

Pratt Museum
Determination of Eligibility
for the
National Register of Historic Places
Recommendation

Prepared for

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Abstract

The Pratt Museum (SEL-00385) in Homer, Alaska has contracted Monty Rogers of Cultural Alaska and Caleb Billmeier of Wellspring Group to assess the Pratt Museum building for its eligibility for the National Register of Historic Places (National Register) and offer a recommendation on whether the National Endowment of the Humanities (NEH) and State Historic Preservation Officer (SHPO) should decide the museum is eligible for the National Register. The Homer Society of Natural History built the museum in 1967 as part of the Alaska Purchase Centennial and it opened in 1968. This report first discusses the legal framework for Determinations of Eligibility (DOE) for the NRHP. Then, there is a discussion of the fieldwork for documenting the Pratt Museum that Mr. Billmeier conducted on June 12, 2017. Following this, the report describes methods and results for the DOE recommendation of the authors. The Summary and References sections and an Appendix conclude the report.

Based on the fieldwork and results of the background research for the historic context, the authors recommend that the Pratt Museum is significant under Criterion A at the local, state, and national levels for its association with the 1967 Alaska Purchase Centennial. In addition, we recommend the Pratt Museum is significant under Criterion C at the state level for being the design of master architect, Edwin Butler Crittenden. The Period of Significance for the Pratt Museum under Criteria A and C is 1967, the year of construction for the museum. The Pratt Museum building retains all seven aspects of integrity. **Based on our findings, we recommend the NEH and SHPO determine the Pratt Museum building eligible for the National Register.**

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Acronyms

ADN	Alaska Daily News
AHRS	Alaska Heritage Resources Survey
CFR	Code of Federal Regulations
DOC	U.S. Department of Commerce
DOE	Determination of Eligibility
NEH	National Endowment for the Humanities
NPS	National Park Service
n.d.	No Date
OHA	Office of History and Archaeology
SHPO	State Historic Preservation Officer
USC	U.S. Code

Introduction

The Pratt Museum (SEL-00385) in Homer, Alaska has contracted Monty Rogers of Cultural Alaska and Caleb Billmeier of Wellspring Group to assess the Pratt Museum building for its eligibility for the National Register of Historic Places (National Register) and offer a recommendation on whether the National Endowment of the Humanities (NEH) and State Historic Preservation Officer (SHPO) should decide the museum is eligible for the National Register. This recommendation is being given because the NEH and SHPO have inadequate information to determine whether the Pratt Museum is eligible for the National Register. The Pratt Museum is at 3779 Bartlett Street, Homer, AK 99603. The Homer Society of Natural History built the museum building in 1967 as part of the Alaska Purchase Centennial and it opened in 1968. The Pratt Museum is the design of renowned, Alaskan architect Edwin Butler Crittenden. For 50 years, the Pratt Museum has been a source of education for the community, state, and tourists alike. The Pratt Museum continues to educate and is a source of pride for Homer.

This report first discusses the legal framework for Determinations of Eligibility (DOE) for the National Register. Then, there is a discussion of the fieldwork for documenting the Pratt Museum that Mr. Billmeier conducted on June 12, 2017. Following this, the report describes methods and results for the DOE recommendation of the authors. The format includes categorizing the property type, developing a historic context for evaluating the historical significance of the property, applying the National Register Criteria for Eligibility, and assessing integrity of the property. The Summary and References sections and an Appendix conclude the report. The Summary section consists of a succinct description of the recommendations of the authors on whether the Pratt Museum is eligible for the National Register based on the fieldwork, background research, and DOE procedures. The References section lists the sources cited in this report. Appendix A has the Alaska Heritage Resources Survey (AHRS) data for the Pratt Museum. The format of this report follows the State of Alaska Office of History and Archaeology (OHA) Historic Preservation Series No. 3 OHA Report Checklist (2016) and No. 11 (2003) investigating and reporting Alaska cultural resources, and the Society for American Archaeology Style Guide (2014).

Legal Framework

The NHPA authorizes the Secretary of the Interior to “expand and maintain a National Register Historic Places composed of districts, sites, buildings, structures, and objects significant in American history, architecture, archeology, engineering and culture (54 U.S. Code [USC] 302101, 36 Code of Federal Regulations [CFR] 60.1).” The National Register “is an authoritative guide to be used by Federal, State, and local governments, private groups and citizens to identify the Nation's cultural resources” (36 CFR 60.2) and is the official Federal list of historic properties having “significance to the prehistory or history of their community, State, or the Nation.” The Federal government (National Park Service [NPS] 1997:i; 36 CFR 60.2) designed and administers the National Register to assist in preserving historic properties for:

- Recognition and appreciation of historic properties and their importance,
- Consideration in planning Federal and Federally assisted projects,
- Making property owners eligible for Federal tax benefits,
- Consideration in decisions to issue surface coal mining permits, and
- Qualifying preservation projects for Federal grant assistance.

It is also important to note that listing properties on or finding them eligible for the National Register does not prohibit property owners from altering their properties (36 CFR 60.2).

Figure 1: Pratt Museum, Homer, Alaska

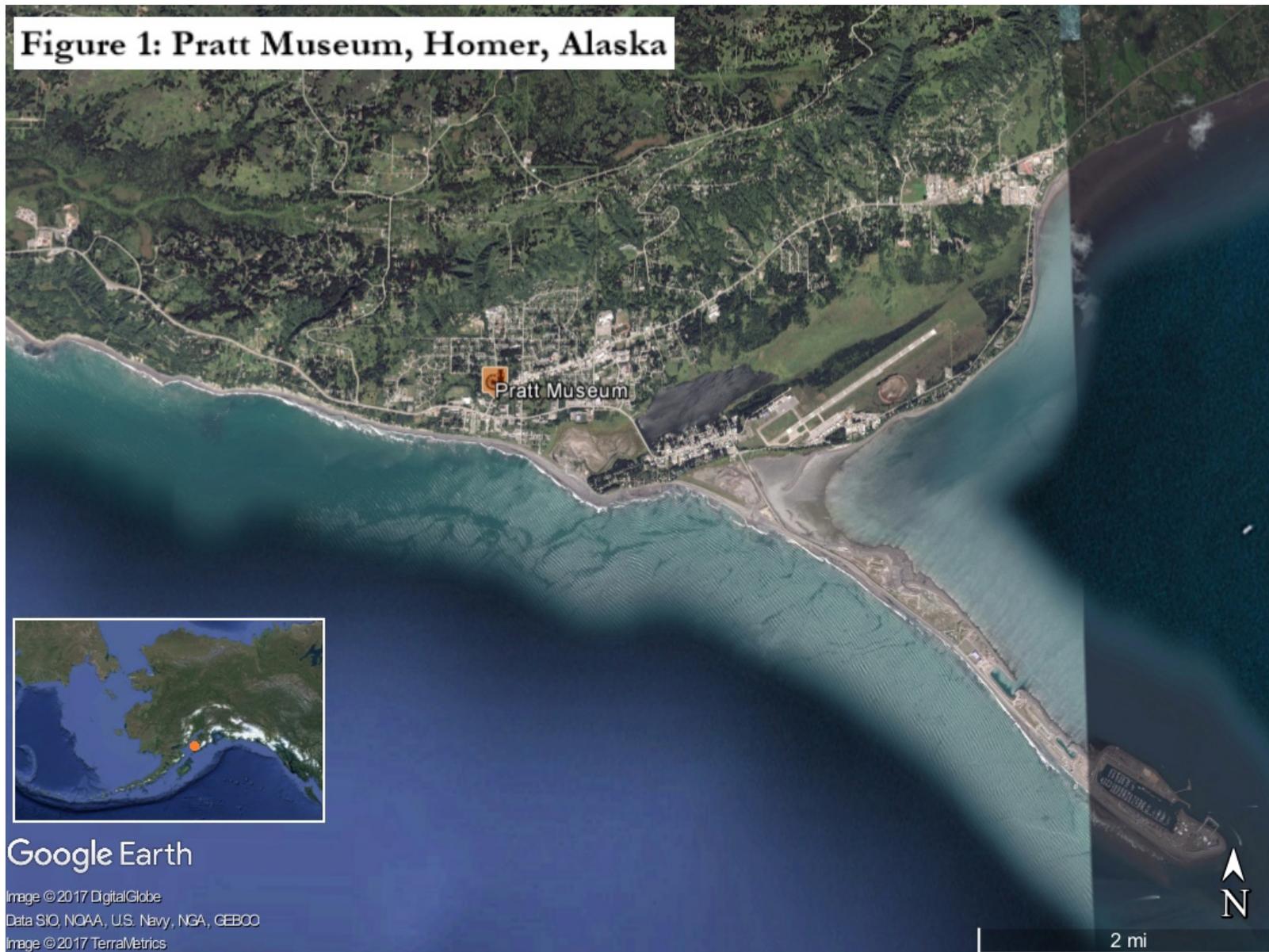


Figure 1: Pratt Museum, Homer, Alaska

Fieldwork

Caleb Billmeier of Wellspring Group conducted fieldwork at the Pratt Museum on June 12, 2017. Site analysis of historic properties includes the documentation of their status and configuration. Researchers then compare this information to available resources on the original character of the property in question. All properties change with time; proper documentation of their current state gives a baseline to which all research on the property can be compared. Field documentation of the Pratt Museum building included the following information:

- Photographic documentation (Primary elevations, outbuildings and dependencies, setting, and details including alterations and stylistic elements),
- Architectural characteristics/description, including:
 - 1) Building/structure address, type, style, and date of construction,
 - 2) Shape of floor plan, number of stories, structural system, number of bays, construction materials, roof configuration, presence and number/location of stylistic features,
 - 3) Dimensions sufficient for exterior floor plans,
- Document search for blueprints, sketches, and historic photographs, and
- Staff interviews.

