



WATZEK HOUSE
BUILDING PRESERVATION PLAN
03.17.2019

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PROJECT INFORMATION

The Watzek House, designed by Jeon Yeon, was gifted to the University of Oregon's College of Design in 1996 and has hosted tours, research, field school, and housed faculty and students of the Historic Preservation program. It is in the west hills of Portland, Oregon located on Skyline Boulevard. In winter 2019, students from the Historic Preservation and Architecture programs at the University of Oregon – Portland developed a Building Preservation Plan (BPP) for the Watzek House. It was created to bring awareness to the lack of scheduled and planned maintenance of the house. The goal of the BPP report is to guide restorations and stewardship plans for the College of Design. The report outlines the historical significance of the property, current condition assessment and treatment recommendations. Case studies with similar ownership histories were found to guide stewardship proposals. Proposed uses and funding strategies were evaluated to help utilize the Watzek House as an asset for the College of Design.

PURPOSE

This Building Preservation Plan was developed to summarize the conditions of the building, bring attention to a lack of scheduled and planned maintenance, and stewardship plans for the house. This BPP will help guide the College of Design in making decisions pertaining to the longevity of the house. This report aims to put the Watzek House back to its original condition and create stable funding strategies that it will continue to be an asset to the city of Portland and the University of Oregon.

METHODOLOGY

This report includes the Watzek House's historical background, an assessment of its current condition, treatment recommendations and maintenance, and a stewardship model. The condition assessment was completed using visual inspections and field recording. Photographs were taken, as well as descriptive

summaries were used to record the conditions. Treatment recommendations were determined from previous recommendations from the original agreement with the addition of occurring maintenance issues that have arisen. Stewardship strategies explores potential pathways to better utilize the house for the College of Design.



DEVELOPMENT HISTORY

The Watzek House was designed by architect John Yeon (1910-1994). He spent his career working as an architect, planner, conservationist, and activist. Yeon’s first major contributions to the State of Oregon were as a conservationist. He acquired land known as Chapman Point along the Oregon Coast. This restricted development and preserved vistas along the Oregon Coast. Later that year Julius Meier, the Governor of Oregon, appointed Yeon to be the first State Parks Commission. It was then followed by Chair the Columbia Gorge Committee of the National Resources Board. In the early 1930s, Yeon’s work in the Columbia River Gorge became a model for conservation, as represented in The Shire.

As one of the founders of the Northwest Regional Style of architecture, Yeon helped established modernism in the region while demonstrating that the built environment could coexist within surrounding landscapes. His work as a conservationist set precedent for the preservation of the Pacific Northwest’s landscape.

The Watzek House became a seminal work of the Northwest Regional Style with the use of local materials such as Douglas Fir siding, noble fir, and hemlock paneling. The house celebrates the use of wood, both on the interior and exterior. The use of wood as the primary building material, rather than glass, concrete, and steel, enforced Yeon’s principles of respecting the climate, existing site, and the region’s natural materials. The connection of the architecture and landscape influence the design and organization of the house. Landscaping is used to screen or direct views, or to reinforce outdoor rooms. Materials are uses to visually guide the user around the house and outdoors.

John Yeon’s design for the Watzek House was innovative in its use of new materials and construction methods for the time. In addition to operable windows with integral roll-up screen, Yeon developed a passive ventilation system for the house that became a model for his other buildings. The house also features the first double-glazed windows in Portland for improved thermal comfort. Other innovative features include hidden

cabinets in the living room and library to hold household equipment.

The Watzek House is integrated into its site and uses axis to highlight views of Mount Hood and the Cascade Mountains on the east side of the property. John Yeon promoted the use of native northwest plants as part of the surrounding landscape. To mitigate the cold winds that hit the hilltop, Yeon arranged the rooms into a U shape to create an internal courtyard. Here a moderate micro-climate was created to become home to non-native vegetation and trees. This use of courtyards and other outdoor rooms was a model that was widely adopted throughout the Northwest.

Following the success of the Watzek House in 1937, Yeon continued to design homes and expand his range as an architect. Yeon continued to work with the design principles he implemented, such as the use of local materials and the relationship to the surrounding environments. By the end of his career as an architect, John Yeon had risen to the biggest influencer in Northwest Regional Modernism. Yeon success was achieved as a self-taught architect, never became a licensed architect. In 1977, he was made an honorary member of the American Institute of Architects (AIA).

OWNERSHIP HISTORY

Aubrey Watzek, a prominent figure in the Pacific Northwest's lumber industry, commissioned the Watzek House during the Great Depression. In years prior to construction, Aubrey Watzek and John Yeon became acquaintances through their work with Oregon's Parks Advisory Commission. They also worked together in the effort to establish Olympic National Park and North Cascades National Park, both in Washington state. During these years Watzek experienced the death of his father, which prompted the need for new living arrangement to support himself and his mother. Yeon took it upon himself to assist Watzek and proposed the ambitious plans for the house. At first, Aubrey Watzek was not convinced of plans for the large modernist home, but after rejecting two other plans from other architects, ultimately gave Yeon authorization to proceed with the design. The construction of the house was completed by 1938. Watzek occupied the house from 1938 until his death in 1973.

When the Watzek House was to be sold along with the rest of Watzek's estate following his death, Yeon

acquired the residence upon hearing potential buyers wanting to make significant alterations. After purchasing the house, Yeon invited his companion, Richard Louis Brown, to reside in it. Following Yeon's death in 1994, Brown inherited the Watzek House, The Shire, and much of Yeon's art collection. Shortly after in 1996, Brown donated the house and The Shire to the School of Architecture & Allied Arts (A&AA), now the College of Design, at the University of Oregon. Tied to this donation was the creation of John Yeon Center for Architecture and the Landscape, serving the purpose of preserving Yeon's legacy, and an endowment for care of the two properties and operations of the Yeon Center. Brown continued to live in the home until 2010, at which point the university took over as the primary steward.

SIGNIFICANCE

The Watzek House has received many preservation designations at multiple levels. The house was listed on the National Register of Historic Places in 1974. The Area of Significance it was listed as was "Architecture", noting that the "gable roofs, single story wings, wood construction, and other forms of the local vernacular tradition combined with an open interior spatial organization make the house one of the influential landmarks in development of a regional domestic style sometimes referred to as the 'Northwest Style'".

In 2011, the house's designation was elevated to National Historic Landmark (NHL), the highest level of recognition for historic properties available in the United States. Designated by the Secretary of the Interior, approximately 2600 places nationwide are singled out for their national significance and unique ability to illustrate or interpret the heritage of the United States. Oregon has seventeen NHL's, of these only six are individual buildings – including Timberline Lodge, Portland's Pioneer Courthouse, the Crater Lake Superintendent's Residence[CC3], John Day's Kam Wah Chung Company Building, and the Oregon Caves Château. The Watzek House is Oregon's only NHL-listed private residence.

The Watzek House is recognized locally by the City of Portland, designated as a Local Historic Landmark in 1974. It was assigned the highest ranking in the City's most recent Historic Resources Inventory of 1984.

CONSTRUCTION CHRONOLOGY

Chronology was gathered from a variety of documents from the John Yeon Center archives. This includes personal correspondence, purchase receipts, previous condition assessments, landscape architecture plans, and student theses.

1938 - Construction completed

1940's - Asphalt resurfaced on driveway

Bedroom #1 repainted (following Aubrey Watzek's mothers death)

1946 - Original steam heating system receives alteration

1950's - Electric garage door openers by Crawford Automatic Door Company installed

Aubrey Watzek paints exterior of house *Georgian Gray*

Kitchen and pantry 6" x 6" white glazed tile counter tops and back-splash replaced with Formica laminate and metal trim

Stainless steel kitchen sink and the original stainless steel dishwasher replaced

1960's - Chimneys repointed with a mortar yellow in color with heavy concentrate of fire clay

Internal downspout above south-east corner of bedroom #3's is bypassed with the addition of an external downspout

Refrigerator is installed

Washbasin and vanity are replaced, walls are repainted, linoleum is replaced in Bathroom #4

Bedrooms #4 and #5 are re-painted and fir floors are covered with carpeting

50 gallon horizontal, hot water tank, heated by a free-standing gas burner is replaced by a modern freestanding hot water heater. Original system remains in place.

1962 - Columbus Day storm causes exterior damage.

Wind uplifts roof, damaging mortise and tenon connection on portico, causing two (2) columns to fall. Large angle iron connectors are bolted to the top of each column as new roof connection.

1968 - Roof replaced. Fir shingle rake boards begin to split and crack during replacement.

Shower floor in bathroom #1 is replaced with non-historic 1" x 1" gray tile. New shower pan and the concrete floor are installed.

Shower in bathroom #2 rebuilt due to water leakage in walls and shower pan. Wall tiles are replaced in kind and floor is replaced with non-historic 1" x 1" gray tile.

1970's - Bedroom #3 vanity altered by John Yeon to accommodate a Venetian bracket and bust

Electric meter replaced

1974 - Jeon Yeon sculpts court pool fountainhead and cast in bronze

1980's - Jeon Yeon restores outdoor dining area's original blue-green stain by hand

Bedroom #1 is used as an aviary. Birds damage paint and picture molding on the south wall. Molding is restored with wood putty filler and repainted with discernible paint.

1983 - Courtyard flagstone joints replaced with 5/8 pea gravel due to stone deterioration

1986 - 60 gallon gas hot water heater installed

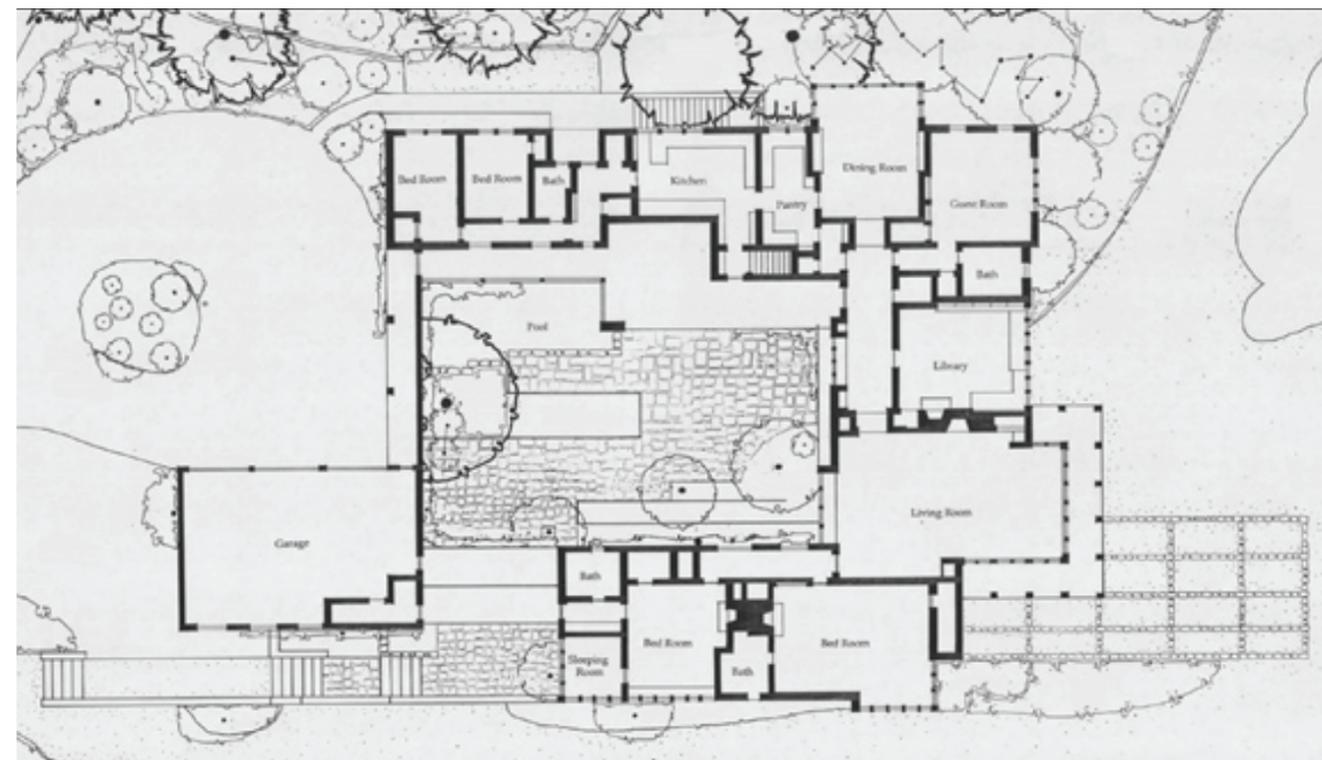
1990's - Storm windows fabricated for bedroom #1 by George Bleekman

1993-1999 - Various heating issues repaired

1995 - Galvanized lawn sprinkler system replaced with PVC piping and automatic timed system

1996 - Southwest column of the passage that connects the garage the courtyard knocked out of plumb and sandstone base broken. Column and base repaired.

Roof replaced with clear #1 western red cedar shingles. Grace Water & Ice Shield, a self-sealing rolled roofing membrane, is introduced between deck and shingles.	1996-7 - Light fixture cover on northwest corner of garage broken during house repainting	Plaster and paint damage above the bedroom #1 fireplace is repaired due to roof leak
Roof rake boards repaired	One (1) living room glazing shattered. Frame repaired, and re glazed	2000 - New water heater and water service valve installed. 90% of existing pipes replaced with copper
Copper ridge cap and supporting cedar saddle restored and a new section of ridge cap are installed on the east end of the living room ridge. Copper is also replaced on the chimney cricket, the dead valley, and the dining niche.	1997 - Many broken flagstones in loggia and terrace repaired using Hi-Mod masonry epoxy. Some terrace masonry steps are also repaired.	2001 - Driveway asphalt resurfaced from street to roundabout
	Loggia railing restored. Rail was dismantled and rotten wood elements repaired with epoxy consolidate and wood filler.	2004 - Replaced heating system. Left existing heating system in basement
Metal portico post connectors are removed and replaced with stainless steel rods	Loose and missing mortar of the courtyard pool repaired	Yeon Center replaces Alpine garden on east side of house with native drought tolerant plants similar in scale and organization
Georgian Gray paint stripped from exterior using methylene chloride. House is refinished with Weather-Bos white stain and coated with Weather-Bos clear coat to restore to original finish.	Courtyard pool pump repaired	2016 - Landscaping maintenance. Removed biogrowth between stones.
	Garage door leading to porch repaired after splitting occurs near the latch	2018 - Replaced roof shingles over east wing of house
Plaster on bay window of bedroom #1 replaced	Top center lite of garage windows replaced. Glazing on both center lites also replaced.	Replacement/redesign of internal gutters and downspouts
Plaster on west elevation of kitchen and servant wing repaired	Exterior glazing on living room and bedroom #1 windows replaced	
Garage doors inset panels replaced in kind	Broken blind on the north elevation living room repaired after installed incorrectly	
Garage door handles and locking hardware removed, stripped of rust, and repainted	Bathroom #2 shower rebuilt again. Wall tiles swapped with compatible replacement and floor is re-tiled with 1" x 1" white tiles. New lead lined shower pan installed.	
Aluminum storm windows removed	Steam traps and other components of the steam heating system are cleaned and re-built by a group of boiler specialists from the University of Oregon Physical Plant. Burners were removed and cleaned.	
Copper gutters repaired by soldering compromised seams and holes. Lead goose-necks that connect to downspouts are repaired.	1998 - Rock-wool attic insulation replaced with combination of fiberglass (with a vapor barrier) and blown insulation	
Chimneys repointed using premixed mortar. Steel rain caps removed and hidden, operable rain flaps installed.	Exhaust fans are installed in bathroom #1 and #2.	
Pipe servicing the radiator in bedroom #4 breaks and floods the room. The radiator supply is repaired and damaged carpet is removed to reveal the original fir floor.	Bathroom #1, #2, and #3 vent covers are re-chromed	



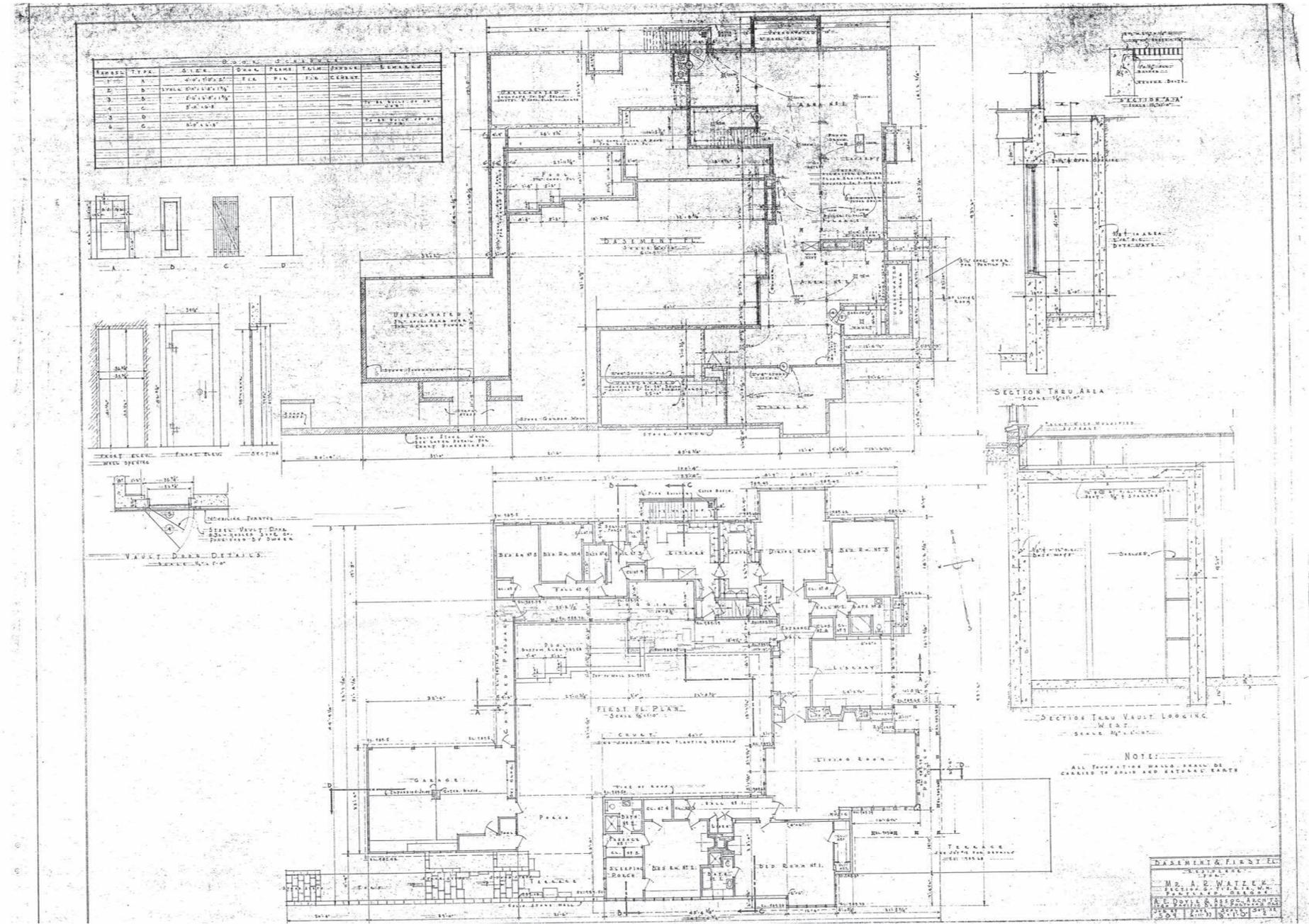
DESCRIPTION

The Watzek House is located on SW Skyline Boulevard in Portland, Oregon. Its curvilinear lot sits atop a semi-steep hill and is surrounded by mature native vegetation of Douglas and Noble Fir trees. It is accessed from an asphalt driveway that branches east for a short time before connecting with the main motor court. The west branch of the driveway leads to the Chauffeur's House that was constructed concurrently with the house for Aubrey Watzek's chauffeur. It is no longer located on the same lot as the Watzek House and is currently owned by the Chauffeur's son.

The house is u-shaped and is centered around a flagstone courtyard. There are two major axis that run through the house; a north-south axis from the living room to the dining room to a forest view, and an east-west axis from the bedroom wing hallway to the living room and a partially obstructed view of Mt. Hood. The north service wing of the house includes two bedrooms, a bathroom, the kitchen, pantry, and dining room. The east wing includes the Venetian bedroom, library, a bathroom, entrance hall, and living room. The south bedroom wing includes Aubrey Watzek's bedroom and bath, Aubrey Watzek mother's bedroom and bath, hallway, sleeping porch, and passage. A stand-alone 3-car garage is located in the southwest corner and is linked to the bedroom passage via the covered porch and terrace.

A portico extends from the living room towards an eastern lawn. A narrow lawn wraps around the house along the south elevation. The northern elevation faces a native forest. A small lawn and dense vegetation sit to the west.

Rooms and exterior areas referred to in this report are named according to the original plans, as follows:



SITE

LANDSCAPE

Overall Condition: Fair
Urgency: Recommended

The house is situated on a curvilinear lot atop a semi-steep hill. Dense vegetation separates the lawn from SW Skyline Boulevard that wraps around the property on all sides at the base of the hill. Dense vegetation, primarily mature Doug and Noble Fir trees, surround the entire perimeter of the lot. The original designed sight line from the house to Mt. Hood still exists, but only from limited vantage points. Another to Mt. St. Helens no longer exists due to significant tree growth. The east side consists primarily of an expansive eastern lawn. A narrow lawn wraps around the house along the south elevation. The northern elevation faces a native forest. A small lawn and dense vegetation sit to the west. Native plantings exist along the southeast retaining wall and along the northeast perimeter of the home. A grass and dirt pathway connects the east lawn to the motor court along the north side of the site. The path is roughly 30" wide and slopes down towards the north.

Condition

The north elevation pathway has mild erosion. The narrow southern lawn shows signs of negative sloping from water runoff approximately 8" from the house's foundation. Two bushes are located 6" from the southern shale wall causing moisture retention, increasing biogrowth. The small hill directly west of the garage shows signs of runoff that pools at the top of the southwest staircase.

MOTOR COURT & DRIVEWAY

Overall Condition: Good
Urgency: Recommended

The site consists of the driveway that leads up to the garage, loggia, and courtyard. The driveway is an asphalt, one way drive that ends at a circular motor court. Vegetation surrounds it to the north and south. The motor court circulates around a central tree.

Condition

The driveway is in good condition. There is some cracking near the island with previous patching.

PAVING STONE

Overall Condition: Poor
Urgency: Necessary

The loggia, covered porch, covered passage, and portico have varying sizes of Tenino sandstone flagstone pavers set in mortar on top of sand. The courtyard, terrace, south staircases, east and west terraces have the same with open, unmortared joints. Five rows of long, narrow flagstones extend the length of the east terrace from east to west, segmented by two rows of 10" square pavers aligned north to south at intervals of 10'



Image 1: Landscape around the east lawn with native vegetation.



Image 2: Garages that extend off the motor court with a lawn that extends down to the south pathway.



Image 3: Biogrowth and cracking of paving stone under the loggia, courtyard and portico.

