Preservation Matters

Newsletter of the Preservation and Conservation Association

To foster and encourage preservation and conservation, focusing on the built environment of Champaign County and East Central Illinois.

The Ship of Theseus

By Thomas Garza

Theseus victor of the Minotaur 1791 Charles Édouard Chaise

Please consider this piece to mainly just be me thinking out loud. I started writing this while I was home sick with Covid, and so it might best be described as some fever induced rambling with a bit of helpful information thrown in at the end so that I could feel justified using it as a newsletter article.

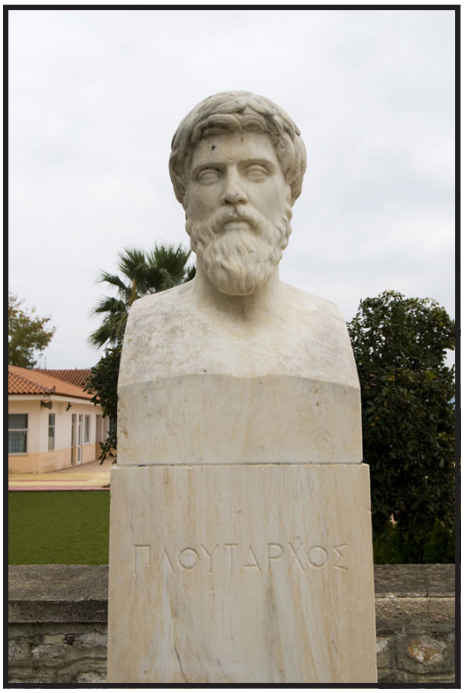
I've titled this piece The Ship of Theseus after the famous thought experiment of the same name.

Theseus was, as you may recall, one of the greatest Athenian heroes. Possible son of Poseidon, slayer of the Minotaur (that's probably how most of us know him), and of course founder of Athens itself to name just a few of his many accomplishments.

Overall a very impressive fellow.

The thought experiment that bears his name raises the question of whether his ship — which was carefully preserved for generations after his death — was still the same ship after having all of its components replaced.

You see Theseus's ship needed to be maintained in a seaworthy condition because it was the official Athenian state galley. Upon his successful return from his legendary voyages, the Athenians had pledged to honor Apollo in thanks, and so once a year they sent a religious mission to the island of Delos — one of Apollo's most sacred places — to pay their respects to the god, and Theseus's ship was used for this purpose.



Plutarch of Chaeronea and Delphi

Here is how Plutarch describes the situation:

The ship wherein Theseus and the youth of Athens returned from Crete had thirty oars, and was preserved by the Athenians down even to the time of Demetrius Phalereus, for they took away the old planks as they decayed, putting in new and stronger timber in their places, insomuch that this ship became a standing example among the philosophers, for the logical question of things that grow; one side holding that the ship remained the same, and the other contending that it was not the same.

— Plutarch, Theseus*

In other words, if the ship no longer has any of its original pieces — despite all of the newer parts having presumably been modeled as nearly as possible after the ones they were crafted to replace — can we still say that this is THE Ship of Theseus, or has it become something else?

Is it now merely a replica?

Cast Iron 1889 Centennial George Washington Inauguration Ax

Some of us know a version of this idea called George Washington's Axe. This is the one I was taught in grade school. In this telling the handle of George Washington's old axe breaks after many year's use and is replaced. Then later the head glances off a stone and cracks, and so they forge a new one. After all of those changes have taken place can this still be said to be George Washington's Axe? It looks pretty much the same. After all, the replacement handle was made to fit the old head, but then again the new head was made to fit the new handle so . . .

It's tempting to just say that these are word puzzles and nothing more. It's a bit like the question of whether Pluto is a planet or not. Pluto is just Pluto, and what we're really arguing about is the meaning of the word we use to describe it. A stone is not a stone because that's what we (English speakers) chose to call that particular object — in other words it didn't become a stone when we decided to give it that name — it just is what it is regardless, and the word 'stone' is our modern rendering of a name it was given by one group of people in one place long ago. In old English it was stan, in old Norse steinn, and so on. In Japan it would be called an 'ishi' 石, so clearly what you call it depends on all sorts of things besides what properties it has.