Determination of Eligibility Discussion and Recommendations

For a property to be eligible for or listed on the National Register, the property must have historic significance and integrity (NPS 1997:1). Historic significance “is the importance of a property to the history, architecture, archeology, engineering, or culture of a community, State, or the nation (NPS 1997:3).” Integrity “is the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's prehistoric or historic period (NPS 1997:4).” To assess historic significance and integrity, the National Register program (NPS 1990) lists the following steps:

- 1) Categorize the historic property type;
- 2) Evaluate the property within its historic context;
- 3) Identify the significance of the property;
- 4) Apply criteria considerations if needed; and
- 5) Evaluate the integrity of the property.

The following section details how these steps are used in assessing historic significance and integrity and the recommendations of Rogers and Billmeier for the Pratt Museum building.

Categorizing the Historic Property Type

There are five types of properties eligible for the National Register. These property types are:

- **Buildings:** “a structure created to shelter any form of human activity, such as a house, barn, church, hotel, or similar structure. Building may refer to a historically related complex such as a courthouse and jail or a house and barn (36 CFR 60.3(a));”
- **Sites:** “the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself maintains historical or archeological value regardless of the value of any existing structure (36 CFR 60.3(l));”

- **Districts:** “a geographically definable area, urban or rural, possessing a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united by past events or aesthetically by plan or physical development. A district may also comprise individual elements separated geographically but linked by association or history (36 CFR 60.3(d));”
- **Structures:** “a work made up of interdependent and interrelated parts in a definite pattern of organization. Constructed by man, it is often an engineering project large in scale (36 CFR 60.3(p));” and
- **Objects:** “a material thing of functional, aesthetic, cultural, historical or scientific value that may be, by nature or design, movable yet related to a specific setting or environment (36 CFR 60.3(j)).”

The Pratt Museum best fits the definition of a building. Museums are “institution[s] devoted to the procurement, care, study, and display of objects of lasting interest or value (Merriam-Webster 2017),” which is a type of structure created to shelter several forms of human activities. More specifically, the Pratt Museum (2017a) “preserves the stories of the Kachemak Bay region and provides a gathering place for people to learn and to be inspired by this region and its place in the world.” National Register eligible buildings “must include all of their basic structural elements. Parts of buildings, such as interiors, facades, or wings, are not eligible independent of the rest of the existing building. The whole building must be considered, and its significant features must be identified” (NPS 1990:4). This report considers the whole Pratt Museum building in its eligibility recommendation.

Historic Context

A historic context provides the framework to evaluate the significance of a historic property and is identified through the history of the property and surrounding region (NPS 1990:7). Historic contexts consist of themes, geographic scale, and chronology (NPS 1990:7). Themes are “means of organizing properties into coherent patterns based on elements such as environment, social/ethnic groups, transportation networks, technology, or political developments that have influenced the development of an area during one or more periods of prehistory or history (NPS 1990:8).” Themes are significant if they are important to American history (NPS 1990:8). The geographic scale of a historic context can be at the local, state, or national level (NPS 1990:9).

For the Pratt Museum historic context, the authors reviewed Edwin B. Crittenden Papers at the University of Alaska Anchorage (UAA) Consortium Library Archives and Special Collections, worked with OHA staff to obtain reports on other Alaska Centennial Projects, and researched sources available on the internet and at the UAA Consortium Library. In addition, the Pratt Museum provided many invaluable sources about their building. The authors also consulted with the Alaska Association for Historic Preservation, Gordon Thompson (the architect who designed the 1988 Pratt Museum addition), and Architects Alaska which is the firm Edwin Crittenden started. Finally, John Crittenden, the son of Edwin Crittenden reached out to us to share what he knew of the role of his Dad in designing of the Pratt Museum and his thoughts about the Pratt Museum itself.

The historic context themes for the Pratt Museum are the Alaska Purchase Centennial, education, and architecture. The geographic scales for the Pratt Museum are the local, state, and national levels. The historic context chronology begins with the ancestral Indigenous use of the Homer area prior to Russian arrival and continues through to the 1980s. The historic context also details the Alaska Purchase Centennial using the results of the historic context research of OHA (Rickman and Lochart 2010) for their recommendation on the eligibility of the Alaska State Museum to the Alaska State Landmarks Registry. In addition, this historic context describes the history of the Pratt Museum and the significance of Edwin B. Crittenden and his role in designing the Pratt Museum.

Ancestral Indigenous Use of Homer and the History of Homer

Archaeological evidence suggests ancestral indigenous people were in the Cook Inlet region as early as 11,000 years ago and in Kachemak Bay around 5,000 years ago (Rogers et al. 2013:77; Workman 1996:39). By 3,000 years ago, Alutiiq established settlements in Kachemak Bay (Workman 1996:39) and had abandoned these settlements around 1,400 years ago (Workman and Workman 2010:90). Within a few hundred years after the Alutiiq abandonment, Dena'ina established themselves in the Kachemak Bay area (Workman and Workman 2010:90) and were there to witness the beginnings of the Russian incursion into Cook Inlet and are an integral part of the thriving community of Homer today.

The Russians first spotted the Kenai Peninsula in 1741 during the second voyage of Vitus Bering and Alexi Chirikov and it is likely the Dena'ina of Kachemak Bay became aware of the Russians shortly thereafter. By the time Captain Cook arrived in Cook Inlet in 1778, the ancestral Dena'ina had established trade with the Russians, because Cook (1805:254, 262) saw that the Dena'ina already had Russian trade goods like “large iron knives and glass beads of sky-blue colour.” As the Russians advanced into Cook Inlet increasingly in the late 1780s and 90s, relations quickly deteriorated with the Dena'ina attacking the Russian fort in Kenai in 1797, which resulted in over 100 dead. Following the attack in Kenai and another in Tyonek, Russian presence and interest gradually declined in Cook Inlet until 1840s when they began exploring for gold and coal and built a chapel in Kenai. Based on their exploration results, the Russians mined coal from 1855 to 1865 at Port Graham, which was their last major venture in Cook Inlet prior to selling Alaska to the United States in 1867.

Following the purchase of Alaska, the U.S. Military tried to establish a fort in Kachemak Bay, but found the Homer Spit and the north shore unsuitable, so they sailed on and wrecked four days later in English Bay to the south (Cameron 1881). No lives were lost. After the wreck, there was little American presence in the Homer area beyond ships anchoring on the lee side of the Homer Spit and using the sheltered area as a launching place for exploration and mapping and as a spot to regroup (Klein 1996:6). In 1889, the Alaska Coal Company became the first of three operations to mine coal from the Homer area over the next decade. Coal Bay or Station Coal Point, the predecessor to Homer, was a coal company townsite from 1892 to 1895 (Klein 1996:9-10). Homer Pennock, a mining promoter and the namesake of the community of Homer reached the Homer spit in 1896 as part of the Turnagain Arm gold rush (Klein 1996:19). As the gold rush subsided, coal mining resumed in the Homer area. In 1899 the Cook Inlet Coal Fields Company resumed coal mining in the Homer area, built a railroad on the spit, and reestablished a company town. In 1906, President Roosevelt through executive order removed Alaska public lands from entry under the Coal Claims Act (Sanders 1980:12). This ended the Cook Inlet Coal Fields Company operations in Homer. Just as before, when the mine closed, the community of Homer suffered. People left, buildings disappeared, and infrastructure deteriorated, although a few diehard Homerites held on and slowly the second community of Homer established itself in the town's current location by 1917 (Klein 2002:3-5). Other companies resumed coal mining in 1915, 1924, and 1941 only to end operations within a few years. By the mid-1920s, Homer and the adjacent town of Miller's Landing shared a road system, school, and had a telephone connection (Klein 2002:4-5). Homer continued to grow through the 1930s and 1940s. Infrastructure developed, parishes built churches, and entrepreneurs built restaurants, bars, and shops. Self-governance steadily increased. The military built a large runway in 1941 and the Sterling Highway connected to Homer in 1950. Homer became incorporated as a first-class city on March 28, 1964.