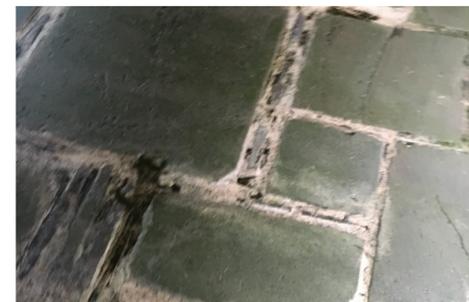


Image 4: Previous repair with incorrect ground match under passage from bedroom #2 to garage.

o.c., with grass infill. The design intent is to extend the buildings elements into outdoor living space.

Condition

Due to a lack of maintenance the stones have significant cracks, spalling, and severe biogrowth throughout. In some areas, the stones have depressed into the ground causing water to puddle and cause surfaces to deteriorate. The uniform appearance and high level of detail that existed when the stones were originally arranged, especially in the courtyard, is no longer existent. The mortar under the covered porch was previously patched with incompatible mortar. It is also sloping inward.

All terrace pavers are settling into the grass and are overgrown. Two rows of the pavers oriented north to south have been completely overgrown and approximately 80% of pavers oriented east to west are overgrown.

POND

Overall Condition: Fair
Urgency: Necessary

A rectangular pond borders the west courtyard exterior wall and house's main entryway. It is wrapped with a stone and mortar wall that extends approximately 1' to the water level depending on conditions. The pond traditionally housed Koi and goldfish, but no longer does due to maintenance and predatory birds. A small metal fountain is installed on the west side of the pond which is operational during summer months.

Condition

The pond has accumulated a large amount of debris from surrounding vegetation. High moisture levels allowed moss to grow along the perimeter stonewall that is now breaking down the mortar. There is a significant account of salt stains on the perimeter wall. Courtyard landscaping overhangs the pond's southern edge.

ENTRY RAILING

Overall Condition: Poor
Urgency: Necessary

Wood railing separates the entryway from the courtyard pond and is painted red and blue. The railing was restored in the mid-1990s.

Condition

The wood is in good condition with moisture content ranging from 9%-13%, limiting the risk of rot. The paint is in poor condition, with a majority of the paint spalling off. The middle section of the railing is detached from the stone, allowing the frame to move out of alignment. Select areas of the railing have minimal biogrowth.



Image 5: Overgrown grass that has covered the pavers off the portico.



Image 6: Entrance railing with spalling paint and deterioration.



Image 7: Unpreserved courtyard landscaping with extensive moss growth.



Image 8: Stacked stone wall on south side with vegetation and biogrowth.

COURTYARD LANDSCAPING

Overall Condition: Fair
Urgency: Recommended

A landscaping bed along the southern wall of the courtyard is separated into sections. Small concrete bricks form a rectangular bed parallel with the south courtyard elevation and features a variety of vegetation. Wisteria plants original to the home are located along the south and west courtyard elevations.

Condition

Poor maintenance has diminished the design intention of the courtyard landscaping. While some of the concrete bricks are in place, others are missing or buried. A significant amount of pine needles and other debris covers the courtyard. Both wisteria plants are in contact with exterior siding. There is evidence of a small amount of biogrowth near the plants contact with the siding. The western wisteria is overgrown and in close proximity to the pond railing.

WEST TERRACE STAIRCASE

Overall Condition: Poor
Urgency: Necessary

A set of Tenino sandstone flagstone pavers stairs is located in the southwest corner of the site. The staircase runs east-west, linking the west terrace and the west end of the lot and the narrow south lawn. A stacked stone site wall runs along the south edge of the stairs.

Condition

The stairs are in poor condition. The entire area, from the open west terrace through the entire staircase, shows signs of significant pooling. Some of the staircase stones have settled and are out of alignment. There is significant biogrowth and mortar deterioration.

SOUTHWEST SITE WALL

Overall Condition: Poor
Urgency: Necessary

The stacked stone wall is located directly south of the west terrace staircase and directly west of the sleeping porch. The wall is approximately 15.5" high furthest to the east and extends to 21" to the west. Stones wrap around the terrace to form a "U" shape. The stones vary in length but are roughly 10" wide. They are held together by mortar.

Condition

There is mild spalling on approximately 25% of the surfaces. Mortar joints are failing in many locations, allowing for excess moisture to penetrate deeper in the stones. The top layer of stones has lost the majority of its mortar and is loose, and even the wood box installed

at the west end as a preventative measure has decayed. A significant amount of biogrowth has formed along the wall, including moss in mortar joints and lichen along the surface.

EXTERIOR

GARAGE

Overall Condition: Poor
Urgency: Critical

The detached three-car garage is located in the southwest corner of the property adjacent to the motor court. It is situated on a southward slope. It has a concrete foundation and the character-defining low-pitched gable roof. The foundation is sided in horizontal solid stone. The siding is 3 5/8" tick and 7" tall flush, clear Douglas Fir, tongue and groove assembly. A north-south covered passage connects the northern service wing to the garage's northeast corner, and the covered porch connects the south bedroom wing to the garage's southeast corner. The south elevation has three pairs of 4" x 7" single-glazed windows, one over the other, that are identical to those in the servants and bedroom hallways.

Condition

Some wood joints on the east, west, and south elevations have deteriorated and others are being expelled due to the contraction and expansion of the siding. There is biogrowth on the west and east elevation, especially on surfaces near the wisterias. This accumulation of moisture has begun to move the panels away from each other. The 6"x6" corner post on the southwest corner of the garage has significant moisture deterioration approximately 2' from the base. The corner post on the southeast corner was replaced with a Dutchman repair.

GARAGE DOORS

Overall Condition: Fair
Urgency: Necessary

The garage has three single car, wood doors located on the garage's north elevation. The paneling on the front is three rows of wood finish with one row of glazing along the top. The doors are automatically operated. There are two handles one each door for manual operation; one near the bottom and one in the center of the door. There are also two entrance doors; one flush hinged door is located under the northeast covered passage and one door with two-over-two glazed window is located under the covered passage located at the garage's southeast corner.

Condition

There is minor water damage on the far west door on

the bottom frame and biogrowth on the exterior face. The garage doors and siding has biogrowth throughout. An accumulation of moisture has begun to warp the inner panels. The metal handles are moderately rusted.

FOUNDATION

Overall Condition: Good
Urgency: Recommended

The majority of the foundation is above a basement, while the servants wing and bedroom #2 is above a 2' crawlspace. The foundation walls are 10" thick, board formed concrete. Around the house, the foundation is exposed approximately 2"-3". North of the portico, the foundation has an exposure of approximately 4"-6" from the siding to grass. The foundation on the south elevation is faced with horizontal stone.

Condition

There are minor cracks in the concrete from previous settling of the house. There is minimal signs of biogrowth along the northern basement staircase. There is significant moss and biogrowth along the south stone-clad foundation that is breaking down the mortar.

WALLS

Overall Condition: Fair
Urgency: Necessary

The garage and courtyard walls are 3 5/8" flush, Douglas fir, tongue and groove siding held in place with steel drift pins. The remaining exterior walls have 1 5/8" flush, Douglas fir, tongue and groove siding. The siding is blind-nailed for a finished appearance with a 6"x6" wood posts at corners. Vertical paneling is located above the living room transom windows. All siding is finished in linseed oil and has remnants of an earlier gray paint Watzek installed at a later date after construction. The courtyard's north elevation has the original teal finish, installed by John Yeon.

Condition

The overall condition of the siding is fair. In multiple locations around the house, the siding has slipped apart from each other, causing gaps in the joints. In areas with poor drainage from the roof, water is dripping down the siding from the gutters causing the wood to stain and split apart. A buildup of duff and biogrowth has collected along the north, east, and south elevations causing concern for high moisture and dirt levels.

In the courtyard, there is staining on the two lower boards to the south of the entry windows. This is possibly due to excess water along the ground that penetrates up into the wood or a downspout that is leaking internally. On gable above courtyard's east elevation, the wood siding is warping. The corner post on the northwest corner of the gable has a metal cap on the bottom that is corroding.



Image 9: Dirt buildup on siding.

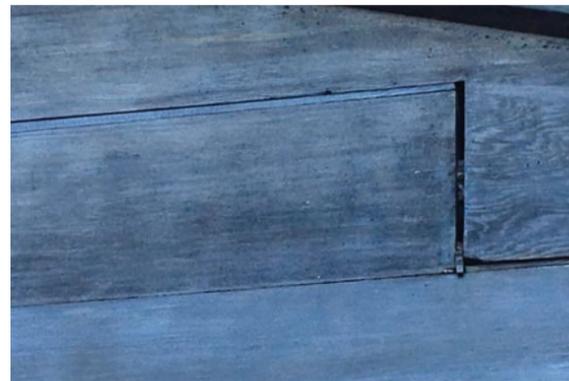


Image 10: Shifting of siding panels causing gaps for water penetration.



Image 11: Southeast corner post on garage that is decaying.



Image 12: Vegetation and duff build up in gutters and roof.

The siding along the east elevation has minor water damage (approximately 75%), possibly from poor drainage from the roof and weather exposure. Siding between the library and bathroom #3 windows is warping. The west elevation under the covered passage has dirt and mud potentially from rain and leaf blowers. The north and south elevations are primarily shaded and have significant biogrowth.

COVERED AREAS

Overall Condition: Good
Urgency: Necessary

Along the western elevation from the front entry door to the garage is a loggia which extends the length of the courtyard. The loggia is supported by two (2) vertical 6"x6" wood posts with the standard exterior finish. The soffit is finished in the original white lead and linseed oil finish.

A covered terrace is formed by a gable roof above the living room that extends 4'-8" past the north, east, and south facades. There are twelve solid wood 6"x6" Douglas fir columns with concrete bases that are anchored into the ground by a 1/2" steel down and a 1/2" steel plate. Columns are tied to roof beams by 1/4" oak pin. The two (2) southeast columns under the portico have major deteriorated at the base and in need of repair.

Condition

The loggia is in good condition but has a buildup of dirt and biogrowth. Most of the biogrowth is above the vertical posts, across the horizontal support beam, and the soffit. These conditions are the result of a lack of proper cleaning and could lead to permanent damage to the wood's finish.

The portico soffit is in good condition. There are four insect nests in corners of the framing. The peak of the gable at the rake, the trim is separating. The cause is unknown and should be further investigated to verify if it is a serious issue. There appears to have been a filler used in the past to conceal the crack.

ROOF

Overall Condition: Poor
Urgency: Critical

The roof is finished with cedar shingles with a 2 1/2" exposure over a 1"x6" tongue and groove fir deck. The ridge is a three piece cedar saddle sheathed in copper. Soffits are made of tongue-and-groove ceiling planks. The roof will be replaced spring 2019.

Yeon original designed the gutters to be concealed and retain the 4/12 roof pitch. They are wood with metal lining and integrate into the soffit detail. All original downspouts are internal, running through exterior walls

and into a drainpipe system. All are 3" in diameter. Original downspouts are 14lb. lead goosenecks.

There are two (2) chimneys, one above the library and living room (east chimney) and another at the junction of bedrooms #1 and #2 (west chimney). The chimneys are stacked volcanic shale, all roughly 2" tall with copper flashing. Both chimneys were repointed in 2018. On the southeast corner of the chimney is an integrated downspout. It is unclear where the downspout is released.

Condition

Overall the roof is in poor condition. The nails and the shingles have significantly deteriorated from the acidity of the water and ice barrier. There is significant duff build up on the roof and in the gutters. The soffits are in good condition. Cleaning of the goosenecks has potentially led to penetrations in the metal, which has caused the wood siding to become saturated in some locations. The chimneys are in good condition.

FEATURES

Overall Condition: Good
Urgency: Recommended

The Watzek House's National Historic Landmark Plaque is located by the entry door into the courtyard. Many of the light fixtures are designed by John Yeon. Three (3) of John Yeon's original battery case light fixtures are installed along the exterior walls and are made of iron and glass battery. These are located along the north elevation of the courtyard and the west elevation of the timber wall that separates the courtyard and motor court. A designed pendant hangs in the covered porch and is made of iron and an antique glass fishing globe.

On the north elevation between bedrooms #4 and #5 there is a single globe wall sconce with an iron finish. Other fixtures are located on the service wing, service entrance, and the entrance and are believed to be original.

Condition

All features are in good condition.

WINDOWS

Overall Condition: Poor
Urgency: Critical

The majority of wood frames are in fair to poor condition. The putty around all the windows are in poor condition and allowing water to accumulate inside. In two (2) of the library windows, the putty has failed completely, and the glass has fallen in the frame approximately 1/4" from the head trim forming a gap allowing moisture to penetrate inside. All windows should be inspected by a professional and reglazed.

Basement

There are four (4) awning windows with a pebble texture glazing. They sit at 2'-4" high and 2'-6" o.c. These windows let light into the basement.

Condition

All wood frames are in good condition. Glazing putty has failed and is missing in many areas. Due to pipes along ceiling in basement, operability of basement awning sash is undetermined.

Bedroom #1

Along the east elevation, there are three (3) casement windows that are 2' x 4'-8". The south elevation has five (5) fixed windows at 2' x 4'-8". Each window is fitted with custom, removable storm windows that are flush with the exterior siding. Below two (2) of these windows are fixed in place vents with a hopper opening to allow air through the room. The west elevation has one (1) fixed window 1'-10" wide. Above all windows are 2' x 1'-4" fixed transom windows.

Condition

The windows are in poor condition. The glazing putty has deteriorated as there is evidence of water penetration on the interior sills.

Bedroom #2

There are six (6) 2'-2" x 4'-2" single-glazed windows along the south elevation. Four (4) of these windows are casement and two (2) are fixed. The two (2) center panes and the two (2) to the east and west are casements and the remaining two (2) windows are fixed.

Condition

Windows are in poor condition. The glazing putty has failed, allowing moisture to penetrate inside.

Bedroom #3

The north elevation has two (2) two-over-two, single hung windows. These windows are approximately 3'-0" wide and 3'-8.5" tall. The east elevation had four (4) single pane windows. The center two (2) are casement while the outer two (2) are fixed.

Condition

Windows are in poor condition. The glazing putty is beginning to fail.

Bedroom #4

There are two (2) two-over-two, single hung windows on the north elevation. They are approximately 3'-0" wide and 3'-8.5" tall.

Conditions

Overall condition is fair.

Bedroom #5

There are two (2) two-over-two, single hung windows on the north elevation. They are approximately 3'-0" wide and 3'-8.5" tall.

Condition

Overall condition is fair.

Bathroom #1

A single window located above the sink is a six-over-three light, single-hung window. The bottom three lites are clear and the remaining translucent. Window is 2'-11" high and 2'-11" long.

Condition

The window is in fair condition. Glazing putty should be reglazed.

Bathroom #2

A single window located above the sink is a six-over-three light, single-hung window. The center light is clear and the remaining are translucent. Window is 2'-11" high and 2'-11" long.

Condition

The window is in fair condition. Glazing putty should be reglazed.

Bathroom #3

There is one (1), six over three, single hung window on east elevation. Window is 2'-11" high and 2'-11" long.

Condition

Window has failing glazing putty. The window sills' paint is spalling and exposing the wood.

Bathroom #4

There is one (1), two over two, single hung window on north elevation. The wood frame window is 2'-11" high and 2'-11".

Condition

Window has failing glazing putty.

Dining Room

The dining room has ten (10) 6'-7" high clear plate glass with 2'-0" high transom windows above. All windows are approximately 2'-10" wide. There are six (6) fixed windows along the north elevation, two (2) fixed windows on the east, and two (2) casement windows along the west elevation. The two (2) casement windows along the west elevation has hidden pull down screens. Both windows have a metal latch at the bottom.

Condition

Windows are in fair condition, and need new glazing putty.

Entrance Hall

The windows from the entry hallway has four (4) fixed panes of glass with wood trim. They are 1'-10" o.c. and 7'-6" high.

Condition

Wood frames are in good condition. Windows should be reglazed.

Hallway #1

The north elevation has three (3) pairs of 4" x 7" windows, one over the other, identical to those in the servants hallway and garage. The windows are single-glazed, fixed with translucent glazing. The bottom sits six feet high from the ground.

Condition

In fair condition. Windows should be reglazed.

Hallway #3

Seven (7) single pane, horizontal, and translucent 4" x 7" windows are located along the south elevation. There are two sets of slightly larger windows, each set's windows are vertically aligned with each other with one wood panel between them, while three smaller windows are vertically aligned closest to the alcove with the same spacing.

Condition

All seven (7) windows are in good condition.

Kitchen

There are two (2) two-over-two, single hung windows on the north elevation. They are approximately 3'-0" wide and 3'-8.5" tall.

Conditions

Windows are in fair condition. Glazing putty should be repaired.

Library

The library has seven (7) clear plate, single pane glass windows with wood trim. Two (2) of these windows are casement and the remaining five (5) windows are fixed. All windows are of equal size measuring at 2'-2" o.c. and 5'-2" high. The trim is 3" wide on all sides with a 2" deep sill.

Condition

All windows are in poor condition. The glazing putty has failed completely resulting in the glass falling in the frame approximately 1/4" from the head trim forming a gap, allowing moisture to penetrate inside. The framing in between windows has major UV deterioration. The window sills' paint is spalling and exposing the wood.

Living Room

The north, east, and south elevations of the living room has large wood double pane windows. Each window is in a set of two with fixed transom windows above. There are three sets of two on the south and east elevations, and one set of two on the north elevation. The pane of glass on the exterior is fixed, while the pane on the interior swings inwards operated with a key. Each group of windows measure at 2'-8" o.c. and 12'-0" high.

The west elevation of the living room windows has four (4) wood windows with wood trim at 2'-6" o.c. and 5'-0" high. The center two (2) windows are casement and the outer two (2) windows are fixed. All four panes of glass are single pane, clear glazed. The wood mullion has minor chipping between the two windows to the north.



Image 13: Failing window glazing.



Image 14: Failing window glazing.



Image 15: Failing window glazing.



Image 16: Failed window glazing at library window.

Condition

All windows has failing glazing putty. The framing in between windows has major UV deterioration. The window sills' paint is spalling and exposing the wood.

Pantry

There are two (2) two-over-two, single hung windows on the north elevation. They are approximately 3'-0" wide and 3'-8.5" tall.

Condition

Windows are in fair condition. Glazing putty should be repaired.

Sleeping Porch

The south and west walls have eight (8) single-glazed windows that are 30" o.c. long and 4'8" high. There are four (4) fixed windows and four (4) are casement. The two (2) windows in the southwest corner of the room are fixed, as well as the two (2) windows to the north. The four (4) windows in the southwest corner of the room are casement.

Condition

The windows are in poor condition. The glazing putty on many windows has deteriorated.

DOORS

Overall Condition: Good
Urgency: Recommended

There are a variety of door types in the house, including flush panel, flush board, and glazed. All doors are Douglas Fir and the majority are in good condition. Basement and Service Wing Exterior Wood door with 2'x2' glass pane with three divided lights for the servant wing entrance and another hinged wood door at the basement entry.

Condition

Both doors are in good condition with no major issues/damage. Mounting and hardware are in good, operable condition.

Front Door

Wood door of same material and finish as exterior walls, but the scale of horizontal door panels is different from wall siding. It has seven horizontal sections with three horizontal, single pane windows that allow for a visual of the courtyard. It also features bronzed brass hardware with a disc shaped doorknob.

Condition

There are no issues/damage to the construction of the wood or glass material. There are heavy dirt/splattering marks across the door's outer (west) surface, similar to that found along the adjacent exterior courtyard wall. There is also a slight buildup of dark biological growth.

The door has not been regularly cleaned.

Loggia Door

One door is located along the northern courtyard wall that is 1' 6" to the east of the alcove. It is of similar wood material and finish as the adjacent wall and features a flattened and rounded metal doorknob.

Condition

Door is in good condition.

INTERIOR

FLOOR

Overall Condition: Good
Urgency: Necessary

The majority of the house has s 2.5" wide, tongue and groove oak wood flooring with corners having an alternating butt joint. The majority of the flooring is good condition with no visible damage. In high traffic areas with no area rugs, there are minor signs of general wear and tear. There are a few instances where the floor has settled that should be monitored.

Bedroom #1

The floor is 2.5" wide, alternating butt joint corners, oak wood.

Condition

The floor is in good condition. It has minimal wear and tear.

Bedroom #2

The floor is 2.5" wide, alternating butt joint corners, oak wood.

Condition

The wood floor is in good condition, especially considering its age. It shows some minor wear and tear throughout. Some setting is slightly apparent in the center of the room, running north to south.

Bedroom #3

The floor is 2.5" wide, alternating butt joint corners, oak wood.

Condition

Oak flooring is in good condition with minor wear.

Bedroom #4

Fir wood flooring.

Condition

Minor damage at room entry. Otherwise in good condition.

Bedroom #5

Non-original carpet.

Condition

Severely dated and worn.

Bathroom #1

The bathroom floor is 6" x 6" and 6" x 1' yellow tile.

Condition

The bathroom floor is in good condition.

Bathroom #2

The floor is finished in 6"x6" square white tile.

Condition

Overall, the floor is in good condition. There is some cracking near the shower and bath and the main pathway shows minor wear and tear.

Bathroom #3

6" x 6" white ceramic tile.

Condition

Discoloration next to tub due to wear and tear. There are cracks and chips in various locations throughout. Grime in grout at tub edge.

Bathroom#4

6" x 6" white ceramic tile with original fixtures and linoleum flooring.

Condition

Various chips around sink and toilet. Discoloration and staining around plumbing with visible rust at base of sink. Grime in grout and worn linoleum flooring.

Dining Room

2.5" wide oak floor, alternating butt joint corners with oak vents against the north wall. Vents can be pulled up and out of their position for cleaning purposes.

Condition

Overall the floor has minor issues. There is minor wear and tear along perimeter. The northwest corner r is slightly depressed with a small gap between the floor and the base trim of the window. Two vents have noticeable damage. The furthest vent to the east is missing a small piece of wood located between two of the cross sections. The furthest vent to the west is missing a section of one cross section as well as several cracked pieces. The vents are fragile and liable to further damage.

Entrance Hall

The entrance hall has 2.5" wide, alternating butt joint corners, oak wood flooring. There is one (1) wood vent along the east edge between closet #6 and library. The umbrella closet, to the left of the entry door has a copper drip pan that lines the bottom floor. The 2'-2" deep by 7'-4" long plant bed formed concrete and lined with ceramic tile. The flower sink cabinet to the south has unfinished, plywood floor. Closet #6 extends off from the entrance



Image 17: Typical bathroom flooring tile.



Image 18: Typical 2.5" oak flooring with alternating butt joint corners.



Image 19: Oak flooring in bedroom #2 and sleeping porch.



Image 20: Linoleum with a waxed finish flooring in kitchen.

hall. It has 2.5" oak flooring aligned east to west.

Condition

The entrance hall floor is worn in front of entry door, library entrance, and planter. Closet #6 has minor wear and tear, but is overall good condition. The copper drip pan in umbrella closet is oxidizing. Hallway #2 and closet #7's flooring is in good condition.

Garage

Unable to access

Hallway #1

The hallway serving the bedroom wing has 2.5" tongue and groove oak floors.

Condition

Floors are in excellent condition.

Hallway #2

Hallway and closet #7 has 2.5" wide oak flooring oriented east to west.

Condition

Hallway and closet #7's flooring is in good condition.

Hallway #3

Hallway leading to service area including bathroom #4 and both servant quarters. Linoleum flooring and two 3' x 6" slit windows with plaster walls.