But the vagaries of names aside, these distinctions about what something is — its essence or essential being — do matter to us in many situations. That's why it's important for us to get them right and all agree on what they are. Historically speaking, if someone is wanting to test the original material that was used to make an object, or perhaps study the craftsmanship in use during the specific period of time a thing was made let's say, then it matters very much if the piece they're looking at is entirely original, or has had some of its parts replaced at some later date. If however, you just want to understand what life was like in the 1920s, then maybe it's not as important whether the thing you're looking at was itself made in

the 1920s. It could just be closely modeled after an item from that period, and I've seen some replica items that I really could't tell apart from the originals.

As long as the object you're looking at was made to closely duplicate the original, it will do the same job of telling you an honest story about what types of things people used in a given period. As long as it has the same look and feel to it. So the way we describe things matters to us insofar as when we choose our descriptions, the speaker and auditor must both be able to fully understand all of the relevant details of what is being discussed.

This topic might not seem to relate to anything very practical and yet it is through thinking through these kinds of things that we confront some of the basic questions that are woven into the work of historic preservation. When we talk about saving a building, what exactly is it that we're expecting to be able to save? When you factor in things like adaptive reuse for example, or some of the many modifications necessary to stay in sync with today's building codes — standards that all commercial buildings must adopt — you are talking about situations where some potentially big changes are going to be involved.

I'll tell you what brought all of this to mind. Recently regular newsletter contributor Brian Adams directed my attention the newly exposed brick

pavement on Clark St in Champaign. During some work in that area the city workers had stripped off the layer of asphalt that had been put down in the 1980s and exposed the old brick surface of the road. He sent around some photos and several of us had a discussion about whether the city might be persuaded to leave the bricks exposed — returning the street to its original look and feel — or if they were likely to just pave over it again as they had done in the past.

While considering this question I recalled that a couple of years ago the brick streets in front of my house were pulled up in order to allow for some extensive drainage work to be done. When they did this, many of the original bricks were discarded because they had been damaged in some way, and the city brought out others to replace them from their stores. As I watched the dismantling, I realized that the 'authentic and original' brick street in front of my house had actually been patched and re-patched many times over the years, to the point that only a portion of the bricks in it were from the very first batch that had been put down. Once they finished their work and replaced the bricks they'd taken up, I noticed that of course they didn't make any attempt to put each brick back where it had been originally, they just laid them down one by one as they came to hand. The basic process was different too. This time they poured a concrete pad and then laid the bricks in sand on top of that. The earlier iteration had been placed on top of a gravel bed of some sort.

When you look out at the street now, it looks more or less like it always did although because I had paid attention to the process, I could easily see that it was actually rather different. It just looked similar.

My street out front is in many ways merely a replica of the original brick street that used to be there. It maintains the character and feel of the original, but without a slavish attempt being made to copy exactly what was there. The curbs are different — differently shaped and much brighter and whiter — the access covers have changed sizes and locations, the fire hydrants are in different spots now as are some of the drains. The general layout of the bricks is the same and many of the original bricks were used, but they are all in different locations than they used to be and the street isn't as deep either. It's also much, much smoother and flatter.

The more I think about it, the more ways I can come up with in which my street today differs from the way it used to look when I first bought the house, and yet if a friend who hadn't visited in several years came knocking on my door tomorrow, they would very likely not notice that anything had changed. Superficially my street looks like the same old brick street that was always there.

Presumably this is the least that we should hope for from a preservation perspective and yet in another sense maybe the best too, at least as far as something that has been updated for modern use is concerned. The historic brick street has been nominally preserved — its character and personality remain intact — despite the fact that it isn't made with all the same components or in quite the same way as when it was first laid down. Yet on the plus side it should provide good reliable service for many years to come because it has been thoroughly upgraded for use by today's traffic, which is far, far harder on the pavement than that which the street was originally designed to support.

So although this topic raises mostly academic questions, the practical implications are also starting to reveal themselves as well.

Many PACA members own older homes and can probably relate to this topic because at some point or other they've been faced with deciding what kinds of changes they would consider acceptable to make to their home. Does the breeze seem to move freely through your house even when all the doors and windows are closed? Are you tired of replacing the rubber washers on your faucet only to have it start dripping again almost immediately after you've fixed it? Does your kitchen or bathroom still look yellowed and dingy even after it was just cleaned? Did you just paint your house only to find it peeling again within the first year?