Alaska Purchase Centennial

In 1948, Clifford Lord published an article contemplating the significance of centennials. While Lord's article was about the Wisconsin Centennial, the question he asked and the answer he derived are just as relevant to Alaska. In questioning, why celebrate a centennial, he pondered:

Is it but fair to ask to what purpose? Has this been merely another case of something becoming one hundred years old in this still young land of ours and therefore acquiring

automatically a somewhat specious if impressive aura of antiquity? Or has there been something really significant, really important about this centennial observance [Lord 1948:11]?

Through reflection on the last 100 years of Wisconsin history, Mr. Lord reached the same conclusion as Alaskans of 1967 who were thinking of their centennial celebration:

The story of the past 100 years is a more than adequate defense, if defense be needed, for the basic American concepts. The record is there for all to see. And, despite shortcomings, blemishes, inequalities, and downright failures, it is a vivid and dramatic record as revolutionary in its implications for the world in 1948 as in 1776.

The centennial year, then, has, offered a wonderful opportunity for all of us ...-housewives, civic leaders, businessmen, farmers, shopkeepers, workers, teachers, editors; adults and children, rich and poor-to expose ourselves once again to the lessons our own history has to teach us, to fortify ourselves against the storms to come, and to rededicate ourselves to the principles which have brought us so far so fast [Lord 1948:16].

The official motto of the Alaska Purchase Centennial, "North to the Future," reflects the sentiments expressed by Mr. Lord (1948) and the hopes of Alaskans in 1967.

The following is an excerpt from historic context of the OHA report (Rickman and Lochart 2010:6-7) for the Alaska State Museum in Juneau, Alaska, another Alaska Purchase Centennial project. In these next three paragraphs, OHA summarizes the planning efforts for the centennial projects and celebration, as well as legislation, funding, project criteria, and the kinds of projects being funded:

[In 1962], Alaskans began planning celebrations to mark the centennial of the United States' purchase of Alaska. The Governors' Advisory Centennial Committee formed as early as 1962 to organize statewide events. This committee was renamed the Alaska Purchase Centennial Commission and was formally established in 1963 in the Department of Economic Development and Planning [Department of Commerce (DOC) 1968:1; Gastineau Channel Centennial Association No Date (n.d.)].

The U.S. Department of Commerce studied the possibility of providing federal funds for Alaska Purchase Centennial projects in September 1964 at the request of the state's congressional delegation [Hogan n.d.]. The delegation saw the opportunity to obtain federal funds to develop much needed civic amenities and community buildings throughout Alaska. On September 24, 1964, Public Law 88-610 was passed stating that "...the Congress hereby recognizes the Alaska Centennial Celebration...not only as an observance by the people of the forty-ninth state, but as an event of national significance [DOC 1968:38]." Federal funding for centennial celebration projects was secured in Public Laws 89-375 and 89-426. These acts provided approximately \$4 million dollars in matching grants for projects statewide and an additional \$600,000 for expositions and ceremonies. In order for a project to receive federal funding, it needed to demonstrate that the Centennial was an event of national interest. The intention of these projects and events was to permanently contribute to Alaska's economy throughout the state [DOC 1968:2, 39]. The Alaska Purchase Centennial Commission reviewed project proposals for federal assistance. A total of 42 projects were approved for federal funding [DOC 1968:5-7].

At the center of statewide celebrations was the "Alaska-67 Exposition" ("A-67") in Fairbanks. ... Centennial projects were throughout Alaska and included Native cultural exhibits, natural and cultural history museums, historic site restoration, performing arts facilities, gold mining attractions, community and youth centers, tourism centers, campgrounds and picnic areas, roads, a medical clinic, and monuments [DOC 1968:10-21] [Rickman and Lochart 2010:6-7].

Alaska had six museums when it became a state in 1959 and funding for the Alaska Purchase Centennial more than doubled that number (Alaska Purchase Centennial Commission 1968, Bryson 2015:16). As the Alaska State Library (2015) notes, "In this way, the Alaska Purchase Centennial provided the foundation for the preservation and dissemination of Alaska's history around the state." The Homer Museum of Natural History now known as the Pratt Museum was one of the Alaska Purchase Centennial museum projects. The DOC (1968:12-13) partially funded two projects in Homer, AK as part of the Alaska Centennial Program.

The two projects included a campground and the Pratt Museum. The DOC described the Pratt Museum and community effort behind it this way:

The second Homer project is the only museum of natural history in the centennial program. Conceived as a small museum building to house displays of the flora and fauna of Alaska, the local committee decided to stretch its funds as far as possible to enlarge the original building when the community realized that it had no adequate meeting place for its service clubs, little theater and for the various community activities. The ground level floor houses the large museum with a counter where native crafts and souvenirs are sold and tourist information pamphlets and material are available. The basement has a theater, tables, cooking facilities, and a small convention display area. With the expanded uses it has been difficult for the community to provide all the needed facilities, but it is working toward completion of all of its objectives in the building [DOC 1968:13].

Following completion of the centennial and construction of the Pratt Museum, the Alaska Purchase Centennial Commission recognized the importance of this museum to the community when they provided this assessment and outlook for the project:

The big Centennial project for the Homer area was the building of a museum, sponsored by the Homer Society of Natural History. As with other projects of this nature, the museum is seen not only as a contemporary project but as a stepping stone to even greater things to follow. Says one of the reports on the project filed with the Commissioner of Economic Development: "It is one of the most wonderful things that could have happened to Homer in the realm of cultural and artistic endeavor. I fully envision that this will lead to many other developments related to the project such as an enlarged library, more museum space eventually, beautiful landscaping and pathways to the nearby school, and a park-like setting [Alaska Purchase Centennial Commission 1968:30-31].

History of the Pratt Museum

The Pratt Museum sits on land donated by its namesakes Sam and Vega Pratt. Sam and Vega Pratt became prominent Homerites in the 1930s and continued to be active in the community throughout their lives. The Pratts helped start an American Legion chapter, the Homer Electric Association, a gem and mineral club, and

a homemaker's club (Klein 2002:41). Sam had a passion for collecting objects and specimens from the area and hoped for a museum in Homer (Klein 2002:41; Pratt Museum 2017). To bring the museum to fruition, Sam and Vega founded the Homer Society of Natural History. By 1959, building a museum was the number one goal of the Homer Society of Natural History, they began raising funds, and in 1962 Sam and Vega donated the land on which the Pratt Museum now sits (Lord 2015:123). In 1966, the Alaska Purchase Centennial began offering matching grants for centennial projects throughout the state “that would aid the economy of the State and to develop tourism (DOC 1968:2).”

The Homer Society of Natural History got Edwin B. Crittenden, a prominent Alaskan architect to donate the building design (Lord 2015:124). With the architectural designing in hand, the Pratt Museum became the second project approved for matching Federal funds under the Alaska Centennial Act (Lord 2015:124). Soon thereafter, they got to work building the museum (Photo 1) and by the end of 1967 it was built (Photo 2). On June 1, 1968, the museum opened to the public. Sam Pratt was the first curator of the Pratt Museum and remained so until his passing in 1974 (Klein 2002:41). The Homer Society of Natural History renamed the museum after the Pratts to show appreciation for the invaluable efforts the Pratts had put towards the museum (Klein 2002:41; Pratt Museum 2017). In 1969, with added Federal funds, the first senior center in Homer opened in the basement of the museum (Lord 2015:125). Just as the 1967 agreement between the City of Homer and the Homer Society of Natural History intended, portions of the museum were “made available for public use.”



Photo 1: Location of the proposed Homer Natural History Museum in 1967 (Pratt Museum 2017b).

In addition to a senior center, the basement served as place for community theater, city council meetings, piano recitals, potlucks, fundraisers, church groups, visits from Santa, and the occasional court trial (Lord 2015:125). In 1982, the Pratt Museum became the first private museum in Alaska to the standards of the American Alliance of Museums and achieve accreditation (Lord 2015:126).



