 364, Sacramento, CA 95814  
(916) 653-4082  
[nahc@pacbell.net](mailto:nahc@pacbell.net)

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**Photo Simulation of a Monopalm Installation**  
St. Elizabeth of Hungary Catholic Church  
Altadena, California

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## Local Government: Historic Context Statements...So What?

Marie Nelson

**H**istoric context statements provide the basis for evaluating significance and integrity. The purpose of the context statement determines how broad or narrow the focus should be. Whether developed for a single property evaluation, a register nomination, or a survey, an adequate and appropriate context needs to be developed before making an evaluation. All too often OHP staff review submissions that leave them asking "So what?"

The "so what" question is asked in various ways, such as "So what is the context within which this resource is being evaluated?" "So what is the right context for evaluating this property?" "So what criterion is being applied to evaluate the resource?" Or it may be, "So what does this x number of pages of information do to explain why this resource is or is not significant?" It could even be, "What if the windows have been replaced?" \*

Here are some things to think about to help you develop and write historic context statements that will pass the "So what?" test:

- A specialized form of historical writing, historic context statements are intended to provide a framework for identifying and evaluating resources by focusing on and concisely explaining what significant aspects of local, regional or national history and culture have shaped the environment, how land use patterns and the built environment developed over time, why they are important, and what characteristics they need to have to be considered an important representation of their type and context.

For example, an individual resource evaluation using Criterion A should explain how the property reflects or represents the important event or pattern of history it is associated with and what characteristics the resource has that make it a good representative of its property type within its appropriate context.

- By focusing on property types rather than on individual buildings or architectural styles, and providing clear criteria for evaluating significance and integrity, a good context provides a template for identifying, evaluating and developing plans for the treatment of historical resources even in the absence of complete knowledge of individual properties. "Property types" is the concept that links history with the built environment .

\*Note: evaluating the impact of window replacements can be tricky—it depends on whether the windows are a character-defining feature, what changes have been made, AND what the context is and which criteria are being applied.

- When researching or writing historic contexts, it helps to ask, "So what information does this sentence, paragraph, or section provide to help explain how land use patterns developed or why the built environment looks the way it does?" For example, before writing a paragraph about what the native people ate or wore, ask "So what does this offer to help me read or understand the built environment?" In other words, what native people ate, wore, or made their houses from more than two hundred years ago may be interesting information, but if it doesn't explain land use patterns as reflected in today's built environment, then, so what? On the other hand, knowing where native peoples gathered acorns and ground them into meal or where they fished becomes important information when the connection is made between what they ate and the evidence observable in the environment where they collected or processed the food.

Similarly, information about an event or a particular person or group is generally relevant only if the connection is made in the context to the environment. Wars, fires, expositions, arrivals of the railroads and street car lines, visits by presidents, and other such events generally serve as historical markers or frame time periods. But they are relevant for understanding and evaluating a particular resource if there is a direct connection between the event or pattern of development and the resource being evaluated. An historic context statement needs to make that connection clear.

Land use patterns and the built environment are expressions of the ideas and cultural practices of individuals and groups in response to the climate, geography, economy, politics, technology, and available resources in a particular locale. Only when the context writer makes an explicit connection between the historic development of important land-use patterns or the built environment will the historic context statement pass the "so what" test.

- Historic context statements are not intended to be a chronological recitation of a community's significant historical events or noteworthy citizens or a comprehen-

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## Local Government: Historic Context Statements...So What?

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sive community history. Nor are they intended to be academic exercises demonstrating prodigious research, the ability to cite a myriad of primary and secondary resources, and write complex and confusing prose comprehensible only to professionals in the field. Instead, historic context statements need to be direct, to the point, and easily understood by the general public.

More information on how to develop context statements that pass the "So what?" test is available in [The Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation](#), and in National Register Bulletins, especially [How to Complete the National Register Multiple Property Documenta-](#)

[tion Form and Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years.](#)

## Project Review: Notes on Section 106 Consultation and Telecommunications

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The NAHC will respond with a list of Native American tribes, organizations, and individuals that you should contact individually by letter and request their comments on your undertaking. Include a brief description of the undertaking as well as a detailed location and map. Please provide copies of your letters requesting Native American consultation and any subsequent communications as part of your documentation of efforts to identify historic properties.

**Proof of Public Notification:** Public notification is an important part of the consultation process. Advertising projects in a local paper is the established medium by which consultants publicly announce upcoming installations. Include a copy of the notice, along with any comments or concerns

I hope that this brief explanation has clarified the steps necessary for a successful FCC Section 106 consultation with SHPO staff. Please refer to the Nationwide Programmatic Agreement, which, along with additional relevant information, is posted on the office website. If you have specific FCC-related questions, you may contact Tristan Tozer or Ed Carroll di-

## Common Ground: SHPOs and THPOs

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[vation Officers \(NATHPO\)](#) was formed as a national non-profit organization of Tribal government officials to implement federal and tribal preservation laws. Tribal Historic Preservation Officers have the responsibilities of State Historic Preservation Officers on tribal lands and advise and work with federal agencies on the management of tribal historic properties.

THPOs also help preserve and rejuvenate the unique cultural traditions and practices of their tribal communities. NATHPO's three principles help guide the THPOs through (1) tribal sovereignty and self-government; (2) the need to respect confidentiality of cultural and ceremonial information; and (3) that there are no cultural boundaries and that heritage preservation interests extend far beyond the boundaries of present-day reservations.

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## Common Ground: SHPOs and THPOs

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Of the 82 National Park Service recognized THPOs nationwide, including Hawaii and Alaska, there are 14 in California, with applications pending from three additional tribes or approximately 20% of the nation's THPOs. The following [THPOs](#) (along with the tribes they represent) have assumed the responsibilities of State Historic Preservation Officers for their tribal lands.

- Patricia Tuck, Agua Caliente Band of Cahuilla Indians
- Nick Angeloff, Bear River Band of the Rohnerville Rancheria
- Bill Helmer, Big Pine Paiute Tribe of the Owens Valley
- Theresa A. Stone-Yanez, Bishop Paiute Tribe
- Janet Eidsness, Blue Lake Rancheria Tribe of Indians
- Shannon Tushman, Elk Valley Rancheria, California
- Shawn Pudy, Hopland Band of Pomo Indians
- Shasta Gaughen, Pala Band of Mission Indians
- Angela James, Pinoleville Pomo Nation
- Suntayea Steinruck, Smith River Rancheria
- Reno Franklin, Stewart's Point Rancheria Kashia Band of Pomo Indians
- Barbara Durham, Timbisha Shoshone Tribe
- Helene Rouvier, Wiyot Tribe
- Robert McConnell, Yurok Tribe

So, following our last THPO/SHPO Summit on July 17, 2009, we continue to identify common ground heritage issues and those areas needing improvement. Of major concern is the access and protection of data maintained by my Office regarding sensitive sites, such as burials, ceremonial sites, religious sites, traditional cultural properties and the myriad of resources on and off tribal lands. Representation at our summits is shared by NATHPO, the NAHC, NCSHPO, and the [California Historical Resources Information System's](#) members, including OHP and the eleven statewide Information Centers. Our main goal is to make data easily accessible by tribes but to be diligent in keeping this data secured and separate. Memoranda of Understanding continue to be used between the Information Centers and local tribes for access and use of data, but there is still much work ahead until a confidential agreement has been arrived at governing data usage and access policies. THPOs, like SHPOs, should have direct access to data on their tribal lands, available at nominal cost. Tribes

are also interested in narrowing the layer of information and limiting the area covered. Unauthorized access to GIS data is still a major concern regardless of how "good" firewalls may be.