If so then you've been confronted with the possibility of making changes that would affect your homes historic character, and you may have found yourself wondering what would be the most appropriate solution to your particular problem.

These difficulties are compounded by the fact that most of us don't have the necessary range of skills to do all of the work required to keep our older home in first class shape. We wouldn't know how to fix some of these things properly even assuming we had the time, inclination, or requisite tools to do the job. However, when we bring in an outside craftsman to do it for us, we have to trust that they have a good understanding of the range of options available, and what the best solutions to those problems are.

Often though, after they've done their thing you're left wishing they'd tried a little harder to make their new work fit in with everything else. Did they really have to change everything so much?

In order to answer some of these questions I've taken the Ten Steps For Preserving Your House (https://www.nantucketpreservation.org/resources/preserving-your-old-house/ten-steps-for-preserving-your-house/) from the Nantucket Preservation Trust, and then loosely adapted them for use in our area.

Here they are:

1. Complete maintenance on a regular basis. Routine maintenance, such as cleaning and painting—especially on your building's exterior—will help minimize rot and the need for costly repairs. Consider developing a maintenance schedule and set goals and priorities.
2. Limit the scope of repairs and keep original details. Some of the historic trim, around windows and doors and along the cornice or roofline, may need to be replaced from time to time due to rot or infestation, but replace only the portion of the wood that is damaged. This saves wood and money as well as the historic fabric of the house. If an entire element needs replacing, be sure to take detailed photographs prior to removing, and duplicate the molding profile or shape to retain your building's historic character.

3. Maintain the historic windows. Old windows (dating from the early twentieth century or earlier) were made to be repaired, not replaced. There is a lot that you can do to make old windows more energy efficient and be green in the process.

4. Take special care in repairing masonry. The Portland cement that is most commonly used today is usually not compatible with historic brick, and its use can lead to damage to the brick and structural issues. The weight of cement can also bring down an old chimney, so take care when considering chimney repairs and relining options. Repairing mortar with the correct lime mortar and cement ratio (if appropriate) is essential and should not increase the expense. It is critical to hire a mason who understands the importance of

matching the mortar to the brick.
5. If you plan to add to your historic house, design the new addition so it is fully compatible with the main core and does not overwhelm it. Oversized additions affect not only your home but the neighborhood. Don't build to maximize ground coverage—green space is the new luxury.

6. Maintain the quirks. Straighten that window? Not necessarily. Leave evidence behind showing the building's changes and its age. It is possible to stabilize structural damage and still keep those elements that give the house a sense of place. Treasure the things that show how your house has aged over the generations.

7. Keep historic interior features. The interior of your house can reveal a wealth of information about its past owners; owners have a responsibility to document and maintain this important part of history. Defining elements of the interior can include transoms (that small band of windowpanes above doorways); paneled doors; door hardware; moldings around doorways and windows and imbedded in the plaster, such as chair-rail and picture moldings.

8. Keep your plaster walls! This often comes as a surprise to many homeowners, since plaster has been routinely torn out, even by well-meaning preservationists. In recent years, most preservation contractors know the benefits of retaining plaster walls and repairing them, and if necessary replacing sections that are in poor condition. Plaster is a remarkable material that is superior to modern drywall (ask any craftsman). Architectural historians know that old plaster can reveal clues to the building's evolution by showing the location of old walls and other elements.

9. Take special care with your historic wood floors. Fortunately, most people want to retain the old floors in a historic house, but there is a right way and wrong way to care for them. All too often old flooring is over-sanded, reducing its overall life span and at the same time destroying its antique character. Old floors were hand-planed, and hand-sanding is the best way to retain their character. Simple cleaning and waxing can also do wonders and will retain the old patina.

10. Do your homework and ask questions. Owning an old house can be challenging, because dozens of issues arise during your ownership. It is not always easy to find the correct material, method, or person to work on your home, and sometimes the answers are hard to find. We suggest researching online and asking questions. Beware of the contractor who says that preservation is not an option or always costs more. Get another opinion.

And also, please feel free to use us as a resource. Your friendly PACA volunteer can often answer many of these types of question as well.