Photo 2: The Pratt Museum in 1967 (DOC 1968:18).

Edwin Butler Crittenden

Edwin Butler Crittenden was born in New Haven, Connecticut in 1915. The U.S. Coast Guard stationed him in Ketchikan, Alaska after his graduation from Yale University School of Architecture in 1942. After completing further graduate work at M.I.T., Crittenden took a position with the Alaska Territorial Housing Authority in Anchorage, Alaska. Starting his own architecture practice in 1950, he went on to design hundreds of residences, schools, churches and high-profile buildings in Anchorage and many other Alaska communities. His efforts earned him the name, “the dean of Alaska Architects,” for his contributions to the built environment of the state (Daily Sitka Sentinel 2015).

Crittenden co-founded the American Institute of Architects Alaska in 1961, and in 1963 he moved his family to Finland for a year in order to study northern design concepts. Crittenden was among the pioneers of this broad architectural classification called “northern design” that focused on engineering and aesthetic principles suited specifically to building in northern latitudes. His contributions to this school of thought included specifics on how to best build on permafrost, and “about the kinds of materials and buildings suited to the state from a climate and cost point of view” (Alaska Daily News [AND] 2009).

Crittenden took on a prominent role in rebuilding Anchorage after the 1964 earthquake, working to develop a comprehensive master plan for the city that guided the reconstruction efforts. He is said to have elevated building design in Alaska “from shelter to architecture,” and his reported love for nature was reflected through his building designs (ADN 2009). When asked to volunteer his expertise in creating a design for the proposed Pratt Museum building, Crittenden agreed under the caveat that he be allowed, “to design a building compatible with the Alaska lifestyle” (2015:124). Crittenden is the only Alaskan architect to be awarded the American Institute of Architects Northwest and Pacific Region’s Medal of Honor, the highest distinction afforded by the Region (ADN 2009).

National Register Criteria for Evaluation

When evaluating a property with its historic context, one must show it is significant for one or more of the four National Register Criteria for Evaluation (36 CFR 60.4) (NPS 1990:11). The criteria for evaluation are:

- Criterion A (36 CFR 60.4.A): “That are associated with events that have made a significant contribution to the broad patterns of our history;”
- Criterion B (36 CFR 60.4.B) “That are associated with the lives of persons significant in our past,”
- Criterion C (36 CFR 60.4.C) “That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction;” and
- Criterion D (36 CFR 60.4.D) “That have yielded, or may be likely to yield, information important in prehistory or history.”

These National Register Criteria define the type of significance a property represents and the values it embodies (NPS 1990:11). These values are associative (Criteria A and B) design or construction (Criterion C) or informational (Criterion D) (NPS 1990:11).

The authors recommend that the Pratt Museum is significant under Criterion A for its association with the 1967 Alaska Purchase Centennial. In addition, we recommend the Pratt Museum is significant under Criterion C for being the design of a master, Edwin Butler Crittenden, the “Dean of Alaska Architects” (Daily Sitka Sentinel 2015). The Period of Significance for the Pratt Museum under Criteria A and C is 1967, the year of construction for the museum.

Criterion A

The Pratt Museum building is associated with a specific event, the Alaska Purchase Centennial in 1967. The Pratt Museum is significant at the local, state, and national levels. The Pratt is significant at the national level under Criterion A because the Alaska Centennial Act of 1966 (Public Law 89-375) recognizes “the Alaska Centennial as an event of national interest.” The Pratt Museum building is significant at the state level under Criterion A because is an example of an Alaska Centennial project. Of the museums built as part of this event, the Pratt Museum is one of only a few remaining as the Alaska State Library notes:

Nearly fifty years later, these institutions are showing their age, as weather, erosion, and neglect have taken their toll. Some of the centennial facilities proved completely unsustainable. The Kotzebue City Museum closed down in the late 1980s and the artifacts were scattered around to city offices and the traditional council. The museum at Fort Kenay was transferred to the Kenai Visitors and Cultural Center in 1991. The Yugtarvik Region Museum in Bethel was badly damaged by fire in June 1980. Others struggle to hang on despite major issues. On the coast, roofs of the centennial buildings have been particularly problematic. In Cordova, the ceiling is held together with Visqueen and duct tape, scant protection against wind and rain. At the Tongass Historical Museum in Ketchikan, the flat roof in the wettest place in Alaska soaks up moisture like a sponge, continuing to leak long after it stops raining outside. Former director Michael Naab noted, "It's like a wetland up

there ... There are actually small bushes and small trees on the roof [Alaska State Library 2015].

The Pratt Museum is significant under Criterion A at the local level because this is the project Homerites put forth for the Alaska Purchase Centennial, raised matching funds, and supplied countless volunteer hours to build and operate for the benefit of their community.

Criterion C

The Pratt Museum is associated with the work of master architect, Edwin Butler Crittenden for his design of the building. The Pratt Museum is significant under Criteria C at the state level because the building is designed by the “Dean of Alaska Architects” who is the only Alaskan architect to be awarded the American Institute of Architects Northwest and Pacific Region's Medal of Honor, the highest distinction afforded by the Region (ADN 2009). Crittenden elevated building design in Alaska “from shelter to architecture.” Crittenden’s design of the Pratt Museum reflects his love for nature and the “Alaska lifestyle” (AND 2009; Lord 2015:124).

Criteria Considerations

Criteria Considerations are “special conditions” that certain kinds of properties must meet in addition to meeting the regular requirements because they are not normally eligible for the National Register (NPS 1990:25). As stated in 36 CFR60.4, “Ordinarily cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the national register. However, such properties will qualify if they are integral parts of districts that do meet the criteria of if they fall within the following categories:

- a) a religious property deriving primary significance from architectural or artistic distinction or historical importance; or
- b) a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- c) a birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building directly associated with his productive life.
- d) a cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
- e) a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
- f) a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or
- g) a property achieving significance within the past 50 years if it is of exceptional importance.

Of the Criteria Considerations, Criterion Consideration F (i.e., commemorative properties) is most relevant to the Pratt Museum, but the authors recommend not applying it. Although the Alaska Purchase Centennial did result in projects (e.g., historical markers, celebrations, activities) whose primary function was commemorative, the Pratt Museum is not one of them. The Federal government, state government, the City

of Homer, and the Homer Society of Natural History intended the museum to educate, spur city beautification projects, aid the Homer economy, serve as a community meeting place, and increase tourism (Alaska Purchase Centennial Commission 1968:30-31; City of Homer and Homer Society of Natural History, Inc., 1967; DOC 1968:2, 13).

Architectural Description

The Pratt Museum is located at 3779 Bartlett Street within the central business district of Homer, Alaska (Photo 3). Designed by Edwin B. Crittenden, the building receives good solar access and visitors enjoy sweeping views of Kachemak Bay and the Kenai Mountains. Woodard Creek divides the property which includes the museum building and accompanying outbuildings, the historic Harrington Cabin, outdoor galleries, interpretive trails, and a botanical garden. Crittenden's original conceptual drawings included a detached library and a museum building of robust design featuring a clerestory roof supported by prominent timbers (Figure 2). The building that was ultimately erected closely resembles Crittenden's original concept, and features heavy rough-cut spruce roof beams that protrude from the eaves of a clerestory roof at the north and south-facing elevations (Photo 4). In its entirety, the design includes distinct, linear features with minimal adornments and an overall feeling of permanence.

The original Pratt Museum was rectangular in plan, measuring approximately 66 feet, four inches by 40 feet, eight inches (Figure 3). Additions to the building occurred in three major phases, taking place in 1977, 1988, and 1991 (Figure 4). In 1977, a marine gallery and library was constructed off of the west elevation. As part of the alteration, the roofline was extended to match the existing roof pitch, and the protruding roofing timbers and arrangement of the siding were maintained. A service door on the north-facing aspect of the new addition was added at this time that provides access to the north foyer and marine gallery, as well as to the stairwell leading upwards to the main gallery and downwards to the lower exhibit.



Photo 3: The Pratt Museum, shown near its entrance on Bartlett Street in Homer, Alaska (Cultural Alaska/Wellspring Group 2017).

