Winter 2015

The Post and Lintel, Winter 2015

Preservation Eastern
Eastern Michigan University

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“Architecture has been called the art of building beautifully, a fixation of man’s thinking, and record of his activity… Keep in mind that last phrase. It is important.”

- Ernst Johnson, architect, professor, colleague of Eero Saarinen

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PE with Ypsilanti Habitat for Humanity (January 24, 2015)

Historic Preservation students Masonry Workshop
Photograph courtesy of Bricklayers & Allied Craftworkers Union, Local 2 of Michigan
(May 13, 2015)
Hello Dear Reader!

The Preservation Eastern Board is pleased to present the Winter 2015 Post and Lintel. As always, our members produced several interesting and diverse articles for your enjoyment. It still amazes me the breadth and depth of scholarship in which students of the HP program engage. This past semester, HP student and PE member, Matt Wagner, put together an exhibit on eleven threatened landscape art installations based on an article from The Cultural Landscape Foundation in Ford Hall to further educate EMU students about historic preservation. We encourage you to check it out next time you are on campus!

We experienced another wonderful semester filled with networking opportunities and excursions into the rich field of historic preservation right here in southeast Michigan. We again partnered with EMU’s Career Development Office for a Myer-Briggs Workshop in order to understand ourselves and how to work more effectively with others. Our networking mixer was a great success with over thirty in attendance, including representatives from Ella Sharp, MHPN, MotorCities National Heritage Area, Cobblestone Farm, Preservation Detroit, Monroe County Museums, Garden City Historical Museum, and Oxford Main Street. We would like to thank our hostess, Susie Andrews, at the Ladies Literary Club for a wonderful evening! A trip to the Arab-American Museum in Dearborn followed by a meal at Shitila’s made for a great final trip. The Board looks forward to our End of the Year Party on Friday, April 17th. We are also actively planning a hands-on workshop to occur sometime over the summer. Thank you to all who generously contributed to funding this learning activity!

As the academic year draws to a close, we are excited to announce the Board for the 2015-2016 academic year. Please welcome Director, Michael Gute, Assistant Director, Ashleigh Czapek, Communications Officer, Abigail Jaske, Business Officer, Sophia Kloc, and Activities Coordinator, Chelsea Grossmann! I cannot wait to see what you all accomplish next year!

As the current Board prepares to hand over the reins, we would like to thank our advisor, Nancy Bryk, the HP faculty, PE members, and the EMU administration for all of your help making this another successful year. I would also like to thank my Board members, Bethany Berdes, Sam Malott, Chelsea Sturza, and Megan Blaha for your dedication and hard work this past year. It has been a pleasure and privilege to serve with this current Board and for the members of Preservation Eastern.

Kindest regards,
Mallory
**Dr. Ted’s Corner**

**Welcome to the Historic Preservation Program’s 35th Year!**

As we enter our 35th year let us ponder that heritage. Founded by Drs. Marshall McLennan and Andrew Nazzaro in 1979, the program has grown to become the largest graduate program in historic preservation in the United States (90+ students currently), and the only such program in Michigan. We have over 500 Alumni spread across the nation...and the world, many holding prominent positions in the field. Watch for more information about celebrating this heritage throughout the year.

**Welcome New Students!**

We admitted eleven new students for the Winter 2015 term. They are:

- Jonathan Bennett
- Katherine Besemer
- Mary Bindas
- Anne Frantz
- Franklin Haywood
- Danielle Langegger
- Kasey Orr
- Kathleen Phillips
- Ebonie Remsey
- Michelle Seman
- Judith White

We welcome them to the program!

**Congratulations Graduates!**

Also several students were graduated in the Fall 2014 term, including:

- Colleen Clinton*
- Megan Dziekan
- Sara Flintoff*
- Melodie Nichols*
- Melanie Parker*
- Allison Savoy

Please join us in congratulating these individuals.

(*Those with asterisks already have accepted preservation-related positions; see list below.)
AND CONGRATULATIONS ON RECENT PLACEMENTS!

Speaking of placements, ours have remained strong. Here are some of the recent positions gained by HP Program Alumni, including several at prestigious museums including the DIA:

**CURRENT STUDENTS**

**Dr. Shelly Neitzel:** Research Fellow, Historic Ford Estates  
**Stefanie Bozinoski Turner:** Digital Archival Assistant, GM Tech Center, Allied Vaughn Co.