These days owning your own home can be very expensive. Generally speaking a new house will cost a great deal more to buy than an older one, but a lot of what you're paying for is the pleasure of deferring some of your maintenance costs for a few years. Also, older homes don't have to cost a fortune to maintain as long as the previous owners didn't neglect them or substituted inferior work for the original.

Much has been written about which is better, an old house or a new one, and there are as many subjective points to consider as objective ones. Newer homes are designed with modern uses in mind so you'll generally see more open spaces and larger kitchens and bathrooms. Insulation is also a factor. Older homes were made to work with the weather and newer ones are designed to keep it out, good or bad. There are pros and cons to each of these approaches so I won't say that either is better than the other.

Older homes have character and a 'hominess' that is missing from a newer one too. They are located in established neighborhoods and often have large yards with mature trees and are closer to the heart of urban areas as a rule, which makes access to shops and restaurants more convenient.

Of course I far prefer older homes for all sorts of reasons. In my opinion the quality of materials used is generally far superior to what you'll find in a newer home.

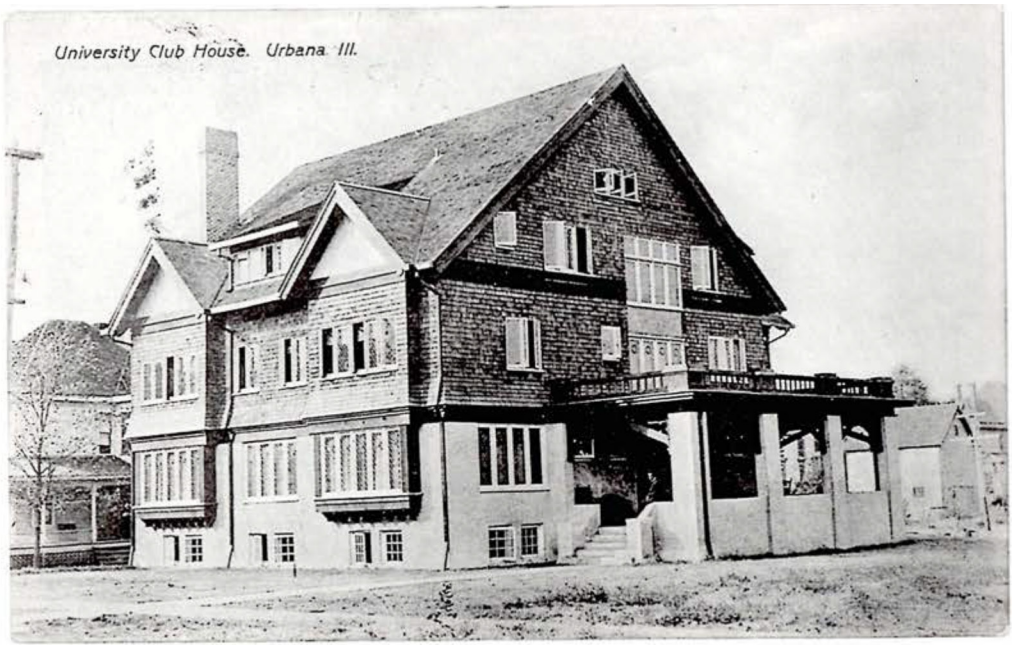
But in the end, it's up to you and how you use your living space. It's your home after all.

* http://classics.mit.edu/Plutarch/theseus.html

Relevant links:
https://www.insider.com/famous-buildings-rebuilt-after-devastating-events-2019-4
https://www.foodandwine.com/news/carlton-tavern-london-pub-rebuilt-illegal-demolition
https://www.archdaily.com/109135/ad-classics-barcelona-pavilion-mies-van-der-rohe

A Tale of Two Buildings

By Brian Adams



1909 postcard depicting the University Club soon after opening.

In June 1956, the Daily Illini published the following article:

"House wreckers raze old university club"

An old time, beloved campus institution, almost a half-century old, is falling under the sledge- hammer blows of the house wrecker.

The Men's University Club, 1208 W. Illinois, soon will be no more-it is almost gone as these lines are typed. What we once considered a stately edifice-one of the real social charms and retreats of the campus-has gone the way of all structures in the passe period of their usefulness-out of the picture.