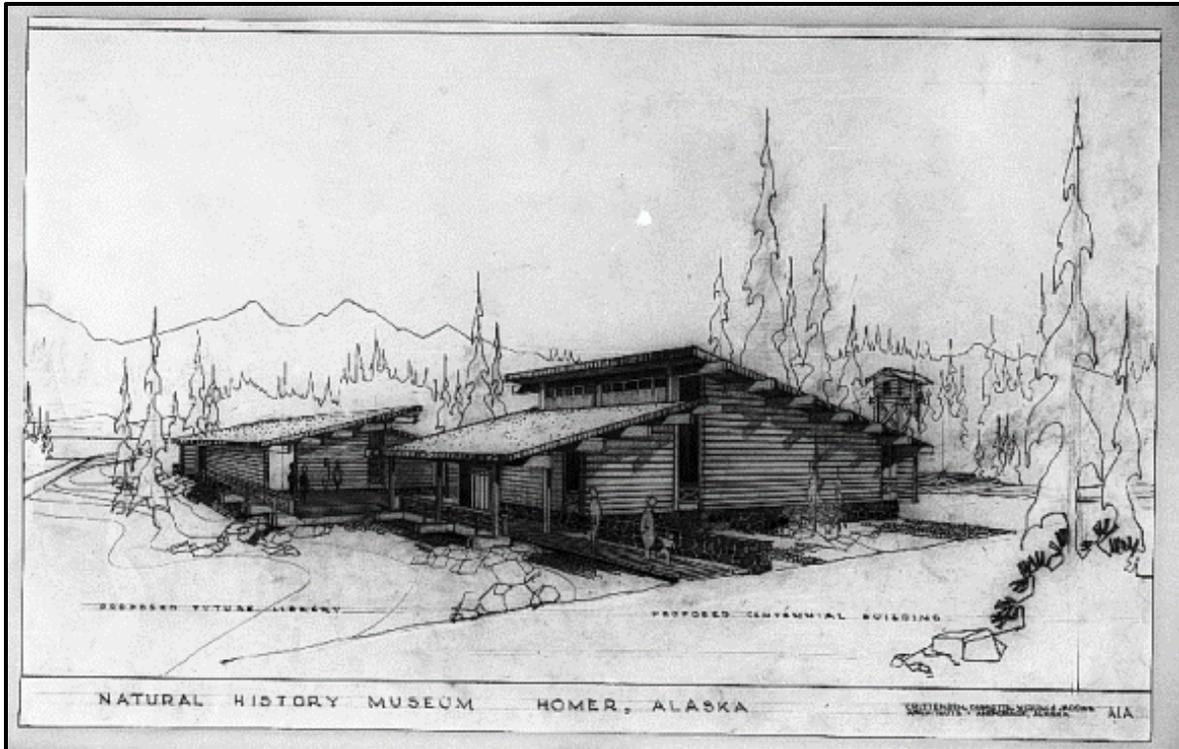


Figure 2: Crittenden’s original design for the Pratt Museum and a separate library building (Crittenden, Cassetta, Wirum, and Jacobs 1966).



Photo 4: The northeast corner of the Pratt Museum, June 2017 (Cultural Alaska/Wellspring Group 2017).

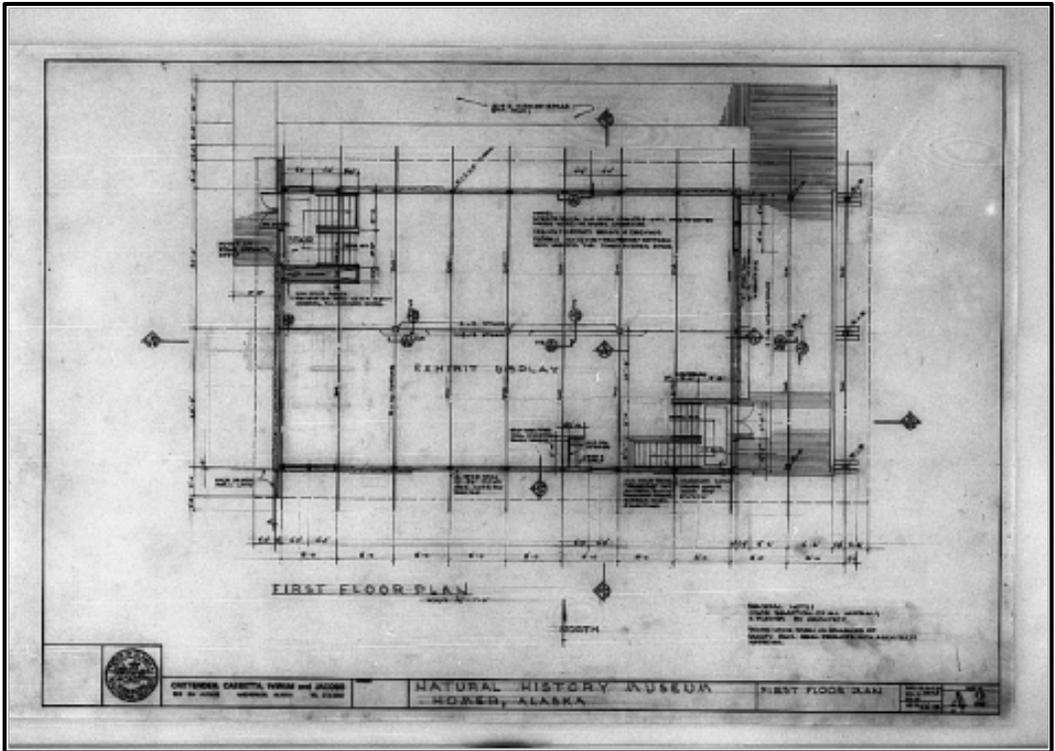


Figure 3: Original first floor plan for the Pratt Museum, designed by Edwin B. Crittenden (Crittenden, Cassetta, Wirum, and Jacobs 1966).

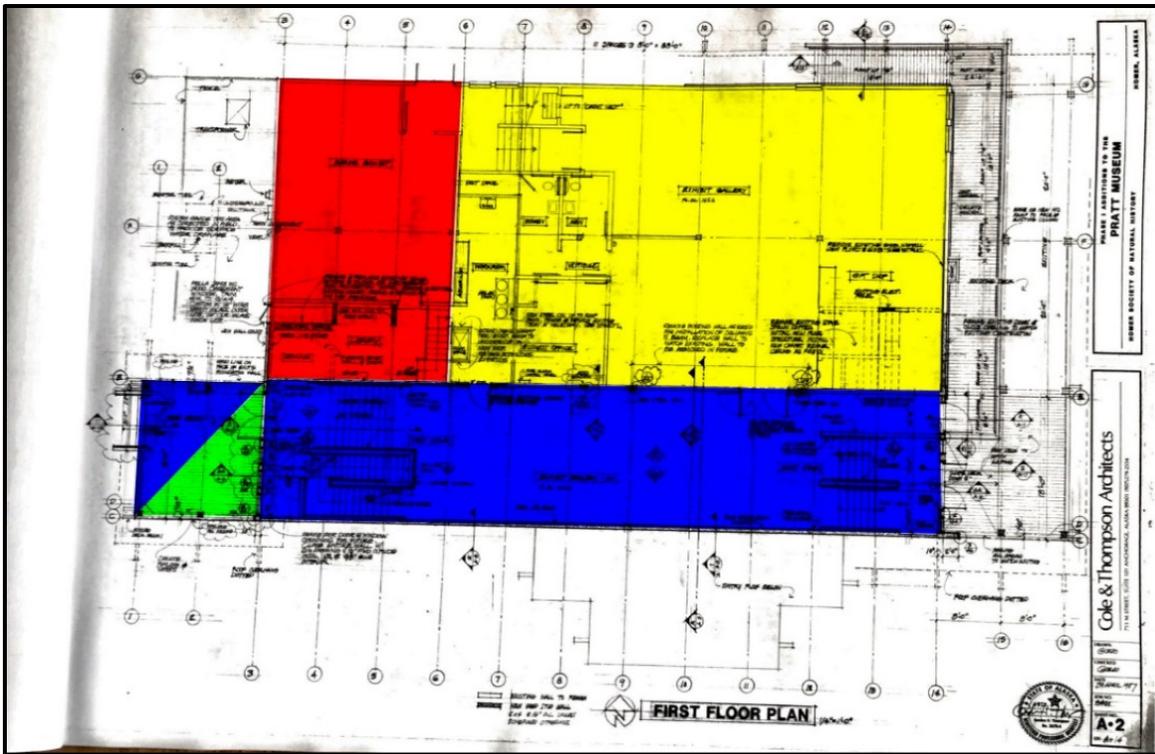


Figure 4: Pratt Museum first floor plan as it exists today, showing original construction (yellow), 1977 addition (red), 1988 addition (blue), and the 1991 addition (green) when the covered deck built in 1988 was framed in for offices (Fishback et al. 2007).