Tribes view land interests differently than others in that they see them as different types, all under the control of separate entities. They also have a great interest in preserving cultural resources both on and off their tribal lands. As one can imagine, there is often overlap between tribal lands, ancestral lands and aboriginal lands that may be claimed by more than one tribe. Further overlap has resulted from United States government forced relocation. Access to and management of the data associated with these areas' resources tends to be complex and challenging.

Both THPOs and the SHPO's office share a strong desire to work together in making sure that federal agencies comply with the requirements of the National Historic Preservation Act (NHPA). While the SHPO may consult on the portion of the same project that falls outside tribal lands, frequent and candid communication and mutual understanding of the issues with the THPO is of paramount concern to both. An example is the Memorandum of Understanding between the Yurok Tribe and SHPO developed some years ago to provide a basis of understanding regarding decisions made on non-tribal trust lands within the Yurok reservation.

Our next mission is to plan another THPO/SHPO and Statewide All-Tribe Summit in early November of this year. Sharing ideas and concerns benefits the historic properties that both the THPO and the SHPO are mandated to protect and preserve. Please feel free to contact OHP or the California THPOs in your area with issues requiring attention.

For additional information, please contact Dwight Dutschke at the Office of Historic Preservation.

## New Listings on the National Register of Historic Places

**Sweasey Theater/Loew's State Theater**  
**Eureka, Humboldt County**  
**Listed June 5, 2009**



**Sweasey Theater / Loew's State Theater** was listed under Criterion A for its contribution to the history of theater development in Eureka and Humboldt County, and under Criterion C for its notable architecture and associations with master architects, James and Merritt Reid. The theater is an expression of masterful artistry and an eclectic design which combines Beaux Arts, Sullivanesque and Mission features. The theater's period of significance begins with its opening in 1920 as a modern playhouse for vaudeville and cinema and concludes with Humboldt County's first "talkies," shown at the State on April 5, 1929. A disastrous fire closed the State five months later and, within days, its position as the only venue for "talkies" was eclipsed by the Rialto Theater.

Two residential districts were listed March through June 11, 2009 under cover of the **Historic Resources Associated with African Americans in Los Angeles Multiple Property Submission**, associated context, settlement Patterns, 1890s to 1958.

**27th Street Historic District**  
**Los Angeles, Los Angeles County**



**The 27<sup>th</sup> Street Historic District** is a nearly intact grouping of late 19<sup>th</sup> and early 20<sup>th</sup> century residential, religious, and institutional buildings. The neighborhood was originally occupied exclusively by white residents. By the 1920s it had become an ethnically diverse neighborhood, and by the 1950s it was predominantly black. The 27<sup>th</sup> Street Historic District is one of the few neighborhoods along the Central Avenue corridor to retain sufficient integrity for listing in the National Register.

**52nd Place Historic District**  
**Los Angeles, Los Angeles County**



**The 52<sup>nd</sup> Place Historic District** was constructed as a planned tract of single-family residences in 1911. Originally it was occupied exclusively by white residents, by the 1930s it had become a racially mixed neighborhood, and by the 1950s it was predominantly black. The 52<sup>nd</sup> Place Historic District is one of the few neighborhoods along the Central Avenue corridor to retain sufficient integrity for listing in the National Register, and was home to several African Americans of historic significance.

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## New National Register Listings

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**Merced Theatre,  
Merced County,  
Listed May 1, 2009**



**Brockman Building &  
New York Cloak &  
Suit House (Annex)  
Los Angeles County  
Listed May 21, 2009**



The **Merced Theatre** is a multi-level white stucco building in downtown Merced. The complex's most prominent feature is the 100-foot high tower and marquee. In 1931, the Golden State Theatre Company commissioned the Reid Brothers, prominent San Francisco architects, to design the building. Using elements of the Spanish Colonial Revival Style, the brothers created an outstanding example of early 20<sup>th</sup> century theatre architecture. The Theatre's multiple roof lines mimic the form of a Spanish village. Stucco walls, clay roof tiles, archways, decorative ironwork, and colorful ceramic tile manufactured by the Hispano Moresque Tile Company of Los Angeles all add to the building's character. The interior most notably features a mural by A.B. Heinsbergen, famous for his work in hundreds of theatres and public buildings throughout the country. The Theatre was the place of dramatic performances, concerts, dance recitals, talent shows, and cooking demonstrations. High school graduations were also held there. Newsreels shown there kept Merced's residents abreast of current events. Throughout the Depression, World War II, and the post-war years, the theatre continued to be the cultural and social center of Merced and was listed under Criteria A and C at the local level, with a 1931-1958 period of significance.

The **Brockman Building**, composed of the Brockman and its annex, the New York Cloak & Suit House, is located along a historic commercial corridor in downtown Los Angeles. The Brockman Building was listed under Criteria A and C at the local level of significance with 1912-1925 as the period of significance. The Brockman Building derives historical significance in the area of community development for its central role in the expansion of the city's early retail hub from Broadway to West 7<sup>th</sup> Street. The building derives architectural significance as an excellent example of its style. The design of the Brockman Building and Annex fully articulates Classical and Romanesque Revival styles with restrained but elaborate use of Beaux-Arts details and polychromy. The elegant Beaux-Arts features include the rusticated terra cotta, sculpted spandrels, enriched cornices, and classically influenced ornamentation. The elaborate design for the Brockman Building includes well detailed brickwork, and spandrel panels up to the tenth floor featuring elaborate herringbone bond with decorative inlaid terra cotta. The building ornamentation contains clear examples of Christian imagery exhibited in the terra cotta scallop shells, the western allegory for Christian pilgrims, fruit swags and pendants, which are emblematic of fertility and abundance, the cornice palms, symbols of eternal peace, and the quatrefoil cusp motifs, common features of Gothic Revival churches. Although the Annex is more modest than the Brockman Building, its design makes a bold statement. The detailing is of a more focused Romanesque Revival style than the main building. The Romanesque Revival features include the use of large arches with columns, deft manipulation of scale, simple rhythm of bays, smooth rusticated surfaces, and spandrels punctuated by medallions and swags.