The University Club building was designed by Newton Alonzo Wells, Professor of History and Practice of Painting and Professor of Architectural Decoration at the University of Illinois from 1899 to 1919. Locally, Wells is best known for the series of frescoes he prepared for Altgeld Hall on campus, and the mosaics now in the Ricker Library of Architecture and Art. However, Wells was a prolific artist, working in painting, murals, and mosaics. He prepared murals for the Unitarian Church in Urbana; Champaign High School; the Sangamon County Courthouse in Springfield; the Gayoso Hotel in Memphis; and the Colonial Theatre in Boston. Wells painted portrait of notable university figures, including Thomas J. Burrill, Andrew Sloan Draper, Edmund Janes James, and Nathan Ricker. Wells also revived and refined an ancient method of mosaic-making which he employed to create profile roundel portraits of Ricker and Edmund Janes James, as well as signage for the Ricker Library.

Mosaic for the Ricker Library of Architecture and Art, University of Illinois.

Mosaic portrait of U. of I. President (1904-1920) Edmund Janes James

As a designer of structures, Wells created the 1908 architectural plans and bronze plaques for the "Triumphal Memorial Arch/ Soldier & Sailors Memorial" for the Douglas County Courthouse grounds in Tuscola and the 1909 University of Illinois Senior Memorial on Springfield Avenue.

As mentioned above, Wells designed the long-gone University Club building, formerly located at the intersection of West Illinois Street and Goodwin Avenue in Urbana, an area now occupied by a parking lot overshadowed by Burrill Hall. In preparation for its opening the Daily Illini wrote on April 22, 1908:

...the club house...has been erected at a cost of $18,000, exclusive of furnishings. Work was begun on it last October, and the furniture is now being moved in. The building was designed by Professor Newton A. Wells, of the art and design department, and built by the firm of Wells & White. The contractor is D. Osborn of Urbana...It is designed for a club home for the members, and has reception parlors, lounging and reading rooms, billiard rooms, and a card room. Besides these there are a number of living rooms which will be rented to the bachelor members of the club. The first floor is finished in oak. The others are in poplar, stained a light tan. The scheme of wall decoration was designed by Professor Wells. Some of the rooms are done in a Byzantine mosaic effect, a style of decoration never before used in a modern house. It was much in use among the ancient Greeks. Stickley furniture is used throughout downstairs.

Newton Alonzo Wells (From Newcomb 1919)

When the club opened it consisted of about 175 members, most of whom were faculty men. When if formally opened to the public on May 7, 1908

...[i]t provided the busy, and not so busy, campus man a retreat where he could dine at his leisure. Here he could meet his fellows in an atmosphere which seemed saturated with the spirit of Old Eli at Yale, or old John Harvard in Cambridge. Perhaps there was a bit of the quiet scholastic setting of an older Cambridge and Oxford in Merrie Olde Englande (Burford 1956, p. 6).

Over time tennis courts had been located on the east side of the building but were eventually replaced by parking lots. During WW II, club members established garden plots, because "food would win the war".

While the University Club building is long gone and forgotten, swallowed up by the ever-expanding University of Illinois campus, a scaled-down near replica of the building still exists in Urbana. This is the house at 803 West Oregon Street, a house built and possibly designed by no other than the architect of the University Club house, Newton Alonso Wells. Newton and his wife Flora purchased the lot in December 1906 for $1,300 from the George W. Hubbard Trust. The house was built in 1907 in Tudor Revival style with classic Arts and Crafts features, a year before the University Club was constructed. Newton and Flora are listed as owners of the Oregon Street residence between 1908 and 1920. Comparison of this

Newton Alonzo Wells residence, 803 West Oregon Street, Urbana. Façade/north elevation.

house with the University Club reveals many similarities. One noticeable difference between the two buildings is the location of the entrance: the Wells residence can be classed as "side-gabled" while the University Club can be classed as "front-gabled". Aside from this, the two building exhibit many similarities. The façade of the Wells residence exhibits "...two visually strong gables..." (Giles 2003), typical of the Tudor style; the University Club featured similar prominent gables, though not on the entrance façade. Between the gables on the roof of both buildings is a shed dormer. The entrances to both buildings are similar, though that of the University Club is larger. Both entrances feature porches with heavy squared piers, typical of Craftsman style buildings. Sanborn Fire Insurance maps from 1909 describe the first floor of both buildings as "cement plastered", a common technique to mimic stucco at the time. The second and third floors of both buildings are clad in dark, plain wooden shingles. Based on existing photographs, the University Club building appears to exhibit less in the way of exterior decorative elements than the Wells house, possibly due to its function as a clubhouse and not personal residence. The most ornate part of the University Club appears to be the entry porch which features a balcony with a low balustrade.