**ALUMNI**

**Colleen Clinton:** Fellow, Detroit Institute of Arts  
**Robin Derminer:** Digital Imaging Archivist, The Henry Ford  
**Kimmie Dobos:** Program Scheduler, Detroit Institute of Arts  
**Megan Dziekan:** Oral History Volunteer, Yankee Air Museum, Ypsilanti  
**Rick Finch:** Interim Director, Glenn Miller Birthplace Museum, Clarinda, Iowa  
**Sara Flintoft:** Museum Director, Chelsea Area Historical Society  
**Tracey Jerome:** Museums and Cultural Affairs Director, City of El Paso, Texas  
**Nancy Kotting:** Historic Preservation Counsel, Rex Dobson Ruby Ellen Farm, Sutton’s Bay  
**Melodie Nichols:** Curator, Clawson Historical Museum, Clawson, Mi.  
**Melanie Parker:** Kress Interpretive Fellow, Detroit Institute of Arts  
**Katie Remensnyder:** Assistant Editor, CCRG (CRM), Jackson, Mi.  
**Gretchen Sawatzki:** Assistant Registrar, San Francisco Museum of Modern Art  
**Elizabeth Sears Palmer:** Cell Block 7 Museum Manager, Ella Sharp Museum, Jackson, Mi.  
**Sara Sharpe Smereka:** History of Design Professor, Henry Ford College  
**Derek Spinei:** Writer/Researcher, The Scenic Route exhibit fabrication, Los Angeles  
**Mary Ann Stock:** Public & Glass Programs Coordinator, Toledo Museum of Art  
**Wesley Thompson:** Cost Analyst, AK Steel Dearborn Works (Rouge Steel Plant)  
**Jacob Woodcock:** Site Manager, Michigan State Park's Heritage Park at Hilt's Landing

(NOTE: this is not an exhaustive list, so if you have news please let Dr. Ted know by e-mailing him at: tligibel@emich.edu)

**IN OTHER NEWS...**

**AWARDS**

**Steve Stier:** 2015 Michigan Heritage Award, Michigan Traditional Arts Program, Michigan State University Museum
GRADUATE ASSISTANT AND INTERN UPDATES

The Historic Preservation Departmental Graduate Assistants (GAs) this year are Kristen Koehlinger and Ashley Fallon. Recent changes in students holding paid agency-sponsored GAs or Internships include MDOT (position open); the City of Ypsilanti Planning Dept./HDC intern (Abigail Jaske); the two positions with the Ypsilanti Historical Society one of which is supported by the EMU President’s Office (Ashley Turner and Kelly Beattie), and lastly, Janell Keyser who is our GA with the Michigan Historical Center for the Michigan Historic Marker program, but who will be leaving this position this term as she graduates.

JAMES LOEWEN SEMINAR AND LECTURE

Thanks to the efforts of our Prof. Dan Bonenberger, EMU was treated to a day with provocative historian James Loewen, PhD, well-known author of Lies My Teacher Told Me and Sundown Towns. Loewen offered seminars during the day with a variety of Departments and Programs, and his lecture on January 29 impressively filled the Student Center Auditorium. It was a stunning interdisciplinary event and one we are proud to have sponsored. Thank you for all your hard work Dan!!
In the early 1930s, the company town of Anaconda, Montana, was in the midst of an economic downturn brought on by stock speculation, a market crash and the falling price of copper. The copper mining industry in nearby Butte had been sparked by the discovery of a plentiful vein in 1882. A smelter was needed to refine copper ore into a usable product. At the time, the only smelter was located in Wales, meaning mining companies lost time and money waiting for ore to be processed overseas then shipped back to the United States. In order to meet the need for local ore processing, a smelter would have to be built. The immediate area around Butte didn’t have a reliable supply of water, so the search began for a suitable smelter location nearby. Marcus Daly, partner in the Anaconda Copper Mining Company, filed a town plat for land near Warm Springs Creek, 26 miles west of Butte. When told there was already another town in Montana called “Copperopolis”, Daly decided to name this new town Anaconda, after the small silver mine he had purchased in 1881. Daly and his business partners built the Butte, Anaconda and Pacific Railway, connecting the mines in Butte with the recently completed Washoe Reduction Works smelter on the outskirts of Anaconda. Often referred to as “the Richest Hill on Earth”, Butte mines continued to extract copper ore in substantial numbers. The Anaconda Mine was the world’s largest producer of copper between 1892 and 1903. The value of copper extracted from Butte mines totaled more than seventeen million dollars per year.

Smelter workers moved to Anaconda in large numbers, settling in neighborhoods called Goosetown, Northern Addition and Birch Hill. While housing was being constructed for the rapidly growing population, a tent city called Opportunity formed on the city’s outskirts. In 1930, the population of Anaconda reached its all-time high of 12,494 residents. The effects of stock speculation by the owners of Amalgamated Copper

Photograph courtesy of the Farm Security Administration-Office of War Information Photograph Collection (LOC)
Company (formerly the Anaconda Copper Mining Company) and the federal investigation that followed combined with the Stock Market Crash in October 1929 and a 50% drop in the price of copper in 1932-33 meant that prosperous times in Anaconda were quickly coming to an end.

In 1929, a small group of investors formed the Washoe Amusement Company to advocate for a movie theater to be built on the former site of the Margaret Theater in Anaconda. Named after Copper King Marcus Daly’s wife, the Margaret Theater was constructed on the 300 block of Main Street in 1897. In 1926, it was sold, then remodeled and renamed the Sundial Theater in 1929. That same year, the Sundial Theater was destroyed by fire. The Washoe Amusement Company retained the services of noted theater palace architect, B. Marcus Priteca for the design of a new theater in Anaconda.