The most significant addition to the Pratt Museum, the construction of the special exhibits gallery, was started in 1987 and completed in 1988. Prior to this work, the upper section of the clerestory roof descended uninterrupted to the eave at the west elevation (Photo 5). The addition was built by Cole & Thompson Architects, and expanded the building to the south (Photo 6 and Photo 7). The porch off of the east elevation was extended and a wheelchair accessible ramp was constructed at this time. A new double door entryway and admissions area was installed as part of the same construction, as well as the mezzanine that leads visitors to the lower exhibit. A foyer and entrance was added to the south elevation, providing entry and emergency exit from the lower level of the building. Regarding the 1988 addition, Gordon Thompson of Cole & Thompson Architects said that he tried to stay true to Crittenden's original design (Gordon Thompson, personal communication, June 19, 2017).



Photo 5: Pratt Museum south elevation prior to 1988 addition (Pratt Museum 2017c).



Photo 6: The Pratt Museum during construction of the 1988 addition to the south elevation (Left) (Pratt Museum 2017c).

Photo 7: Insulation being laid down on top of the tongue and groove decking; Crittenden's original roof design was constructed in the same manner (Pratt Museum 2017c).

Also constructed in 1988 was a covered deck off of the west elevation, which was framed in and converted to office space in 1991. A condition survey of the Pratt Museum completed in May of 2007 characterizes the current extent of the property and outbuildings as follows:

The total gross area of the existing two-story wood frame Museum building is approximately 11,710 square feet. This figure includes the 930-square-foot front porch. Four other structures occupy the site. The campus includes a historic wood cabin portraying early homesteading life. A small 240-square-foot wood-frame plywood sided building serves as an unheated storage building. A 1,120-square-foot wood frame workshop is heated and serves as a shop, studio, collection storage, office and archives [Fishback et al. 2007].

The original Pratt Museum building was constructed on cast in place concrete spread footings with a concrete stem wall around the exterior of the museum. The 1968 building utilized robust timber post and beams, with wood framed 2x6 stud walls at its exterior. The walls are sided on the exterior with plywood sheathing and overlain with rough cut 2x10 spruce boards. The boards are arranged horizontally, and are gapped at approximately 1.5 inches in order to create a pleasing, linear visual effect. The roof is supported by rough-cut spruce beams spaced eight feet apart, and spanned by doubled three-inch tongue and groove decking that support all dead and live roof loads. The decking on the roof is covered by a “vapor retarder with varying thickness of extruded polystyrene insulation over the special exhibits gallery, library and education office. ... The entire waterproof roof covering is a built-up emulsified roof (Fishback et al. 2007).”

The window openings from the original design consisted of fixed, wire reinforced glass arranged in pairs, either side by side or aligned vertically. The trimming is modest and includes simple 2x4 accents arranged in an “X” pattern at the lower portion of the opening (Photo 8). The clerestory roof originally included a line of 10 fixed picture windows that provided natural light to the main gallery. These windows were covered up, but not removed, sometime during the 1970s; the effects of UV light on the exhibits was seen as detrimental to their long-term storage. Likewise, the centrally located window on the north elevation was covered up on the interior, but kept intact on the exterior.

The 1991 addition includes double-pane, wood-framed casement windows. The west elevation features three double casement windows with no accenting trim other than a beveled edge on the surrounding 2x10 siding. Likewise, the south elevation contains two wood-framed windows of similar design; one double casement window and one single casement window (Photo 9). Crittenden’s drawings of the main elevations of the Pratt Museum are shown in Figure 5. Stating that he wanted to construct a building that was, “compatible with the Alaska lifestyle,” his design was well received and became the second project approved for the Alaska Purchase Centennial (Lord 2015).

The principal façade is the east-facing elevation, and includes three main bays (Photo 10). The main visitor entrance includes a set of arched glass doors set inside a solid core wood frame and flanked by fixed sidelites and topped with a fixed lite transom (Photo 11). Additional bays are situated near the northeast corner of the building, where there are two windows of wire reinforced glass, arranged side by side, with the original “X” pattern trimming at the bottom portion of the opening. A wheelchair-accessible ramp, also constructed in 1988, starts at the northeast corner of the building and runs along the east elevation to a single doorway that matches the arched design of the main entrance. Evidence of the original entryway can be seen at a point where several butt joints in the siding are aligned (Photo 12).



Photo 8: Example of an original window opening, located on the north elevation (Cultural Alaska/Wellspring Group 2017).



Photo 9: The 1991 office addition showing window openings, roof configuration, and relationship to south elevation (Cultural Alaska/Wellspring Group 2017).

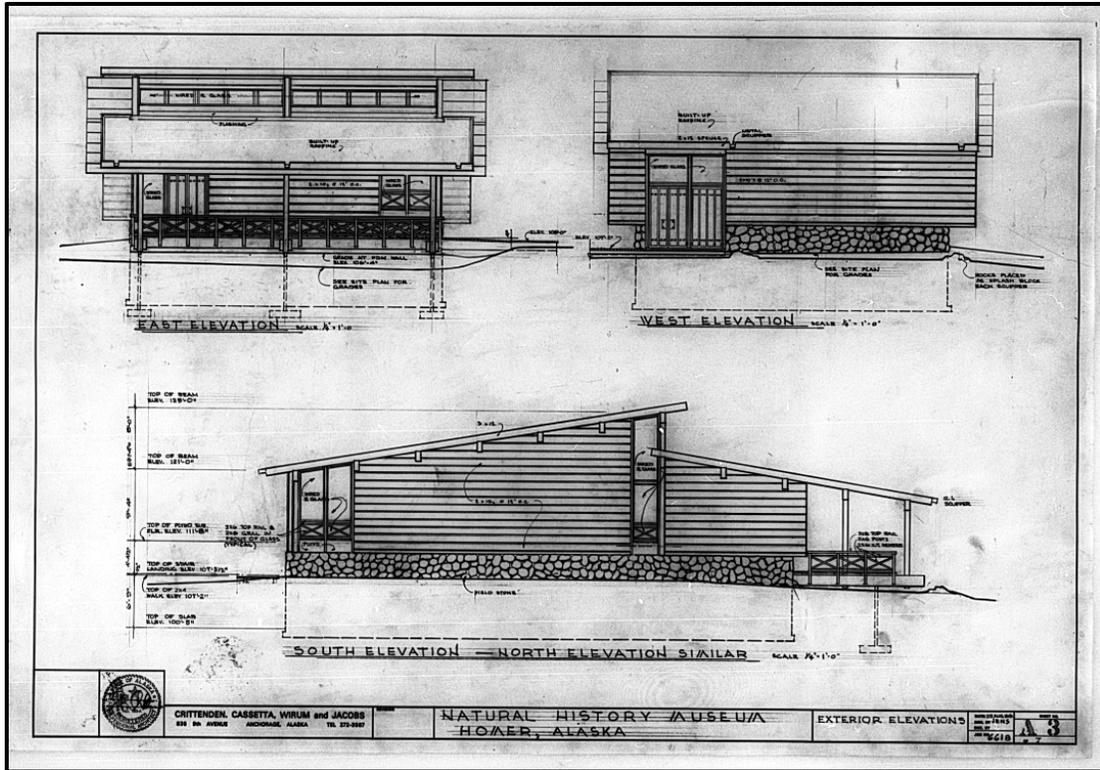


Figure 5: Original drawings for the east, west, and south elevations. The north elevation would have been a near mirror image of the south elevation (Crittenden, Cassetta, Wirum, and Jacobs 1966).



Photo 10: Pratt Museum east elevation (Cultural Alaska/Wellspring Group, 2017).



Photo 11: The main entryway and porch, located on the east elevation (Cultural Alaska/Wellspring Group 2017).



Photo 12: The doorway located at the top of the ramp on the east elevation; the position of the original main entrance is apparent where several courses of siding align at butt joints (Cultural Alaska/Wellspring Group 2017).

The overhanging roof on the east elevation provides cover for a porch, extended to the south in 1988, and stretches the length of the facade. The porch area can be accessed by a set of stairs at its southeast corner or via the ramp located at the northeast corner; visitors can also access the porch adjacent to the ramp, where the porch decking protrudes just above grade. The clerestory roof, visible above the porch roof, once contained 10 fixed windows but were covered up in order to limit the amount of UV light entering the exhibit areas (Photo 13).



Photo 13: The Pratt Museum in 1968, showing the east elevation before the windows in the clerestory roof were covered up (Pratt Museum photo 2015.013.0001).