Decorative elements on the Wells residence include decorated bargeboards and a mock wooden arch between the supporting pillars of the porch (Giles 2003). A similar arch is located above a side entrance door on the west elevation. The east porch pillar features a heraldic relief (combined fleur-de-lis and shield) below the construction date in Roman numerals (MCMVII=1907). The roof of the entry porch is flat and slopes slightly away from the house. The second story of the façade gables project slightly over the first story and the two are separated by wide trim with

Photograph of the University Club in 1939 (Champaign County Historical Archives, Urbana, Illinois)

Detail, east gable, north elevation. Decorative bargeboard and dentils are visible. Façade/north elevation.

North elevation, porch detail.

North elevation, east porch pillar. Heraldic relief below year built in Roman numerals (MCMVII=1907).

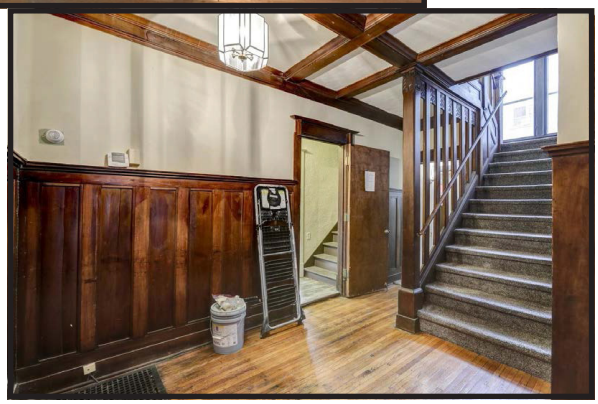
West elevation, side entrance.

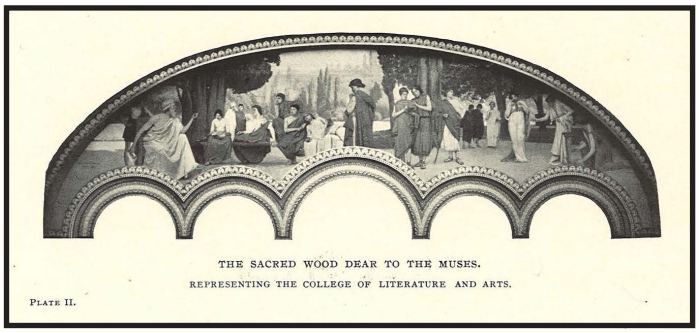
West and north elevations.

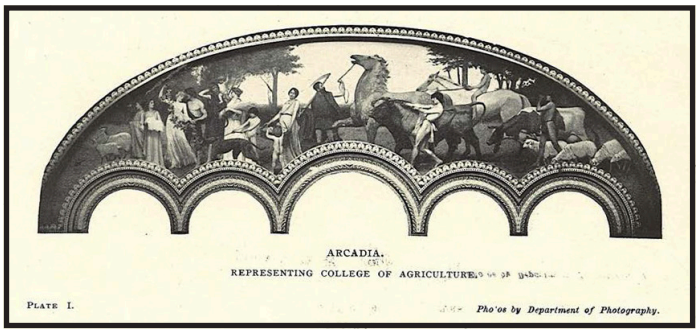
Entrance door, north elevation.

dentils (dentils are also visible below the first-story gables on the University Club building). The Wells residence also features low relief decoration in the plastered exterior surfaces. These include fleur-de-lis, Celtic, and Medieval heraldry (shields) designs on the façade. Based on surviving photographs, it is not possible to tell if the University Club featured similar low relief decorations. While the original door has clearly been replaced with more modern one, original sidelights with leaded geometric panes remain.