Based in Seattle, Priteca had emigrated from Scotland. His wealthy parents had ensured he received a private education focused on classical and artistic studies. Priteca earned a five year apprenticeship with architect Robert McFarlane Cameron and simultaneously pursued his studies at the private preparatory school George Watson College in Edinburgh, Scotland. He continued his educational studies, graduating in 1907 from the University of Edinburgh and in 1909 from the Royal College of Fine Arts. Priteca arrived in Seattle on July 6, 1909, five weeks after the opening of the Alaska-Yukon-Pacific Exposition. Known as the “A-Y-P”, this World’s Fair highlighted the wonders of the Pacific Northwest. Later in his life, Priteca shared the story of how he was arrested by Seattle police within hours of arriving in the city for violating an ordinance that outlawed smoking on a public street.

The partnership between Marcus Priteca and Alexander Pantages was a productive one. Pantages, who was born in Greece, appreciated the architect’s inclusion of classical Greek elements in his designs, as well as Priteca’s keen fiscal management of construction projects. In reference to Priteca, Pantages stated, “Any darn fool can build a million-dollar theater with a million dollars. But it takes a good one to build [a theater] that looks like a million and costs half that amount” (Duncan). His most recognized work in connection with the theater magnate is undoubtedly the Hollywood Pantages Theater. Between 1949 and 1959, the Hollywood Pantages Theater hosted the Academy Awards. Howard Hughes purchased the theater in 1949; paranormal enthusiasts claim Hughes’s ghost has been seen in his apartment and screening room on the second floor.

Continued on page 21...
This class is titled Museum Experience Development. I assume that everyone reading this has visited a history museum at some point, at the very least because they were forced to as a child. You have seen exhibits discussing events of the past, using artifacts and labels. Maybe there was a docent to walk you through the institution. Well long story short, that’s what we’re working toward. Hopefully, we discover and execute more interesting and innovative ways to produce these exhibits as well.

Basically, we are discussing how to create an impactful experience for our audience. This particular class is project-based, which is pretty different from our other “Nancy classes”. For those of you who are unfamiliar, a “Nancy class” is taught by Professor Nancy Bryk, and are often focused on the Heritage Interpretation and Tourism track in the Historic Preservation program. “Nancy classes” are typically pretty heavy on reading assignments from a wide variety of industry professionals that discuss best practices.

Nancy is a museum veteran herself, and has loads (truly, truckloads) of practical experience. (I swear, I’m not sucking up- this is relevant!) The point is, she’s been through it a thousand times. I wouldn’t say that exhibit development is an exact science, but she’s able to give us the steps that will boost us to make this project a great success. Factors like research, themes, artifact conservation, object layout, labels, and audience engagement are all points of consideration for an exhibit, and are much more in-depth than a visitor might realize.

This class will be focused on creating an exhibit in the McKenny Hall Gallery about women at EMU. We only have a semester to get it all done and ready for public viewing. This will be interesting! We have about ten students, Nancy (as previously mentioned), and our resident archivist extraordinaire, Alexis Braun Marks. At least two people here know what they’re doing, so I think we’ll be okay.
What Do You Want to Talk About?

February 7, 2015

The most abstract thing to understand about creating an exhibit is how to decide what to talk about and how to keep it interesting. I used to think that the best way to teach someone about a subject was to tell them everything you know. Obviously keep it organized and stuff so that they can keep track, but just lay it on them— all the facts.

Well, I learned that’s actually kind of counter-productive. Think of it this way: if someone asks you for some water, you don’t take them to a lake and say, “Here you go! Drink up!” You just give them an 8 oz. human-sized drink. It’s very similar if someone says, “Tell me about that.” Don’t drown them with details, give them the basics in an easily consumable portion. It’s the same thing with exhibits. We have a limited amount of time to teach people something in an entertaining way (because they could have gone to the movies or to a bar, but they’re here so let’s make it worth it!)

So we have to focus. What are we going to talk about?

We decided to discuss women at EMU. That’s our topic. I know topic is not generally a fancy word, but it’s italicized because it is a field term. In this context, it means the broad subject that will be discussed.

To focus it more, we need to come up a theme. Themes take the topic, and discuss it from a point of view. You can have a few themes in an exhibit or museum. Our theme for this exhibit is:

Women at EMU learn, grow, and make a difference in the world.

That seems pretty focused right? A little bit, anyway.

Well, let’s get it a little tighter and create our subthemes. What are the supporting concepts that led us to create our theme?