Condition

Linoleum floors show signs of wear from foot traffic. Several spots on the walls have light staining and grime. All other features are in good condition

Kitchen

The kitchen has tan-colored fir linoleum with a waxed finish.

Condition

Majority of the floor is in good condition. Minor cracking in the northwest corner of the kitchen, near the counter island.

Library

The library has 2.5" wide oak flooring aligned east to west.

Condition

Minor wear under desk, otherwise in good condition.

Living Room

The living room has 2.5" wide, alternating butt joint corners, oak wood flooring.

Condition

The oak flooring is in good condition.

Pantry

Tan-colored fir linoleum with waxed finish with east-west orientation throughout.

Condition

No notable issues/damage.

Passage #1

The floor consists of 2.5" tongue and groove stained oak.

Condition

The wood floor is in good condition, especially considering its age. There is some minor wear and tear throughout. Some setting is slightly apparent in the center of the room, running north to south.

Sleeping Porch

The sleeping porch has 2.5" wide, oak wood flooring oriented north to south.

Condition

The floor is in fair condition. There are large stains in the northeast and southwest corners. The southern edge of the room has gaps in the floor at the juncture with the walls.

WALLS

Overall Condition: Fair

Urgency: Necessary

The wall surfaces throughout the house include vertical grain noble fit, plaster, canvas, and clear pine. The wood either has a translucent stain or left unfinished. Some panels are shifting out of place or has water damage. Baseboards throughout the house shows signs of scuffing from typical wear and tear.

Bedroom #1

The bedroom walls are painted plaster with a picture railing and baseboards. There are built in vents in the baseboards below the bay windows. Under all of the windows is a decorative wood linear pattern that is also repeated on the bedroom doors.

Condition

The baseboard has some scuffing. The south west wall has chipped plaster and staining from either dirt or liquids.

Bedroom #2

The bedroom walls are finished in 3 3/4" x 1" vertical hemlock panels.

Condition

There are signs of moisture and staining at junctions with the ceiling, presumably from a previous roof leak. There are also some gaps in the wood paneling at the ceiling junction above the fireplace. Minor wear and tear are apparent, as is small patches of either white paint or

plaster. A plank above the closet door is nailed down from previous warping.

Bedroom #3

The walls in bedroom #3 are vertical grain pine paneling, tongue and groove assembly, stained blue-green. Each panel is 7'-6" high x 9.5" wide with a traditional profile trim.

Condition

Walls in the southeast corner of the room, there is a brown substance that has dripped onto three (3) of the panels. It stretches down approximately 18" from ceiling. In the northeast corner, there is a small crack in one (1) of the panels. There are two (2) mirrors along the east elevation that is staining the wood panels.

Bedroom #4

Bedroom #4 has plaster walls with wood baseboard. Originally finished with kalsomine, not clear if this finish is still present.

Condition

No notable issues or damage.

Bedroom #5

Plaster walls with wood baseboard. Originally finished with kalsomine, not clear if this finish is still present.

Condition

No notable issues or damage.

Bathroom #1

The walls are yellow-cream painted plaster with 4.5' high 6" x 6" and 6"x12" yellow tile wainscoting.

Condition

The walls and wainscoting are in good condition

Bathroom #2

The bathroom walls consist of painted plaster and tile wainscoting with 6"x6" and 6"x12" square white tiles lined one on top of each other.

Condition

Overall, the walls are in good condition. There are signs of cracking and moisture penetration around the shower door which should be investigated. Some grout work on the upper tile section shows either signs of moisture or just needs to be cleaned.

Bathroom #3

6" x 12" vertically-aligned ceramic tiles 4 feet up from ground, with painted plaster above.

Condition

Cracking of plaster on east wall to left of window. Cracks in plaster on south wall, appear to have been touched up. Crack in plaster at top left corner of door. Grout failure on tiles to the left of toilet. There is tile chipping on east side



Image 21: Vertical hemlock wood panels in bedroom #2.



Image 22: Brown substance on pine paneling in bedroom #3.



Image 23: 6"x12" tile, typical in bathrooms.



Image 24: Water stained plaster in bathroom #2.

interior of tub. Tape has been placed along lower rim of plaster and tiles to prevent moisture penetration into the wall.

Bathroom #4

The bathroom in the service wing is finished with cream painted canvas over plaster.

Condition

The walls are in good condition. There is some minor cracking in the canvas.

Dining Room

Painted vertical grain wood panels with reveals between each panel. The wood panels are coated with white smooth enamel paint.

Condition

Several sections of the white walls have blemishes or other markings that require general cleaning. Long, vertical cracking of the paint is common on all three walls. Many of the cracks are at consistent intervals from each other, with a possible explanation being that the cracks correspond with the joining of boards beneath the paint.

Entrance Hall

Entrance Hall walls are 20.5" wide by approximately 7' high, noble fir panels, vertical grain with smaller, 11" high panels above. All panels have traditional profile trim at seam joints. There is a 3" wood base trim that extends approximately 2" from panel face. These fir panels continue into the umbrella closet and flower sink closet. In the planter alcove, there are five (5) oak radiator grilles. Two (2) are approximately 6" from ground, two (2) are 7' from ground and one (1) is centered in the alcove ceiling. Closet #6 has plaster walls with a painted finish

Condition

In the entry hall, has significant wear and tear with minor chipping. It is mostly prominent in high traffic areas such as around the entry door, dining room, and hallway #2. The wood has become discolored as the finish has worn off. Panels surrounding the planter and flower sink closet has significant damage due to water penetration. Umbrella closet and inside the flower sink has minor damage and is in fair condition. Closet #6 is in good condition with areas where paint is chipping from repetitive scraping from coat hangers.

Hallway #1

Hallway #1 has cream painted plaster walls. There are vents below the first window in the northeast corner of the hallway.

Condition

Plaster cracking slightly in locations on the north wall. Previous plaster repairs visible as raised dileniations on wall.



Image 25: Cracking in the plaster along the dining room walls.



Image 26: Chipping on entrance hall trim and baseboard.



Image 27: Chipping on door frame trim in entrance hall.



Image 28: Loose board in hallway #2.

Hallway #2

Hall # 2 has vertical grain, clear pine with 3/4" seam joints which are inset behind the panels. These panels are tongue and groove assembly. Closet #7 has plaster walls with a painted finish.

Condition

Hall #2 has one (1) panel has been replaced above Bedroom #3's door that does not match existing finish. On the south elevation, one (1) panel is detaching from surrounding panels. Closet # is in good condition.

Hallway #3

Plaster with oil paint finish.

Condition

Good Condition.

Kitchen

Plaster with oil paint finish.

Condition

Staining above stove. Likely related to cooking activity.

Library

Painted plaster along west elevation and the eastern half of the north and south elevation. The remaining wall are composed of built in bookshelves, seating, and desk (see library features).

Conditions

There are scuffs along north elevation. To the right of the door are small nail holes where artwork used to hang. The wall adjacent to the fireplace has yellow staining from unknowns source.

Living Room

The walls are finished with vertical grained Noble fir panels with traditional profile trim at seam joints. These panels are 2'-8" wide and 7'-6" high with smaller, 5'-4" panels above. Five (5) of these panels serve as doors to cabinets that are flush with the wall.

Condition

Four (4) panels directly above fireplace show signs of cracking and large water marks near ceiling. It is unclear if the problem is ongoing or from previous leak in roof. This occurred when a gutter was not draining properly and was resolved in 1996. The finish was never repaired. All other panels are in good condition.

Pantry

Plaster with oil paint finish with 4" baseboard.

Condition

No notable issues or damage.

Passage #1

The hallway walls are finished in 3 3/4" x 1" vertical hemlock panels.



Image 29: Non matching panel in hallway #2 above bedroom #3 door.



Image 30: Yellow staining to the left of fireplace in library.



Image 31: Water stain from previous roof leak in living room above fireplace.



Image 32: Passage #1 with vertical hemlock panels.

Condition

There is minor wear and tear. Overall, the walls are in good condition.

Sleeping Porch

3 3/4" x 1" vertical oriented grained hemlock panels.

Condition

Similar to the floor, there are gaps in the wood on the southern edge of the room near the juncture with the eastern wall and floor. There is some staining near the sills, radiator, and heater.

CEILING

Overall Condition: Fair

Urgency: Necessary

Ceiling material varies throughout the house, between wood paneling, plaster and canvas. The majority of the ceiling is in fair condition with some more severe problems such as cracks, moisture stains, and panels shifting.

Bedroom #1

The ceiling is a plaster barrel vault that continues into the south bay.

Condition

There is minor cracking that has been patched and repainted in a similar color.

Bedroom #2

Bedroom #2 has 3 3/4" x 1", alternating butt joint corners, hemlock panels.

Condition

The ceiling is in fair condition. There is some minor staining in the eastern corner near the fireplace.

Bedroom #3

White pine arranged in three (3) tiers forming a vaulted square with a custom light designed by John Yeon in the center.

Condition

At the northeast and southeast corners of joint separating and cracked. Cause is unknown. The rest of the ceiling is in good condition.

Bedroom #4

Sand float plaster with kalsomine finish

Condition

No notable issues or damage.

Bedroom #5

Sand float plaster with kalsomine finish



Image 33: Crack in plaster above dining room light fixture.



Image 34: Wood detail pattern on entrance hall ceiling.



Image 35: Wood grain detail and trim on living room ceiling.



Image 36: White pine ceiling panels in library.

Condition

No notable issues or damage.

Bathroom #1

The ceiling is a yellow-cream painted canvas over plaster. There is a non-original exhaust fan installed in 1998 located above the toilet.

Condition

The ceiling and exhaust fan are in good condition.

Bathroom #2

The ceiling is painted canvas over plaster.

Condition

There are some minor signs of dark mold and moisture stains. Overall it is in fair condition.

Bathroom #3

Plaster ceiling, painted white. The edge of the ceiling gently angles down toward east wall. Chrome finish vent on south ceiling above toilet.

Condition

Small cracks in plaster throughout angled section of ceiling closest to window.

Bathroom #4

Plaster ceiling, painted white.

Condition

In good condition.

Dining Room

The ceiling is plaster over canvas with an orange and spotted red oil paint finish.

Condition

The middle of the ceiling is in need of repair. Long cracks and peeling of the canvas and paint are present, with some of areas of splitting completely through the canvas. Previous temporary repairs of similar cracking are visible with an adequate matching of the original finish.

Entrance Hall

The entry hall has a cedar paneled ceiling with the longer boards along the perimeter wall, oriented towards the center to meet a central point. Corners are alternating butt joints. At the entrances to the dining room, living room, and planting bed the ceiling steps down approximately 18" from ceiling face. The lower ceilings are noble fir panels to match walls.

Condition

There is staining above the dining room door. The doors to the living room are scraping the ceiling when being operated.

Hallway #1

Original decorative light fixture in middle of hallway that

contains a single bulb. Ceiling is plaster.

Condition

Good. Similar minor cracks to those on the walls.

Hallway #2

Hall # 2 has vertical grain, clear pine with 3/4" seam joints which are inset behind the panels to match walls. These panels are tongue and groove assembly. Closet #7 has plaster ceiling with a painted finish..

Condition

Ceiling in both hall #2 and closet #7 are in good condition.

Hallway #3

Plaster ceiling.

Condition

Good condition.

Kitchen

Plaster with oil paint finish

Condition

Majority of the ceiling is in good condition. Spalling of paint is present surrounding the light fixture above the sink.

Library

White pine panels that are oriented east to west, that consist of two (2) 7" panels together with 3" panels on either side, alternating.

Condition

There is minor cracks forming above sofa. Panels are beginning to separate from wall above door.

Living Room

The coffered ceiling is finished in the same vertical grain Noble fir in a 4' x 4' pattern. The direction of the grain alternates, framed by projecting Noble fir with traditional profile trim. .

Condition

There are areas with water stained panels, such as above the fireplace. This occurred when a gutter was not draining properly and was resolved in 1996. The finish was never repaired. The majority of the panels are in good condition.

Pantry

Plaster with oil paint finish

Condition

No notable issues/damage

Passage #1

The sleeping porch has 3 3/4" x 1" hemlock panels with the longer boards along the perimeter wall, oriented towards the center to meet a central point. Corners are alternating butt joints.

Condition

The ceiling is in good condition.

Sleeping Porch

The sleeping porch has 3 ¾" x 1" hemlock panels with the longer boards along the perimeter wall, oriented towards the center to meet a central point. Corners are alternating butt joints.

Condition

The ceiling is in fair condition. There is some minor staining in the eastern corner near the fireplace.

FEATURES

Overall Condition: Fair

Urgency: Necessary

Features in the house include built-in casement, fireplaces, light fixtures, and original equipment such as thermostats and call buttons.

Bedroom #1

There is one wood burning fireplace on the west wall. Its hearth and mantle face are white marble, and it has a decorative wood mantel, header, and legs. The northwest wall has built-in painted wood shelving, narrow wood trim, and built-in vents at the top. The vents serve as a cross-ventilation system with the hopper openings and vents located under the south bay windows. A service call button and thermostat are located on the north wall.

Condition

Overall, the features in the bedroom are in good condition. The fireplace firebox and its hearth and mantle face masonry are in good condition.

Bedroom #2

Built-in hemlock cabinets and open bookcases line the south wall below the windows. There are three cabinet doors with decorative, recessed circular knobs in the southwest corner and three in the southeast corner. A flush fireplace is situated in the northeast corner of the room. Its hearth and mantle face consist of roman brick and a narrow wood trim.

Condition

The three doors on the built-in southwest end are difficult to open and close. The fireplace firebox, damper, and its hearth and mantle face masonry are in good condition.

Bedroom #3

Along the west elevation there is a built-in vanity. There are two (2) closets (closet #8 and a shoe closet) are to the left of the vanity. Closet #8 includes a pulley chain that opens a vent in the attic.

Condition

The features in bedroom #3 are in good condition. There are areas with minor stains in the wood along the vanity.



Image 33: Built-in shelves in bedroom #1.



Image 34: Built-in bookcases along the south elevation in bedroom #2.



Image 35: Fireplace in bedroom #2.



Image 36: Built-in vanity in bedroom #3.

Bathroom #1

Original ceramic tub, shower, toilet, and sink. Built-in cream colored painted wood shelving and drawers are located on the south wall. Shower contains lower tap to test water with foot. Unknown if still operable.

Condition

All plumbing ran coffee-brown when turned on (a sign that the water needs to be turned on more frequently in this bathroom). Tiles also continue into the shower walls. Shower floor is a non-original 1"x1" grey tile floor.

Bathroom #2

The bathroom has a bathtub, walk-in shower, a toilet and pedestal sink. The bathtub has a built-in chrome soap dish, chrome safety handle, and chrome fixtures. The walk-in shower was rebuilt in 1968 and again in 1997. The shower was re-tiled in 6" x 6" square white tiles that are compatible with the original while the 1" x 1" square white tiles on the floor are from 1997. The pedestal sink is located below the sole window. The window is flanked by two fluorescent lights and an expendable wall mirror. There are built-in cabinets in the northeast corner that have heating vents and storage. A non-original exhaust fan is installed above the toilet and behind an original chrome vent.

Condition

Overall, the majority of the fixtures are in good condition. The sink has a rust stain in the basin from dripping and is leaking from the bottom. The shower hot handle is stuck from calcification. The toilet water was fully evaporated. All fixtures, when tested, had rusty waster.

Bathroom #3

The toilet is original to the house but has received a new seat and lid. In the southwest corner is a square tub and shower combination with original chrome finish fixtures. The sink is original to the house and is rectangular in shape with four (4) chrome finish legs with a towel rack. To the right of the sink is an outlet with a chrome cover plate. To the left of the sink is a towel rack that is attached to the wall. Above the sink are fixed, ceramic soap and cup holder. A small glass shelf with chrome brackets sits above the fixed fixtures. Above the shelf sits a vertical, rectangular mirror with two (2), narrow light fixtures on either side. There are two (2) additional light fixtures on either side of the window along the east elevation. All light fixtures are operated by a lightswitch by the door or with a switch on the bottom of the fixture.

A wood vanity that features four (4) sets of sliding doors, two (2) on each end, and two (2) drawers. The fixture to the left has two (2) chrome finish vents and a thermostat.

Condition

All four (4) sets of vanity doors are operable and in good condition, with minor cleaning maintenance. There is minor vertical cracks along the face, possibly from moisture. The toilet is difficult to flush, but is otherwise in good condition. One (1) light fixture to the left of the

mirror has been replaced with a LED bulb and gives off a green tint, while the other fixtures has a softer, warm glow. All chrome vents has rust damage.

Dining Room

Brass chandelier which is the room's main electrical lighting source. East and west elevations have built-in cabinets of the same materials and finish as the walls with three sliding drawers and approx. 2" thick outward swinging doors on metal hinges. Felt lining material on the interiors of the drawers.

Condition

Good condition, but needs general cleaning.

Entrance Hall

In the entrance hallway, the original thermostat is by the entrance to passage #2 with part of the new security system equipment below. Umbrella closet has a built in rack with 2" x 2" squares to prop umbrellas up. There is an un-original light attached to the south wall, operated by a string. Along the west wall is the code box for the new security system and a small mirror above. The north wall has two (2) switches, one to control the lights and the other switch is unknown. The flower sink closet has one (1) stainless steel sink and a chrome finish towel rack. Above the sink is one (1) wood shelf.

Conditions

The two (2) switches in umbrella closet do not work, and the function of them is unknown. All other features are in good condition.

Hallway #1

Metal laundry chute in first closet that leads to basement. There is also a firehose original to the house in the same closet.

Condition

Good, no remarkable issues.

Hallway #2

Closet #7 has a built-in cedar dresser with five (5) drawers extending the width of the closet. On the east elevation there is a laundry chute that extends down into the basement. The door is painted to match the finish of the walls.

Condition

All other features are in good condition.

Kitchen

Original stove and oven combination, original service calling system, laminate countertops, wood cupboards, and two (2) original light fixtures (one above the sink and one above the stove).

Conditions

No notable issues or damage. Original oven and stovetop are operational.

Library

Along the north elevation are built-in cabinets with bookshelves above. All wood work in the library is bleached pine. There are four (4) sets of cabinets with one shelf in each. The handles are square, centered on face of door. The shelves above are movable, held together by metal dowels. In two (2) of the sections have a tan, fabric backing. Above the bookshelves is a wood panel that finished off the shelves to the ceiling. This finish end piece wraps across all three (3) elevations above the built-ins. There is a three(3) cushion sofa that is flush with the cabinet top. To the right is an additional three (3) cabinet doors. The south elevation has a desk with two (2) drawers and one (1) cabinet door. Above the desk is three (3) bookshelves, one (1) with a tan, fabric back.



Image 37: Built-in bookcases, sofa, and desk in library.

There is a white, marble fireplace on south elevation. A firewood lift is adjacent to the fireplace and is shared with the living room on the other side. This lift has two (2) cabinet doors that have the same style and finish as the built-in cabinets.



Image 38: White marble fireplace in library.

To the right of the door, on the west elevation is one of the original thermostats.

Condition

All cabinet doors are moderately difficult to open. There is minor staining throughout, on the cabinets and shelves. The finished applied to the top counter has dropped down to the cabinets below. The fabric backing on sections of the bookshelves has moisture stains along the edge. Unable to determine if these are ongoing or the problem has been mediated. Along the north elevation, the top of the bookcase and the panel above is splitting apart. This has been a long term issue that was never repaired. Sofa upholstery is worn. The window sill behind the sofa has water damage from unsealed window putty (see library windows).



Image 39: Wood cabinet for library and living room.

The fireplace is has minor discoloration along the floor and sides, but otherwise in good condition. The original thermostat does not work but was left in place.

Living Room

Along the north elevation, the fireplace is Italian travertine. There are five (5) panels in the wall that open up to reveal closets and a wood lift. The wood lift is to the left of the fireplace which serves both the living room and the library. To the right of the fireplace is a phonograph closet and next to that is a records closet. In the northwest corner of the living room is a closet while the southeast corner of the living room has a music closet.

Condition

The record player is still in working condition. It is unclear if the speakers are still operational. The doors to the northwest corner closet and the records closet would not open. The music closet door is in good condition.



Image 40: Built-in original phonograph in closet.

Pantry

The pantry features two (2) original built-in light fixtures, laminate countertops, wood cupboards, and contemporary appliances.

Condition

No notable issues or damage. General cleaning required.

Passage #1

There is one Yeon's designed bronze single-bulb starburst lighting fixture. The south wall is predominantly a flush two-door closet with two small bronze knobs and a lock.

Condition

The lighting fixture is in good condition. The closet is filled with various items, making some parts of the closet inaccessible. All drawers are in working condition.

Sleeping Porch

There are two heating devices, the original cast iron radiator in the southwest corner and an electric heater from presumably the 1950s-60s.

Condition

Neither devices were tested, however, they appear to be disconnected. The exterior is in fair condition.

WINDOWS

Overall Condition: Fair
Urgency: Necessary

Bedroom #1

Along the east elevation, there are three (3) casement windows that are 2' x 4'-8". The south elevation has five (5) fixed windows at 2' x 4'-8". Each window is fitted with custom, removable storm windows that are flush with the exterior siding. Below two (2) of these windows are fixed in place vents with a hopper opening to allow air through the room. The west elevation has one (1) fixed window 1'-10" wide. Above all windows are 2' x 1'4" fixed transom windows. All windows have built in wood Venetian blinds.

Condition

The windows are in poor condition. The glazing putty has deteriorated as there is evidence of water penetration on the interior sills. The blinds are semi-operable and require maintenance. The operable windows has hidden pull down screens in poor condition. They do not come down smoothly. The paint at bottom of trim is chipping.

Bedroom #2

There are six (6) 2'-2" x 4'-2" single-glazed windows along the south elevation. Four (4) of these windows are casement and two (2) are fixed. The two (2) center panes and the two (2) to the east and west are casements and the remaining two (2) windows are fixed.

Condition

All casement windows are either difficult to open or



Image 41: Original cabinets and laminate countertop in pantry.



Image 42: Original cast iron radiator and electric heater in sleeping porch.



Image 43: Windows in bedroom #1 with venetian blinds and vents below with hopper openings.



Image 44: Windows in bedroom #2.

inoperable. The blinds function properly with some maintenance.

Bedroom #3

The north elevation has two (2) two-over-two, single hung windows. These windows are approximately 3'-0" wide and 3'-8.5" tall. The east elevation had four (4) single pane windows. The center two (2) are casement while the outer two (2) are fixed.

All windows have built-in pocket shutters that slide on a track, finished to match the white, pine.

Condition

All windows would not open. The wood shutters are in good condition. They have moderate stiffness when operating and could be resolved with maintenance. The east elevation casement windows have built in pull down screens that are in poor condition. They do not function.

Bedroom #4

There are two (2) two-over-two, single hung windows on the north elevation. They are approximately 3'-0" wide and 3'-8.5" tall. Both windows have a weight and pulley system with sash cords, metal latches along the sash, and metal handles at the bottom.

Condition

Windows are unable to open.

Bedroom #5

There are two (2) two-over-two, single hung windows on the north elevation. They are approximately 3'-0" wide and 3'-8.5" tall. Both windows have a weight and pulley system with sash cords, metal latches along the sash, and metal handles at the bottom.

Condition

Windows are unable to open.

Bathroom #1

A single window located above the sink is a six-over-three light, single-hung window. The bottom three lites are clear and the remaining translucent. It is fitted with a screen on the lower half.

Condition

The window is in good condition. Window does not operate.