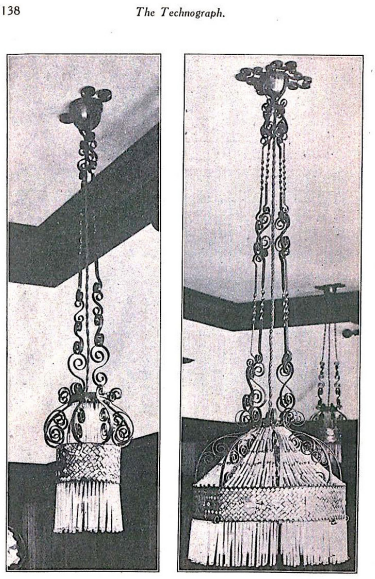
Aside from the brief description







recorded in the Daily Illini article quoted above, little is known about interior architectural details of the University Club, and to date no contemporary photographs have been found. The interior of the Wells residence retains much integrity and is in relatively good condition for a building that functioned as a fraternity house for several decades. Crown molding and high wainscoting is preserved throughout the first floor, as are some original wooden doors with typical Craftsman style wooden architraves. Exposed beams are present in the first-floor ceiling of the stairwell. Built-in wooden benches are located below the second-floor windows of the façade. First-floor windows on the gable ends feature diamond-pattered panes. The first floor also features an imposing floor-to- ceiling fireplace with a brick firebox flanked by wooden posts with floral capitals. The mantel above the firebox features four medieval shields carved in high relief. In the center of the mantel



Mosaic chandeliers designed by Wells for his residence (Cleveland 1908).

the letters "AVE" are carved in high relief.

Newton Wells retired from the University of Illinois in 1919, after which he moved to Cannes to write a book entitled "Esthetics of Form and Color". In 1923 he died of a stroke while painting portraits and landscapes in Algeria. Between 1921 and 1923, the former Wells residence was owned and occupied by Charles F. Green, a math instructor at the university. Between 1925 and about 1941, the house was owned by Lloyd Morey, former President of the University of Illinois (1953-1955). After this, the building began its long tenure as a fraternity house.

So, can the design of the Wells residence at 803 West Oregon Street be attributed to Newton Alonzo Wells? While direct evidence of this has yet to be found, other lines of evidence suggest Wells was the designer. To begin with, both buildings were built at practically the same time. Wells purchased his lot late in 1906 and his residence was built and occupied in 1907. Plans to build the University Club were announced in 1907 and it was opened in the spring of 1908. The many similarities described above suggest the Wells residence provided a model and inspiration for the University Club building. Secondly, Wells had experience as an architect, having designed multiple structures while employed at the University of Illinois, and would have been capable of designing a residence for himself and his wife. Finally, and especially significant, Wells designed many of the original interior architectural details for his house. Cleveland (1908, p. 136), writing of a new course in the architectural arts ("Architectural Decoration") offered at the University of Illinois "...to give the student specialized training in the designing of interiors, exteriors, and the several branches of the decorative arts..." describes and illustrates some of the interior decorative elements designed by Wells for his house, including a chandelier of metal encrusted with mosaics. Cleveland (ibid, p. 140) also mentions "...a bit of wood carving designed and executed by Prof. Wells for his home..." and includes a photograph of the home's fireplace. There is thus strong evidence that Newton Wells designed the house at 803 West Oregon Street, but clearly more detective work is needed to positively identify the architect.

*Schmitt (2011, p. 99) states the house is attributed to Urbana architect Joseph William Royer, who built his own residence immediately east at 801 West Oregon Street about three years earlier. However, this author has found no evidence to substantiate this claim.

Burford, C.C.
1956 House wreckers raze old university club. *Daily Illini*, June 6, 1956, p. 6.

Cleveland, M.B.
1908 The Architectural Arts. *The Technograph* 22: pp. 135-140.

Urbana Courier
1907 Fine New Club House for the University Club, *Urbana Courier*, September 14, 1907, p. 8.

Daily Illini
1907 New Club House to Go Up in Urbana. *Daily Illini*, September 19, 1907, p. 1.
1908 Table Started Sunday at University Club. *Daily Illini*, April 22, 1908, p. 1.
1908 University Club House Formally Opened. *Daily Illini*, May 8, 1908, p. 1. 16

Giles, Gareth R.
2003 *Urbana Historic Resources Survey for the structure at 803 West Oregon Street*. Urbana Historic Preservation Commission Architectural Surveys. On file at the Champaign County Historical Archives, Urbana, Illinois.