Continued on page 23...
Camp Muir
Preservation Site Report
Chelsea Sturza

Name: Camp Muir
“Cloud Camp”

Location: Mount Rainier
National Park
The Mountain

Coordinates: 46°50′8″N 121°43′53″W

Elevation: 10,188 FT

Nearest City: Paradise, WA

Mountain Range: North Cascades

Surrounding Wilderness: South – Muir Snowfield
West – Nisqually Glacier
North – Cowlitz Glacier
East – Paradise-Stevens Glacier

Owner: National Park Service

Operators: Park Service Climbing Rangers

Privately owned guide services

Mount Rainier Designation: National Park
National Historic Landmark District
Camp Muir Designation: National Register of Historic Places

Period of Significance: 1916 - 1936

Influential Dates

1870  First documented summit of Mount Rainier

1884  James Longmire establishes a destination resort and spa

1888  John Muir camps at “Cloud Camp” before summiting

1897  First climbing fatality encourages idea of a sheltered base camp

1899  Mount Rainier is established as the 5th National Park

1916  Guide Hut is the first built structure completed at Camp Muir

1916  National Park Service is established

1921  Public Shelter is completed at Camp Muir

1988  97% of the National Park is designated as protected wilderness

1991  Camp Muir listed on the National Register of Historic Places

1997  3% of the National Park is designated a National Historic Landmark District

Continued on Page 26...
In October of 2014 I had just finished reading an article at the Huffington Post website entitled “11 Land-Based Artworks That Are In Danger Of Going Extinct,” by Katherine Brooks. As a student of historic preservation and someone who appreciates art, I wanted to give more exposure on my campus, to the works themselves and the organization that had compiled this list, The Cultural Landscape Foundation (TCLF). Upon further research I found that the TCLF had created an online exhibit for “Landslide 2014,” which highlighted and provided more information about the sites, the artists, and what people could do to help. My idea was to produce a portable display that could be seen on campus and encourage students to check out the “Landslide 2014” online exhibit.

In November I contacted Professor Colin Blakely, head of the Eastern Michigan University Art Department, to inquire about using display space on the 2nd floor of our campus’ art building, Ford Hall. I felt that the subject matter walked the line perfectly between art and preservation. Fortunately Dr. Blakely as well as the Art faculty agreed, and I was able to secure funding through the Historic Preservation department’s student organization Preservation Eastern. With this funding I was able to print matte poster units highlighting each of the 11 sites and the purpose of “Landslide 2014”. After TCLF president Charles
Birnbaum was kind enough to give me permission to reprint some of their materials, I was able to begin work on the layout and the texts for the individual units.

The faculty advisor for Preservation Eastern, Nancy Bryk helped me go through several rounds of edits in regards to both the text that would appear and the layout of the elements. In the end I went with eighty words of text so as to not overload the viewer with information but at the same time encourage their interest in seeing the full “Landslide 2014,” online. It was decided the best way to do this was to focus in on two sections “In Their Own Words” and “Threats.” Each section would be allocated forty words of text, with “In Their Own Words” quoting from the artist themselves about that particular work or their feelings on their art and “Threats” highlighting the dangers to the site.

Even for a simple display it was a treat to meet and communicate with new peers and professionals and go through the creative and editing processes and see this display come to fruition. I’d like to thank Charles Birnbaum and TCLF, Dr. Colin Blakely and the Art faculty at EMU, Mallory Fellows and the Executive Board of Preservation Eastern and our faculty advisor Nancy Bryk for assisting me in this effort and for their encouragement and collaboration.
Meet the Board!


Mallory Bower, Director

Mallory starts her second year in the Historic Preservation program this fall. She holds a Bachelor of Arts in History and Chemistry from Albion College. Mallory plans to pursue employment in a museum setting, focusing on the intersection of history, sustainability, and community. Currently, Mallory holds the Michigan Department of Transportation graduate assistantship. She also worked at the Mann House this past summer and the Saline Historical Society in May, both opportunities secured through her involvement in the Historic Preservation program. In addition to her passion for historic preservation, Mallory is an avid equestrian and enjoys volunteering throughout southeast Michigan.

Bethany Berdes, Assistant Director

Bethany was born and raised in Milwaukee, Wisconsin. She moved to Michigan from Los Angeles, California, in 2010 after working at Warner Bros. for fifteen years in television. She is in her second year in Eastern Michigan University’s Historic Preservation Program with a concentration in Preservation Planning. She received her Bachelor of Arts from Ripon College in English and Theatre. She currently works at the Michigan State Historic Preservation Office in Lansing as the Executive Secretary. She also enjoys spending time working on genealogy research. She likes to spend her free time with her husband, mastiff, eight pugs and six cats at home in the country near Webberville.

Chelsea Sturza, Business Officer

Chelsea is in her second year at EMU’s Historic Preservation Program with a Preservation Planning Concentration. Historic Preservation was a natural progression after receiving an undergraduate degree in Architecture from Lawrence Technological University. During that time she also studied abroad in Italy and worked in the field as a designer for adaptive use projects. Currently, Chelsea is working at the State Historic Preservation Office and filling her free time with school, travel, art and cooking.
**Samantha Malott, Communications Officer**

Samantha Malott is in her fifth semester in the HP program after earning her Bachelor of Arts degree in Anthropology at Oakland University. Her passion for culture and alternative learning methods has her pursuing the Tourism and Heritage Interpretation track. During her undergrad years, Samantha worked as a museum assistant at Meadowbrook Hall which inspired her to further her education in the historic preservation field. She is currently working at Kelly Services in HR and has volunteered at the Ann Arbor Hands-On Museum. In her spare time, she enjoys dabbling in aerial arts, painting, and trying new restaurants.