Bathroom #2

A single window located above the sink is a six-over-three light, single-hung window. The center light is clear and the remaining are translucent. Window is 2'-11" high and 2'-11" long.

Condition

The window is in good condition. Window does not operate.



Image 45: Bedroom #3's built-in pocket shutters' track.



Image 46: Bedroom #3's built-in pocket shutters.



Image 47: Bathroom windows with translucent glazing.



Image 48: Bathroom window with transparent glazing.

Bathroom #3

There is one (1), six over three, single hung window on east elevation. The wood frame window is 2'-11" high and 2'-11" long with 8.25" lite panes and 2" muntins. Located in the right of the sash is a screw, purpose is unknown. There is one (1) window latch in the center of the sash. The blind is an off-white fabric, roller shade.

Condition

The window is in fair condition. There is spalling paint throughout the frame and the window does not operate. The shade is dirty and does not operate well.

Bathroom #4

There is one (1), two over two, single hung window on north elevation. The wood frame window is 2'-11" high and 2'-11" long. There is one (1) window latch in the center of the sash.

Condition

The window is in good condition.

Dining Room

The dining room has ten (10) 6'-7" high clear plate glass with 2'-0" high transom windows above. All windows are approximately 2'-10" wide. There are six (6) fixed windows along the north elevation, two (2) fixed windows on the east, and two (2) casement windows along the west elevation. The two (2) casement windows along the west elevation has hidden pull down screens. Both windows have a metal latch at the bottom.

Condition

Windows are in fair condition. Roll-down metal screens are fragile and were not fully extended. Casement windows will not open.

Entrance Hall

The windows from the entry hallway has four (4) fixed panes of glass with wood trim. They are 1'-10" o.c. and 7'-6" high situated above a built-in planter.

Condition

These windows are in good condition.

Hallway #1

The north elevation has three (3) pairs of 4" x 7" windows, one over the other, identical to those in the servants hallway and garage. The windows are single-glazed, fixed with translucent glazing. The bottom sits six feet high from the ground.

Condition

In good condition.

Hallway #3

Seven (7) single pane, horizontal, and translucent 4" x 7" windows are located along the south elevation. There are two sets of slightly larger windows, each set's windows



Image 49: Built-in pull-down screen evident throughout the house.



Image 50: Dining room windows

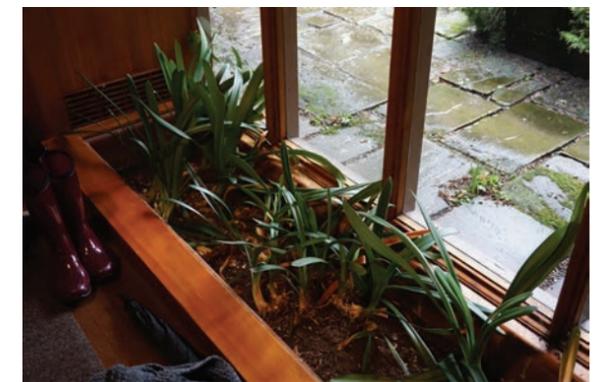


Image 51: Entrance hall windows above built-in, indoor planter.



Image 52: Pebble texture glazing on hallway #1 windows.

are vertically aligned with each other with one wood panel between them, while three smaller windows are vertically aligned closest to the alcove with the same spacing.

Condition

All seven (7) windows are in good condition.

Kitchen

There are two (2) two-over-two, single hung windows on the north elevation. They are approximately 3'-0" wide and 3'-8.5" tall. Both windows have a weight and pulley system with sash cords, metal latches along the sash, and metal handles at the bottom. The blind is an off-white fabric, roller shade.

Condition

Windows are in fair condition, but both are unable to fully open. Sash locks show wear

Library

The library has seven (7) clear plate, single pane glass windows with wood trim. Two (2) of these windows are casement and the remaining five (5) windows are fixed. All windows are of equal size measuring at 2'-2" o.c. and 5'-2" high. The curtain are pinch pleated, cream fabric along an aluminum track.

Condition

All windows are in poor condition. The glazing putty has failed completely resulting in the glass falling in the frame approximately 1/4" from the head trim forming a gap, allowing moisture to penetrate inside. Curtain fabric has major deteriorated which has cause small tears throughout, as well as moisture damage along back of fabric. The two (2) casement windows do not operate. Sill has severe water damage which has resulted in buckling and discoloration.

Living Room

There are six (6) large wood double pane windows, two (2) along the north elevation, and four (4) along the south. The pane of glass on the exterior is fixed, while the pane on the interior swings inwards operated with a key. Each window in in a set of two (2) with fixed transom windows above. Each group of windows measure at 2'-8" o.c. and 12'-0" high. Each window has custom wood Venetian blinds that extend from floor to ceiling. These blinds have their own track in between the glazing and the wood frame.

The west elevation has four(4) wood windows with wood trim at 2'-6" o.c. and 5'-0" high. The center two(2) windows are casement and the outer two (2) windows are fixed. All four panes of glass are single pane, clear glazed. The curtain are pinch pleated, cream fabric along an aluminum track. Both operable windows has a hidden pull down screen.



Image 53: Water damage on curtains from high moisture levels in library.



Image 54: Water damage on windows sill in library.



Image 55: Water stains on wood blinds in living room.



Image 56: Water stains on window sill in sleeping porch.

Condition

The large, double glazed windows do not operate without key that could not be found. Due to the weight of the Venetian blinds, they are very difficult to operate. On some of the lower blinds have water stains. It is unclear if this is from previous damage or is ongoing. Along the west elevation there is water damage on ledge of bay windows and curtain from failed sealant putty on exterior of window. The screens are not operable and need maintenance.

Pantry

There are two (2) two-over-two, single hung windows on the north elevation. They are approximately 3'-0" wide and 3'-8.5" tall. Both windows have a weight and pulley system with sash cords, metal latches along the sash, and metal handles at the bottom. The blind is an off-white fabric, roller shade.

Condition

Windows are in fair condition, but both are unable to fully open. Sash locks show wear.

Sleeping Porch

The south and west walls have eight (8) single-glazed windows that are 30" o.c. long and 4'8" high. There are four (4) fixed windows and four (4) are casement. The two (2) windows in the southwest corner of the room are fixed, as well as the two (2) windows to the north. The four (4) windows in the southwest corner of the room are casement. All windows have wood Venetian blinds.

Condition

The windows are in poor condition. The casement windows are non-operational. While there is significant staining on the wood sill, it appears that some stains are not ongoing. However, excess moisture has been a documented issue in this room for some time the glazing and moisture levels should be addressed.

DOORS

Overall Condition: Good

Urgency: Recommended

There are a variety of door types in the house, including flush panel, flush board, and glazed. All doors are Douglas fir and the majority are in good condition.

Bedroom #1

There are three doors in the bedroom; one to the bedroom hallway on the north wall, one to a bedroom closet in the northeast corner, and one to bathroom on the west wall. All doors are flush panel with decorative moldings. Molding surrounds all doors on the inside of the room. All have flat, circular handles in a brushed bronze finish.

Condition

The doors are in good condition. There are door stops missing on backs of two doors, the main door and the

one leading to the bathroom.

Bedroom #2

There are four doors in the bedroom; an entrance door in the northeast corner of the room, the sleeping porch door in the southwest corner, the bedroom hallway door directly north of the sleeping porch door, and a closet door in the northwest corner. They are all flush doors with narrow wood trim finished in a similar fashion as the vertical wall paneling. All have flat, circular handles in a brushed bronze finish.

Condition

The doors are in good condition and operate well.

Bedroom #3

Entry and two closet doors are flush wood and match wall panels.

Conditions

There is a crack in the panel of the wardrobe closet door and an approximately 10" long horizontal dent adjacent to the handle on the inside of the door to the hallway.

Bedroom #4

There are two doors in bedroom #4, an entrance door and a closet door. Both doors are painted wood hinged flush paneled doors.

Condition

The doors are in good condition.

Bedroom #5

There are two doors in bedroom #4, an entrance door and a closet door. Both doors are painted wood hinged flush paneled doors.

Condition

The doors are in good condition.

Bathroom #1

There is one door leading into bathroom #1. The bathroom door face is flush. The bathroom-side door face is a flush panel with decorative moldings.

Condition

The doors are in good condition.

Bathroom #2

The single door is a flush door with two distinct finishes. It is finished with the hallways paneling on the exterior and painted white on the bathroom interior. The flat, circular handles are also distinct. The exterior handle is a brushed bronze finish while the interior handle is chrome.

Condition

The top hinge of the door is rusty compared to the other two, however, the door operates well. Overall, the door is in good condition.

Bathroom #3

Bathroom #3 has a three-panel door with ¾” decorative panel molding. Bathroom side of door is painted, hallway side matches the hallway finish of vertical clear pine. Original metal towel holders in interior.

Conditions

Slight cracking of outside panels. Pencil marks on interior. Door stop is worn.

Bathroom #4

The single bathroom door from the hallway is a painted wood, hinged flush paneled door.

Condition

The door is in good condition.

Library

Inside of door is unvarnished. See Entry Hallway.

Conditions

Interior door has thin cracks throughout. Wood closet door has prominent dents along opening, especially at top.

Living Room

See Entrance Hall. Door to both hallways same wood as rest of room but without decorative molding.

Conditions

Good. Doors to portico unable to be tested without raising blinds, which was not possible.

Dining Room

Swinging wood doors connect the dining room to the entry hallway. These doors feature ‘s’ shaped metal handles. A secondary door leads from the dining room to the pantry.

Conditions

Doors are in good condition. One handle on the entry hall door is loose.

Kitchen

The eastern door to pantry is a painted wood, hinged flush paneled door. The western door to the servant room corridor is a painted wood, hinged flush paneled door with a metal knob.

Condition

Doors are in good condition.

Pantry

Eastern door to pantry is of flush wood panels and has pivoting hinge. Western door to servant room corridor is wood with three traditional hinges and metal knob.

Condition

Doors are in good condition.

Hallway #1

There are eight doors in the hallway. One separating it from the living room, one to bedroom #1, one to a closet containing a laundry chute and fire hose, two to a linen closet, one to bedroom #2, and two to another closet at the end of the hallway.

Condition

Doors are in good condition.

Hallway #2

Library and coat closet doors are single wood panels. The umbrella closet and sink closet doors are flush with and match the appearance of wall.

Condition

Bathroom hallway closet shows signs of cracking. Coat closet door is stained with nicks in the frame. Umbrella closet door shows cracking and does not fully close. Sink closet door shows signs of water damage. Dining room door is chipping and handles don’t latch. Door frame to kitchen is nicked. Interior of main entry door is dirty from hand grease.

Hallway #3

There are six (6) doors in hallway #3. All are painted wood, hinged flush doors. There are two (2) closet doors, two doors to bedrooms #3 and #4, and a door to bathroom #4. There is also an exterior door to the north service entrance.

Condition

The interior doors are in good condition. See “Basement and Service Wing Exterior“ for exterior door condition.

Entrance Hallway

The entrance hall has a total of nine (9) doors. There is a set of double doors to the dining room at the north elevation and a set of double doors to the living room at the south elevation. The east elevation has three doors that lead to hallway #2, a coat closet, and the library. On the west elevation sits the entrance door and a door to the service passage. See individual sections for detailed door descriptions.

Condition

There is staining above the dining room door. The doors to the living room are scraping the ceiling when being operated.

Passage #1

Passage #1 is accessed by two doors; an exterior dutch door with a four-light top half and a solid panel bottom and is accessed from the covered porch, and the flush door from the bedroom. A third door on the north wall is the door to bathroom #2.

Condition

All doors are in good condition. The dutch door has moisture stains on the lower panel from water intrusion that has come through the divider

Sleeping Porch

The single door is the same as those in the bedroom suite. There is one flush door with narrow wood trim finished in a similar fashion as the vertical wall paneling. It has a flat, circular handle in a brushed bronze finish.

Condition

The door is in good condition.



SUMMARY

The following section details critical conditions requiring immediate consideration, reviews the ultimate treatment that should be used to guide ongoing work on the house, establishes a preservation zoning map, and touches on implementation of the recommendations. It should be noted that recommendations by individual feature were not inside the scope of this study, which focuses primarily on critical issues. Additionally, materials are pivotal to the home and should be considered carefully. Repair should always be prioritized over full replacement. When necessary, full replacement should be in-kind and must be in line with the Secretary of the Interior's Standards.

Critical treatment recommendations to be undertaken immediately are as listed below. These issues, related primarily to moisture control and structural stability, if not addressed, will lead to significant compromise to the integrity and/or stability of the house, much of which would be incredibly expensive if not impossible to repair.

1. Clean out gutters
2. Inspect and replace damaged internal downspouts
3. Clean roof and repair/replace
4. Repair window glazing
5. Repair wood corner posts, columns and railing
6. Inspect and repair timber walls at garage and west courtyard wall
7. Remove moss and plants from stone site and foundation walls and repoint
8. Investigate dining room ceiling damage
9. Repair plumbing leaks (bathroom #2 sink and basement fixtures)

ULTIMATE TREATMENT – per Secretary of the Interior’s Standards

The ultimate, or overriding, treatment to be used for the house is preservation. Preservation focuses on the maintenance and repair of existing historic materials and retention of a property’s form as it has evolved over time. The Secretary of the Interior’s Standards encourages consideration the preservation treatment, “when the property’s distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations.” The treatment is further defined therein as, “the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.” Given the home’s status as a National Historic landmark, it is imperative to remember at every stage of work the importance of following the Secretary of the Interior’s Standards.

PRESERVATION ZONING

As part of our treatment recommendations, we propose that the Watzek House follow a general preservation zoning plan as per the General Services Administration’s

(GSA) preservation zoning. GSA zoning classifications are regularly utilized in Building Preservation Plans to establish appropriate treatments for different areas of a building based on their significance and integrity. The three designations, as shown below, are restoration, rehabilitation, and renovation.

The most significant spaces with the highest integrity comprise the restoration zone, designated in red. Treatment of the restoration zone requires that “the character and qualities of this zone should be maintained and preserved as the highest priority. These are areas of specific architectural and/or historical importance and are recommended for complete restoration” or preservation as appropriate. These are spaces where alterations would severely compromise the integrity of the space. This includes the majority of the east and south wing and all public spaces.

The next level is the rehabilitation zone, designated in yellow. Spaces in the rehabilitation zone may be rehabbed but every effort should be made to identify and retain original material. New materials can be introduced but must be done in a sensitive manner to retain as much of the character as possible. This includes the majority of the north service wing and the garage.

Finally, the renovation zone is designated in green. Spaces in this zone may incorporate changes and allow the introduction of contemporary construction methods, materials and designs, although it should be emphasized that “every effort should be made to design such treatments in a manner sympathetic to the historic qualities and characters of the home”. It should be noted that the renovation zone does not entail complete free reign, as efforts at compatibility must still be considered. This designation includes some closets and the basement bathroom.

IMPLEMENTATION

Implementation of all treatment recommendations should be undertaken by highly-skilled and qualified specialists who understand and respect this house and its importance. Contractors should ideally have significant experience working on historic homes and must abide by the Secretary of Interior’s Standards in all cases. Similarly, given the importance of the house work should not be undertaken by individuals or companies without any prior experience with historic buildings. Such help or recommendations can be found through

historical architects, ideally firms that are under IDIQ contracts with the National Park Service that have met the qualifications for the Secretary of Interior’s Standards. In determining the priority of work, it is important to focus first on the critical issues identified in this report, which are integral to basic stability and longevity of the structure.

RECOMMENDATIONS

Preventative maintenance is necessary to the longevity of the Watzek House as snow, ice, sleet, rain and other environmental factors place the property under constant duress. In order to prevent major problems and to significantly increase the lifespan of important components and systems, a preventative maintenance plan is critical. Listed below, the Watzek House Agreement, as confirmed by the University of Oregon, specifically outlines a routine maintenance plan:

1. University of Oregon will regularly assess the condition of the Watzek House in order to protect, preserve, and care for it, using the best available practices.
2. As it is a primary character defining feature and critical structural element, the finish on Douglas Fir siding will be inspected on an annual basis during late spring and refreshed as needed to prevent decay and maintain visual aesthetic.
3. Every month there will be a perimeter inspection and cleaning and, if necessary, spraying to prevent insect damage.
4. Exterior windows will be professionally cleaned once every year.
5. A list of trades people (plumber, electrician, HVAC specialist, appliance repairer, window washers, security system specialist, etc.) will be maintained and contacted as the need for specialist maintenance arises.

6. Trees, shrubbery and other plants will be trimmed and manicured to maintain a distant view and to screen the house from Skyline Boulevard.
7. The wildflower beds adjacent to the lawn will be cleaned and periodically renewed with native plants.
8. Stonework pattern in the terrace located outside of the living room will be regularly trimmed and terrace grass dug out and replanted approximately every five years.
9. The grounds and surrounding woods will be inspected and kept free from English Ivy and other invasive, non-native plants.
10. The wisteria in the courtyard and along the south elevation (garage area) will be pruned throughout the summer.
11. The courtyard pool will be drained and cleaned from time to time to help maintain a healthy population of fish and a pleasing appearance. The water lilies must be fed periodically, and replaced if they languish.

Aside from the agreement plan guidelines, several critical maintenance aspects have been determined. Critical maintenance is defined as work that must be completed when advised. Failure to do so will cause critical failure resulting in expensive repairs. The following table lists preventative maintenance considered critical:

CRITICAL MAINTENANCE

	MONTHLY	QUARTERLY	BIANNUAL	ANNUAL
CLEAN GUTTERS	X			
CLEAN ROOF		X		
INSPECT + CLEAR PERIMETER	X			
CLEAR MOSS + BIOGROWTH			X	
INSPECT EXTERIOR FINISH				X
INSPECT HVAC + OTHER SYSTEMS				X

1. **Clean gutters monthly** - These are the weakest point of the house and the reason for several points of moisture intrusion. The flush gutter system is prone to collecting debris and the traps for internal downspouts are easily clogged. Clean these systems by hand and/or simple tools using great care with copper flashing and fragile gutter construction.
2. **Clean roof of moss and other material quarterly** - Biogrowth and other material like branches and leaves accumulate quickly and in some areas completely cover the cedar shingles, potentially decreasing the lifespan of the roofing system. Debris should be cleared by hand and/or non-abrasive tools such as soft wooden craft sticks or dowels. Power washing is NOT advised.
3. **Inspect perimeter and clear debris monthly** - sticks, leaves, dirt and other duff material build up around the exterior of the house, namely along the north elevation where trees and shrubs are heavily concentrated. These debris, if in contact with Douglas Fir siding, can lead to moisture saturation, accelerated decay and insect infestation. Debris may be cleared by hand or with yard tools such as rakes and shovels using extreme care, especially when working near the exterior walls. Be mindful of native plants and purposely placed garden elements.
4. **Clean moss and biogrowth from exterior features and site twice yearly** - Moss and biogrowth accumulate heavily on exterior stone walls, courtyard pavers, and stonework pattern terrace outside of the living room. These features should be cleaned to prevent pointing mortar and stone loss by hand or soft wooden craft sticks. Do NOT power wash. Additionally, the weep hole should be cleaned using water and soft brushes being mindful of the linseed oil finish and softwood construction.
5. **Inspect exterior finish and apply new linseed oil as needed yearly** - As a character defining feature of the house, the Douglas Fir siding and linseed oil finish should be inspected every spring to ensure an adequate layer of protection is in place. Using the correct linseed oil only, finish should be freshly applied by hand using soft cloth in areas that need attention.

6. **Inspect heating, cooling, plumbing and electrical systems yearly** - Inspection of these systems should be completed by a trained professional using an established list of contractors and specialized labor.

Currently, maintenance staff make every effort to adhere to the previously outlined recommendations. Generally, the roof is cleaned quarterly, however, severely deteriorating shingles make this process difficult and at times damaging to existing components. Gutters are cleaned quarterly and siding is refreshed every year.

The staff responsible for the Watzek house is also tasked with caring for two other properties - The Shire and Cottrell House. This structure is insufficient as the level of work associated with each property far outweighs the resources and manpower that are currently allocated. Having a dedicated maintenance professional whose sole duty is caring for the Watzek House should be a primary concern.



MISSION

The appropriate stewardship of the Watzek House should be guided by the stated mission in The Agreement between the University of Oregon College of Design and donor, Richard Brown. The Yeon Center is to be centered around the Watzek House, and remains “devoted to preserving Yeon’s legacy by inspiring future acts of visionary design and conservation.” The Yeon Center’s mission stated in The Agreement is as follows:

The purpose of the John Yeon Center is to advance knowledge about northwest architecture, landscape architecture and planning, based on the ideals and principles of John Yeon. This will be achieved through research, publications, guest scholars, focused study groups, and the perpetual preservation of the Watzek House and landscape. The John Yeon Center will provide an opportunity for the University of Oregon faculty and students, other professionals in the state and region, as well as visiting scholars, to explore critical issues in architecture and landscape architecture as they are informed by the work, writings, and principles of John Yeon.

The efforts of the Center are to focus on three major areas according to the Agreement:

1. Instruction and research
2. Preservation
3. Public awareness and education

The absence of any of these three focal areas results in an incomplete realization of the Center’s mission and diminishes the Watzek House intended use and potential. The recommendations in this Building Preservation Plan attempt to align future efforts of the Yeon Center with these focuses. It compares the University of Oregon, College of Design, University of Oregon – Portland, and Department of Historic Preservation mission and vision to guide how the Yeon Center can help with preexisting strategies. The University of Oregon’s Mission Statement is:

The University of Oregon is a comprehensive public research university committed to exceptional teaching, discovery, and service. We work at a human scale to generate big ideas. As a community of scholars, we help individuals question critically, think logically, reason effectively, communicate clearly, act creatively, and live ethically.

The diverse applications set forth in The Agreement for the Watzek House align with values that are stated in the University of Oregon’s vision:

“We value the unique geography, history and culture of Oregon that shapes our identity and spirit”

“We value our shared charge to steward resources sustainably and responsibly”

The Watzek House provides College of Design students and faculty with a laboratory for research and testing. The college’s mission is as follows:

The College of Design is dedicated to advancing the understanding, value, and quality of visual culture and the built, natural, and social environments through excellent and distinctive teaching, research, and creative endeavors. Grounded in a unique multidisciplinary structure, the College of Design is a diverse learning community of students, faculty and staff members. We seek to enhance the lives of individuals and communities through endeavors that stem from intellectual curiosity, critical thinking, and broad inquiry, rooted in the inter-relatedness of theory, history, and practice.

The University of Oregon - Portland campus, less than four miles from the Watzek House, serves as an “urban laboratory”. It provides students with practical, hands on experience in an urban setting. The UO Portland website states the campus’ “professional graduate degree programs focused on experiential learning and connection to industry expertise,” a connection made with student, faculty, and professional involvement and the Watzek House. It reinforces the University of Oregon’s presence in the City of Portland.

The Historic Preservation department, located in Portland, states that “students can study the city’s rich physical and social heritage and participate in the dynamic planning processes that are shaping this center of urban sustainability.” The Preservation department also states that “In addition to classroom learning opportunities, students can take advantage of opportunities at the Watzek House and the Shire, part of the John Yeon Center for Architecture and the Landscape”. As the program website advertises:

Our Historic Preservation Program combines broad cultural concerns with a technical emphasis. We

pay close attention to historic places, buildings, and landscapes for their specific forms, materials, construction, and use. We address the cultural and theoretical context in which they were developed as well as the impact of time upon their materials, meanings, and needs and emphasize the technologies, interpretations, and means for sustaining the presence of historic places in the future.