Newcomb, Rexford
1919 An Appreciation of the work of Professor Newton Alonzo Wells. *The Western Architect*, 28 (3): pp. 92-93.

Schmitt, Ronald E.
2011 *Images of Midwestern Architecture: Urbana-Champaign*. Blurb creative publishing service.

Wells, Newton A.
1900 The technical requirements and difficulties of mural painting. *The Technograph* XIV, pp. 64-68.

PACA members would like to express their sincere condolences to long-time PACA volunteer Kathy Micek (formerly Kathy Reeves) on the loss of her beloved husband Sidney S. Micek. Sid passed away on July 14th at the age of 79.

For those who never knew her, Kathy was a stalwart volunteer for many years and was involved in a variety of different PACA activities.

We wish her and her family the very best in this trying time.

Please join us on Saturday, Aug. 20 for our annual Back to School Sale. Items will be on sale at both PACA West and our main Warehouse.

Hours at the Warehouse will be the regular 10 am to 4 pm Saturday hours and the hours at PACA West will be 9 am (maybe 10) to 2 pm.

PACA West is located at 1302 Parkland Court (in the old CU Woodshop School of Woodworking building)

Become a PACA Volunteer!

PACA needs volunteers! We need people to work with the salvage crew, help us out at the warehouse, and join our committees.

One of our activities this year will be to participate in Habitat for Humanity's Raise the Woof competition. Participants form teams and build doghouses.

PACA's team has won a prize every year we've entered.

Team members activities range from design, construction, and decoration (painting and detail work).
The event will be in September and we like to start getting ideas together three to four weeks in advance. If you're interested in working on that with us, or if you'd like to be on our general volunteer list, just send me an email at pacaexdir@gmail.com and we can sign you up.

We do have a separate list for salvage volunteers, so if that sort of thing is what interests you then please make a note of that.

As far as salvaging goes, it's not all technical or heavy work.

We need people to work in the actual process of salvaging itself of course, but also in de-nailing, sorting, and putting things away at the warehouse. Any and all skill levels are welcome as the work can be as heavy or light as it suits you. There's plenty to do in every aspect of the process from prying boards off of walls and carrying doors up and down stairs, to unscrewing light covers and door plates and dealing with the hundred and one little things that we find in old houses.

At the warehouse there is an endless amount of sorting and stacking to be done, and these are ongoing needs that exist throughout the year, not just when a salvage is going on.

On the administrative side of things, in line with our strategic plan we have a number of committees that deal with various aspects of running the organization (and keeping organized), so we are always looking for people to sit on those committees, and we also need help posting on social media, and things like filing, organizing, digitizing old photos and so on.

There's a lot to do so please join us! You can contact us by calling 359-7222, or writing to pacaexdir@gmail.com

PRESERVATION MATTERS

The newsletter of the

PRESERVATION AND CONSERVATION ASSOCIATION
P.O. Box 2575
Champaign, IL 61825

Summer 2022

If you would like to contribute to the PACA newsletter, email pacaexdir@gmail.com

Warehouse: 44 E. Washington St., Champaign, IL
Hours: Tuesday – Friday from 12pm –4pm and Saturday from 10am - 4pm
Telephone: 217–359-PACA (7222)
Web: http://www.pacacc.org
E-mail: pacaexdir@gm ail.com

MEMBERSHIP APPLICATION PACA BOX 2575, Champaign, IL 61825

MEMBERSHIP STATUS

☐ New ☐ Renewal

MEMBERSHIP CATEGORY

☐ Adult	$25
☐ Student	$15
☐ Senior Citizen	$15
☐ Family	$40
☐ Corporate	
☐ Bronze	$250
☐ Silver	$500
☐ Gold	$1000
☐ Platinum	$2000

☐ I wish to make an additional contribution: $_____

NAME: _____

ADDRESS: _____

_____

PHONE: _____

E-MAIL: _____

PACA is a non-profit organization dedicated to the preservation of our natural and built environment. Offices are located at our salvage warehouse:
44 E. Washington St, Champaign, IL 61825
217-359-7222 * www.pacacc.org