**Megan Blaha, Activities Coordinator**

She is currently in her second year of study in the Historic Preservation Program at EMU, with a general concentration focus. Megan received her Bachelors of Science with a major in History and a minor in Literature from Eastern Michigan University. She is currently working as an associate at a canine boarding facility and has also volunteered her time as a Docent at the University of Michigan’s Kelsey Archaeology Museum in Ann Arbor. Currently, she lives in Ann Arbor and in her spare time enjoys reading, hiking with her hound, photography and generally anything to keep her outside and moving.

**Nancy Bryk, Faculty Advisor**

Nancy E. Villa Bryk has been an Assistant Professor of Historic Preservation at Eastern Michigan University since August 2011. She has worked at the Ann Arbor Hands-On Museum and The Henry Ford in Dearborn, MI. Some of Ms. Bryk’s projects have involved the Motown Sound Exhibit, Motown Studios reinstallation, R. Buckminster Fuller’s Dymaxion House (project director), the D.T. & M. Roundhouse (project director), as well as having reinterpreted and furnished over a dozen buildings in Greenfield Village.
Mission Statement
To enrich the historic preservation education of the students of Eastern Michigan University’s Historic preservation Program, as well as the general public, by providing opportunities for advocacy, networking, and growth while encouraging and promoting the preservation of Michigan’s historic and cultural resources.

Membership Dues
Per Semester- $12.00
One Year- $20.00
Two Years- $35.00
Please contact the Business Officer for more information.

We pride ourselves on a well-balanced budget. Membership dues go towards providing you with exciting, well-rounded mixers, and discounts on tours and merchandise. We take your sponsorship seriously and strive for absolute transparency in the financial realm, and will therefore be providing a budget review at the first PE meeting of each month.

Academic Opportunities
Post & Lintel
Has a school assignment uncovered a hidden gem of a building? Know of a structure that is in danger of demolition? Have an insightful interpretation experience? Here is your chance to tell the world. A student created and edited publication; the Post & Lintel is the perfect place to share one’s own experiences and thoughts about Historic Preservation. Not only is this a networking opportunity in disguise, as the newsletter reaches HP professionals across the country, but it is also a great little addition to one’s resume.

Speaker Series
The Speaker Series gives opportunities outside of regular classes to attend a lecture relative to Historic Preservation and its related fields. PE invites one or two professionals a semester to EMU to talk about their careers, special projects, and personal experiences within the field. PE hopes that members will seize this chance to expand their learning and open their eyes to how diverse Historic Preservation can be.

Call for Papers, Conferences and Workshops, and Facebook
PE tries its hardest to keep its members updated on academic opportunists for their field. Not only do we want members to succeed in the field, but also when you attend conferences and workshops, write and submit papers, our program is being positively represented. One of the best ways we accomplish this is through our Facebook group. Constantly updated by members and staff, old and new, the Preservation Eastern Facebook group is an easy way to stay updated with people in our field, hear about local preservation news, and learn about upcoming events.
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Name: ____________________________ Date: ________________

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Email: ___________________________ Phone: ___________________

Program of Study: _______________________________________

What about Preservation Eastern is most important to you? (Check any that apply)

___Social activities/networking ___behind the scenes tours/access

___Professional networking ___Professional seminars

___other (please list) ______________________________________

Suggestions for upcoming events: _______________________________

________________________________________________________________

Please send this completed form with a check or money order to:
(Cash should be given directly to Chelsea Stutz or another PE Board Member.)

Preservation Eastern
Eastern Michigan University
Department of Geography and Geology
Historic Preservation Program
Strong Hall
Ypsilanti, Michigan 48197

TO BE COMPLETED BY PE BOARD MEMBER

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THANK YOU READERS!

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It is freely distributed electronically by contacting preservationeastern@gmail.com.

Support Preservation Eastern!

To make a gift to the Historic Preservation program at EMU, please go to www.emufoundation.org, or send your checks to:
EMU Foundation
1349 S. Huron St.
Ypsilanti, MI 48197

The EMU Foundation is an institutionally related 501 (c)(3) non-profit organization that solicits and manages funds on behalf of Eastern Michigan University. Its primary mission is to provide additional support to students, programs, services and educational community of EMU. The EMU Foundation was created in 1989 by the EMU Regents, and is governed by an independent Board of Trustees that elects its own officers. All trustees serve as volunteers.

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PRESERVATIONEASTERN@GMAIL.COM
Continued…

The Washoe Theater
Anaconda, Montana

Janell Keyser

Marcus Priteca possessed a special interest in the acoustical qualities of the theaters he created. As his career progressed, demand for Priteca’s theater design expertise increased to the point that he removed the telephone from his conference room so he wouldn’t be interrupted by calls from one theater company while meeting with clients from another. Over the course of his noted career, Priteca designed more than 150 movie palaces.

Priteca’s plan for the Washoe Theater in Anaconda followed the Art Deco style popular at that time. Designed in 1930, the theater was constructed in 1931 for a cost of $200,000. The façade of the structure utilizes striated red brick laid in varying patterns to create interest and depth. The main auditorium is two stories high, while the entry and office areas are one story high. A saw tooth line is visible in the parapet wall above the office and entry areas. In the two story section, three sets of white panels cover what appear to have been window openings to allow light into the stairways and mezzanine lounge. Underneath the center section of panels, brick corbelling draws attention to three arched doorways that house fire exits. At some point, the marquee was changed from the original.