Finally, there is ample opportunity for the Watzek House to provide meaningful learning opportunities for other colleges and programs within the University, both in Portland and in Eugene. The College of Design’s School of Planning, Public Policy and Management could benefit from studying Yeon’s characteristic relationship to the surrounding environment or ways to provide better access to the site. The Nonprofit Management program could study methods on generating funding. The Department of History of Art and Architecture and the Museum, Curatorial, and Exhibition Studies programs could benefit from having access to this architecturally significant home, studying its influence in design, and creating innovative ways to interpret the buildings story to visitors. The School of Art and Design’s Department of Art could show works related to Yeon, the House, or Northwest Modernism in a gallery located in the home. Along with the Historic Preservation program, the remaining programs in the School of Architecture & Environment –Architecture, Interior Architecture, and Landscape Architecture – could benefit from regular interaction with the Watzek House.

Outside of the College of Design, programs and schools such as the Environmental Studies program, various humanities programs, or the Clark Honors College could benefit from the unique opportunity to study and engage with the Watzek House. Within UO Portland, the School of Journalism and Communication could develop new methods for understanding historic places through the Virtual Reality Lab, new ways to record the heritage through multimedia journalism, or conduct oral histories about the property and the life of Jeon Yeon.

USAGE

When Richard Louis Brown founded the John Yeon Center for Architecture and the Landscape through the donation of the Watzek House in 1995, the intention was to become a highly utilized educational asset. While the management agreement states that the structure will be treated primarily as a house museum, it specifies that the Watzek House will also be used as a “place of study, learning, insight, understanding, and enjoyment, for students, faculty, scholars, designers, and the general public.” Currently the Yeon Center receives minimal use by the College of Design, with most of the activity at the hands of the Historic Preservation Program, in addition to infrequent public tours during the summer. Based on the agreement’s parameters, the following uses for the Yeon Center are suggested to capitalize on the unseen potential of the Watzek House as a multi-dimensional asset for the University of Oregon.

Academic Uses

The majority of the Watzek House’s potential lies in its capacity to be an academic resource. Due to the placement of the College of Design programs such as the Master of Architecture (MArch), Master of Science in Architecture (MS), and Master of Science in Historic Preservation (MS) at UO’s White Stag Building in Portland, the process of realizing that potential must begin with the development of a stronger tie between these programs and the Yeon Center. There are many uses that could increase the university’s presence at the Watzek House and attract more College of Design students from Eugene or prospective students into the college’s Portland operations. These uses could be found in areas such as:

1. **Course content** - With its close proximity to the White Stag Building, as well as the house’s relevance for students studying architecture and historic preservation, the Yeon Center should be regularly incorporated into course curriculum.
2. **Students led tours** - As more College of Design curriculum and student research is centered around the Yeon Center, a wider body of Portland students will be able to serve as qualified docents for public tours of the Watzek House. Preparation for tours may be included as a part of course content, allowing students to

practice skills such as public speaking and share the findings of their projects/research.

3. **Access for students/faculty** - Increase and streamline the process for student/faculty approval to use the Yeon Center. With oversight provided by the director and graduate employee(s), students and staff should have access to utilize the house as an academic resource without having to coordinate a long period ahead of time. This could be achieved by offering weekly/biweekly “open house” day were the doors are open for students without prior arrangements.
4. **Orientation** - All new College of Design students based in Portland should be given a tour of the Watzek House as a part of their orientation. This procedure would raise awareness for new students that the house exists as an available resource, encouraging future interaction with the Yeon Center.
5. **Recruitment** - The Watzek House should be utilized as a recruitment tool towards prospective students to demonstrate some of the out- of-classroom experiences that the College of Design can offer. Prospective students should be offered a tour of the Watzek House when visiting the White Stag Building.

Many of these improvements are reliant on the Watzek House’s ability to serve as an academic center that is capable of hosting students and faculty. The current configuration of the house would struggle in supporting such uses. However, several minor architectural changes could make the house more student-friendly. The management agreement states that the garage and/ or basement may be altered to become classrooms, archives, or study space. While not mentioned in the agreement, and would thus need approval from the donor, bedrooms #4 and #5 could also be rehabilitated for similar uses. These changes would have no effect on the principal areas of the house such as the living room, dining room, library, and primary bedrooms; retaining these spaces as a house museum. By creating these spaces uses such as research, on-site studying, meetings, or the hosting of classes would be easier to accommodate.

In addition to these physical changes, the establishment of an organized archive would increase the Watzek House's ability to serve new academic uses. This archive would pull together all of the documentation possessed by the Yeon Center and College of Design to a single location. A large number of original documents, plans, and other artifacts pertaining to John Yeon and the Watzek House are stored unorganized in the house's basement; they are currently not readily available for student or faculty research. These materials could be sorted, digitized, and properly stored in a modern archival system and stored safely within the house. This archive could include material that was used for the Portland Art Museum's 2017 exposition on John Yeon (currently stored throughout the Watzek House), as well as related research completed by College of Design students and faculty from past. Pulling these resources together into an organized system, available physically at the Watzek House and online in a digital archive would create an opportunity for in-depth research on John Yeon, which is not currently possible. Both the minor rehabilitation of several spaces within the Watzek House and organization of resources are critical steps in creating a Yeon Center that is both useful and practical for the College of Design.

Within the College of Design, there are specific uses for the Historic Preservation Program to adopt that would better utilize the Yeon Center. These uses could include:

1. **Graduate employee** - The Historic Preservation Program should reinstate at least one, if not two, GE position(s) at the Yeon Center. GE positions are a valuable recruitment tool towards out-of-state prospective students. More importantly these positions would assist the director in executing and implementing changes to the Yeon Center's operations. The GE(s) would conduct research or other projects such as the before mentioned creation of an archival system. Allowing the GE(s) to take residence in the Watzek House and/or Cottrell House would be invaluable to the maintenance and security of the homes.
2. **Field school** - Organize opportunities for hands-on work with Watzek and Cottrell Houses. Students could volunteer time in exchange for instruction from preservation professionals (perhaps through a partnership). These sessions would allow experiences that are not possible

in the classroom while providing assistance to the caretaker(s) with restoration or preventive maintenance.

3. **Preservation Laboratory** - The site of the Yeon Center buildings could host experiments and trials of various preservation techniques and technologies. Using the Yeon Center as a preservation laboratory would provide innovative educational elements for students as well as a way of determining the best treatment methods for the Watzek and Cottrell Houses before selecting and applying a treatment to the historic material.
4. **ASHP Meetings/Events** - The Associated Students for Historic Preservation could utilize these the Yeon Center for their meeting and events.

As the Watzek House continues to age, the Historic Preservation Program involvement in the house will be critical in retaining its physical condition. These measures will keep the program integrated with the Yeon Center, providing not only a preservation laboratory, but ensuring that students and faculty are assisting the oversight and treatment of the historic material.

One element that could add to the advancement of the Yeon Center is the Cottrell House. While the Watzek House and the Shire hold higher levels of significance, the Cottrell House's location across the street from the Watzek House gives it the potential to be a critical contributor to the Yeon Center. While the Watzek House will continue to serve primarily as a house museum, the Cottrell House can host uses that are not possible in under the management agreement of the Watzek House. The home offers four bedrooms, a functional kitchen, and a comfortable central living and dining room. Utilizing these spaces, the Cottrell House could support the Watzek House with the following uses:

1. **Residence** - The four bedrooms of the Cottrell House could replace or supplement the current accommodations located in the servant wing of the Watzek House utilized by a graduate employee(s). If the servant bedrooms of the Watzek House were repurposed for academic purposes, the GE(s) could take residence within the Cottrell House. The home could also serve as a potential residence for the director

of the Yeon Center. This privilege would ensure that the director is close on hand and would be able to have greater oversight over both Yeon Center houses. Lastly, the bedrooms could host guests of the College of Design or UO, such as visiting professors and lecturers.

2. **Events** - The combined living and dining rooms of the Cottrell House create an ideal space for hosting activities such as small classes, lectures, meetings, dinner parties, or other event. The rooms' configuration is particularly accommodating for uses that require screen projections, and can host up to 15 people comfortably. By utilizing the Cottrell House for academic or social gatherings, the Watzek House could be reserved more strictly for approved uses as a house museum and academic center.
3. **Preservation Laboratory** - The site of the Yeon Center buildings could host experiments and trials of various preservation techniques and technologies. Using the Yeon Center as a preservation laboratory would provide innovative educational elements for students as well as a way of determining the best treatment methods for the Watzek and Cottrell Houses before selecting and applying a treatment to the historic material.

The Cottrell House offers more variety in ways that its space can be used by the College of Design and UO. Due to their close proximity, the Cottrell House should be utilized as a supporting asset to the Watzek House, and take on the uses that are deemed not possible or inappropriate for the Watzek House. If the Yeon Center were to reach out to other UO academic programs for usage, the space provided in the Cottrell House would be key with the increased activity.

Non-Academic/Public Uses

While the Yeon Center operates primarily for the preservation of the Watzek House, Cottrell House, and the Shire and for the benefit of students, a number of uses for the Watzek House that are not related to UO academics should be considered. These uses could assist in the promotion and public awareness of the Watzek House, as well as provide additional funding for the Yeon Center. These could include:

1. **Non-UO events** - One area that the Yeon Center could contribute to the larger architectural and artistic community is the hosting of meetings or events for local professional organizations. The management agreement states that the Watzek House can be used by "organizations focused on compatible purposes". These could include local entities such as Restore Oregon, Docomomo Oregon, Oregon Historical Society, Portland Art Museum, Architectural Heritage Center, SHPO, and more. By allowing events such as lectures, showcases, meeting, etc., the Yeon Center could not only produce awareness and secure funds or donors, but also better promote the legacy of John Yeon.
2. **Weekly public tours** - The Yeon Center should offer weekly tours for the Watzek House during the dry, summer months, and periodic tours for winter months. During summer months, one or two tour time slots should be offered on either Saturday or Sunday. The selected times should be consistent week by week and posted on the Yeon Center's website and other outlets for the convenience of the public. Tours would generate funds for the Yeon Center, with reasonable rates that do not deter potential guests (nearby Pittock Mansion charges \$12 for adults). The management agreement stipulates that the Yeon Center may charge per-person or group fees for tours of the house. College of Design students and John Center GE(s) would serve as docents.
3. **Expositions** - Underutilized spaces within the Watzek and Cottrell Houses could be used for small art expositions. These expositions could be of art or design by students and professionals alike. By hosting such events at the Yeon Center, and rotating in new expositions biannually or quarterly, there is an opportunity to retain a sense of liveliness. By incorporating new aspects into the Watzek House every few months, the paying guests would more reasoning to return at a future date. Revolving activity could also keep donors and partners engaged with the Yeon Center. John Yeon was an avid collector of fine art, and the presentation of exposition deemed appropriate for display at the Watzek House would help carry Yeon's legacy as a lover for the arts.

These alternative uses would open the Watzek House for more access for individuals and groups outside the University of Oregon, but not allow for high levels of activity that could cause damage from excessive overuse. The Watzek House's standing as a National Historic Landmark makes it a piece of history that should be accessible for interested members of the public as well as local organizations that work within local communities in the fields of architecture, landscape architecture, and historic preservation.

PROTECTION AND ONGOING MAINTENANCE

Effective physical security is critical and like any property, vandalism and/or misuse threaten the longevity of the Watzek House. Currently, an alarm system is installed; however, it is recommended that this system be augmented with a closed-circuit video surveillance system along with clear signage to deter break-ins or tampering. Furthermore, the live-in residents should act as monitors during events or other instances where the property is open to the public. This "extra set of eyes" will help prevent misuse or incidental acts that could otherwise cause damage.

Besides enhancing security, live-in residents can greatly aid in proactive and predictive maintenance measures. Much like the engine of a vehicle, systems within a house work best when they are used on a regular basis - electrical, plumbing, heating and cooling systems must be activated recurrently by the live-in residents to ensure their operational capacity is maintained. Leaky faucets, rusting pipes, failing circuits and so on can be readily identified and addressed before they lead to larger issues. In effect, steady use of these components will bring attention to any mechanical failures or other problems. When issues do become apparent, a professional specialist, or singular dedicated maintenance person should be immediately contacted to address and fix the problem.

As well as actively using and maintaining the Watzek House systems, live-in residents will also assist in simple, yet critical stewardship tasks. Steady cleaning and general upkeep such as interior dusting and sweeping must be done often. Additionally, site work like picking up natural debris (sticks, leaves, etc.), trimming grass and other yard related tasks will ensure a clean appearance, but more importantly will reduce the amount of large scale maintenance needed throughout the year. As stated, larger issues should be brought to

the attention of a full time, professional maintenance person and immediately addressed.

A common practice for most National Historic Landmarks, and something specifically outlined in the agreement with University of Oregon, yearly inspection by trained preservation professionals should be implemented to ensure proper, up to date practices are being employed. The Oregon State Historic Preservation Office (SHPO) will be requested to inspect the house annually, and will report any lapses in preservation or evidence of inappropriate use to the Dean and to the President of the University. SHPO, should it choose, will have authority to bring legal action to require compliance with this agreement and with the provisions of the Master Agreement that apply to the Watzek House.

As a National Historic Landmark, the Watzek House is a highly underutilized and un-promoted resource that deserves strong public attention. Elements are already in place to increase the public profile and exploring the following partnership opportunities should be a top priority. By working with local institutions, the City of Portland and even the University of Oregon's own downtown campus resources, the status of the Watzek House can and should be elevated to a point of pride for the University and Northwest community as a whole.

The University of Oregon - Portland campus is home to graduate programs in the following: Journalism, Communications, business and marketing – the value of these resources should be explored and promotional strategies developed. In cohort with the graduate Historic Preservation and Architecture programs, plans can easily be established to create student generated marketing and business campaigns. This would not only enhance cross department communication and student development, but would lead to well-formed strategies to increase the profile of the Watzek House. Ideas include: short films, photo shoots, social media development and other publications as well as marketing material.

Additionally, a strong online presence should be prioritized in order to further promote the property and increase public awareness. Social media outlets such as Facebook, Twitter and Instagram are invaluable promotional resources to which Watzek House should have an active presence. Moreover, Watzek House should be easily search-able online and have a modern, easily navigated, engaging website that makes finding information effortless. The official website should be

regularly updated and include information on tours, events, and especially membership and donations opportunities. Furthermore, the website should display preservation goals, historical information, professional photos and ways to become involved in stewardship through volunteers. Web and social media presence should be guided by the property director, preservation faculty as well as students and be maintained by University of Oregon IT professionals. Promotion through other tourism based web sites should also be explored.

Besides taking advantage of University resources, it is advised that the Watzek House administration work with the City of Portland and Office of Tourism and Travel Portland to further increase public awareness and access. The Pittock Mansion, Portland Zoo, International Rose Test Garden, Portland Art Museum and others are well visited attractions that should be interconnected with the Watzek House and John Yeon Center as a whole. Marketing material should be distributed within these locations and partnerships for circuit tours, packaged deals and other combined experiences should be explored. For instance, packaged tours could include visits to Watzek House as well as the Pittock Mansion where tour themes could include the progression of architectural styles and craftsmanship trends unique to the Northwest. Led by student or volunteer docents, these tours could be highly beneficial to other attractions within Portland and increase visibility for the University of Oregon. Tours could even be expanded to include the entire John Yeon Center encompassing The Shire, Watzek House and Cottrell House. Furthermore, since access to the site is somewhat limited, a shuttle should be organized for public pickup. Locations for embarkation could include the Pittock Mansion, White Stag Block and/or others – ease of access is crucial.

As for other ways to generate public interest, Portland Art Museum as well as the University of Oregon Visual Arts Department could display works (both professional and student) in select spaces of the Watzek House. This presents an excellent prospect for collaboration, increased civic exposure as well a fascinating opportunity for art students.

FUNDING

Thoughtful planning, strategic decisions, and creative investments now can ensure that the Watzek House is financially stewarded long into the future. If small but

strategic actions are taken in the near future the House can reach its potential as a source of revenue for the University and not a financial burden. An endowment was provided by Richard Brown at the time of donation for the maintenance and development of the House and the Yeon Center. The Agreement states:

It is the Donor's intention and belief that the endowment provided will be adequate for maintenance of the Yeon properties as well as for major restoration activities. Since the Master Agreement and subsequent agreements state that "the foremost goal of this agreement, and the University's overriding responsibility to the donors, will be the faithful preservation and meticulous maintenance of the Watzek House and The Shire in perpetuity," endowment funds will not be withheld from this goal in favor of any other purpose.

Of paramount importance is ensuring that the endowment provided for the Yeon Center is used exclusively for this purpose. It is not known by the writers of this document where responsibility for managing the endowment rests and how the money generated by the endowment is currently used. Knowing that recent critical maintenance work on the House has been financed through donations and that there are no active programs to be funded, the question arises as to how the approximately \$300,000 that the endowment could be generating is being spent. It is certainly possible, given the Case Study examples presented here, for a director with experience in nonprofit management or development to grow the endowment through strategic fundraising to the point where the funds generated can once again match the belief of the donor of the sufficiency of this money to be the primary source of revenue for the property, without requiring additional funding from the College.

Along with the endowment, the tools of the non-profit world offer numerous insights into additional ways to bring the Watzek House into self-sustainability. With the support of the College of Design, a director would be able to make fundraising a primary responsibility, soliciting individual, family, and corporate donations, as well as sponsorships for specific maintenance projects or fundraising or other events. A Friends of the Watzek House could be set up (a task specifically authorized in The Agreement), to provide a broad base of support for the House through small, regular donations, as well as a ready volunteer crew. Volunteers with the Friends group could serve as a willing labor pool for maintenance or

docent work as well as provide powerful word-of-mouth advertising for the use. Regular use of the house by the public also holds enormous revenue potential. Tours, small educational events or expos, limited photo shoots or book sales could reinforce the educational mission of the Watzek House, bringing the story of John Yeon and his importance to a wider audience as delineated in The Agreement while raising money at the same time. A dedicated director, volunteer, students, or additional staff, given the time to do so, could take advantage of the numerous preservation grants the Watzek House would qualify for by virtue of its status on the National Register and as a National Historic Landmark. Grants from the state, the State Historic Preservation Office (such as the Preserving Oregon Grant), the National Trust for Historic Preservation, the Getty, the National Park Service would be open to the Watzek House, and a dedicated staff person could more than pay their own salary given the opportunity to pursue them.

Additionally, by using the servants' wing or neighboring Cottrell House as housing for graduate student GE's, visiting faculty, or esteemed guests, the University would provide a value-added incentive to attract high-caliber individuals to the University because of the unique opportunity. This benefit would be an excellent enticement to full tuition paying out-of-state students to join the UO preservation program at very little cost to the University as well as provide the student with incredible learning opportunities in line with the mission of the Yeon Center, the College of Design, and the University.

Finally, the proper location for the management of the Watzek House within the University should be explored. It is possible that relocating the administrative and fiduciary responsibilities for the Watzek House to the larger University may provide opportunities for greater access to the same pool of resources – financial, planning, and labor – that other University properties enjoy through Campus Planning & Facilities Management, without compromising the House's ability to meet its educational objectives and benefits to the College of Design.

MANAGEMENT

To better understand the current state of the Watzek House's management, research and consultation of similar university-owned and operated historic homes was conducted to survey the characteristics of successful management. The full extents of these case studies are

located within the appendix of this document. These various studies demonstrate the contrast in the physical and operational states of sites between those that have organized, multi-dimensional management systems compared to those that do not. These comparisons make it apparent that the Watzek House under the umbrella of the John Yeon Center for Architecture and UO's College of Design the Landscape does not currently adopt a majority of the management principles that have given the thriving properties their success. The deteriorating physical condition of the Watzek House, as well as that of the Cottrell House, is an indicator of the lack of support from the responsible UO parties of Portland and Eugene alike. The current state of the Watzek House represents a clear lack of organized and attentive management; a level of management that is unacceptable for a listed National Historic Landmark.

Based on the consistencies for prosperity found within the case studies, the following forms of organized management are recommended to improve the current state of the John Yeon Center. These recommendations adopt the expectation that many of the needed changes in stewardship will follow with the establishment of organized and engaged management.

The John Yeon Center for Architecture and the Landscape is currently managed and operated by UO's College of Design as stipulated by the 2010 management guidelines agreed upon by the university and donor Richard Brown. However, the current physical condition of the Watzek House is supportive of the rationale that the house should be under the control of the University of Oregon and rather than the College of Design. The primary reasoning for this change would be to address funding issues; spreading financial risk alleviates reliance on the monetary limitations of the College of Design. The College of Design does not have the necessary funds to conduct the much needed restoration work at the Watzek House as the college has rightly focused its available funding on supporting their academic operations in Portland and Eugene. A transfer of oversight to the larger UO administration would allow the full extent of the university's resources for the Watzek House and John Yeon Center; it being hopeful that UO's Campus Planning & Facilities Management would take a more direct role in the house's maintenance. It is possible that under an agreement of this nature that the College of Design is designated as the primary day-to-day operator of the John Yeon Center. However, such a move would provide more financial assistance for the continued preservation

and operation of the Watzek House. It is acknowledged that this possibility a significant alteration of the donation agree terms, therefore the approval of Mr. Brown would be required.

Regardless of the overseeing entity, the hiring of a full-time Director of the John Yeon Centers is the top priority and a step that ought to be fulfilled immediately. The current vacancy in this position is a violation of the management agreement with Mr. Brown, which states that the Dean of the College of Design will appoint such a director. While the agreement stipulates that the director will spend an "appropriate amount of compensated time" to the Yeon Center, it is recommended that a full-time director be appointed. The Watzek House is its current condition requires a significant amount of work with organizing the needed restoration efforts but also in the oversight of increased use of the house as an academic and community asset. Both of these actions demand a director who is in content pursuit of additional support and funding. An individual who has other commitments cannot meet the scope of work that these improvements require.

The hiring of a full-time director will not only alleviate many of the problems that are ongoing with the Yeon Center, but create the opportunity for future successes. An organized person of leadership would ensure that the Watzek House, Cottrell House, and the Shire are being maximized to their potential as an asset to UO within the parameters of the agreement with Mr. Brown. While the ultimate decisions are to be left to this individual, the hiring would ensure that decisions being made in collaboration with a long-term plan in regards to maintenance and stewardship. This position would provide students, graduate employees, caretakers, and College of Design/UO personnel with a person of leadership to report to or approach with administrative inquiries. Providing this leadership would make operations at the Yeon Center easier to plan and execute. A director would also give potential donors, groups interested in events or tours, potential partners, or other interested members of the community a single contact for the Yeon Center. The ideal candidate would be an individual who has experience in non-profit fundraising and developing stewardship plans for similar properties. Amongst the most successful the case studies, dedicated directors were a key proponent of retaining strong operations as well as the key element for properties that excelled after low points.

In addition to a Director of the John Yeon Centers, the College of Design and UO administration should establish the Yeon Advisory Board, as required by the management agreement. The document states that professionals in the fields of architecture, landscape architecture, historic preservation, architectural history, museum studies, or local tourism to be recommended by the Dean of the College of Design and appointed by the President of the University of Oregon. Individuals who are currently involved in the Watzek House operations are not aware of any board's existence; therefore it was assumed that this requirement of the management agreement is not currently being fulfilled. The Yeon Advisory Board would assist the executive direct in areas such as community outreach, fundraising, future changes to stewardship, amongst other aspects of the Watzek House and John Yeon Center as a whole. The establishment of an active board of local professionals would increase the John Yeon Center's involvement in the architectural and artist communities of Portland and the surrounding Pacific Northwest.