The south elevation has few openings; one wood-framed double casement window is flanked by a single casement window near the southwest corner where the museum offices are located (Photo 14). Located just off center is the south foyer that extends out from the main surface at the lower level and is covered by a flat roof. The roof is supported by substantial glue laminated timbers and decked with similar tongue and groove decking to the main roof. The foyer includes a set of arched glass doors that match the main entrance on the east elevation. Another single door of matching design rests on the opposite side of a sidelite.

Several stages of the building are apparent when looking at the south elevation. In 1988, the roofline that slopes downward to the west was altered when the special exhibits gallery was constructed; it now forms a flat section that extends to just above the offices at the southwest corner of the building (Figure 6 & Figure 7). The office space was originally built as a covered deck during the 1988 addition, and later framed in to make space for offices in 1991.

The west elevation includes the access points for the office spaces and library through a storm door with a half lite and covered by a simple shed roof awning (Photo 15). Three office spaces each have a wood-framed double casement window on the 1991 addition. In 1968, the eave from the original roof would have extended uninterrupted along the length of the west elevation. Ghost lines are evident from the 1977 marine gallery



Photo 14: Pratt Museum south elevation (Cultural Alaska/Wellspring Group 2017).

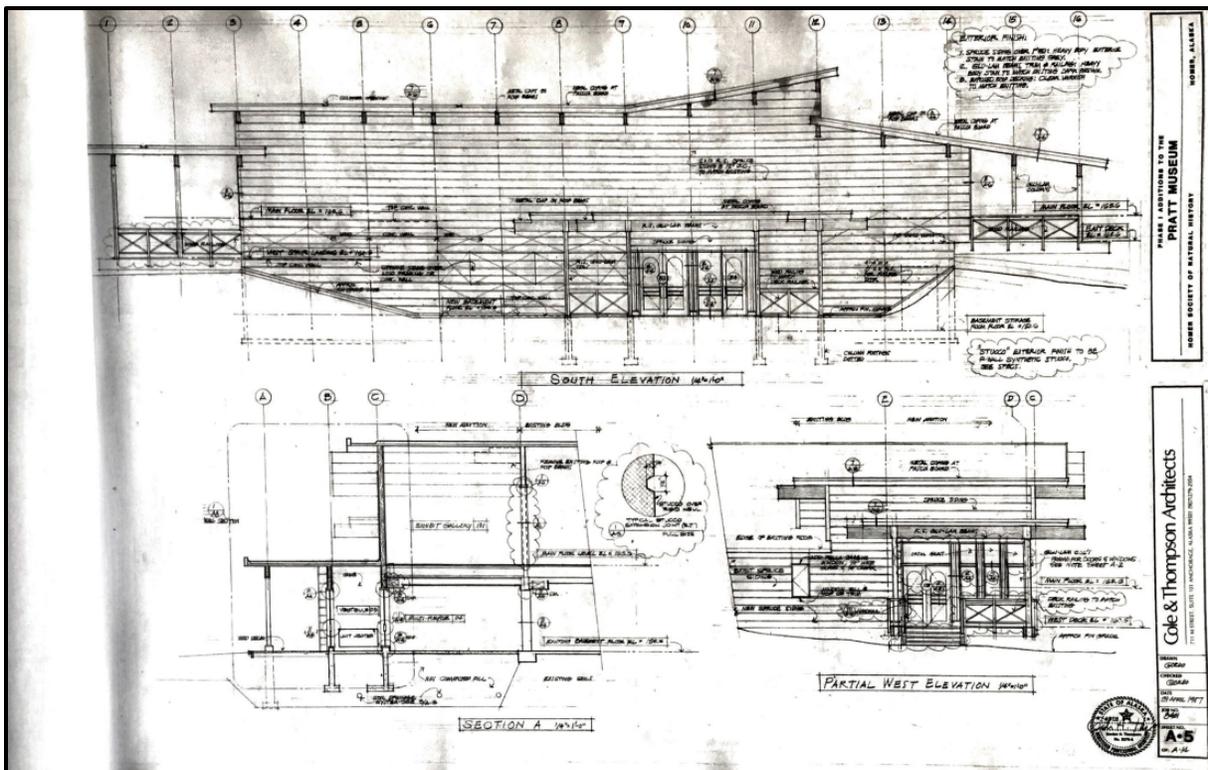


Figure 6: South elevation drawing for the 1988 addition, constructed by Cole & Thompson Architects (Cole & Thompson Architects 1987).



Figure 7: The conceptual drawings for the 1988 addition show the expansion of the south elevation to include the south foyer, special exhibits gallery, a covered deck, and a change to the pitch of the roof at the southwest corner of the building (Cole and Thompson Architects 1987).



Photo 15: Pratt Museum west elevation (Cultural Alaska/Wellspring Group 2017).

addition on the roofing surface; a distinct line is noticeable where the original roof was unified with the addition. The offices extend out from the main building, the result of two phases of construction; first in 1988 when it was a covered deck space and second in 1991 when the offices were enclosed as they appear today.

The north elevation appears similar to the way it appeared when the building was constructed in 1968 (Photo 16). Three main openings are present, including original windows of wire reinforced glass. One set of windows are aligned vertically, and extend from the ground level to where the two opposing pitches of the clerestory roof meet; two other windows, arranged side by side, are present at the original northwest corner of the building. Both windows feature the original trim of “X” pattern 2x4 at their lower portion. The 1977 marine gallery addition maintained the original roof pitch, and extended the north elevation to the west. A service door now provides access to the north foyer.



Photo 16: Pratt Museum north elevation (Cultural Alaska/Wellspring Group 2017).

The interior is characterized by four main spaces: the special exhibits gallery (Photo 17), the main gallery (Photo 18), the marine gallery (Photo 19), and the lower exhibit gallery (Photo 20). The galleries are organized on two primary levels, with a third intermediate level that hosts the aquaria and marine gallery. The main floor is home to a 1,010-square-foot special exhibits gallery and the 1,200-square-foot main gallery (Fishback et al. 2007). The main gallery exhibits were constructed in 2004, and includes exhibits detailing the people and animals of the region from both a historical and contemporaneous perspective; the main gallery is flanked by a 360-square-foot Museum store.

The special exhibits gallery is accessed when entering the building, just behind a reception desk that was designed by Gordon Thompson as part of the 1988 addition. This gallery features rotating and traveling exhibits. As noted in the 2007 Condition Survey:

The building level also includes the aquaria mechanical room, two unisex public toilet rooms, mechanical chases and shared office space for the Development Director and Education Assistant/Exhibits Coordinator. Former attic space above the north foyer has been



Photo 17: The view as you enter the museum, showing reception desk and the special exhibits gallery (Cultural Alaska/Wellspring Group 2017).



Photo 18: The Pratt Museum main gallery (Cultural Alaska/Wellspring Group 2017).



Photo 19: The marine gallery, located on the intermediate level, was constructed in 1977 (Cultural Alaska/Wellspring Group 2017).



Photo 20: The lower exhibit gallery, located on the lower level (Cultural Alaska/Wellspring Group 2017).

fashioned into a small office space for the Exhibits Director and Education Assistant

[Fishback et al. 2007].

The intermediate level contains the marine gallery, library, and aquaria. Administrative offices for the office manager, bookkeeper, and executive director are also located on this level; the primary point of entry for staff is from the west elevation, at the intermediate level.

The lower exhibit gallery is partially below grade, and houses exhibits on marine ecology, including a video showing bears at McNeil River. The lower level, in addition to the gallery space, includes a cultural collections area, natural science collections, offices, two restrooms, a kitchen, and rooms dedicated to mechanical components of the building.

Integrity

In order for a building to be deemed eligible for the NRHP, it must be found to be significant under National Register Criteria while also retaining integrity (36 CFR 60.4). “Integrity is the ability of a historic property to convey its significance” (NPS 1990:44). The National Register criteria identify seven aspects or qualities of a property that, in combination, are used to assess its integrity. The seven aspects of integrity (NPS 1990: 44-4) are:

- Location: “the place where the historic property was constructed or the place where the historic event occurred;”
- Design: “the combination of elements that create the form, plan, space, structure, and style of a property;”
- Setting: “the physical environment of a historic property;”
- Materials: “the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property;”
- Workmanship: the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory;”
- Feeling:” a property's expression of the aesthetic or historic sense of a particular period of time;” and
- Association: “the direct link between an important historic event or person and a historic property.”

The evaluation of integrity involves identifying what aspects are most important in order for the property to convey its significance. As noted above, the Pratt Museum is significant under Criterion A for its association with the Alaska Centennial Project commemorating the Alaska purchase in 1867, and under Criterion C as the work of a master, Edwin B. Crittenden, whose buildings shaped the built environment in Alaska starting in 1950 and continue to do so today. The Pratt Museum retains all seven aspects of integrity.

Location

The building is in its original location.

Design

While some significant additions and alterations have been made, the architects were able to mesh newer construction with the overall appearance and design of Crittenden’s original concept (Figure 8 and Photo 21). The 1977 addition to the west elevation was undertaken in order to expand the capabilities of the institution while remaining true to the original design concept for the building. Gordon Thompson of Cole & Thompson Architects designed the 1988 addition hoping to maintain the building’s character, recognizing it



Figure 8: Crittenden's original design for the Pratt Museum and a separate library building (Left) (Crittenden, Cassetta, Wirum, and Jacobs 1966).

Photo 21: The northeast corner of the Pratt Museum, June 2017 (Cultural Alaska/Wellspring Group 2017).

as an important building in Alaska's history (Gordon Thompson, personal communication, June 19, 2017). Other smaller alterations, such as the covering of windows to better serve the purposes of long-term curation, do not detract from the building's historic character as a whole. The preservation of the distinctive clerestory roof design and protruding timbers at the eaves, in combination with the retention of many original openings and trim work are significant factors in the building retaining integrity of design; in most cases, period photographs of the building's exterior can easily be compared to its current form. The Pratt Museum has been altered in some significant ways, however the architects who designed these changes were able to hold true to key visual and structural elements of the original design, and as a result the building has largely retained the original form, plan, space, structure, and style of the property.

Setting

The setting in which the Pratt Museum was built has evolved as Homer has expanded and grown, however the property itself has remained a green space that continues to utilize its natural surroundings for educational opportunities and aesthetics. The natural and manmade features of the property have been preserved, and the surrounding development has not adversely affected the property. The preservation of the lot on which the Pratt Museum was built is evident when viewing aerial photographs (Figure 9).

Materials

When Crittenden designed the Pratt Museum, he did so with use of particular physical elements that he employed to convey his vision for the building. There are key exterior and interior materials that date from the period of significance, such as much of the exterior cladding, the protruding roof timbers and clerestory roof decking, wire reinforced windows and distinct "X" pattern trim, and most of the original openings (Photo 22 and Photo 23). These key materials, deposited in 1968 in a particular configuration, have been largely retained and therefore the building has retained integrity of materials.

Workmanship

Evidence of workmanship is also apparent when viewing the Pratt Museum inside and out, most notably in the use of rough-cut siding, beams, and posts. The rough cut 2x10 siding still displays circular pattern saw marks, the "X" pattern window accents feature rough cut 2x4s, the protruding roof timbers are a prominent design feature, and rough cut 8x8 posts are featured in the main gallery (Photo 24, Photo 25, Photo 26, and Photo 27). These features represent physical evidence of regional preferences for locally sourced timber, as well as milling methods common to the time period.



Figure 9: Aerial photographs show how the physical setting around the museum has remained true to its original form (top left from 1972 (National Aeronautics and Space Administration 1972), top right from 1996 (Google Earth 2017), bottom left from 2006 (Google Earth 2017), and bottom right from 2015 (Google Earth 2017).



Photo 22: Details showing original exterior siding on north elevation (Left) Cultural Alaska/Wellspring Group 2017).



Photo 23: Tongue and groove roof decking from the interior (Cultural Alaska/Wellspring Group 2017).



Photo 24: 2x10 siding with circular saw marks (Left) (Cultural Alaska/Wellspring Group 2017).

Photo 25: “X” pattern accents on original window openings (Cultural Alaska/Wellspring Group 2017).



Photo 26: 8x8 rough cut post in main gallery (Left) (Cultural Alaska/Wellspring Group 2017).

Photo 27: Original wire-reinforced glass windows and “X” pattern accent trim (Cultural Alaska/Wellspring Group 2017).

Feeling

The Pratt Museum was designed by Edwin B. Crittenden as part of a formal agreement between the City of Homer and the Homer Society of Natural History. The construction represented Homer’s centennial project, commemorating the purchase of Alaska from Russia in 1867. For the Homer Society of Natural History, the construction of the museum was undertaken in order to, “maintain a Museum for the citizens in the event the Society should cease to exist” (Pratt Museum 2017b). This was a building that sought to lend a sense of permanence to the mission of the Society, and was designed with that notion in mind. The building has retained key design concepts and exterior materials. Although additions and alterations have taken place, the

presence of sufficient physical features, taken together, are still able to convey the property's significance as part of the statewide, commemorative centennial project and as the work of Edwin B. Crittenden, a key figure in Alaska's post-1964 earthquake built environment.

Association

The Pratt Museum itself represents the event for which it is significant, the Alaska purchase centennial project. The building is also the work of Edwin B. Crittenden, an architect with significant contributions to the built environment in Alaska. The building is sufficiently intact to convey its relationship to the event and person for which it is significant.

Summary

This report details the efforts of Monty Rogers of Cultural Alaska and Caleb Billmeier of Wellspring Group to assess the Pratt Museum building for its eligibility for the National Register and offer a recommendation on whether the NEH and SHPO should determine the museum eligible for the National Register. The Homer Society of Natural History built the museum in 1967 as part of the Alaska Purchase Centennial and it opened in 1968. This report first discusses the legal framework for Determinations of Eligibility (DOE) for the NRHP. Then, there is a discussion of the fieldwork for documenting the Pratt Museum that Mr. Billmeier conducted on June 12, 2017. Following this, the report describes methods and results for the DOE recommendation of the authors. Fieldwork methods consisted of documenting the status and configuration of the Pratt Museum. The authors then compared this information to available resources on the original character of the building. The Summary and References sections and an Appendix conclude the report.

Based on the fieldwork and results of the background research for the historic context, the authors recommend that the Pratt Museum is significant under Criterion A at the local, state, and national levels for its association with the 1967 Alaska Purchase Centennial. In addition, we recommend the Pratt Museum is significant under Criterion C at the state level for being the design of master architect, Edwin Butler Crittenden. The Period of Significance for the Pratt Museum under Criteria A and C is 1967, the year of construction for the museum. The Pratt Museum building retains all seven aspects of integrity. **Based on our findings, we recommend the NEH and SHPO determine the Pratt Museum building eligible for the National Register.**

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**Appendix A:
Pratt Museum
AHRS Data**

Alaska Heritage Resources Survey

Alaska Office of History and Archaeology

For further information contact the Alaska Office of History and Archaeology at (907) 269-8721

Compiled: Sat Jun 10 12:11:13 AKDT 2017

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AHRS Number: SEL-00385 **Mapsheet(s):** SELDOVIA C-5 (SELC5)
Acreage: **Date Issued:** 05-08-2017 **MTRS(s):** S006S013W19
Resource Shape: Point **Location Approximate:** No
Point Representation: Lat: 59.644995, Long: -151.549642 **Assigned To:** OHA / McKenzie Johnson

Site Name(s): Pratt Museum
Alternate Name(s):
Associations:
Informal Association(s):
Formal Association(s):

Site Description:

Previously listed on the AAHPs Alaskas Most Endangered Historic Structures list, Homers Pratt Museum was built in 1967-68. Designed by architect Ed Crittendon, the building was built with physical assistance from volunteers and financial assistance from both State and Federal grants related to Alaskas Centennial anniversary (similar to the original Alaska State Museum in Juneau). Since its construction the building has been an important educational asset for the Homer community, and is one the oldest public buildings still in use.

Site Significance:

Location:
3779 Bartlett St., Homer, AK 99603

AHRS References: none

Document Repository References: none

AHRS Record Attachments: none

Danger(s) of Destruction:

Present Condition: Normal state of weathering, undisturbed by vandalism, construction or abnormal weathering such as flooding or earthquakes (A)

Associated Dates: AD 1967-Present

Period(s): Historic
Modern

Resource Nature: Building: Museum

Original Owner:
Architect: Ed Crittendon

Architectural Class:

Number of Stories: 1

Plan Type:

Structural System:

Ancillary Structures: 0

Year Built: 1967

Year Reconstructed:

Year Moved:

Prepared By:

Historic Function(s): Education

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Current Function(s): Education-related
Recreation and Culture
Museum
Education
Education-related
Recreation and Culture
Museum

Cultural Affiliation: Euroamerican

Property Owner:
Repository/Accession #:
BIA/BLM Number(s):

Other Number(s):
Source Reliability: Professional reports, records and field studies (A)
Location Reliability: Location exact and site existence verified (1)

Determinations of Eligibility: none

National Register Nominations: none