Currently, the entry way houses entrances on opposite walls of the small space. Turning left will take you to the offices of the Washoe Amusement Company and a small museum containing artifacts from its original founders. Entry into the theater lobby is accessed through etched glass doors on the right. Here, the flamboyance of the Washoe Theater’s Art Deco design becomes apparent. An elaborate paint scheme, created by Hollywood decorator Nat Smythe, creates a sense of height in the square front lobby. The ceiling, built of receding panels, is painted Cerulean blue, gradually changing from light blue at the edge of the walls.
to deep blue in the ceiling’s center. An updated concessions area is located in one corner of this section. The larger interior lobby runs parallel to the front elevation of the structure and leads to a double set of exit doors. Entrance into the theater is available here via several sets of double doors. In the middle of the wall of the interior lobby, two sets of stairs branch off a large landing to lead to the balcony viewing area.

The opulence of the Washoe Theater’s interior is emphasized by a large mural in the lobby inspired by a Persian fairy tale. Created by artist Colville Smyth, the mural also contains a large circular mirror. Once inside the theater auditorium, the abundance of gold accents is highlighted by the yellow, soft rose and powder blue paint scheme. A mural in the center of the dome ceiling is entitled “Montana” and reflects the dependence of the state and nation on copper. Inside the mural is the figure of a miner, as well other figures depicting culture, education and industry. A large chandelier hangs from the center of the mural. Accents of gold, silver and copper throughout the theater provide contrast for the pale color scheme, while continuing to pay homage to the region’s most profitable industry. Near the ceiling, a frieze depicting the heads of bighorn sheep in medallions line the auditorium.

Finished in eight shades of gold, this detail pays tribute to the sheep that live on steep mountain cliffs near Anaconda. While the paint scheme was designed by Nat Smythe, the bulk of the general painting was completed by union members of the Painters Local of Anaconda under Smythe’s direction. Besides the opulent paint and trim work, the stage curtains demand a viewer’s attention from their initial sighting. Custom made blue silk plush curtains with a band of gold fringe lining the bottom were created specifically for the Washoe Theater. On each panel, a large male elk has been hand painted onto the silk, again as a tribute to a species of Montana wildlife that can be found in close proximity to the city. As in other Art Deco buildings, matching light fixtures, carpet, seating, door hardware and draperies were coordinated to offer maximum effect.

An organ was included in Priteca’s design plans for the Washoe Theater, but was never installed. Most of the theater was completed in 1931. However, the onset of the Great Depression prevented the theater from being completed at that time. Once the Washoe Amusement Company was back on its financial feet, the remaining interior components were completed. By this time, the Washoe Theater was outfitted with the
latest movie projection equipment. It was the only theater in Montana outfitted with a Western Electric Microphone, offering stereo sound.

After a five year delay, the Washoe Theater opened its doors on September 24, 1936 to large crowds and great fanfare. With seating for nearly one thousand people, its opening drew spectators from cities as far away as Missoula, Great Falls, Helena and Bozeman. In a special theater edition published to celebrate the event, the Anaconda Standard wrote, “...the Washoe becomes the peer of theaters in Montana and a model for others to follow throughout the country.” Admission to the movie cost thirty five cents and each film was shown three times per day to accommodate high numbers of movie-goers.

The delay of the Washoe Theater opening gave it the distinction of being the last movie palace to open that was designed in the lavish Nuevo Deco style, popular with vaudeville theaters at that time. Radio City Music Hall in New York City was designed in the same style, but opened in 1932, four years before the Washoe Theater. In 1982, the Washoe Theater was listed in the National Register of Historic Places.

Since its opening, the Washoe Theater has been in continuous use. Current manager Jerry Lussy is a descendent of an original Washoe Amusement Company member. Under his direction, the Washoe Theater continues to play a lead role in the social life of this small community. Along with showing movies seven days per week, the theater hosts plays, concerts, local fundraisers and special events. A recent upgrade to digital movie equipment will allow the Washoe Theater to maintain its role as a provider of entertainment in this small Montana town, as well as to preserve and share the grandeur of its architecture for years to come.

References


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Continued…

In Her Shoes: Exhibit Blog Excerpts

Samantha Malott

1. Women of EMU challenge traditional gender roles.

2. Women involved in clubs, dormitories, organizations, and recreational activities at EMU work to create a welcoming and empowering atmosphere for everyone.

3. Women of EMU nurture and provide impressive role models for students.

And now we need to prove it to them. We need evidence, counselor! But really- we want to make our message clear to the audience so that they walk away with fulfilling and predictable information.