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## New National Register Listings

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**Women's Athletic Club of Alameda County, Oakland, Alameda County, Listed April 29, 2009**



The **Women's Athletic Club of Alameda County**, now the Bellevue Club, is a large, 47,000 square-foot Chateauesque style structure prominently located on the edge of Lakeside Park and Lake Merritt in the City of Oakland. Completed in 1929, the Women's Athletic Club of Alameda County became an important venue in the social fabric of prominent East Bay women and their families. The Women's Athletic Club of Alameda County was listed in the National Register under Criterion A in the areas of social history and women's history. The Women's Athletic Club of Alameda County is representative of the larger "Women's Club Movement" in America that proliferated between the Civil War and World War II. The Women's Athletic Club was also listed under Criterion C as a monumental example of Chateauesque Style Architecture applied to a commercial building.

Four properties in Los Angeles County were listed April 10, 2009 under the cover of the **Cultural Resources of the Recent Past, City of Pasadena, Multiple Property Submission** and the related historic context, Mid-Century Modernism in the Residential Work of Buff, Straub & Hensman in Pasadena, 1948-1968.



**Frank House** is a post-and-beam, two-story house prominently sited on a steep, oak-covered slope above the Arroyo Seco. Though relatively early in Buff, Straub & Hensman's body of work, at 4,700 square feet, the 1957 house is also one of the firm's largest, most "villa-like" residential commissions. Sam Maloof and John Kappel were among the furniture designers who developed pieces specifically for the house, and the master landscape architecture firm, Eckbo, Dean and Williams designed the landscape. Because of its large size, the prominent site, and complex program, the Frank House demonstrates the way that local and strong influences were not imposed but thoughtfully integrated into a Modernist example of the post-and-beam construction technology popularized by the USC/Pasadena Schools after World War II.



**Mello House** was completed in 1957. The house is a post-and-beam, low-pitched roof, one-story house sited on a large, "wedge" shaped lot. In plan, it comprises a pinwheel shape of two back-to-back "L"s. The arrangement provides a central yard/courtyard leading to the informal family entrance and the large family room/kitchen. The Mello House is particularly significant in that it demonstrates the flexibility of the modular post-and-beam construction technique developed by Buff, Straub & Hensman.

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## New National Register Listings

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**Norton House** is another of Buff, Straub & Hensman's masterworks. The wood-and-glass one-story house is distinguished from other Buff, Straub & Hensman houses of the period because the one-level house is a simple rectangle parallel to Burleigh Road with a few bump-out volumes cantilevered from the main box. Here, extensive terracing, stepping stones and broad staircases animate the relationship between house and slope, instead of the house stepping down the hill in articulated volumes as in other Buff, Straub & Hensman designs, or in houses that are pinwheel in plan.



**Pike House** is a 1,700-square-foot, post-and-beam house on a short, steep cul-de-sac. It is T-shaped in plan, one story, and has a flat roof. These features contribute to its sense as a "classic" mid-Century house with spare, long lines, without allusions to Craftsman or Japanese aesthetics, in contrast to some other Buff, Straub, and Hensman houses. Like the Mello and Frank houses, the Pike House has a long, shaded processional entrance alongside a primary volume, the master bedroom wing, which is protected by visual access by a long line of clerestory windows on this public side of the house.

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### Roseville Carnegie Library Placer County Listed April 10, 2009



The **Roseville Carnegie Library**, located in downtown Roseville, was designed in the Classical Revival Style by noted Bay Area Architect William Henry Weeks. The main elevation's portico features a pediment supported by two recessed Corinthian columns with simplified capitals. The architrave, frieze, and wide cornice with dentils all give the Roseville Carnegie Library a formal, dignified presence. The library was listed under Criterion A for its contribution to the educational and cultural development of the City of Roseville. In 1906, the Southern Pacific Railroad relocated terminal facilities to Roseville, and as a fast-growing railroad town, Roseville quickly gained a reputation for its saloons, gambling halls, and brothels catering to young, single rail workers. In response, several prominent citizens organized to build the town's first library, and in 1911, the newly formed Board of Library Trustees petitioned Andrew Carnegie for a grant. Completed in 1912, the new library brought a much needed social alternative to the town's residents. Considered the crown jewel of Roseville, the new library was a source of pride which became the new center of the town's cultural life. It served as Roseville's only library until 1955.

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## New National Register Listings

(Continued from page 10)



**Marguerita Lane Historic District**  
Pasadena, Los Angeles County  
Listed April 10, 2009

Marguerita Lane is a narrow private street in the southern part of Pasadena off South Marengo Avenue. The subdivision was conceived as an artists' colony, and all of the houses were developed in a two-year period between 1927 and 1930. The sixteen houses in the district are similar in style, scale, and materials, but unique in design. The houses are primarily one-story in height, and all are Spanish Colonial Revival in style. Common features include wood-framed structures, stuccoed walls, multi-paned casement windows, and roofs covered with red-clay tiles. The houses are all relatively small (ranging in size from 900 to 1,500 square feet) although they occupy a high percentage of their lots. The edge of the lane has a variety of features, including six-foot stuccoed privacy walls, tall hedges, and small planter strips. The asphalt street has no street-lights, curbs, or gutters, or sidewalks. The district has a strong consistency in character and retains a high level of integrity. **Marguerita Lane Historic District** was listed under Criterion C as an excellent collection of small-scale Spanish Colonial Revival single-family houses that is unique because it was developed as a unified tract of houses in similar styles on relatively small lots and because it remains virtually unchanged since construction.



**Pacific Electric Building**  
Los Angeles, Los Angeles County  
Listed April 9, 2009

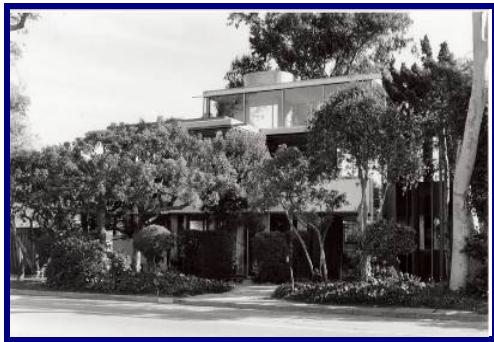
**Pacific Electric Building**, designed by local architect Thornton Fitzhugh in 1905 as an office building with an electric rail depot at ground level, exhibits elements of Richardsonian Romanesque and Beaux Arts styles. The property was listed under Criterion A at the local level of significance in the area of transportation for its association with the Pacific Electric Railway interurban railway system and, subsequently, the Southern Pacific Railroad. The building also derives significance in the area of social history as the home of the Jonathan Club, an exclusive men's social club founded in 1895 for the Republican supporters of William McKinley. The Jonathan Club occupied the top two stories of the Pacific Electric building until 1924. Considered Los Angeles' first skyscraper the largest building in the city at the time of its opening, the Pacific Electric Building created a focal point for the business district's shift from 2<sup>nd</sup> and Spring Streets to the fledgling areas to the south. The Pacific Electric Building was previously found National Register eligible as part of a federal tax certification review.