A support group should be established for the purpose of increasing local support from professionals and community members. A title for the group such as "Friends of the Watzek House" or "Friends of John Yeon Centers" could be adopted as suggested by the management agreement. The group would assist the John Yeon Center's operations in areas such as fundraising, promotion, and volunteer maintenance projects.

The College of Design and University of Oregon should also seek other potential agencies or organizations to partner with on the national, state, and local markets. These could include but are not limited to the Oregon State Historic Preservation Office, Docomomo Oregon, Restore Oregon, Architectural Heritage Center (Bosco-Milligan Foundation), or local landscape organizations. Developing strong ties with outside entities would create further avenues for support and funding as well as the basic draw of interest to the John Yeon Center.

Action Items

The two primary recommendations for the Watzek House, deduced from this study and report, are to hire a Director for the Yeon Center and address critical conditions to stabilize the building. As demonstrated by the case studies within the appendix of this document, the hiring of the right individual at the head of such a property can

yield significant improvements for the Watzek House within a decade. Supporting steps that should be taken after the primary step include re-establishing an Advisory Board, hiring a dedicated caretaker that commits to a scheduled maintenance plan, and establishing a Friends of the Watzek House organization. The tertiary plan of action should be the creation of a business plan. These three main tiers of action will ensure the upkeep and proper utilization of the building to its full potential.

CASE STUDIES

In preparation for the preservation plan of the Watzek House, six case studies of similar “house museum” properties were created. Each house considered is a historic home owned and operated by a university. The studies examined elements of stewardship such as management, fundraising, uses and functions, student relations, maintenance, public support, as well as applicability to the Watzek House. The full case studies are located within the appendix of this document. The following charts highlight the key elements of each study:

PROPERTY	SIGNIFICANCE	OWNERSHIP	MANAGEMENT	USES	POSITIVES	AREAS OF STRUGGLE	NOTES
WATZEK HOUSE Portland, OR	NRHP - 1974 NHL - 2011	University of Oregon College of Design Acquisition -Donation in 1996	Operator - College of Design Director -No Advisory Board - No Support Group - No Volunteers - No	Academic Use -Rare Tours - Occasional Private Events - No Other - N/A	Relocation of UO HP Program to Portland NHL status/significance	Inadequate funding/leadership Lack of recognition from UO operations in Eugene No consistent usage Access/Parking	Director was in place from 2013-2017 One Graduate Employee (GE) residence position prior to 2018
GAMBLE HOUSE Los Angeles, CA	NRHP - 1971 NHL - 2011	City of Pasadena joint with University of Southern California Acquisition - Donation in 1966	Operator - USC School of Architecture Director - Yes Advisory Board - No Support Group - Yes Volunteers - Yes	Academic Use - Occasional Tours - Frequent Private Events - Yes (limited) Other - Meetings, lectures, member events, dinners, photo shoots	Clear and executed mission via director position Educational asset for USC and public alike. High volunteers Diverse sources of revenue	Joint operation between city/ USC has led to tensions	University's role in house being investigated; may be discontinued. Two student GE residence positions
JULIA MORGAN HOUSE Sacramento, CA	NRHP - 1982	University Enterprise Inc. (UEI) of Cal State University, Sacramento Acquisition - Donation in 1966	Operator - UEI Director - No (Not specific to house) Advisory Board - N/A Support Group -N/A Volunteers - No	Academic Use - Occasional Tours - No Private Events - Yes (limited) Other - Rentable conferences and meeting rooms	Oversight by organized and well-funded entity (UEI) Strong ties to the community (pre-2019) Well maintained	No public access No connection to academic programs Unforeseeable future due to resent changes	Prior to 2019, house has various public uses.
PREDOCK CENTER Albuquerque, NM		University of New Mexico Acquisition - Donation in 2017	Operator - School of Architecture and Planning Director - No Advisory Board - No Support Group -No Volunteers - No	Academic Use - Expected Tours - No Private Events - No Other - To be developed into an academic center for graduate arch. students following renovations. Potential gallery space.		Operated by private funds until upgraded to university standards Major renovations required	Many aspects of this property are likely to change in coming years following renovations
NEUTRA VDL STUDIO Los Angeles, CA	NRHP - 2009 NHL - 2017	Cal Poly Pomona Acquisition - Donation in 1980	Operator - College of Architecture Director - Yes Advisory Board - Yes Support Group -Yes Volunteers - N/A	Academic Use - Frequent Tours - Frequent Private Events - Yes Other - Small exposition, photo shoots	Strong correlation between house and architecture students. High interaction with friends group and donor base	Capabilities limited due to location within neighborhood	House had low usage and in state of deterioration until 2008 (hiring of full-time director)
CRANBROOK HOUSE Detroit, MI	NRHP - 1973 NHL - 1989	Cranbrook Academy of Art Acquisition - N/A; House built by institution	Operator - Cranbrook Academy Director - N/A Advisory Board - N/A Support Group -Yes Volunteers - Yes	Academic Use - Occasional Tours - Frequent (Summer) Private Events - Yes Other - Musical events (often hosted by institution)	Strong public recognition and support Consistent funding through diverse usage/membership Many volunteers		The house is located on the central Cranbrook Academy campus
HASSRICK RESIDENCE Philadelphia, PA		Thomas Jefferson University Acquisition - Purchased in 2017	Operator - Jefferson University Director - No Advisory Board - No Support Group -No Volunteers - No	Academic Use - Occasional Tours - No Private Events - No Other - (Proposed) Lecture hall, HP faculty offices, housing for graduate HP students	New HP program likely to utilize the house Major restoration already completed (2008)	Ownership by university has caused limited access for architecture programs. No long-term plans Limited funding within architecture programs.	University still determining how to utilize the house Students have used the house for academics since 2015, but access has declined since the university's purchasing

The purpose of conducting the case studies was to draw conclusions on how similar properties have found success or experienced failure. Based on the combined findings of the case studies, the following elements were identified as indicators of success and applicable to the Watzek House:

1. **Directors make a difference** - One key component that was found in thriving properties was a head director for either the house or the organization responsible for its oversight. Directors were at the head in operations that had sustained success over long periods of time, but also at properties that had rebounded after a period of disuse and disrepair. The primary contribution of a director is organization; an individual to develop a long-term plan, gather the tools to achieve said plan, and then see that plan to fruition. They are critical to establish student involvement, such as the planning of student events, curriculum, student-led tours, and research efforts. Directors also greatly increase the effectiveness of stewardship in areas such as coordinate events or expositions, seeking partnerships, securing of grants, outreach to potential donors, and others; actions that are liable to be left uncompleted with not dedicated person of oversight. Similarly, it is also significant that the director be a full-time position. Many of the aforementioned agenda items for successful stewardship are time consuming and are worthy of a dedicated individual that does not have other commitments. In short, these types of properties tend to struggle without a committed director to provide leadership.

2. **Strong pursuit of funding** - The properties with the greatest quantity of funds available to support their operations and maintenance are those that have a diverse funding base. While most properties had financial support through funding allotted out of the university's budget or an endowment, thriving properties had secured additional funds through means such hosting public tours or events with fees, individual and corporate donations, and grants. The process of securing funding is closely tied to the importance of having an overseeing director who would have the time to seek out all financial opportunities. Many of these funding possibilities are secured through activity; grants have to be sought out and applied for and potential donors are unlikely to contribute without outreach. Bottom line, the properties that required additional funding typically obtained it through vigorous searching by management.

3. **Diverse utilization** - While universities own all the properties that were examined, it is clear that the most utilized houses are those that allow consistent and moderate levels of public access. The universities that chose to restrict access to the public struggled in areas of awareness and fundraising. Therefore, it is critical for properties to implement public interaction with the space in concurrence with the academic functions or other primary university-based uses. Successful properties allowed enough public access to receive contributing funds and raise beneficial levels of awareness, but limit public access to the point that it does not take away from the property's academic uses or cause deterioration from overuse.

4. **Importance of volunteers** - Integrating volunteers as a part of the operations is an asset that can vastly affect the overall direction of a property. Both in the form of individuals or groups, volunteers can assist in unskilled maintenance projects, docents for tours, chaperons for events, guest lectures, or join a supporting "friends group". Not only can the work of volunteers save funds with their contributions, but they can also help in the areas of community outreach, fundraising, and general assistance for the director.

5. **Student involvement is key** - One of the most distinct indicators of success was the level at which the overseeing university integrated the house into their academic programs. Those that were in constant use for curriculum, research, and student-led tours were maintained to high physical standards, while those properties that infrequently used the space for academics struggled to keep up funding and feel behind on maintenance. Student involvement elevates the perception of both the decision-making individuals of the overseeing university as well as the public, as the space is seen as a working educational asset. In effect, the lists of individual and corporate donors were more prominent for the operations that incorporated high levels of student activity and interaction. Overall, keeping students in the houses justifies to the universities the need for their continued financial support.



The Watzek House is a resource that the University of Oregon cannot afford to lose. From evidence gathered in our condition assessments, it is evident that the Watzek House is deteriorating. Case studies has allowed us to explore examples of what the Watzek House could be if the right steps are taken, and has shown us how underutilized the property is. As a National Landmark, one of seventeen in Oregon, the Watzek House deserves to be recognized and protected. The house is at a tipping point and will be lost to deferred maintenance if no action is taken. Having served the College of Design for twenty three years, it is time the College of Design pays homage to the Watzek House.

Jeremy Ebersole



Case Study

The Gamble House

History

Pasadena's Gamble House was constructed in 1908 by local architects and masters of the Arts and Crafts style Charles & Henry Greene for David & Mary Gamble. David, retired since 1895 from his regular work with Cincinnati-based Procter & Gamble, and his wife had been wintering in Pasadena for several years and had the home built to provide a permanent seasonal home outside of local hotels. David and Mary, their youngest son Clarence, and Mary's sister Julia, took up residence initially. After David and Mary passed away in the 1920s, Julia lived in the house until her death in 1943. David and Mary's eldest son Cecil and his wife Louise occupied the house next and considered selling it until the prospect arose of the new buyers painting the gorgeous wood white. They decided not to sell, and the house remained in the family until 1966, when it was gifted to the City of Pasadena in a joint agreement with the University of Southern California (USC) School of Architecture.

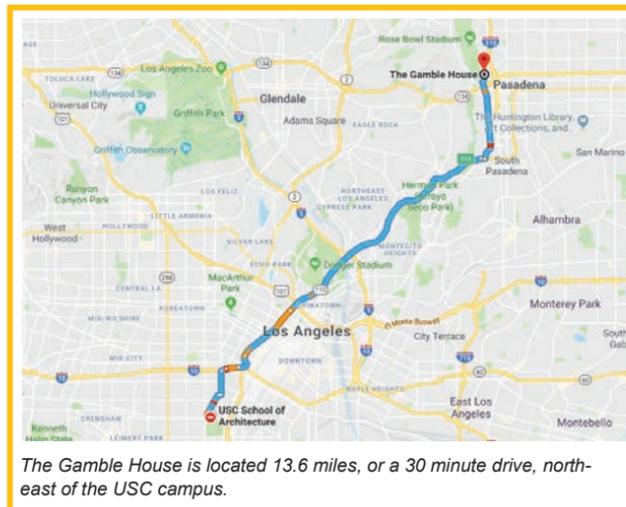


The home is nestled into a residential neighborhood.

stakeholders including ownership by the City of Pasadena, management by USC, and support from a nonprofit docent council. What began in 1966 as a shoestring operation with only a curator has grown to a staff of nine and offers 30,000 tours to visitors every year in addition to engaging numerous volunteers and presenting public programming. The city maintains much of the grounds with assistance from volunteers who also lead tours, staff the bookstore, and host events. USC pays employee salaries, supplies graduate student scholars-in-residence, and utilizes the home for the educational benefit of architecture and historic preservation students. In addition, a membership-based friends group exists within the umbrella of the university, sometimes working with the school's development department to raise funds. This group provides operating support through membership fees and event revenue as well as an opportunity for public involvement without the commitment of being a docent.

Staff include a director (currently shared on an interim basis with the curator position), retail manager, part time and temporary bookstore sales staff, marketing manager, tour coordinator, and housekeeper. Primary development responsibilities fall to the Gamble House director with occasional help from USC's development team. Volunteer docents, numbering 150 (not including 25 junior docents--middle school students who tour elementary students), give generously and help keep the house running and open to the public. Docents go through 16 weeks of training and commit to a minimum of two years of service giving tours, staffing the bookstore, working on the grounds, providing hospitality, and providing flower arrangements. The large staff does require the operation to rent nearby office space to meet its needs. Additional services are outsourced, including online ticketing and expert ornamental pruning in the garden.

The home is open to the public for tours five days a week (not Monday or Wednesday) for a total of 19 hours primarily in the early afternoon. The most popular experience is a one-hour docent-led tour, offered every 20-30 minutes Thursday-Sunday and twice on Tuesday. Tickets can be pre-ordered online or purchased at the door and cost \$15. Shorter 20-minute brown bag tours



The Gamble House is located 13.6 miles, or a 30 minute drive, north-east of the USC campus.

Significance

The Gamble House is considered America's finest and most original example of early 20th century Craftsman architecture. Built, like the Watzek House, with a keen eye to complementing its surroundings, "America's Arts & Crafts Masterpiece" features all original architect-designed furnishings, prominent use of multiple kinds of wood, a strong Japanese influence, harmony with the outdoors, and a designed sense of discovery. The home was added to the National Register of Historic Places in 1971 and was named a National Historic Landmark in 1977.

Operations

The Gamble House currently involves numerous

offer seating for meals on the rear terrace followed by tours of the first floor and sell for \$8 Tuesdays only. Wednesday is reserved for specialty tours up to 2.5 hours long and selling online in advance only for \$17-\$45. Current specialty tours include the entire house, a focus on woodwork, a focus on art glass, and a neighborhood walking tour. Finally, group tours are available by reservation for groups of 15+.

The main residence serves as a house museum, while the former garage houses a retail bookstore and gift shop, open 32 hours per week. The grounds are freely accessible to the public and include a new contemplative garden area designed by Isabelle Greene, FASLA, granddaughter of architect Henry Greene. Parking is on the street and the first floor of the home is ADA accessible thanks to a wheelchair stair-climbing device.

The house also hosts regular events both for the general public and exclusive to members such as Mother's Day teas, architecture-related movie screenings on the lawn, holiday parties, and music, all tied in some way to the educational mission of the house.

The Gamble House can also be rented for strictly controlled types of events including meetings, seminars, retreats, presentations, lectures, receptions, luncheons, and dinners. In keeping with the home's educational mission, all guests of events are required to participate in a self-guided first floor tour for \$15, and many event categories are excluded (weddings, religious or political events, memorial services, fundraiser, dances, reunions, personal celebrations). Events take place in the attic for up to 25 guests, the basement for 48-60, or the lawn for 70-300. Costs range from \$750-\$4000 and approved caterers must be used.

Finally, short 1-1.5 hour photo sessions (for wedding photos, etc.) can be booked for \$300-\$450 dollars.

Funding

Each of the aforementioned areas brings money to the Gamble House – tours, bookstore sales, events, site rental, and portrait photography. Additional revenue is raised through speakers bureau engagements (for which a donation to the docent council is requested) and traditional nonprofit streams. These include corporate sponsorship, federal/state/foundation grants (including a large Save America's Treasures grant from the National Park Service to help fund the house's only major



The Importance of Marketing

A key strength of the Gamble House is a marketing strategy that keeps the home and its significance in the public consciousness. Having a dedicated marketing director allows the Gamble House to reach audiences beyond students and university constituencies and play an integral part in the wider popular architectural and historical dialogues, thus spreading the stories of the house to wider and more diverse groups.

The home is featured prominently, for example, on the website of Visit Pasadena, the city's official tourism arm. The site not only links to the Gamble House's own website, but it includes detailed information on the house including maps, photos, history, significance, tour details, information on space rental, and tie-ins to similar local events and sites such as Craftsman Weekend and the Pasadena Museum of History. In fact, one could find all the information he or she needs to visit the Gamble House just through the city tourism site (which is the third Google search result behind the house's own website and Wikipedia entry). In short, the Gamble House is integrally connected to the public image of the city of Pasadena. By contrast, Portland's tourism page has no mention of the existence of the Watzek House.

The home has also forged numerous key partnerships with like-minded individuals and organizations. An hour-long documentary on the house was released in 2017 for airing on PBS stations, for example, and the home is listed on IconicHouses.org, a consortium of "the international network connecting architecturally significant houses and artists' homes and studios from the 20th century that are open to the public as house museums" (emphasis added). The renowned local art museum, The Huntington, also features a permanent exhibit on the work of Gamble House architects Greene & Greene along with both a physical and virtual archive serving research needs and offering reproductions for sale to raise additional revenue. These are innovative ways the Gamble House has positioned itself among the most important houses of the 20th century, a class which the Watzek House also falls into but has not adequately made known.

A permanent marketing director also allows the house to fulfill the basic 21st century requirements of outreach by maintaining an extensive social media presence on Facebook, Twitter, Instagram, and Pinterest in addition to regular electronic newsletters. It also allows the production and maintenance of an attractive, up-to-date, and meaningful website, listing not only information for visitors but also providing extensive educational information on the home's architecture. These initiatives reach the public where they already are and fulfill the important educational mission of the house. Similarly, each of these ideas would align with the educational mandate of the Watzek House, allowing the genius of the home's design and its architect to reach broader audiences.

renovation in 2003), donations (taken by check, online, or text), and membership dues (generally \$40 with higher rates for supporting and corporate members).

In 1966, the Gamble family gave the house an endowment of \$100,000. By 1990 the corpus stood at \$400,000 and since then has grown to approximately \$8.5 million,

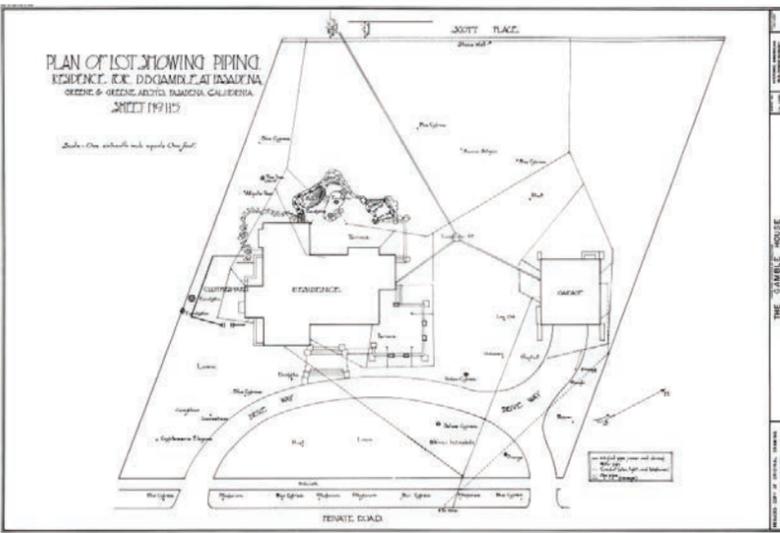
National Historic Preservation Act, continues to serve as the primary guide for the house, though work is being done on an addendum to bring it up to date with modern preservation and curatorial practice. The contract sets up a decision-making board consisting of two university staff, two city staff, and three family-appointed members. It also includes a clause that the university cannot assign its responsibilities to any entity that is not a university with a school of architecture. Additional strategic plans, collections plans, cultural landscape plans, and preservation plans have been undertaken over time as well. The most recent major preservation plan leading to the major preservation work undertaken in 2003 was six years in the making, emphasizing the importance not only of planning but also of consistent leadership and commitment to large-scale, time-consuming but important work.

Challenges

The major identified challenge of the Gamble House's relationship with USC has been one of defining roles and maintaining priorities and consistency of vision. The house has benefitted from having incredible consistency of leadership, with only two individuals serving as director in the house's 53-year history. The house lost its most recent director in December 2018, however, due to irreconcilable differences regarding the future of the house between the

immediate past director and the current dean of the School of Architecture. Conversations with the immediate past director, Ted Bosley (tedbosley0402@gmail.com), emphasized the critical nature of maintaining consistency of leadership of the house to sustain its vision, long-term funding opportunities, donor relations, and effective planning in the midst of the typical university environment involving regular changes of leadership. Bosley noted the importance of keeping the university financially invested in the work of the house, an endeavor he admitted may have been harmed by the creation of an endowment meant to remove from the university any perception of the historic home as a money pit but which may have contributed to a

feeling of disinvestment instead. A current effort is underway to investigate the possibility of separating management responsibilities from USC, allowing it to maintain significant academic benefits from the house for students and scholars but transferring management responsibilities to a new nonprofit. The results of this effort and future of the home's management are yet to be determined.



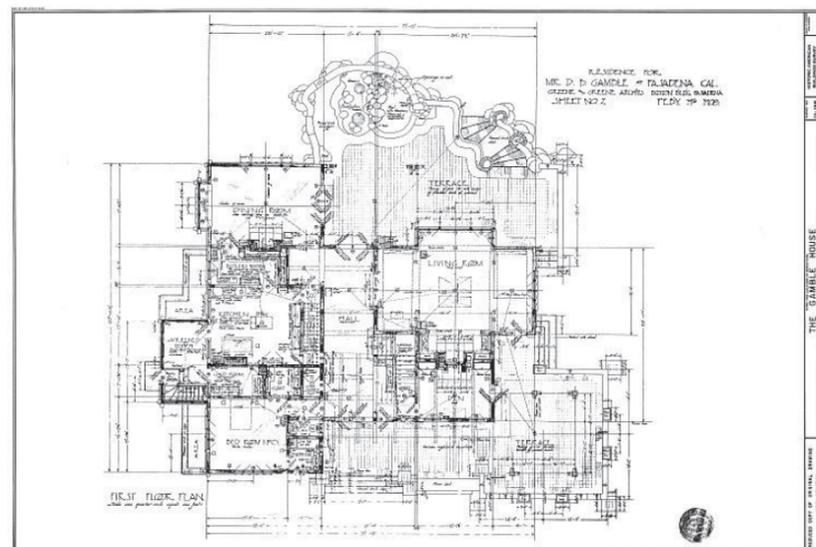
generating 4.2% annually (an important stream during recession times). Direct financial support from the university existed through 1986 but has not been needed since. Money raised by the docent council through dues collection does not support operations but rather provides for docent council newsletters, hospitality, the publishing of a cookbook, and other self-perpetuating activities.

Maintenance

Primary maintenance of the house is done by the staff housekeeper, but an architectural conservator and preservation consultants are also on call for larger projects, emphasizing the importance of involving experts in significant maintenance. In addition, groundskeeping is done by the city, volunteers, and a contracted ornamental pruner.