So we come up with a bunch of stories to illustrate our subthemes (below they are listed as points of discussion):

1. Women of EMU challenge traditional gender roles.
   a. WWII
   b. Sports/ Title 9
   c. Women’s Voting League
   d. Early demographics/ student ratios at Normal School

2. Women involved in clubs, dormitories, organizations, and recreational activities at EMU work to create a welcoming and empowering atmosphere for everyone.
   a. Sororities
   b. African-American Sororities
   c. Home Economics department
   d. Dorm scrapbooks/ Little Sister Weekends
   e. Women’s Rec Association
   f. Ebony Newspaper
   g. Impact of women creating better social environment
   i. LGBT, women-only dorms, Black activism, bottom-up issues, present-day clubs

3. Women of EMU nurture and provide impressive role models for students.
a. Julia King- meeting with students about real world  
b. Annabelle Sumera- Teacher of the Year, Golden Book author  
c. Grace Fuller- attempted to be traditional role model

To illustrate these stories, we need to continue our research, pursue oral history interviews with available women, and find 2D and 3D objects that will bring our exhibit to life.

**Without Objects, You Might As Well Just Write A Book!**  
*March 28, 2015*

In order for our project to go up, the previous exhibit needed to come down. A Tradition of Leadership was created in summer 2014 as the first historical exhibit in McKenny Gallery. It depicted the stories and projects of various trailblazers at EMU. But In Her Shoes is scheduled to go up on April 11, so... It had to go.

We helped Jamie, the graduate assistant who created the exhibit, pack away all of the artifacts for archival storage. We packed quite a few things for Nancy to take home too - items she donated to add some dimension for the exhibit. Now we have a clean slate for our own objects!

Nicole and Jordan are our 3D and 2D object registrars. This means that it is their job to keep track of every single item we choose to use for this exhibit. 2D objects include artifacts such as photographs, newspapers, brochures, anything on a sheet of paper- basically anything that has height and width, but no depth. 3D objects are everything else! I know what you’re thinking: “That’s nice, but how do you even decide what objects to use? There are a million objects in the world!” And you’re right- it seems kind of daunting. A lot of this was done throughout the research process and subtheme development. As we started focusing in on the specific stories that we wanted to tell, the constant question was, “What do we have for that?” We continuously checked ourselves on whether we would be able to illustrate a story with objects. Some objects we didn’t have in the university archives, but thought we might be able to find. We gleaned artifacts from various sources such as the Ypsilanti Historical Society, and even eBay. We slowly began to form the illustration we were seeking to build for our audience. This process was key, because as Nancy says, “without objects, you might as well just write a book!”
Objects were also identified as we contacted and spoke with some of the women we found in our research. As the Oral Historian, Ashleigh reached out to these women to obtain a full-spectrum of information on the historical stories we were trying to tell. Not only was this useful in filling in the gaps from our research, we were able to receive some artifacts through these connections that we wouldn’t have otherwise been able to. This was key, because let’s face it- nothing is better than the real thing. We could tell you that Abraham Lincoln wore a stovepipe hat, and then show you a similar stovepipe hat. OR! We could show you Abraham Lincoln’s actual stove pipe hat! Securing the real items helps us connect more to history, with tangible evidence of what happened.

Mohammed is our Object Preparatory and Conservator. He takes the objects gathered by Nicole and Jordan and preps them for exhibit. Exhibition is not the healthiest form of storage for any historic object. Unless an artifact is stored in a controlled environment with specific wrapping (acid free boxes, and so on) it is very difficult to dictate its environment. Factors such as light, heat, and humidity can impact historic objects greatly. Therefore, Mohammed is tasked with ensuring that they are cleaned, protected, mounted, and displayed with the utmost care. The process is very demanding and (for us) included a lot of Renaissance Wax, which is a wax-ish substance with a strong chemical smell that is used to clean, buff, and protect items of various material. I’m not going to lie- the fumes got us a little goofy at times!

For more information, visit our site at http://www.forgingpathsatemu.com/.
Camp Muir
Preservation Site Report
Chelsea Sturza

History

Camp Muir is a site built atop a natural phenomenon and known for its picturesque landscapes. Originally inhabited by the natives, white men later established residence on the foothills, conquered the summit and promoted the thrill of reaching the top. Camp Muir is currently a National Historic District within Mount Rainier National Park. It is a backcountry, high elevation basecamp, sheltering the brave in their courageous endeavors.

Mount Rainier began as only a legend described as the “Mountain of God” topped with a lake of fire and inhabited by demons. It was used as a hunting ground and a destination to discover herbal remedies. James Longmire was the first to settle on the mountain opening a hotel and spa known as Longmire Springs. It was here that John Muir came to visit during his infamous climb in 1888.

Naturalist John Muir is known for his backcountry adventures as well as the descriptive documentations of his experiences. He, along with a group and a camera man, summited Mount Rainier in 1888. He began his ascent from the Longmire meadow, passed through Paradise, crossed the Muir Snowfield and camped along a narrow ridge that he described to be “Cloud Camp”. A fellow climber suggested the name of “Camp Muir” in which we call the site today. This became the most direct and commonly used route to the summit.

In 1897 the first tragedy occurred on the mountain. A man fell to his death while descending at nightfall. This inspired the idea of building a shelter at Camp Muir to ensure the safety of the climbers. John Muir never saw the completion of the early construction. His death came two years before the first completed structure in 1916.

With the completion of a climbing shelter, popularity grew and the amount of visitors to Camp Muir rapidly increased. They built an additional shelter in 1921 followed by two pit toilets in 1936. In the latter half of the 20th century, and early 21st century, non-contributing, wood structures were erected. This includes a cook house, guided shelter and several new comfort stations. Many of these wood structures were intended to be temporary shelters, but have evolved into permanent eye-sores to the site.
Dramatic topographic changes to the site have naturally occurred throughout the years. The northern face of the ridge abutting the Cowlitz Glacier is dramatically eroding away. Every year the edges inch closer towards the foundations of the historic structures, compromising their stability. One of the mentioned pit toilets has fallen to ruin descending down the north face of the ridge. The other has been relocated and adaptively used as a storage facility. The non-contributing Gombu shelter, originally constructed as a temporary structure, is a risk for descending down the south face of the narrow ridge. The slender walls and modest materials also put the structure as risk for being blown away by the gusting winds.

Today the National Park Service is working to remove the non-historic and non-contributing structures in order to erect new structures that are structurally capable and cosmetically blended with the site.

**Architecture**

The historic shelters found at Camp Muir resemble Rustic Style Architecture. Significant from 1916 through the 1940’s, this style is most favorably described as romanticizing nature. The fundamental aspects involve cultivating the native materials and blending the built forms into their backdrops. It is a style found throughout the National Parks and successfully so, without being obtrusive to the natural and organic elements. Camp Muir being located atop a barren ridge, took primary advantage of the volcanic rock and boulders. Heavy timbers, carried up the mountainous terrain, were used as vigas supporting the concrete roof. Angled buttresses or bearing walls reduce lateral wind loads while careful placement atop high terraces, deter the buildup of heavy winter snowfall.

**Building Inventory**

<table>
<thead>
<tr>
<th>Name:</th>
<th>Guide Shelter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historic Name:</td>
<td>Guide Hut</td>
</tr>
<tr>
<td>Built:</td>
<td>1916</td>
</tr>
<tr>
<td>Architect:</td>
<td>Carl F. Gould</td>
</tr>
<tr>
<td>Contributing:</td>
<td>Yes</td>
</tr>
</tbody>
</table>
Name: Public Shelter
Historic Name: Muir Hut
Built: 1921
Contributing: Yes

Name: Storage Building
Historic Name: Men’s Pit Toilet
Built: 1935-1936
Built By: Civilian Conservation Corps
Relocated: 2005
Contributing: Yes

Name: Butler Shelter
Built: 1969
Contributing: No

Name: Gombu
Built: 1970
Contributing: No
Photographs by Chelsea Sturza

Climate

Camp Muir is located atop a narrow ridge between two glaciers on Mount Rainier. The harsh climate conditions and eroding topography threaten the integrity of the existing structures. Average wind speeds reach as high as 74mph, blowing away snow capable of accumulating 15ft deep. The reflective snowfields and southern exposures help moderate the temperatures of the frigid air. Only shallow breaths can be taken at this altitude due to the meek air density. The unpredictable threats of potential earthquakes, glacial and volcanic activity need to be monitored and taken into account. As a result of this severe climate, structures are in constant need of reinforcement and stabilization.

Visitation

The remote location of Camp Muir may deter some; however, it is also the site's largest driving force promoting risk, adventure, beauty and thousands of visitors each year.

Camp Muir is a mountaineering basecamp first and foremost. It is to provide comfort and shelter to those ascending to the top. It is the most widely used, high elevation campsite on Mount Rainier. Backcountry permits are reserved allowing over one hundred visitors nightly. With day hikers frequenting the site during the busy summer months, it is typical for Camp Muir to receive over 500 visitors on a single day.

Guide services are available for a fee providing equipment, shelter and professional climbers to accompany their guest to the summit. Three groups of twelve people travel daily to Camp Muir as an organized service. Four guides and eight clients create a group where they will be sheltered for the night in the Gombu. Early morning, (averaging 2 a.m.) the groups will start their ascent. After reaching the top (arriving around sunrise) all will descend and return to their original starting point.
Skilled and seasoned hikers also have the option to summit the mountain without the help of a guide service. Backcountry permits for self-guided climbers are free for this site. Hikers are able to either backpack with their own tent, or reserve a spot in the Public Shelter. Most will follow a similar schedule as described with the guides, however may choose to take an alternative route.

Day hikers are the most frequent and high volume visitors found at Camp Muir. They will climb during peak season typically between June and September. Most day hikers will leave from Paradise, hiking ten miles roundtrip. The elevation gain is 5,000ft between these two points.

**Recommendations**

The graphic below depicts the current structures found on Camp Muir.

I recommend moving forward with the construction plan following the guidelines of Alternative 3 shown below. This will entail the following:

- Removal of non-historic structures including the Gombu, Pit Toilets and Butler Shelter
- Construction of a new Guided Public Sleeping Facility in place of the current Gombu
- Construction of 2 new comfort stations placed on opposing ends. This will open up the expansive views and reduce the odor.

New structures will be compliant with the ideology of Rustic Style Architecture working synergistically with the natural surroundings and resembling native materials.
References