(Continued on page 12)

## New National Register Listings

(Continued from page 11)

**VDL Research House II,**  
Los Angeles County  
Listed May 8, 2009



The **VDL Neutra Studio and Residences** was listed under Criterion C at a national level of significance as an exceptionally significant work in the context of Richard Neutra's practice. The property was the residence and studio of Neutra, a seminal figure in the Modern movement of architecture. Along with fellow-Viennese native R.M. Schindler, Neutra introduced avant-garde European Modernism to Los Angeles in the early twentieth century. His architecture rapidly evolved under the influence of the mild southern California climate, giving primacy to the linkages between the house and its natural setting. It was at the VDL House that Neutra designed most of the works that brought him international renown. Neutra was associated with the VDL House from the time he designed it in 1932 until his death in 1970. The site represents three distinct periods of his evolving concept of modernism. The first period began in 1932 with the construction of VDL I, the second in 1939 when the garden house and adjoining outdoor patios were constructed, and the third period of construction began in 1964 with the construction of VDL II following a 1963 fire. Although VDL I was heavily damaged in that fire, the basement and concrete floor joists of the main house, as well as the garden house and pair of patios survived. These surviving elements still stand today as physical manifestations of the meaning of the International Style and its key concept of outdoor living space within Neutra's own live/work environment specific to the 1930s period. The first two phases of the property's development were exclusively the work of Richard J. Neutra; the third and final phase the work of the Neutra office, with architect Dion Neutra, collaborating with his father Richard. This represents a unique, unrepeatable collaboration of father and son. The rebuilding, completed in 1966, was conceived as an homage to the memory of the earlier studio/residence and as an expression of the design trends and architectural theories that emerged in Neutra's practice in the 1950s and 1960s, unrestrained by the demands of an outside client. The highly personal nature of Richard Neutra's association with the property makes this a unique work of exceptional significance, reflective of a long engagement with the modern aesthetic, in the context of a remarkable career of international scope.

## New Listings on the California Register of Historical Resources

**Paulding House, City of Arroyo Grande**  
San Luis Obispo County  
Listed May 8, 2009



The **Paulding History House**, constructed in 1889, sits at the top of the Crown Hill area in the City of Arroyo Grande. The Paulding History House was listed under Criterion 2 for associations with Dr. Edwin Paulding, the first permanent doctor in San Luis Obispo's "South County" and with Clara Paulding for her significant contributions to the community in the areas of education and social history. The period of significance is 1891-1946, the period Edwin and Clara Paulding occupied the house. Dr. Paulding became the first college educated, licensed doctor to establish a medical practice permanently in the area. Dr. Paulding pioneered the latest uses of scientific advancements with his patients. The Paulding home basically became the first hospital in the city of Arroyo Grande. Among Clara Paulding's most notable contributions to the area's educational development was her determined campaign to establish Arroyo Grande high school. Through her efforts, a high school district was formed and she was appointed a trustee, a position she held from 1893 to 1899 and then repeated in 1910 through 1919.

## Architectural Review: Results of Tax Credit Survey

Mark Huck

The Architectural Review Unit within the Office of Historic Preservation (OHP) has conducted a survey on the Federal 20% Preservation Tax Credit program as implemented in California. The survey was circulated to owners, consultants, and architects who submitted applications and participated in the program, and was available to the public through a link from OHP's web site.

The survey was designed to improve the quality of preservation tax credit service and to promote the federal tax credit program in California. Survey questions focused on the respondents' experiences with tax credit application preparation, availability and use of OHP and NPS instructional resources, effectiveness of the OHP and NPS review process, suggested workshops , and asked for comments.

A total of 17 responses were received. While the response was limited, it was very informative! Although the majority of respondents felt that the review process was positive, individual issues surrounding comment consistency, verbal versus written direction, length of reviews and sensitivity to economic pressures appeared throughout the survey.

There also appeared to be some confusion about the purpose of the tax credit program, reflected in the fact that 43% of respondents were unfamiliar with 36 CFR Parts 67 and 68. A review of the National Historic Preservation Act of 1966 and related regulations might be a helpful discussion for a later article.

The complete survey can be reviewed online, but interesting lessons from the survey included:

- The OHP web site is used at least occasionally by 40% of respondents.
- Well-received information on the web site includes a list and slide-show of past certified projects, links to NPS documents and forms, application completion checklists, and other technical information.
- Suggestions to improve the web site include easy access to the IRS connection, NPS instructions and

checklists, links to sample decisions and guidance, greater ease of navigation, repair of broken links, and provision of Frequently Asked Questions (FAQs).

- Also requested were greater information on submittal formats, explanation of a phased tax credit project, and pros and cons of credit card payments.

Top issues included:

**PRELIMINARY REVIEW:** Several respondents found preliminary review somewhat or very useful. Five respondents specifically said that early review had a positive effect on early project planning.

Five responses focused on written reviews differing from verbal consultation, which is the reason why written applications are stressed as the most direct way to receive definitive guidance. They provide an overall understanding that a verbal description may miss. Guidance based on verbal discussion will reflect the best advice from the reviewer's understanding of the project at the time.

Comments on the review process followed by OHP and NPS were equally provocative. Dissatisfaction with the length of review time, the formality and rigidity of the process, and occasional disagreement between the NPS and OHP comments were cited.

Review time is consistently explained as 60 days, 30 for the state and 30 for federal review. Though not all projects require consultation between OHP and NPS, it was suggested that concurrent reviews might expedite the process and result in more consistent agreement. The review process is cited in 36 CFR 67 and allows project managers to build that time in as part of the project's critical path schedule.

**CONSISTENCY:** Consistency of review between the OHP and NPS received many comments. While technical assessment may occasionally differ between NPS and OHP reviewers as to how to interpret the Standards, we do concur most of the time. Some respondents assume there is no communication between NPS and OHP, but there is , in fact, a fair amount of communication when particular issues arise. OHP reviewers strive to understand and apply the federal interpretation of the Standards, but if a persuasive case is made by the consultant, the federal reviewer is likely to concur.

### Architectural Review

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## Results of Tax Credit Survey Analysis

(Continued from page 13)

It is important to understand that the tax credits are a federal program and, by regulation, the NPS is not required to always agree with the state OHP. There will be times when NPS' national perspective of the program will take precedence over state OHP recommendations and the NPS will disagree with the OHP evaluation.

Consistency between local historic preservation review and OHP was also mentioned. These reviews have two different functions; the local process confirms whether the project meets local jurisdiction requirements or a local preservation ordinance, which may or may not have adopted the Standards, while the OHP reviews the project for conformity only with the Standards. While OHP review is carefully considered, the NPS ultimately confirms to the IRS that the project is certified as meeting the Standards.

Whether OHP's interpretation of the Standards is consistent and fair elicited an interesting response: one third of the replies felt it was not. Anyone who feels that OHP has misinterpreted a Standard is encouraged to make his or her case to the reviewer. OHP reviewers would prefer to support an application's well-considered interpretation.

**STREAMLINING:** There were several creative suggestions as to how to streamline OHP review. Electronic submission is always a popular idea and has been discussed by the states and NPS from time to time. Original documents allow quick efficient reference between the application, photos and drawings, with room for penciled notes. Electronic review may complicate this review process. Printing additional hard copies of each project received would quickly increase staff time and possibly introduce error. For electronic review to be acceptable, regulatory revision would likely be required.

The suggestion to pay to expedite the review is a logical extension of how business is conducted; better service for higher cost. Since the regulations mandate a 30 day review, this is handled administratively by reviewing applications in the order received. Staff tries to accommodate requests for an expedited review, but finds that the best guarantee of a quick review is a well-organized and complete application that demonstrably conforms with the Standards.

**SITE VISITS:** Most agreed that site visits facilitate a comprehensive understanding of the project. Economics and time constraints limit the availability of staff visits. Therefore, reviewers rely on thorough applications to adequately understand proposed projects and make their determination. One response implied that a less rigid interpretation of the Standards would result in more successful projects. This observation misses the point of the Tax Credit Program; this is a voluntary program designed to encourage the rehabilitation of historic resources to maintain their historic integrity, not to subsidize development. If a proposal does not meet the Standards, either another proposal will, or the project can proceed without tax incentive preservation funding.

**SUSTAINABILITY:** OHP was surprised by the response that 92% of tax projects reference sustainability. These must be elements that do not impact the historic fabric of a project, because we do not see many projects that describe a sustainable component or announce that they are LEED or third party certifiable. This may speak indirectly to the idea that sustainability is inherently compatible with preservation. OHP would nonetheless be interested to learn of sustainable tax credit projects.

**USE OF TAX CREDITS:** Factors considered when projects ultimately chose not to pursue tax credits were also revealing. Several respondents found requirements of the program unacceptable, such as limited interior modifications or the cost of compliance greater than the tax benefit. One respondent replied that retaining the windows was unacceptable to one owner for energy reasons. We would refer that owner to our web page on the sustainability of original windows to make them comfortable with the concept of restored and efficient windows.

The survey concluded with several good suggestions for future workshops. OHP is reviewing those suggestions and planning workshops accordingly. Check the OHP web site for workshops touching upon these and other issues soon.

We wish to thank all who participated in the survey, and encourage everyone to send us feedback whenever the need arises!

## Registration Unit: Updates to National Park Service Photo Standards

William Burg

**W**ithin the next 60 months, the National Park Service plans to create an entirely electronic National Register of Historic Places nomination form. In order to facilitate this transition, a new photograph policy will be adopted, modernizing and clarifying current NPS policies regarding digital photographs. There are still options for those who prefer traditional film cameras, but digital photography is now the preferred medium for National Register photo documentation.

Inexpensive consumer-level digital cameras are now powerful enough to take high-resolution photographs. For digital photos, NPS recommends a camera capable of at least 6 megapixel resolution, with an SLR (single-lens reflex) lens. A 6-megapixel point-and-shoot camera (without an SLR lens) is also acceptable. Cameras capable of 2-5 megapixel resolution are acceptable, but 6 megapixels or better is preferred. Camera phones, disposable or single-use cameras, or cameras of less than 2 megapixel resolution, are not acceptable.

File format is also critical for National Register photographs. The preferred format is either TIFF, Tagged Image File Format, or RAW, available on some cameras. Some cameras allow the user to save photos as TIFFs, but most save them in the JPEG file format. JPEGs use compression algorithms to save storage space, but compression can remove detail from a photo. If your camera saves photos as JPEGs, select the highest-quality option to minimize compression. After photos are transferred from the camera to your computer, the images should be converted to TIFF files (using software such as Adobe Photoshop) without altering them in any way before conversion. This will prevent loss of information that occurs when saving changes to a JPEG image. Conversion to TIFF will result in an image whose file name ends in .tif instead of .jpg, which indicates a JPEG. Converting file formats requires software such as Photoshop; simply changing the file name to end in .tif instead of .jpg will not change the file type.

Images used in a National Register nomination have a minimum resolution of 1200x1600 pixels at 300 DPI (dots per inch.) This is the same size image that a 2-megapixel digital camera, the bare minimum, produces. NPS recommends a minimum 6 megapixel image, with an image size of 2000x3000 pixels or larger at 300 DPI. If you are using a digital camera with sufficient resolution, this requirement is easy to satisfy. Select the highest-resolution option available on your camera to ensure that your photos satisfy NPS recommended practices.

Once you have a digital photograph, it must be submitted in both electronic and hardcopy form. NPS prefers that image files are submitted on archival-quality CD-R or DVD-R media, using phthalocyanine dye and 24 karat gold reflective layer. Available brands include Delkin Archival Gold, MAM-A Gold, or Verbatim UltraLife Gold Archival Grade. However, non-archival CD-R or DVD-R discs are also acceptable. Do not use CD-RW or DVD-RW rewritable discs. Label the disc either by printing directly on the disc (not a sticker that adheres to the disc) or using a CD/DVD safe marker, including Sharpie or

Prismacolor markers. Do not use ammonia or solvent based markers.

Files on the disc must be named using the following standard:

**State\_county\_Multiple(if applicable)\_property name\_0001**

For example, image files for a property in Los Angeles County named "Jones House" with three photographs would be labeled:

**California\_Los Angeles\_Jones House\_0001.tif  
California\_Los Angeles\_Jones House\_0002.tif  
California\_Los Angeles\_Jones House\_0003.tif**

Hard copies produced using color inkjet or color laser printers should use manufacturer-recommended inks intended for photograph printing appropriate to the brand of printer. Do not use ink that is not intended for photographs. Paper should be manufacturer-recommended paper for photograph prints. Regular copy paper or printer paper is not acceptable. Do not use archival paper intended for document printing. A hard copy of the photographs submitted on disc is required.



**Consumer-level digital cameras like this one have sufficient resolution to meet NPS digital photo requirements, are inexpensive, and fit in a pocket.**

Fortunately for the technologically challenged, 35mm film is still acceptable for National Register photograph submission. The camera can be a 35mm SLR camera or a point-and-shoot camera, but disposable cameras are not acceptable. Film used for the photographs should be traditional black-and-white film, but color film is acceptable if the photos are accompanied by a photo CD that is generated at the time of developing the film and the prints are black and white. Most contemporary film developing laboratories provide the option of photo CDs when film is developed.

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## Updates to NPS Photo Standards

(Continued from page 15)



**Images included on CD-R can be in color, but must be accompanied by black & white inkjet prints of the images.**

Photo paper should be black-and-white prints, on photographic paper that is specifically designed for black-and-white photography. Black-and-white images printed on paper designed for color prints are acceptable if they are submitted with a photo CD that is generated at the time of developing the film. Color images printed on paper designed for color images is acceptable if submitted with a photo CD that is generated at the time of developing the film, ONLY if the submitting party is incapable of meeting any other standard.



**Digital images can also be submitted in grayscale. Save images as TIFF files before converting from the original color image to grayscale.**

Photographs submitted for nominations can be provided as prints and on disc, but they are not allowed as embedded images within the text of a nomination (sections 7 and 8 of the form.) Images can be included on continuation sheets, labeled as figure (e.g. fig. 1, fig. 2, fig. 3). If images on continuation sheets are included, add an "Index of Figures" to the nomination on separate continuation sheets. Color images are not permitted, even on continuation sheets, as part of a nomination.

Regardless of file format and resolution, photographs taken for National Register nominations should be in focus and show the property as clearly as possible. Even the most expensive and advanced digital camera cannot replace the need for careful composition and clear, focused photographs.

### NPS Photo Standards at a Glance

#### **Camera:**

BEST: Minimum 6 megapixel digital SLR camera.  
Acceptable: Minimum 6 megapixel point-and-shoot digital camera.  
Acceptable: 2-5 megapixel SLR or point-and-shoot digital camera.  
Not Acceptable: Camera phones, disposable digital cameras, cameras with less than 2 megapixel resolution

#### **Image format:**

BEST: First generation TIFF or RAW.  
Acceptable: JPEG converted to TIFF.  
Not Acceptable: Unconverted JPEG images.

#### **Image size:**

BEST: Minimum 6 megapixels (2000x3000) at 300 dpi.  
Acceptable: Minimum 2 megapixels (1200x1600) at 300 dpi.  
Not Acceptable: Images smaller than 2 megapixels or 1200x1600.

#### **Image file name:**

**State\_county\_Multiple (if applicable)\_property name\_0001**

#### **Printer paper and inks:**

BEST: Manufacturer recommended ink for photograph printing.  
BEST: Manufacturer recommended paper for photograph printing.  
Not acceptable: Regular copy paper, archival printer paper, ink not intended for photograph printing, disk only without prints.

#### **The Disk:**

BEST: Archival gold CD-R or DVD-R with phthalocyanine dye and 24 karat gold reflective layer, labeled by printing directly on disc.  
Acceptable: Non-archival CD-R or DVD-R, labeled with CD safe marker.  
Not acceptable: CD-RW or DVD-RW, labeled with sticker or using solvent or ammonia based marker.

#### **35mm Film Camera:**

BEST: 35mm SLR camera.  
Acceptable: 35mm point-and-shoot camera.  
Not Acceptable: 35mm disposable camera.

#### **35mm Film:**

BEST: Traditional 35mm black-and-white film.  
Acceptable: 35mm color film with accompanying disc.

#### **35mm Paper:**

BEST: 35mm black-and-white images on photographic paper specifically designed for black-and-white photography.  
Acceptable: 35mm black-and-white images on photographic paper designed for color prints with accompanying disc.  
Acceptable: 35mm color images on photographic paper designed for color prints with an accompanying disc (*only if the submitting party cannot meet any other standard.*)

## Who Wudda Thunk? — A Perfect Fiscal Storm Almost Scuttles Preservation Grant Program

Steade R. Craig, FAIA

**N**early nine years ago, Californians approved a small \$8.5 million historic preservation grant program as a component of Proposition 12, *The Safe Neighborhood Parks, Clean Water, Clean Air and Coastal Protection Bond Act of 2000*. This was the first Office of Historic Preservation (OHP) state bond grant program in several years. At the time, California's economy was strong and expanding, and all seemed fiscally well in the Golden State.

Two years later, the successful 2002 Resources Bond Act—Proposition 40 provided \$127 million for a historic preservation and museum grant program managed by the newly established CA Cultural and Historical Endowment (CCHE) in the State Library.

Prop 12 funded OHP's California Heritage Fund (CHF) Grant Program, which officially closed June 30, 2009. This is the deadline that I personally looked forward to for two years. Grantees were required to have project work completed by March 1, 2009 to allow sufficient time to close out projects. Regrettably, not all grantees were able to meet this latter deadline due to unforeseen, unique circumstances beyond their control.

OHP management decided to spread the CHF Prop 12 grant funds around as much as possible so as to fund more projects, given there were 114 applications requesting a total of \$35,711,120. Successful applicants had to match the state grant, and projects received less funding than requested. Both situations meant that recipients had to seek additional funding. Some CHF projects received other state bond funds as match, such as CCHE and California State Parks' Local Assistance grants, and Save America's Treasures (SAT) federal grants were used. The National Park Service also required a match for SAT grants. (Stockton Fox Theater, Oroville State Theatre, Estudillo Mansion, and Casa Grande projects received SAT grants).



**Oakland Fox Theater**  
Courtesy of the City of Oakland Redevelopment Agency

CHF funded 51 diverse and significant historic preservation grant applications from non-profit organizations, local city and county agencies, district agencies, and two federally-recognized California Indian tribes. OHP competitively awarded the \$8.5 million to make best use of the funds and to leverage matching funds from other sources. Initially, there were 53 projects, but unfortunately two non-profit recipients proved unable to accept funds due to lack of match. Returned funds were distributed to the next ranked CHF applicants.

The 51 grant projects comprised 19<sup>th</sup> and 20<sup>th</sup> century historic properties representative of multiple California historic themes, including military, transportation, government, agriculture, architecture, education, theater/arts, immigration, as well as cultural history interpretation projects. (A complete list of the projects with images can be



**Fiddletown Chinese Buildings**  
Courtesy of Garavaglia Architecture, Inc.

found on the OHP website: [www.ohp.parks.ca.gov](http://www.ohp.parks.ca.gov)) The CHF Grant Contract with each grantee provided that up to 80% of the grant amount could be advanced to the grantee and that state funds would be available to reimburse expenses. However, due to inflated project costs and lack of match, many Contracts had to be amended to reduce project scope and budgets. Several grantees were unable to spend the entire grant amount received due to lack of match.

About five years later, mid- 2008, only twenty CHF grant projects were completed. Grantees were slow to begin work as project cost estimates increased and matching funds were difficult to obtain. Generally, government agencies were able to provide the required match from their own funds. Unfortunately, non-profits had a more difficult time.

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## Who Wudda Thunk?

(Continued from page 17)

At nearly the same time, California's economy plummeted into a severe recession, causing an unprecedented deficit in the state budget. Californians began hearing about national budget crises in trillions of dollars and a state deficit in many billions. California state government was severely impacted by the ballooning budget crisis. For the first time, state bond funds were frozen December 17, 2008 by the State Pooled Money Investment Board. Grantees were instructed to stop work unless the projects could be continued with other than state funds.

Typically, the Investment Board funds bond programs and projects until state bonds are sold. Unfortunately, the State's severe



**Benicia Commandant's Residence Rehabilitation**  
Photo Courtesy of the City of Benicia

budget crisis substantially reduced the sale of California bonds. Thus, Board's funds ran dangerously low, causing funding of certain bond programs, including Prop 12, to be suddenly halted.

The Board's unprecedented action shocked grantees of remaining CHF projects. OHP had 24 active CHF projects out of the original 51 grants. Additionally, Prop 40 Endowment and State Parks bond funds were frozen, removing additional funding from both CHF and SAT grant projects.



**Victoria Avenue Restoration**  
Photograph Courtesy of the City of Riverside

Regrettably, three grantees eventually opted out of the grant program, including the Torres-Martinez Desert Cahuilla Indian Nation and the City of West Sacramento. The third project, Villa Montezuma, was reprieved at the last moment due to rescue efforts by the City of San Diego and Milford Wayne Donaldson, FAIA.

During the last six months, after several drills of program funding justification with the Department of Finance, bond funds began to become available. Some California bonds sold, and funding slowly became available to reimburse CHF grant project expenses prior to December 17, 2008. Later additional funding became available to close out grant projects but not the full amount needed. Fortunately, additional Prop 12 funding was found within the department to fully reimburse the completed CHF grant projects.

The unforeseen budget crisis placed CHF grantees, working in good faith, and the OHP, as well as CA State Parks, in a very difficult, challenging situation. However, most all parties continued to work very diligently to

## News to Me: What's Happening at OHP

If Office of Historic Preservation staff seems less available than it has in times gone by, that is because we are staggering a little under the weight of less time and less salary to review the same number of projects. Our office, like other units of California State Parks, has been ordered to take three Fridays off per month without pay, starting in August 2009 with the first three Fridays, which translates to office closures on August 7, 14, and 21. Rest assured that we'd rather be working normal hours and receiving our usual compensation. We'll certainly keep you posted and ask for your forbearance as we struggle to continue to provide quality work product under less than optimal conditions.

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**Steade Craig**, FAIA, whose service to this office and the State of California extends back thirty-odd years, has retired. While we envy him his plans to travel and study abroad, we also note that he leaves behind projects completed over the years with grace, humor, and more than a touch of Southern charm. He left, as he had worked, without fanfare or a desire for attention, a style that earned him admirers and grateful colleagues around the State and the nation. So long, Steade. You'll be missed.

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(Continued on page 20)

## Guest Editor: Historic American Landscapes Survey Northern California Chapter Activities

**Chris Pattillo**

**S**ince Congress created the Historic American Landscapes Survey (HALS) in 2000, the American Society of Landscape Architects (ASLA), the National Park Service (NPS) and the Library of Congress have collaborated to establish criteria and guidelines for this new cultural landscape program modeled on the Historic American Buildings Survey (HABS) created in 1933.

In 2003, ASLA invited landscape architects in every state to volunteer to serve as HALS liaisons. Those volunteers were charged with initiating HALS activity in their state. Here in California, Chris Pattillo and Cathy Garrett of PGAdesign and Betsy Flack, West Coast Program Coordinator for The Garden Conservancy, volunteered to represent Northern California and shortly thereafter founded the Northern California Chapter of HALS.

One of our responsibilities is to coordinate with California's Office of Historic Preservation, so on June 16, 2009, seven representatives from our group met with OHP staff to report on our activities.

Our first quarterly meeting was held at the office of PGAdesign<sup>inc</sup> in November, 2004. Since that time, the group has met quarterly and membership has grown to 98. Our membership includes: 22 landscape architects, 13 architects and allied professionals, 12 state and national park staff members, 12 persons from various universities, 8 historians and other persons interested in cultural landscapes.



**HALS Meeting, February 10, 2009  
Lakeside Park Garden Center, Oakland**

The group's accomplishments include an impressive array – done almost exclusively by volunteers. We have selected three sites for HALS documentation. These include the *Henry J. Kaiser Roof Garden* in downtown Oakland, *Piedmont Way* in Berkeley originally conceived by Fredric Law Olmsted, and the *Mary Burdell Victorian Garden* at Olompali State Historic Park in Novato.



**Henry J. Kaiser Rooftop Garden, Oakland  
Photo Courtesy of Tom Fox**

For each site we are engaged in preparing the three components of documentation – measured drawings, written narrative and photography. We received a grant from NPS to photograph these three sites to HALS standards – large format black and white. That work has been completed by Brian Grogan, HALS/HABS/HAER Photographer.

PGA has prepared measured drawings for each site – the most extensive work has been done on the Kaiser Roof Garden. Marlea Graham, Garden Historian, is completing the research and historic narrative portion of the HALS documentation for Kaiser.

A small grant from the National Trust for Historic Preservation (NTHP) enabled us to hire Carol Roland, Architectural Historian, to prepare the written history for the Burdell Garden and a portion of a donation from the SWIG Company is paying for the written narrative for Piedmont Way being prepared by retired NPS staff Member, Michael Crowe.

HALS chapter members Cate Bainton, Steve Rasmussen Cancian and JC Miller were instrumental in creating a website for the group: [www.HALSc.org](http://www.HALSc.org). This well-designed website has proven to be a tremendous resource. A database of cultural landscapes, found in the 48 counties within Northern California, can be downloaded from the website and includes over 700 sites. This is a work in progress that our members compiled and are refining.

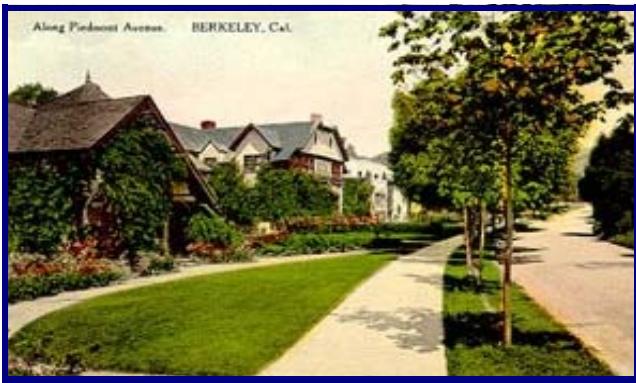
Other features of the website include a page on "Frequently Asked Questions", links to HALS guidelines and forms, meeting announcements, contact information, and links to many other sites of related interest..

Last fall, we challenged our members to prepare a HALS inventory form for a site of their choosing. This friendly competition resulted in several sites being documented for

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## Guest Editor: Historic American Landscapes Survey Northern California Chapter Activities

(Continued from page 19)



Postcard of Piedmont Avenue, c. 1915  
Berkeley, California

for HALS – forms have been transmitted to Paul Dolinsky, Chief of HALS, NPS and will ultimately be accessible online through the Library of Congress.

Our latest project is a challenge to the nation to prepare a HALS inventory form for a theme park in their state – *Revisiting Cultural Landscapes of Childhood*. Our objective is to encourage other states to become more active and hopefully to generate enough material to write a context statement. NTHP is sponsoring this competition and offered cash prizes for the top three submissions. Links to a flyer about the competition and instructions can be found on the home page of our website.

Membership in the Northern California chapter of HALS is free and active participation is encouraged. Meeting venues are generally historic sites and include short tours.

*Chris Pattillo founded PGAdesign Landscape Architects in 1979. Based in downtown Oakland, PGA provides services on projects such as high-density housing, transportation projects, schools, parks, trails, and interpretive design.*

## News to Me: What's Happening at OHP

(Continued from page 18)

As of March 1st of 2009, the CHRIS Historical Resources Consultants List is online at [www.chrisinfo.org](http://www.chrisinfo.org). It is being maintained by the Eastern Information Center on behalf of all eleven ICs. The List is searchable, and may be used to locate consultants by the desired county and discipline, or by consultant name. There is a fee for individuals to be listed (but not for users of the List), detailed in the CHRIS Information Center Rules of Operation Manual (2008). To be listed, a consultant must complete the Consultants List Format and Fee Worksheet, plus the appropriate discipline-specific form or forms (below), and submit them to the Eastern Information Center. The forms may be completed using Adobe Acrobat Reader or Adobe Acrobat, and handwritten forms will not be accepted.

### Consultants List Format and Fee Worksheet

[Archaeology](#)

[Architectural History](#)

[Architecture](#)

[Historic Architecture](#)

[History](#)

## State Historical Resources Commission

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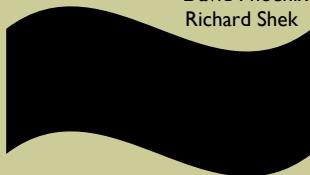
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**Preservation Matters** is the quarterly newsletter of the California Office of Historic Preservation, California State Parks. If you have questions or comments about this newsletter, email [preservationmatters@parks.ca.gov](mailto:preservationmatters@parks.ca.gov).

This publication is available in alternate format upon request.



The mission of the **Office of Historic Preservation (OHP)** and the **State Historical Resources Commission (SHRC)**, in partnership with the people of California and governmental agencies, is to preserve and enhance California's irreplaceable historic heritage as a matter of public interest so that its vital legacy of cultural, educational, recreational, aesthetic, economic, social, and environmental benefits will be maintained and enriched for present and future generations.

## Upcoming Events in Historic Preservation

The **City of San Clemente** is sponsoring a workshop on Spanish Colonial Revival Architecture at 6:30 on **August 13, 2009**. For more information, contact Jennifer Gates at 949-361-6192 or [gatesj@sanclemente.org](mailto:gatesj@sanclemente.org).

**Long Beach Heritage's** annual **Hollywood Bowl/Casa Alegre Fund Raiser** will be held **Saturday, August 15, 2009** at the Hollywood Bowl, 2301 N. Highland Avenue, Hollywood, CA 90068. Tickets are \$98 for members, \$108 for guests. For more information, call (562) 493-7019.

A workshop on **Maintaining Historic Urban Parks**, presented by the **National Association for Olmsted parks** and **City Parks Alliance**, in partnership with **The Presidio Trust** and **The Olmsted Center for Landscape Preservation**, National Park Service , will be offered at The Presidio, San Francisco, **August 17-19, 2009**. For information and to register, please contact [info@naop.org](mailto:info@naop.org) or (202) 223-9113.

The **California Preservation Foundation** will present this year's **Preservation Design Awards, September 19, 2009** at the Mark Hopkins Hotel, San Francisco. For additional information, go to [www.CaliforniaPreservation.org](http://www.CaliforniaPreservation.org).

The **California Council for the Promotion of History** will hold its **2009 Conference** in Monterey, **October 22-24, 2009**. For more information, see <http://www.h-net.org/announce/show.cgi?ID=152848>

A conference celebrating the publication of [Shaping the American Landscape: New Profiles from the Pioneers of American Landscape Design Project](#) entitled **Shaping the American Landscape: Spotlight on Northern California Modernism** will take place at the University of California Berkeley **October 22-25, 2009**. Co-hosted by The Cultural Landscape Foundation, The Garden Conservancy, and the University of California Berkeley, Please see [www.cglhs.org/pages/conferences\\_.html](http://www.cglhs.org/pages/conferences_.html) for information or to register.

**Save Our Heritage Organisation (SOHO)**, which operates the historic Whaley House Museum in Old Town, San Diego, invites you to visit the Whaley House **October 23-31, 2009** for some hauntingly good fun! For a list of all events, go to [http://whaleyhouse.org/halloween\\_events2009.htm](http://whaleyhouse.org/halloween_events2009.htm)

The next regularly scheduled meeting of the **State Historical Resources Commission** is Friday, **October 30, 2009** in Sacramento. For more information visit [www.ohp.parks.ca.gov/?page\\_id=21372](http://www.ohp.parks.ca.gov/?page_id=21372).

The **Association for Preservation Technology International (APT)** will hold its Annual Conference in Los Angeles **November 2-6, 2009** at the Millenium Biltmore Hotel. For more information, visit [www.apti.org](http://www.apti.org)

**Pasadena Heritage** hosts tours of Pasadena's historic Old Pasadena quarterly on the first Saturday of the month; next quarter's is scheduled for **November 7, 2009** and costs \$10 per person. Make reservations (required) by emailing [preservation@pasadenaheritage.org](mailto:preservation@pasadenaheritage.org) or call (626) 441-6333.