Planning Documents

The original guiding document created in 1966 with the gift, while dated to the same year as the



Recommendations

The successes and challenges of the Gamble House have much to offer the Watzek House. Lessons learned include:

- Staff makes an enormous difference in the ability of a historic house to raise funds, reach diverse audiences, and fulfill its educational mission. The Gamble House has had a full-time director for its entire existence and has grown over time to encompass a staff capable of dreaming big, bringing in large donations, and completing large-scale planning and outreach. In addition, and perhaps most importantly, a full-time paid director dedicated exclusively to the Gamble House has ensured continuity in management over time, allowing the home to respond to new needs while maintaining a consistent vision, the trust of potential funders, and important organizational memory. The Watzek House would benefit enormously from having a full-time director to manage its operation, creating the capacity to not only maintain the house but help push it forward. This would also allow the University of Oregon to focus on the most important asset of the house to the university's mission - as an educational tool for students -while allowing a skilled director to focus on management.
- There is nothing inherent to the Gamble House that sets it significantly apart from the Watzek House in terms of significance. Both are similarly architecturally-important National Historic Landmark homes gifted directly to a university architecture school by the occupant family for educational purposes. The Gamble House, however, has done significant work in becoming a tool for learning worldwide, not just within the USC School of Architecture. By creating opportunities for public engagement, forming strategic partnerships, and reaching into the wider world through thoughtful marketing, the Gamble House has ensured its educational value is felt not just by a few privileged architecture students but hundreds of thousands of members of the public who are turned on to its beauty and importance. The Watzek House should find ways to open its doors to the public in a way consistent with its educational mission, thus bringing the house the attention of the wider world its significance deserves.
- Finally, the University of Oregon College of Design should prioritize active engagement with the Watzek House on a regular basis, including regular education of new and continuing staff members on the importance of the house to the larger world of architecture and preservation. The geographic distance between the College of Design's primary operations in Eugene and the Watzek House in Portland has the potential to lend itself to a feeling of separation, disengagement, and financial burden. Regular interaction with the house and established regular financial commitment are important in reaching the educational, financial, and preservation obligations of the University in accepting ownership of the house. Here the Gamble House provides a potential word of caution on the potential pitfalls of disengagement.



INTRODUCTION



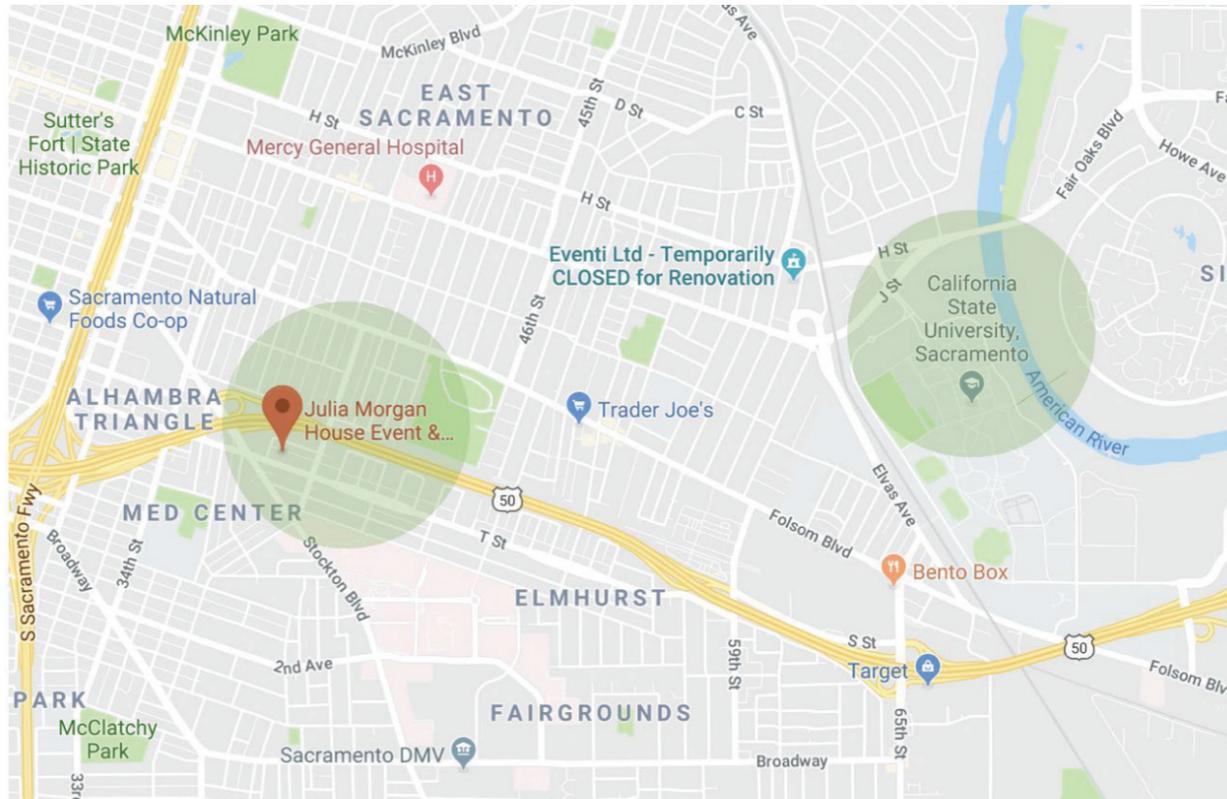
CASE STUDY IN STEWARDSHIP: JULIA MORGAN HOUSE/GOETHE HOUSE

*California State University, Sacramento
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AAAP 510: Watzek BPP
Winter 2019

The Julia Morgan House/Goethe is a two-story Mediterranean Revival mansion located in the Elmhurst Neighborhood of Sacramento, California. As its name implies, the house was designed by renowned architect Julia Morgan and constructed from 1919 to 1922. The house was commissioned by Lizzie Glide for her daughter, Mary Glide Goethe, and her new husband Charles Goethe. At the time, the Glide's were one of California's most prominent families and Goethe a famous conservationist, land developer, eugenicist, and founder of California State University, Sacramento (formerly Sacramento State College). Following Charles' death in 1966, the house was gifted to The Foundation at Sacramento State, now University Enterprises, Inc. (UEI), a non-profit auxiliary organization of the university.¹ Today it operates as an event center for university functions, conferences, weddings, and private events.

HISTORY & USE



Location

The Julia Morgan House is located at 3731 T Street in Sacramento, California. It is situated roughly 2.5 miles west of Sacramento State.

Property Significance

The house is an “excellent example” of Julia Morgan’s residential architecture and her only house located in California’s capital. In 1982 the house was listed in the National Register of Historic Places, presumably for Criteria A and C:

“The house is characteristic of one of Julia Morgan’s favorite architectural styles—the Mediterranean style. The floor plan of the house is symmetrical in design. The front of the house exemplifies her classic treatment with its central doorway and large number of evenly spaced windows—all balanced and in proportion. True to her attention to detail, decorative friezes, capitals, molding, and ironwork embellish a perfectly balanced Mediterranean-style façade. Inside, the floors,

doors, friezes, decorative panels, window frames, stairs, and balustrades are all crafted of natural teak. Many of the architectural details in the house were designed by Julia Morgan herself and made by master craftsmen, often times borrowed from the Hearst Castle project.

Julia Morgan received a civil engineering degree from the University of California, Berkeley. She was the first woman licensed to practice architecture by the state of California and is regarded as America’s greatest female architect. Best known as the designer of the world-renowned Hearst Castle in San Simeon, California, Julia Morgan also designed some of the most distinguished homes, many YWCA facilities, and public buildings on the West Coast in the early twentieth century. Julia Morgan studied at the prestigious Ecole des Beaux-Arts in Paris, at the time, the finest architectural school in the world. In 2014, Julia Morgan was posthumously awarded the Gold Medal by the American Institute of Architects. She was the first woman to ever receive the profession’s highest honor.”²

History of Ownership and Use

- 1918** Julia Morgan is commissioned by Lizzie Glide to design a home for her daughter Mary Glide Goethe and her new husband Charles Goethe.
- 1919** Construction begins
- 1922** Construction ends
- 1966** Charles Goethe passes away, bequeathing the home to The Foundation at Sacramento State.
- 1972** Sacramento State College is renamed California State University, Sacramento.
- 1982** The Goethe House is placed on the National Register of Historic Places.
- 1999** The house is “extensively remodeled and carefully restored... to preserve its authenticity.” The \$1.7 million renovation converts the garage and staff quarters into an exercise area for seniors on the first level and open office on the second level.³⁴
- 1999** The Goethe House is formally renamed the Julia Morgan House following a public backlash over Charles Goethe’s scandalous history as an outspoken

eugenesis. The house is one of many Goethe namesakes that are renamed in Sacramento.

- 2005** Following decades of mergers, the Foundation at Sacramento State is renamed University Enterprises, Inc.
- 2007** The house is closed to the public due to excessive maintenance
- 2010** The Sac State student newspaper, the State Hornet, reports that the “inoperable” house costs the university \$40,000 a year for maintenance.
- 2015** Dreyfuss + Blackford Architecture completes a one-year renovation converting the exercise and office space into four conference rooms. The rooms are outfitted with AV, lighting, and acoustic amenities.⁵
- 2019** The house is closed to the public and is used solely for university-affiliated events.

Current Ownership and Use

The Julia Morgan House is owned, operated, and maintained by University Enterprises, Inc. (UEI), a nonprofit auxiliary organization of the University responsible for the creation and management of various services and programs that enhance the University’s educational mission. UEI is responsible for “grant and contract management and fiscal services for University research and sponsored programs, and also provides fiscal services to University-related agencies and activities.”⁶ The house is directly managed by UEI’s Property Services division.

Prior to the start of 2019, the house was available for a wide variety of public and private events including community holiday tours, weddings, and university events. It was also marketed primarily for business meetings and conferences. At the start of 2019, for undisclosed reasons, the house was closed for private events and is now used only for university events.

OPERATIONS & MAINTENANCE

UEI serves as the key foundation in charge of the operations and maintenance of the Julia Morgan House. All maintenance is funded by UEI, a non-profit whose Property Services division serves as one of the primary revenue-producing units. Property Services personnel are in charge of the majority of the maintenance, and when a more complex issue like a full renovation or service replacement is needed contractors are brought in.

Preservation Plan

There are currently guiding documents for the care, use, and upkeep of the building, however, they are not available for outside viewing.

APPLICABILITY

The Julia Morgan House and the Watzek House are similar in many ways. First, both are operated by campus property services in an institution where historic preservation is not a primary focus. They are also located in cities of similar sizes and surrounded by residential neighborhoods.

One distinct difference about the Julia Morgan House in comparison to the Watzek House is its operating budget. Since UEI in previous financial audits has expressed that Property Services has been operating at a surplus, it can be assumed that while the house may need significant maintenance there is an excess of funds to take care of it.

Although now reversed, the Julia Morgan House’s ability to be open to the public bridged the gap between the university and the community in a successful way. Since the house is in a readily-accessible residential neighborhood, it became an icon of Sacramento. During its time as a public event space, all event coordination was controlled by the University Catering. Events were limited by head counts, noise level, access to specific rooms and spaces, and monitored by catering staff.

While the Julia Morgan House isn’t a perfect model, the Watzek House model could learn a few tips from it on the importance of providing a controlled environment for public tours and events while still offering a space for continuing the university’s educational mission.

Predock Center

University of New Mexico



Erin Swicegood

Introduction

Antoine Predock, an architect whose angular and Southwest inspired designs have gained him worldwide recognition, donated his studio and former home to the University of New Mexico in October 2017. The building is located at 300 12th St NW in Albuquerque, around three miles west of UNM's main campus (see fig. 2). After discussing the Predock Center with UNM Development Officer Laurie Roche, not a lot is known on the history of the home. Laurie stated that the building is in a residential area in downtown Albuquerque, and that it is more than a century old. The building is a classical southwest style adobe structure, with one large wooden beam connecting two structures on the property. A grassy courtyard bridges the two spaces.



Figure 1

Plans for the Center

The Predock Center, as it is now called, is operated by private funds until it is up to university standards. The center cannot receive state funds or allow students to completely inhabit the building until standards like an ADA bathroom and campus internet connection are established. The building is being maintained by the university facility services. When donated, Geraldine Forbes Isais, the Dean of UNM's School of Architecture and Planning, stated in an interview that the building needed at least \$1 million in upgrades, and would require even more funding to carry out the grander vision of a "fully functioning modern workspace and research center". The University Vice President secured some funding for improvements to the building, including the donation of a new roof, but fundraising and maintaining a dialogue regarding the Predock Center is an ongoing task.

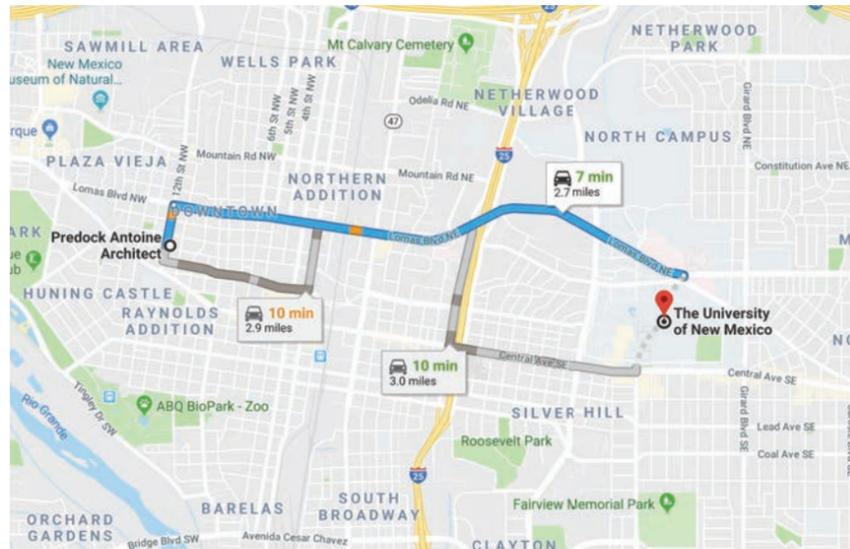


Figure 2

Laurie Roche discussed just how unique this gift is to the university, stating that all properties that are donated, except for this home, are sold by the university and the funds are used as the donor wishes within UNM. Laurie stated how the building is not used to its full capacity, and that in the end, the Center is to host graduate students, as well as have an art gallery showcasing the archives that Antoine Predock also donated to the University. The

archive, that was donated at the same time as the home, has already been catalogued and is now being organized into rotating exhibits.

The Predock Center will not be open for public use, but the School of Architecture and Planning is hoping to open the center for use by the entire UNM campus. There is not a preservation plan in place for the building currently, and the long-term maintenance is still scheduled to be done under the University facilities services team.

Similarities between the Watzek House and Predock Center



Figure 3

The Predock Center and Watzek House have many overlapping similarities and issues. Both universities seem to not have a set preservation plan for the homes, and thus each school's respective maintenance team has been allocated the job of upkeep of both the properties. This is problematic as both buildings are historic and require more than an average amount of upkeep. Another issue is funding. UNM has been scrambling to allocate funds for the Center, and UO has also had issues securing enough funding for the Watzek House. A solution in both instances could be to use the buildings in a way that they bring in their own funding, either through a museum portion, guided tours, or special events. A final similar issue of both the Watzek House and Predock Center is campus recognition. When calling UNM, many students did not know what the Predock Center was and were

completely unaware of the resource. Similarly, the Watzek House is not well-known throughout University of Oregon. Incorporating more programs and majors into the utilization of both properties would allow for better recognition, as well as assistance in areas like marketing, fundraising, and development of events.

In conclusion, both properties face issues regarding usage, funding, and preservation, but both can be utilized to their full potential with a reorganized management team and a passionate community of students.

Overview

The Need

The Watzek House is currently being under utilized by the University of Oregon and its physical condition is deteriorating.

Conclusion

Certain aspects of Cal Poly's stewardship of the Neutra VDL Studio could be suitable for the revival of the UO's Watzek House.

Reasoning

The current situation of the Watzek House reflects that of the Neutra VDL Studio from a decade ago. Cal Poly Pomona made major changes to their approach towards the house and UO could yield similar results through similar actions.

Report by: Brandon Geiger
February 2019

Case Study: The Neutra VDL Studio as an example for the Watzek House

A look at how the University of Oregon can improve the standing of the Watzek House through examination of a similar university-owned property

Introduction to the Neutra VDL Studio

The Neutra VDL Studio and Residences of modernist Austrian-American architect Richard Neutra is under the stewardship of Cal Poly Pomona's College of Environmental Design (ENV) and Department of Architecture (ARC). The original 1932 house was destroyed by fire in 1963, but was rebuilt by Neutra and his son Dion Neutra in 1964 with slight modifications to the design. The structure served as the residence for the Neutra family and as well as one of the architect's studios. In 1980, while the house was valued at over \$200,000, the Neutra family donated it to Cal Poly Pomona; the university has owned the house since. According the university, their goals for the property are: "To use the house as an educational resource for students and faculty, to preserve and maintain the property, to make the house accessible to visitors through student-led tours, and to host arts and culture programs that strengthen the facility's mission as a community resource." The house is located in the Los Angeles' Silver Lake suburban neighborhood; 4 miles to the north of downtown and 30 miles west of the Cal Poly Pomona campus. It was listed on the National Register of Historic Places in 2009, followed by a designation as a National Historic Landmark in 2017.

Neutra VDL Studio Operations

Although the Cal Poly Pomona acquired the property in 1980, the university had not utilized the Neutra VDL Studio until the last decade. Between 1980 and the mid-2000s, the house was used by the College of Environmental Design as a educational asset but offered limited public access. In 2008, Cal Poly appointed architecture Professor Sarah Lorenzen as its Resident Director of the property, a move that amounted to significant changes in the operation of the house. Her position gave her oversight in managing programming, educating student docents, and overseeing the restoration of the house. Many of the decisions made in the following years worked to increase the university's and community's involvement in the house, which would in turn help raise awareness and funding for needed renovations.



Public tours was one avenue that was used to capitalize on the potential of the house, as tours are now offered each Saturday from 11am to 3pm that do not require reservations. Tours are given by ENV and ARC students who take specific courses that use the house as a research topic. This allows the university to open the house to the public, while also increasing its value as an educational tool as students are able to apply their research and practice skills such as public speaking.

Another use for the house the university has utilizing the space for expositions. In 2010, an exhibition program was started that invited artists or architects to spend time in residence at the house and to create in-situ installations that respond to the architecture, the period in which the house was built, or the history of Richard Neutra. The house continues to host typically one of these arrangements for about six month period during each calendar year. The goal of hosting these events is to attract attention to the property and keep those associated with the house, such as donors, engaged with new activities.

In addition to having a dedicated resident director, the Neutra VDL Studio is supported by the Neutra VDL Advisory Board; this group of nine individuals comprises of Cal Poly Pomona architects, including Dion Neutra. The board is responsible for assisting the resident director in addressing any decisions to be made with the property as well as determining a clear and focused course for the house's future. There are also two support groups in place that work to provide additional support and help raise awareness and funding for the house; the Friends of the Neutra VDL Studio and Residences and the Neutra VDL Honorary Committee. Between these different groups, it is clear that the Neutra house has not only a lot of support from the architectural community of Los Angeles and the university, but a long list of individuals that the resident director is able to look to for consulting purposes. While the future of the house seemed unclear in the early 2000s, the aggressive approach by the university, taking steps such as creating the position currently occupied by Sarah Lorenzen, has created many resources and support systems that drastically changed the outcome for the property.

Neutra VDL Studio Restoration & Maintenance

While the year of 2008 marked a turning point for the direction of the Neutra VDL Studio in terms of stewardship, the year marked the beginning of a series of much needed restoration



work. Many of the changes are tied to the hiring of Sarah Lorenzen as Resident Director in that year, who helped create a clearer, more aggressive plan-of-action for the property. Since 2008, the following work has taken place:

- Restoration of the garden house interiors and roofs
- Restoration of VDL II roofs and penthouse
- Restoration of roof shroud and roof trellis
- Restoration of roof and site reflecting pools
- In-kind replacement of site walls and perimeter fences
- Electrical rewiring of both houses
- Repairs to walls, doors, and ceilings
- Painting of interior and exterior of VDL II
- New carpets at VDL II and Forbo linoleum floors in the Garden House
- New curtains
- Restoration of gardens

The house's website states that all work on the property was in line with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Funding for the restoration work was made possible by the aggressive changes to the home's stewardship and through the organization of support groups. A majority of the funding was received through the following avenues:

- Private donations come through Friends of VDL
- \$50,000 grant from Friends of Heritage Preservation
- \$10,000 grant from the National Trust for Historic Preservation
- In-kind material donations from several local manufacturers
- Photo-shoot/filming rentals of the house
- Pro-bono services of Los Angeles architectural firms
- Annual individual donations (45+)
- Corporate or institutional donors (30+)
- Proceeds from student-led house tours

Using the Neutra's Home as a Template for the Watzek House

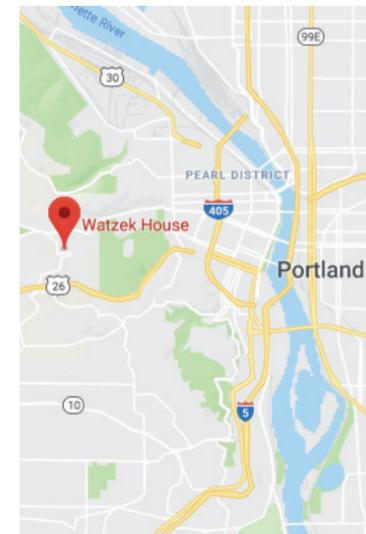
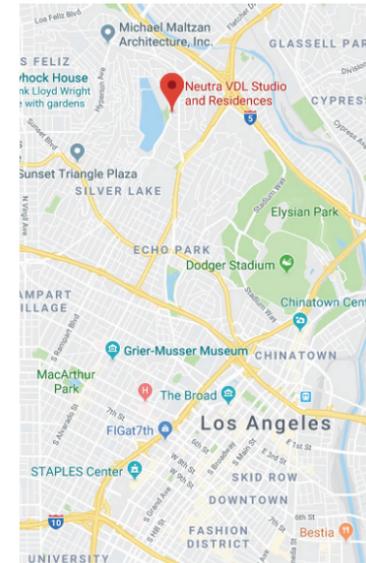
There are many similarities and potential areas of imitation between the Neutra VDL Studio of Los Angeles and the Watzek House of Portland. The most simple comparison between the two houses are found in the basic terms of their existence. Each home was constructed and recognized as a significant example of Modern Architecture and were lived in or had close personal connections

with the architect after construction. There are also important geographic similarities between each property. Both houses are located away from their overseeing university's main campus in of Cal Poly in Pomona and the University of Oregon in Eugene. While they are both removed from their respective campus, each home is in close proximity to an urban center; the Neutra House being only a couple miles from downtown Los Angeles while the Watzek House sits above downtown Portland.

As outlined earlier in this report, the year 2008 was a turning point for the Neutra VDL Studio that set it up for the success that it is enjoying a decade later. In many ways, the current state of the Watzek House is reflective of the condition of the Los Angeles home in 2008 in terms of both physical condition and stewardship.

During the 2000s, the Neutra VDL Studio has serious problems regarding its physical condition. Of these problems, the most prominent was that its roof was beyond an acceptable state and needed to be replaced. The changes in stewardship produced the funds, as well as increased awareness the led to materials being donated by local suppliers, to have the roof fully replaced. Since the roof and other major issues have been dealt with over the course of the last decade, current projects are focused on more cosmetic aspects of the home and ensuring that preventive maintenance is carried out. The Watzek House needs a similar sequence of restoration work, seeing that there are both major issues with the house as well as a long list of cosmetic issues. The remaining sections of unfit roof must be addressed with urgency and will remain the top priority until completed. When the larger problematic areas of the Watzek House are addressed, the attention could shift to the small profile projects much; much as Cal Poly is carrying out at the Neutra VDL Studio in the present day. This would not only create immediate improvements for the situation at the Watzek House, but also ensure that that its physical condition would be upkept instead of being left for a slow decline.

The current stewardship of the Watzek House is also reflective of the Neutra VDL Studio's situation of last decade. While Cal Poly Pomona has had control of the property since the 1980s, up through the 2000s the university has failed to capitalize on the house's full potential as an asset. The house had been set aside as a resource for the university's ENV and ARC students with occasional use for classes, but no direction had been set for the property's current or future use. The Watzek House currently sits in a similar situation. There is minimal student activity at the house regardless



of its close proximity to the University of Oregon's Portland Campus, and it has not been utilized for any public events with the exception of infrequent public tours. After analysing the effects of the aggressive approach adopted by the leadership of the Neutra VDL Studio in 2008, turning an stagnant structure into a thriving asset, it can be concluded that interest is not the issue with the Watzek House. The Watzek House remains one of the most significant examples of residential Modernist architecture in the Pacific Northwest, and it could be turned into an asset and a destination for the public if the university adopted a method of stewardship that treated it as one.

While there are elements of the operation of the Neutra House that the University of Oregon could implement in Portland, there are differences that create issues that are specific to the Watzek House. While both properties are located in primarily residential areas, the Neutra House is settled in a more dense neighborhood compared to the Watzek House and its isolated location. While the Neutra VDL Studio is located in a dense neighborhood, it is reasonably accessible for pedestrians, public transit users, and automobiles. The Watzek House is not accessible for pedestrians, is not serviced by public transit, and does not have the parking to support more than a few automobiles. Therefore, if the University of Oregon was to adopt a stewardship program similar to the Neutra VDL Studio that increased uses that included more public access, the university will need to find a solution to get guests to and from the house. However, the property's location on the West Hills of Portland is not an unsolvable problem, as other nearby prominent homes such as Pittock Mansion have proven that the public is willing to venture into the area. Therefore, finding a solution to the property's lack of access with worth pursuing.

Another key challenge is in the difference between Portland and Los Angeles. The Los Angeles market is a base for both the architectural and artistic communities within the United States. As previously alluded to in this report, the Neutra VDL Studio has been able to accumulate a vast support network that from key corporations, institutions, and individuals that are not associated with Cal Poly Pomona. Many of these donors and supporters come from that large and wealthy architectural and artistic communities that thrive in Los Angeles. That level of support cannot be expected in Portland. While it is reasonable to project that an increase in donations and funding as a whole would come with more aggressive tactics for the Watzek House, it cannot be expected to raise the kinds of funds that support the Neutra VDL Studio.

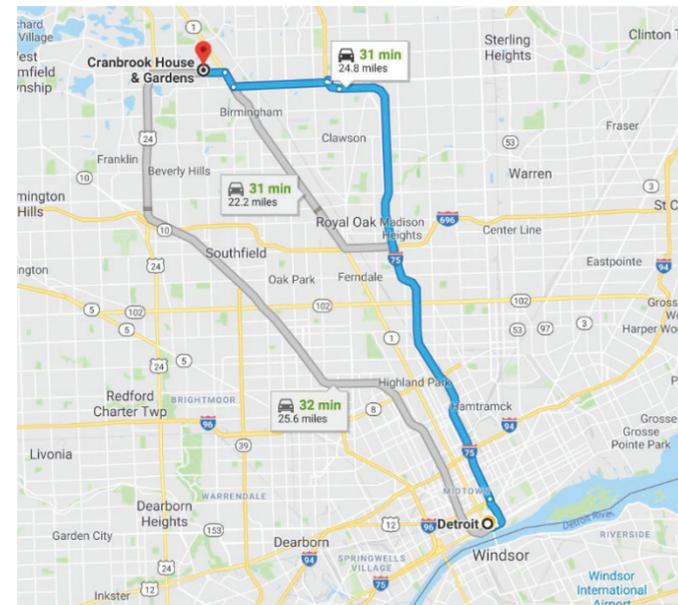
The comparison between these two university-owned properties demonstrates that for certain aspects the Neutra VDL Studio could serve as a template for the Watzek House. Many of the issues that existed in 2008 with the Los Angeles property resemble the current situation that the University of Oregon has with the Watzek House. Therefore, it is reasonable to conclude that if a clear and active plan is adopted, the Watzek House could be in a similar position as the Neutra VDL Studio within a decade. Changes in stewardship such as regularly scheduled tours, an active advisory board, creation of support groups, and the possibility of hosting small events or expositions are all topics that should be discussed. The current state of the Watzek House demands new levels of awareness and attention that can assist in the securing of donations and grants. While practical issues such as accessibility need to be addressed at the forefront, the development of an organized long term plan for the property will be critical in getting prospective donors and local professionals bought in to the potential of the Watzek House as not only an asset for the University of Oregon but for the communities surrounding Portland as well. The path set forth a decade ago at the Neutra VDL Studio provides proof that improvements are there to be made.

Case Study: Watzek House Comparison

The Cranbrook House and Gardens

Branden Gunn

Founded in 1904 by Detroit philanthropist and metal work tycoon George Booth, the Cranbrook Academy was formed as a center for architecture and the arts and is located about 25 miles north west of downtown Detroit. Built primarily between 1906 and 1937, the expansive campus now includes over 200 buildings and includes styles ranging from Richardsonian, Arts and Crafts, Gothic Revival and several examples of Modernism. In 1989, the rich collection of historic architecture and pristine landscapes was



nominated to and accepted as a National Historic Landmark, thus proving its' significance in terms of the built environment.

Specifically, the Cranbrook house and Gardens, constructed circa 1908 in the Gothic Revival style exists as perhaps the premier building on campus. Located in the center of the campus core, the property is open only during the summer months and for select events during the fall and winter season; therefore, comparisons can be drawn between the Watzek House in Portland, Oregon.

The primary function of the Cranbrook house currently is tours and events which contribute to the overall funding

situation. Available Monday through Friday from May to September, rates are \$15 per person and book out regularly. Memberships are also available ranging from \$300 to \$600 per year and included access to events and other activities associated with the house. Although the building is available for weddings and other major proceedings, most events are booked by the university and include classical concerts, recitals, auctions among others that fund the Cranbrook House directly. Along with high membership rates, consistently sold out tours and the series of aforementioned activities, a steady stream of funding provides the needed funds for elementary repairs and maintenance.



For day to day maintenance such as cleaning, garden work, and simple repairs around the property, the Cranbrook House employs a small auxiliary of permanent employees and volunteers to oversee and conduct various projects. In fact, volunteerism is a critical aspect of the building's care. In 2016 alone, volunteers logged over 12,000 hours of service and completed projects such as reweaving of tapestries, furniture reupholstering, fountain restoration and courtyard repaving. Also functioning as docents, gift

shop attendants and other roles, some volunteers log as many as 1,000 hour of service per year. With a steady force of labor and strong leadership from the Auxiliary, the property is kept in pristine condition.

For more serious repairs and specialized routine maintenance, the campus Center for Collections and Research along with managing architect Juan-Claude Azar will review and inspect the property on an annual basis. If major repairs are needed, the Capital Projects department will approve specialized contractors and professional labor to complete major or complex repairs in a manner consistent with the historic nature of the property. Every year a "Wishlist" is established to outline various preservation goals. The following table outlines how funds were distributed in 2016:

Tree Maintenance	\$165,000
West Wing Restoration	\$138,000
Greenhouse Restoration	\$70,000
Fountain Repair	\$41,000
Restoration of Steinway Piano	\$40,000
Reflecting Pool Restoration	\$33,000
Japanese Garden Restoration	\$23,000
Cranbrook House Exterior Painting	\$10,000

As for public engagement, the Cranbrook House Auxiliary maintains an excellent website and heavy social media presence. Online resources make it easy to volunteer, sign up for memberships, tours and events and also provide users with daily info about the property. Ease of use and current information make the website a valuable resource for the public.

Overall, the Cranbrook House and Gardens is a premier example of a how a historic should be cared for. Even though the property is not used throughout the entire year, strong leadership, volunteerism and consistent funding ensure the building is kept in pristine and historically adequate condition.



Case Study | Hassrick Residence

Thomas Jefferson University
Philadelphia, Pennsylvania

Shannon Hines | AAAP 510 | 2.26.2019

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Historic Significance

Richard Neutra, a well-known architect in the 1930's until his death in 1970. Although the majority of his projects are in southern California, there are 8 private houses, one student housing, and two visitors' centers for Gettysburg National Park in the state of Pennsylvania. Neutra completed over three-hundred projects in his life time, many of which are now on the National Registry of Historic Places. His son, Dion Neutra, has taken over his father's practice, as well as create the Neutra Institute for Survival Through Design, an organization dedicated to preserve Richard Neutra's projects that are still existing. The organization will also assist on restorations work and advocate for future preservation.

Building Description

The house was completed in 1958 for Kenneth and Barbara Hassrick, a newlywed couple. It is a one story building designed in the International Style. The house is 3,300 SF with an added 2,200 SF in later additions completed by another architect. The Hassrick's wanted to use local materials to save on the cost of construction. Notable design features include salmon-colored Bethayers concrete blocks, as the main structural material, intricate wood work along the ceiling and walls, and glass panels that open up on the rear. The living room features 40' high, single pane glass walls that slide open to the outdoors, creating an indoor-outdoor experience. The wood work on the ceiling is tongue-and-groove cedar panels with a gloss finish. Dividing the kitchen and living room are wood panels along the cabinets and a floating cradanza along the top designed George Nakashima, a local designer and woodworker, that are still intact today. Original furniture included a Bantam sofa, Split-Rail lounge chairs, and Herman Miller Eames Shell chairs with two vintage Hans Wegner tables.

The additional 2,200 SF was added on a few years later, which included a garage and a workshop. The Hassrick's originally reached out to Richard Neutra to design the addition, which was a double height garage with a sleeping space above. He was ultimately not chosen to complete the project and instead given to Irwin Stein, a local architect in Philadelphia. Stein designed a garage with an additional 900 SF of workshop and studio space. Unlike the original houses flat roof, the new workshop and studio had a gable roof. This addition was intentionally positioned to not be visible from the front elevation.



IMAGE 1: Front of elevation of Hassrick Residence.



IMAGE 2: Living room with tongue-and-groove cedar ceiling.



IMAGE 3: Living room and kitchen with wood details designed by George Nakashima.



IMAGE 4: Salmon-colored Bethayers concrete blocks.



IMAGE 5: Workshop addition.



IMAGE 6: Kitchen with woodwork.

The majority of Richard Neutra designs were in Southern California, a very different climate than Pennsylvania. The low precipitation and warm temperatures allowed for flat roofs and large windows. The Hassrick Residence was not designed properly for its climate. The flat roof does not allow snow to shed and will hold water due to poor drainage. The stone and wood materials are poorly insulated, making comfort levels difficult to achieve. The large 40' single pane windows allow temperatures to drop inside in the fall and winter months. Heating the house has become extremely expensive.

Restorations

In 2008, Greg Acosta and John Houser were relocating from Los Angeles to Philadelphia. They were admirers of Richard Neutra's designs in California, and jumped on the opportunity to purchase one of his properties in Pennsylvania. The property had not been kept up. There was vegetation surrounding the building, in some cases, it made its way into the house. Doors and windows were not closed, therefore animals had made their way indoors. The house was in poor condition, due to its owners leaving it vacant for years.

Greg Acosta and John Houser began restorations in 2008. They restored the tongue-and-groove cedar ceiling that was leaking due to poor drainage on the roof. The large glass doors in the living room have become hard to operate, and do not get opened in fear that they will not be able to close them after.

Jefferson University's Purchase

The owners Greg Acosta and John Houser relocated back to California in 2017. Andrew Hart, a visiting faculty member in the Architecture department at the time, wrote a proposal to the university on why purchasing this house would be beneficial to the campus. Without consulting the College of Architecture and the Built Environment any further, Jefferson University decided to purchase the property. Although the university saw this property as a prominent building on campus it did not have any immediate or long term goals. This has caused some hurdles with the College of Architecture having access to the building. With the building now being owned by the university, students and faculty can no longer get inside without completing a proposal and requesting a Facilities Maintenance employee come to the property.

While there has been a relationship between the College of Architecture and the Hassrick Residence in previous years, the college has not been invited into the discussion of what the future of the property will be like. Currently, the Dean of the College has developed a committee to brainstorm potential use and fundraising strategies and then propose these plans to the university. So far, there has not been any plans put in place.

Potential uses for the house, both temporary and permanent, have been made discussed but nothing has been approved. The uses has been seminar space or a lecture hall for the College of Architecture and the Built Environment, headquarters for the new Historic Preservation program , a residence for visiting faculty, or housing for Historic Preservation graduate students.

Students and the Hassrick Residence

Architecture students began working on the Hassrick Residence in 2015 with developing HABS documents. The house was already listed on the Philadelphia Register of Historic Places, therefore it was easy to begin development of other documentation. Greg Acosta and John Houser were welcoming of students coming by to document the house. After this class, students discovered more questions and wanted to keep developing new courses that involved the house. Most of the students, at that time, were international students and wanted to practice doing fieldwork and using software.

The following year, many students from different backgrounds wanted to work on the house. These included, architecture, interior design, construction management, history, landscape architecture and environmental design. They all brought their own skills and interest into the class. Since then, the classes have been set up for independent study work. They develop a project proposal in the winter semester and transition to field work and research in the spring semester. Their professor requires each students to focus on their interests and how they can build off the previous year's research and help with future research. The students are encouraged to reach out to people in the community to work of preservation strategies and suggest maintenance that needs to happen.

Since there have been issues getting access to the house, this year (2018) students are working on historical research pertaining to the house. They have been pulling photos and drawings from UCLA's archives and Philadelphia's archives, determining when photos were taken and who took them. They have been reaching out to other schools on how to best archive photos and drawings. Many architecture, construction management and sustainable design students have been researching the buildings construction methods and if changes to the design need to happen to better preserve the building.

Due to the buildings lack of funding methods for the architecture school, Andrew Hart has been getting other programs involved to create research and proposals. He is working on fixing issues in small amounts rather than all at once. For example, he had students interested in sustainable design do testing on the building to determine what systems were working and what needed to be improved. Based on their findings, they were able to convince the university that the building would perform better if the roof had better insulation.

Currently, the house is completely empty. The furniture was removed when the previous tenants relocated. Ideally, with this semester's research, replicas of the original furniture can be created and displayed, if the house will be used as a museum piece or residence.

Future Plans

With the development of the Historic Preservation program, the house will be a launching point for field work experience and connecting with professionals. The community is looking forward to the house being an amenity for the city and the East Falls neighborhood. It is a different type of architectural style that isn't prominent in the area.

Although the community and the university would like to see the house being used more for events, the immediate neighbors do not like the idea of using it for public use. They don't want people coming and going all day, or large amounts of people/cars being there at once. This is one of the many issues with finding an ideal use for the building.

Negotiations for who will be responsible of the house has not yet happened. With the merger of Thomas Jefferson University and Philadelphia University only a few years ago, faculty and staff are still trying to reorganize. Also, neither school has a precedent on what to do with a house or how to manage it. The College of Architecture and the Built Environment has made suggestions and offers to take on responsibility of the house but the University has not released ownership yet.

Watzek House Condition Assessment Interior		date:	2/12				
		name:	TE/SH				
		weather:	rain				
Room: Bathroom / EJ Hall							
Feature	Assessment	Condition			Urgency		
		Good	Fair	Poor	Crit	Nes	Rec
Floor	(Wood, linoleum, tile, carpet concrete)						
Description	6" white tile linoleum?		✓				✓
Condition	grimey by tub cracks & chips						
Feature	Assessment	G	F	P	C	Z	R
Walls	(Wood, plaster, tile)						
Description	1 ft vertical fiber 45" up all but E wall, plaster above TP holder		✓				✓
Condition	cracking on E wall N side evidence of touch up on S upper wall chipping on tile on upper E side of tub tape above tile on S & W side of tub						

Feature	Assessment	G	F	P	C	Z	R
Ceiling	(plaster, wood)						
Description	plaster angles down toward E wall i. lost foot metal vent above toilet	✓					✓
Condition	some small cracks along ^{angled} horizontal joint						
Feature	Assessment	G	F	P	C	Z	R
Features	(system, fireplaces, planters, lighting, appliances, built ins)						
Description	toilet - wood new seat tub - square, bidet replaced sink - metal fixtures vanity - wood, sliding doors, thermostat		✓				✓
Condition	vanity works but cracking vanity, thermostat no work hard to flush tub real cracking						
Feature	Assessment	G	F	P	C	Z	R
Windows	(screens, blinds, hardware) 6/3 style hung 8.25" panes wood 2" muntin - screen		✓				✓
Description	worn white now brown shade metal fixtures						

Room:

Condition	handle difficult to operate door not open? paint spalling								
Feature	Assessment	G	F	P	U	Z	R		
Doors	(hardware)		✓						
Description	cracks outside structural pends $\sqrt{2}$ " into out, painted inside & brick plastic towel holders						✓		
Condition	cracks outside pends paint marks upper left frame crack door stop worn								

Room: Bathroom

Watzek House Condition Assessment Interior		date: 2/12		name: JEH/JH		weather: rain	
Room: Entry H. U / Cl. / St		Condition		Urgency			
Feature	Assessment	Good	Fair	Poor	Crit	Nes	Rec
Floor	(Wood, linoleum, tile, carpet concrete)						
Description	2.75" long wood pends in bathroom leading into BR3 June entry bit long way other way wood went to lib & closet copper drip pen in W closet brick-tiled plaster at window	✓					✓
Condition	worn in entry small patch at library door drip pen oxidizing						
Feature	Assessment	G	F	P	U	Z	R
Walls	(Wood, plaster, tile)						
Description	bathroom hall zone or bathroom door, unstained 2-1/2" panel with trim 1" above last w. little dirt wood wood with by window bottom at 9. p		✓			✓	
Condition	panel replaced above BR3 loose panel on bathroom hall J wall clipping base side of dining door wall wood around plaster worn & stained on walls floor cracks above window in grandfitter clock stains on E wall at bottom closet & lib mellows trim surrounding entry & kitchen door damaged						

Feature	Assessment	G	L	R	U	Z	R
Ceiling	(plaster, wood)						
Description	wood long panels pyramid at door not above plaster	✓				✓	
Condition	flak by dining door						

Feature	Assessment	G	L	R	U	Z	R
Features	(system, fireplaces, planters, lighting, appliances, built ins)						
Description	orig thermostat by kitchen door new Honeywell below sink not closed sealed between hall door painted, sink on dresser, laundry, etc	✓					✓
Condition	new light in utility, sink, 2 switches? sink door works, dirty, not closed more						

Feature	Assessment	G	L	R	U	Z	R
Windows	(screens, blinds, hardware) 4 panel w/ pane decorative single pin	✓					✓
Description							

Room:

Feature	Assessment	G	L	R	U	Z	R
Condition							
Doors	(hardware) 1, by coat closet wood between closet cracking utility & sink built in						
Description			✓			✓	✓
Condition	lid door cracks coat door water stained utility cracking, doesn't close sink utility loose						

Room: h_a^u

Watzek House Condition Assessment Interior		date:	2/11				
		name:	JE / JH				
		weather:					
Room: <i>library</i>							
Feature	Assessment	Condition			Urgency		
		Good	Fair	Poor	Crit	Nes	Rec
Floor	(Wood, linoleum, tile, carpet concrete)						
Description	same as hall	✓					✓
Condition	some water under deck						
Feature	Assessment	G	F	P	C	Z	R
Walls	(Wood, plaster, tile)						
Description	plaster except wood around bookcase old trim out by door fit bled bookcase		✓			✓	
Condition	scuff, nail holes bookcase fit & surround w/ water damage nail crack above N bookcase holes around FP						

Feature	Assessment	G	F	P	C	Z	R
Ceiling	(plaster, wood)						
Description	wood E-W, 2 wide list. +	✓					✓
Condition	crack above sofa						

Feature	Assessment	G	F	P	C	Z	R
Features	(system, fireplaces, planters, lighting, appliances, built ins)						
Description	bookshelf / desk sofa desk FP		✓			✓	
Condition	door tight rough plaster sofa desk / sofa top aged, stained, cracked FP stain on bottom						

Feature	Assessment	G	F	P	C	Z	R
Windows	(screens, blinds, hardware) curtains 7 w. it pers wood muntins		✓			✓	
Description	curtain looks good but frill & hole windows hard to open ills damaged						

Room:

Condition									
Feature	Assessment	G	F	P	C	Z	R		
Doors	(hardware)								
Description	revarnished inside south west closet		✓				✓		
Condition	door cracking wood closet damaged								

Room: living

Watzek House Condition Assessment Interior		date:	2/17				
		name:	JE/SH				
		weather:					
Room: living							
Feature	Assessment	Condition			Urgency		
		Good	Fair	Poor	Crit	Nes	Rec
Floor	(Wood, linoleum, tile, carpet concrete) WOOD 2'	✓					✓
Description							
Condition							
Feature	Assessment	G	F	P	C	Z	R
Walls	(Wood, plaster, tile)						
Description		✓					✓
Condition	WATER STAINS ABOVE FIREPLACE						

Feature	Assessment	U	L	P	C	Z	R
Ceiling	(plaster, wood) WOOD						
Description		✓					J
Condition							
Feature	Assessment	U	L	P	C	Z	R
Features	(system, fireplaces, planters, lighting, appliances, built ins) FIREPLACE, RECORD PLAYER						
Description		✓					J
Condition	RECORD PLAYER SPINS, DONT KNOW IF SPEAKERS WORK						
Feature	Assessment	U	L	P	C	Z	R
Windows	(screens, blinds, hardware) don't operate screen very stiff on windows		✓				
Description	door?					✓	

Room:

Feature	Assessment	U	L	P	C	Z	R
Condition							
Feature	Assessment	U	L	P	C	Z	R
Doors	(hardware)						
Description							
Condition							

Room:

Watzek House Condition Assessment Interior		date:	2/19				
		name:	JE JY				
		weather:					
Room: BR3							
Feature	Assessment	Condition			Urgency		
		Good	Fair	Poor	Crit	Nes	Rec
Floor	(Wood, linoleum, tile, carpet concrete) same as h. hall runs N-S w/ 2ft perimeter						
Description	little worn	✓					✓
Condition							
Feature	Assessment	G	F	P	C	Z	R
Walls	(Wood, plaster, tile)						
Description	floor-celling, watered boards stained ble, section of 2	✓					✓
Condition	NE corner crack SE corner brown drip mirror deterioration						

Feature	Assessment	G	F	P	C	Z	R
Ceiling	(plaster, wood) pyramid						
Description	SE crack NE after corner joint of cracked		✓			✓	
Condition							
Feature	Assessment	G	F	P	C	Z	R
Features	(system, fireplaces, planters, lighting, appliances, built ins)						
Description	vanity or vanity wardrobe big closet w/ chair	✓					✓
Condition	light entry						
Feature	Assessment	G	F	P	C	Z	R
Windows	(screens, blinds, hardware) 2/2 N side single pane E		✓				
Description	single pane slat work					✓	

Room:

Condition									
Feature	Assessment	G	F	P	C	Z	R		
Doors	(hardware) 2 closets								
Description	with wendrook door work	✓					✓		
Condition	no door damp scrape painted over								

Room: