

RECORDED INTERVIEW OF GRANT CROSBY

CONDUCTED BY KAREN BREWSTER

IN ANCHORAGE, ALASKA

APRIL 9, 2019

ORAL HISTORY 2017-01-92

KLONDIKE GOLD RUSH NATIONAL HISTORICAL PARK ORAL HISTORY PROJECT  
TRANSCRIBED BY RUTH SENSENIG

[00:00:00]KAREN BREWSTER: Ok. Today is April 9, 2019, and this is Karen Brewster. And I'm here in Anchorage, Alaska, with Grant Crosby at the National Park Service Regional Office. Um, this is for the Klondike Gold Rush National Historical Park Oral History Project. Grant, thank you for finding time this afternoon.

GRANT CROSBY: Sure, it's a pleasure.

[00:00:23]KAREN BREWSTER: Just to get us started, can you give me a little bit of background about yourself?

GRANT CROSBY: Sure, I -- I, um, Grant Crosby, and grew up in Minneapolis. Went to college at Lewis & Clark College in Portland, Oregon, where I studied history and got a Bachelor of Arts in History. And during that time, I think the genesis for my historic preservation interest started when I was on an overseas program in India for six months, and I came back to the states, and there was an opportunity near my home to buy a historic barn from the State of Minnesota. And the price tag was right. It was for five dollars, but the stipulation was, I had to take it down.

KAREN BREWSTER: Oh no.

GRANT CROSBY: So I did. I proceeded to do it, taking IT down piece by piece, labeling 'em, and from there saved all the wood. And I laugh about it now, the way that I recorded the building was basically on craft paper, which I have no idea where it is or if it even is legible. And saved all the building parts and still have it to this day at my parents' place in Minneapolis. [00:01:32]But during the process, I started studying historic preservation and barns specifically and then saving old buildings. And when I got back to college for my final year, I talked to a professor, history professor, and he said, "You know, why don't you do an internship?" And uh, he suggested the Historic Preservation League of Oregon. So I called them up, and it turns out that they had an opportunity for me to help organize their technical library, which is kind of a sleeper of a job, but it got me into the door, so to speak. And the executive director there was a lady named Lisa Burcham, I think, who was recently graduated from the University of Oregon School of Architecture's Historic Preservation Program. So one of the days that I was supposed to go in there, she said, "Why don't you just take the afternoon and head down to Eugene?" I was in Portland. Said go down to Eugene and meet the folks down there at the University of Oregon. So I did that. I met the head of the program, Don Peting, and a few others and toured some buildings. And they mentioned that there was this Historic

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Preservation Field School happening that summer, the first of many that still go on. This would've been 1995. And so it was at the Peter French Round Barn in Burns, Oregon.

KAREN BREWSTER: Oh.

[00:02:44]GRANT CROSBY: And so after graduating from college, later that summer I headed out to Burns, Oregon, and participated in the University of Oregon's first-ever field school. That fall after that program, I applied for the historic preservation program, a master's program, two years, and was working just doing carpentry and other things back in Minneapolis at the time for that intervening year. And the next summer, which would have been 20 -- or 1996, I guess, the next field school was at Port Orford, Oregon. And so I attended that field school. It then became a requirement that every incoming student, I think, had to attend the field school. So I attended that one, then that year, I started the historic preservation program and thought that I'd do two years and be done and go back out and be a contractor of some sort, doing preservation work. [00:03:32]But soon after getting into that program, I started hanging around the architecture school, meeting architecture students, and before I knew it, I was applying for the architecture program, as well. And they had a concurrent degree thing, so if you did both degrees at the same time, you were able to minimize the number of credits in one of the programs. So I took the architecture program as my lead program and then did a fewer -- just a slight fewer credits in the preservation program. Long story short, I ended up getting a master's in architecture degree first, which was in 2000, and effectively sandwiched that with a historic preservation degree. So the first year in school was historic preservation, then three and a half years of architecture, and then one more final year of historic preservation where I wrote my thesis. But one of the -- [00:04:19]The way that I got to Alaska or even into the Park Service, is one of the stipulations that was required of students in historic preservation was to do an internship with either an agency or private firm. And all these people were coming back from Alaska, saying, you got to go up there and do this trip -- or this internship. It's amazing. It's the most amazing place. So I kept it in my mind as I had to finish the architecture degree, and then by the time I was wrapping that up, I applied for a HAER, Historic American Engineering Record, internship up here for the summer of 2000. And it was to go out and do the documentation on the Kennecott Mill building, the -- all the equipment inside the building.

KAREN BREWSTER: Wow.

[00:04:59]GRANT CROSBY: So another student and I were hired for that position. We drove the Alcan in June of 2000, and um, this'll tie back eventually to Skagway.

KAREN BREWSTER: No, no. This is good.

GRANT CROSBY: Which is funny, because we took -- there's the Cassiar and then there's the regular one, and we deviated, and I think it was either on the way up or the way back, I can't remember which, we did go down from Whitehorse down to Skagway, and I remember driving through that town, like, "Holy cow. This is amazing. This little place with all these historic buildings." And uh, to come to work there later is kind of amusing for me because everything seemed to be an accident, just getting here.

KAREN BREWSTER: Yeah.

[00:05:33]GRANT CROSBY: So anyway, the internship was amazing. We went out here -- went out to Kennecott and spent a lot of time out there and documented all this information. And I knew that I had to go back and finish my thesis in Oregon, and I was

living on a historic farm in Oregon, a place called Dorris Ranch, caretaking this 1898 building.

KAREN BREWSTER: Wow.

GRANT CROSBY: And figured ok, well, I'm comfortable there, I'll just see what happens next. And when I was leaving the -- my predecessor in this position, Steve Peterson, had said, "Uh, we've got a position opening up. You should apply for it." And I thought nothing of it. I was like, "Well, that's polite. Thank you. I appreciate the -- the interest. It sounds like an interesting idea. We'll see what happens." And so I went back to Eugene and just immersed myself into my thesis. And he called again and said, "That application's about to close. Have you got your application -- or that opportunity's going to close. Have you got your application in?" And I said, "No, no, but I'll -- I'll -- I'll get around to it." And I put something together. I applied, put my full effort into it, and then he called and said, "Let's set up a time for an interview." And I'm -- geez, this is moving awfully fast, you know. And I was still wrapping up my thesis. This would've been in the spring of 2001, and I had to present my thesis that May, I think, and graduate. [00:06:48] And I remember it was very -- I got to know Steve Peterson very well, and this is very telling of not only of his personality, but also the federal hiring process because he called me up to set up an interview time, and he said, "Well, how about now?" You know. And so I -- in my mind, I was thinking, "Well geez, I need to refresh my memory on certain standards or whatever." And I said, "Yes, I guess let's do it now." And so he called back a few days later and offered the job, and at that point I was like, "Geez, this is really moving fast." And I said yes. And I said yes because I -- I figured, what the heck. I'll go up there for two years, maybe five years on the outside, and that was in 2001, and here we are in 2019, so.

KAREN BREWSTER: And you're still here.

GRANT CROSBY: Still here. Um.

[00:07:30] KAREN BREWSTER: And your current position is, you're the Regional Historical Architect?

GRANT CROSBY: That's correct, yeah.

KAREN BREWSTER: And what does that entail? What do you do?

GRANT CROSBY: That uh, that oversees the Historic Architecture Program and the Cultural Landscape Program. And things related to historic structures and landscapes is basically the intent there. So, yeah.

[00:07:53] KAREN BREWSTER: Besides Klondike and Wrangell-St. Elias with Kennecott, what other Alaska parks have historical structures?

GRANT CROSBY: Well, pretty much most of them. The stuff up north I haven't been into too much, like BELA (Bering Land Bridge) and places up there, I've been there a few times. But Glacier Bay has the Glacier Bay Lodge.

KAREN BREWSTER: Oh.

GRANT CROSBY: And it has some structures out in the park. Sitka's got the Russian Bishop's House.

KAREN BREWSTER: Ok. Right.

GRANT CROSBY: Um, among others, Denali's got some Mission 66 stuff more recently, but they've got the historic road cabins.

KAREN BREWSTER: Yeah, right.

GRANT CROSBY: And mining. Um, Fairbanks or Yukon-Charley, they have the -- the --

KAREN BREWSTER: Those cabins.

GRANT CROSBY: Gold dredge and cabins, um, so yeah. We can -- and Katmai has historic structures as well.

KAREN BREWSTER: They do? Ok.

GRANT CROSBY: So we cover quite a bit of ground, yeah. Yep.

[00:08:38]KAREN BREWSTER: And so, does that include doing preservation work on all of those structures?

GRANT CROSBY: It does. And we get a phone call -- so if there's a project on, say a cabin, it may be reroofing it or putting new sill logs under it, or they've got to do some maintenance work on it, so we've got to review that project for them to ensure that it meets the standards, the historic preservation standards. Yeah.

[00:09:00]KAREN BREWSTER: And how are those, uh, building restorations or repairs, whatever, funded?

GRANT CROSBY: Mostly by the -- the funding that comes through from the repair/rehab funding source, um, or the cyclic maintenance. That's where those typically come from. They're coming down from Washington's allocation for the Alas -- for each of the regions has a certain amount of funding for those parks -- or for those regions, and then they divvy it up through the parks.

[00:09:27]KAREN BREWSTER: Right. And so the parks themselves don't have their own pot of money? It all comes from regional?

GRANT CROSBY: Well, sometimes. Yeah, sometimes they do. And they -- it's a regional service-wide program where they compete for it, but they have to write a PMIS project, Project Management Information System project and compete it against other regional projects, and then the Maintenance Advisory Group, MAG, M-A-G, gets together every year, and they convene a meeting, and they compete these projects against each other. And each park puts forward projects to be funded for the out year, whatever it is. Same with Cultural Resources Group. Um, and so the money is by and large those two fund sources. There used to be some funding for specifically historic structures, but that's since been absorbed into the cultural resource program. [00:10:14]So you know, any project would have a description written, and it would be anything as small as replace a window on a cabin or a door to let's fully rehabilitate a building, and so it could go anywhere from fifteen thousand to two hundred fifty thousand.

KAREN BREWSTER: Right.

GRANT CROSBY: So, yeah.

[00:10:32]KAREN BREWSTER: And so how did you get involved with doing work in Skagway?

GRANT CROSBY: Yeah, another -- this comes back to that amusing being at the right place at the right time with Steve Peterson. Steve, who I think started in about '89 or '90 with the National Park Service in this position, and he'd been spending a lot of time working in Klondike, and I think he had other projects going, and I started in 2001. In fact, my first day of work was September 10, 2001.

KAREN BREWSTER: Oh.

GRANT CROSBY: So the next day the office was closed, obviously, and really kind of a telling sign of my -- where I was in my life, I can always remember it, um, but Steve had lined

up a few projects that we were going to do that fall, and he said, "Ok. Next up is to go down to Klondike. And I do these building inspections every year. I go walk through 'em, and I write up a report at the end of the thing." And my job at that time was to work for the National Register Program, doing more technical assistance, outreach to the owners of historic buildings that were not in the National Park Service. So the Virginia Long, like you mentioned.

KAREN BREWSTER: Um-hm.

[00:11:38]GRANT CROSBY: And um, but the problem was, there was so much work at that time that I was doing a lot of park work and external work, so I was kind of double dipping in that sense, but the program I was hired for was really that technical assistance. So we went down there to do these maintenance inspections, spent a week crawling around buildings and writing up these reports. And by the end of the week, he more or less said, "Ok, well, here's -- this is your park. You know, take on this program, and go forward and do good things." And, I mean, he still got involved, and he still helped out, but I think by that time, he had seen other projects that he was working on and knew that his capacity had now just increased, so he handed that off. And so I did those annual inspection reports. Still do 'em, not every year. We do 'em intermittently. And then got to know a lot of people in the community to help out with outreach projects as well. And got to know the buildings in Klondike as well, quite well.

[00:12:31]KAREN BREWSTER: Um, so tell me about -- more about this technical assistance program and how that works. So it's a Park Service program, and you're helping people in the communities?

GRANT CROSBY: Yeah, so the um -- going all the way back to the Antiquities Act, the National Park Service has been handed this responsibility of -- of adhering and managing the standards that the -- Secretary of the Interior's Standards for the Treatment of Historic Properties. And through other enabling legislation, they have indicated that the Park Service is not only responsible for managing historic structures in the parks, but also the outreach, the education to encourage others to do that, and to manage programs, one of which is the National Register Program. [00:13:12]And with -- included in that was this ability to go beyond the borders of the parks and say, "Hey, we're here to provide you assistance, technical assistance, as you need it." Um, I suppose you could interpret it different ways. I think we took it as an opportunity to really get involved with people and help them seek out the -- either the technical nature of what they needed to do to their building, but we were also writing grants and letters of support, whatever we could do to help move that project forward. And so we -- we did quite a few. When I say we, it's -- it was a team effort.

KAREN BREWSTER: Right.

GRANT CROSBY: All sorts of people were involved, but um, I think one of the more salient ones -- [00:13:52]one of the most successful ones was the Portland building, clearly.

KAREN BREWSTER: In -- in Virginia Long's building in Skagway?

GRANT CROSBY: Virginia Long and Howard Smith, yeah.

KAREN BREWSTER: Right.

GRANT CROSBY: And uh, I was, in fact I just -- you and I were talking before we started the recording, but I just had lunch with somebody from Cordova, a similar project there where we were working on the Pioneer Igloo, and my comment was, because the person I

had lunch with is now one of these people that goes out and just says, we can't -- we have to preserve everything, we have to do -- I said, "Jim, this is one of those situations where we invested a little bit of time in you, and now here you are, running around the state telling everybody they gotta preserve it to these standards." And that's exactly our hope is that we can provide a representative example of what a successful project is, and that's what happened with the Portland House, certainly.

KAREN BREWSTER: Um-hm.

[00:14:38]GRANT CROSBY: And -- and Virginia and Howard, they were somewhat hesitant, I think, at first, but then they recognized the opportunity and the value that they had with that. And we applied for and received, I think, three grants for -- with them. They applied for 'em. They probably got a hundred and fifty thousand dollars through grant funding, uh, to help with their project, plus or minus.

KAREN BREWSTER: Wow. Where -- what kind of grants? I mean, are they Park Service grants?

GRANT CROSBY: They're, well, the --

KAREN BREWSTER: Or they're specific grants out there for historic building preservation?

GRANT CROSBY: That's correct, yes. So one of the key components of being listed or eligible for listing on the National Register or a national historic landmark is there are grant funds out there for those types of buildings specifically. [00:15:23]And um, so in the case of -- I'd have to look back, but I think it might have either been a state historic preservation fund grant, so ultimately it would be federal money back at the beginning, but then it would be handed to the State Historic Preservation Office, the SHPO, to manage. And then they would put out a request for applications, and we would help write those applications. And anybody who asked, we started writing more and more of those, knowing that they had a finite amount of money and a lot of interested projects. So around the state here, we probably wrote half a dozen or a doz -- probably a dozen, so.

KAREN BREWSTER: Well, I mean, that's a great help for a building owner because they don't necessarily have experience in grant writing.

GRANT CROSBY: Right.

KAREN BREWSTER: Or they don't have the technical terminology.

GRANT CROSBY: Right. Exactly.

KAREN BREWSTER: That you would have.

GRANT CROSBY: Yep. So we would do just that, is -- is use the right terminology that relate to the standards, speak to the issues associated with the building, and we'd help try and line up the appropriate professionals. 'Cause we -- we couldn't -- we're not a one-stop shop for architecture and engineering.

KAREN BREWSTER: Right.

GRANT CROSBY: So we would do what we could. If it's a small enough project, we can take that on and do some of the drawings. We never stamp our drawings for licensing or anything of that nature, but we provide those recommendations, and uh, or work closely within the scope of award -- scope of work to hire an engineer or a preservation architect or someone else.

[00:16:46]KAREN BREWSTER: And then also, what about hiring the carpenters and people to do the actual work?

GRANT CROSBY: We do that sometimes, but what -- a lot of times in small communities like Skagway, they would know who they'd want to use, and at some point, you have to let go a little bit because either they invite us to help educate the contractor or not. So the concept is there on paper, and hopefully they follow it. Sometimes we've seen it happen, and sometimes we -- you know, they go a different direction. And so we try and work with them as well as possible. But they have a contractual agreement between them, so we don't want to get in the way of that.

KAREN BREWSTER: Right. Because doing uh, restoration carpentry --

GRANT CROSBY: Yeah.

KAREN BREWSTER: Is a very specific skill.

GRANT CROSBY: It is and it isn't. I mean, the concepts of carpentry are very much the same. It's really an appreciation for slowing down and the willingness to take the time to do it correctly. Where, when you peel off -- if you're just doing what I like to call a garden-variety project, where you just throw everything away, you're ripping things off, you don't care if they break.

KAREN BREWSTER: Right.

GRANT CROSBY: And you throw them in the dumpster. But with this, we're trying to preserve all of this intact fabric, so we want to do it very, very carefully. And you don't want to put in the nail hole, or you want to have all these mule tracks from hammers and everything else. So you want to do it in a proceed -- in a process that really works well.

[00:18:10]KAREN BREWSTER: Well, and you want it to look as much like the original as possible.

GRANT CROSBY: Right.

KAREN BREWSTER: So I was thinking, like, a door or a window.

GRANT CROSBY: Yep.

KAREN BREWSTER: You know, I don't have the technical terms, but all those things are very -- were made a particular way in the Victorian era.

GRANT CROSBY: Absolutely. Absolutely.

KAREN BREWSTER: Than they are now, and people don't know necessarily how to do that.

GRANT CROSBY: The -- the old expression about "they don't make 'em like they used to," and we are constantly talking to people about tearing out the old windows and putting in a new vinyl triple-pane or double-pane. They say, we just need to save energy. And the fact of the matter is, there's so much value, not only from a historic aspect, but in the quality of material, from these old ones, that you just can't get it anymore.

KAREN BREWSTER: Right.

GRANT CROSBY: And it's -- so it's -- it's really, um, an effort to get people to understand that what you have is really quite nice, and yes, if it's deteriorated, we can fix that. But let's not throw the baby out with the bath water and just replace everything. We're dealing with some projects in other communities right now where they want to do just that. They want to tear out the windows and get rid of them wholesale. And we're trying to encourage them to slow down and think about it.

[00:19:15]KAREN BREWSTER: Well, can you make new windows to look old and that's acceptable, or that's not?

GRANT CROSBY: Yes. Yes. Well, so that would be what we call replacement in kind. So you would want to match the same species of wood, the same profiles, the same size as much

as you can. And then if it's painted, paint it again. You've seen old glass where it has the dimples in it.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: Today you can buy that, sometimes it's a funny expression, because it is overblown, you know, the glass has too many dimples.

KAREN BREWSTER: Oh.

GRANT CROSBY: And we've seen that out at Kennecott, for example, where we ordered a bunch of glass, and it came back with just tons of dimples, more than you'd see in a historic window. And so yes, you can replace it. [00:19:57]So if you have, for example, a project they're working on -- we're working on in Juneau, over time they removed certain windows and doors, and those are no longer there.

KAREN BREWSTER: Right.

GRANT CROSBY: If we want to restore it back to that period, what we'll do is use an existing window as a sample, and then build new ones to match that, and they will go back in as new windows.

KAREN BREWSTER: And that's what I was wondering, too, or in, like, photographs. Like if -- if a door had been replaced in the '50's, and that's the current door, that might not be what the original, but if there's a photo from 1898.

GRANT CROSBY: Right.

KAREN BREWSTER: Then having a skilled carpenter who can now make one to look like the old one?

GRANT CROSBY: Absolutely. Absolutely. [00:20:33]That's a good transition into something because Karl Gurcke, who has such a wonderful knowledge of not only the history of Skagway, but the photo collection that they have at the park, and his ability to say, "Well, you know, I've seen a picture of that building." And what he likes to do is put together photographic essays. And we use those on all of our projects because it helps us understand what the history of the building is. And the preparation of reports like that are critical to successful restorations. [00:21:02]And another tidbit about Skagway is, at some point in the 1990's, they constructed a wonderful, world-class woodshop so they could start producing doors and windows. Because they were in the business, very much, of -- of --

KAREN BREWSTER: Right.

GRANT CROSBY: -- preserving historic buildings when they started in the '80's. Late '70's, I think. '79, I believe, is probably when some of the earlier ones were started. And having that shop there enabled them to have all the right equipment to produce on a larger scale, all of these doors, windows, and the profiles that were associated with them.

[00:21:35]And there was some discussion, and we're trying to bring this back into today's world, of making that a facility that people can use if they have a big project. Maybe Denali or Katmai has a project, could they spend some time down in Klondike using that shop? There's housing there in the winter, and the shop is usually pretty available, so great opportunity.

[00:21:55]KAREN BREWSTER: Yeah. And, but like a community member such as Virginia and Howard, they don't have access to that.

GRANT CROSBY: They -- they don't unless they have -- we've had communications with superintendents through the years to say, you know, what can we do? The liability is the



big concern because if they lose a finger or something like that, then you know, who's to blame?

[00:22:15]KAREN BREWSTER: Right. I think Virginia said that Don Corwin may have helped do some of her doors or windows.

GRANT CROSBY: He did. Don Corwin was very active on that project, and he was one of the early and long-term practitioners or the preservationists on the Klondike Gold Rush buildings, and so he knows that shop forward and backwards.

KAREN BREWSTER: Right.

GRANT CROSBY: He has his own equipment now that he travels around with in a van, and he can unload it at a project. He's been all over the place, from Guam to Nome.

KAREN BREWSTER: Wow.

GRANT CROSBY: Yeah.

KAREN BREWSTER: So he did that sort of as a side, not as a Park Service -- ?

GRANT CROSBY: He was -- he was no longer as a Park Service employee, yeah.

KAREN BREWSTER: Yeah.

GRANT CROSBY: He had his own company doing that. Yeah. And he -- he restored it. You know, Don's one of those guys that can look at a historic photograph and piece together -- and some of the evidence of the building, and piece together how this thing's gonna unfold, and he can rebuild it.

[00:23:02]KAREN BREWSTER: Yeah, so how does a historic architect collaborate with the people doing the work? What's that relationship?

GRANT CROSBY: Generally speaking, I mean, if we back up even further, you'd have a historian in the mix, too, and the historian would do research to figure out the history of the building that changes over time. We lean on a document called a Historic Structure Report, an HSR, and that speaks to the building's history. It speaks to the changes over time. It speaks to the physical attributes of the building, a very detailed description. And then it makes recommendations for treatment on -- on whatever the objective is of the park or the owner. And so in that process, we would create a plan of action. Sometimes it's just in narrative. Other times, it's with photographs or drawings. And then the craftsman would use those to move forward. [00:23:54]So in the case of the Portland building, knowing that we didn't have the capacity to take on any architectural drawings, Amanda Welsh was hired. She's an architect out of Ketchikan. And she came up and did a couple site visits and made five or six sheets of drawings that were used for restoration of that building.

KAREN BREWSTER: Ok.

GRANT CROSBY: Yep.

KAREN BREWSTER: And so, but you helped connect Virginia with Amanda so, yeah.

GRANT CROSBY: Right. And then we would be a sounding board for Amanda or for Virginia, and we'd help use that information to prepare grants, and so we -- we were sort of a middle person on the job and helping.

[00:24:29]KAREN BREWSTER: Yeah, I recall Virginia mentioning your name, and that you had come and helped quite a bit.

GRANT CROSBY: Yeah.

KAREN BREWSTER: And I was wondering what your role had been. So you physically spent time down there?

GRANT CROSBY: Absolutely. Absolutely. We'd spend time down there, going through the buildings and -- and -- and inspecting things and making suggestions. And sometimes they'd carry 'em out, sometimes they wouldn't. You know, as an aside, and I think I can say this openly, on this project is -- is Howard Smith, Virginia's partner, was never really that enthused about the project. And they're both smokers, and I always used to joke with Howard that he would just take one of his finished cigarettes and throw it into the building and watch it go up in flames. And I think that would've saved him a lot of angst, but again, Howard was as much as Virginia one of those people who recognized the beauty of what they've done, and to this day, he still smiles from ear to ear when he sees the success of what he accomplished. And so, that by far is really what this program's about, is to get these people -- I say, drinking the Kool-Aid of preservation. Getting them excited about it, and then encouraging other people to do it as well. [00:25:34] Virginia went so far as to join the Historic District Commission after she was successfully completing that project. And she said, "You know, if I have to do it, everybody else is going to follow in suit because it makes a lot of sense, and let's do it right." And there is - - when you get into the details of a well-accomplished project and one that's sort of less so, you can see the difference in just the quality. So they restored boards, you know, twenty-five -- I mean, you've -- you've seen it. It's amazing.

KAREN BREWSTER: It's an amazing -- what they did.

GRANT CROSBY: Yep.

KAREN BREWSTER: Yeah, they did it one board at a time, pretty much.

GRANT CROSBY: Right.

[00:26:10]KAREN BREWSTER: Um, so do you have any specific examples of other places in Skagway that have now started as a result of the Portland House?

GRANT CROSBY: I would think that some of the work on the First Presbyterian Church.

Those -- those folks got very engaged and did some work to further the efforts there. I think they had to modify the door to get in, the primary door, but they -- we met with them a few times. Um, we've participated, I'm just trying to think, on an external basis, uh, more projects that come to mind as we're -- as we're going through.

KAREN BREWSTER: Um-hm.

[00:26:46]GRANT CROSBY: We've consulted on a lot, but some have -- have not chosen to follow that line of action, so.

KAREN BREWSTER: And do you know why they've not chosen not to?

GRANT CROSBY: Um, I think -- I think time is money, you know, down there in particular. And -- and the -- the return on investment, if you're going to spend a lot of time and energy, you've got to have it up and running for action pretty quickly. [00:27:07] And another one that comes to mind is the old city hall and Moe's Bar, two buildings that were owned by the Moe family, and we helped consult with them on both of them. They ended up selling both. Uh, the Moe's Bar on Broadway was sold to a private company who now runs a tourist outfit out of there. And much to my dismay, 'cause it was a beautiful little building, and it had a lot of integrity and significance, but they chose to take out the, uh, the floor between the first and second, so it's just one volume now on the inside.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: And they modified the entry and everything else. But uh -- [00:27:44]And then the old city hall, the Moe family ended up selling that to the City of Skagway. And so we've been consulting with the city on the preservation plan for that, and that building's extremely unique because we have photographs of it when there were still trees growing in the street.

KAREN BREWSTER: Oh.

GRANT CROSBY: And the building was under construction.

KAREN BREWSTER: Cool.

[00:28:02]GRANT CROSBY: So Karl was able to pull these photos out and show 'em to us, so we can see the sequence of the construction. And then the -- when it was acquired by the city, it had multiple additions off the back end of this building. And you could see the whole thing was just right there in the evidence of the building. And our recommendation was, if you want to restore it back to that old city hall, we should remove these additions. And I think they saw that as an opportunity to reduce the amount of work they'd have, if they could take out half that. And so they did. They actually followed through with that recommendation, and we have an interesting, um, set of drawings that illustrate that process. And so that's in the proc -- that building is right now still an active project, one that we hope to have more assistance with as it moves forward.

KAREN BREWSTER: And where is the city hall?

GRANT CROSBY: Right across the street from the Portland building. So it's a little white building.

KAREN BREWSTER: Oh.

GRANT CROSBY: One and a half story.

KAREN BREWSTER: It's not the YMCA one that --

GRANT CROSBY: No, that's a --

KAREN BREWSTER: That's a Park Service project.

GRANT CROSBY: That's to the west. Yeah, that's a Park Service project. Yeah.

KAREN BREWSTER: Ok.

GRANT CROSBY: Um-hm.

KAREN BREWSTER: Um, well that -- [00:29:06]I wrote the question of, you know, how do you decide what date to restore something to?

GRANT CROSBY: That's a very good question, and a lot of times in that document, the HSR or a National Registry Nomination, they put parameters on as they do the research. What's the period of significance? And so if the period of significance is 1898 to 1915, somewhere in that window is what you're desiring to get back to as a period of time. And so you could make the argument, if one or two of those additions happened in 1910, and there was enough significance associated with it, you could retain that. But in the case of this building, we thought that the real period of significance was back there at the beginning as a city hall, as a land office, and so that's why we removed the additions.

[00:29:53]KAREN BREWSTER: And the period of significance, that's based on the historical research?

GRANT CROSBY: Correct.

KAREN BREWSTER: What happened in that building during that time?

GRANT CROSBY: What happened -- right, right. And it could be a series of events. It could be somebody's -- maybe, think of a president's house, for example. Or some event or some

feature, or architecturally, did it have a certain period that was, uh, notable for what it looked like?

KAREN BREWSTER: Um-hm.

[00:30:18]GRANT CROSBY: So there's a lot of factors that play into it, and then from there, you decide what the period of significance is. And then you have to look at the building and study it to figure out, have there been changes that need to be either added or removed to get it back into that period, so.

[00:30:32]KAREN BREWSTER: And what about if the photographs -- what if the period of significance is decided, but there aren't any photographs for that, but you have photographs for another period? Would you then do it based on the photos?

GRANT CROSBY: You could, and these are all decisions that you make as the project's moving forward. Um, sometimes if you don't have photographs, you might have in situ evidence that you can use to base your findings on. Um, but yeah, if you've got a period of time that you've got clear photographic evidence of, that makes a strong argument for trying to do that. But if it's not -- that period's not significant enough in the building's history, then you might go backwards and try and figure out what you can with what you have.

[00:31:13]KAREN BREWSTER: Like the Portland House, the photo with the asbestos covering did not make that what you want to keep.

GRANT CROSBY: Yeah. It didn't, but a lot of times, in fact, I just used this line two days ago was, one of the best friends of historic preservation is when people don't have the money to tear off what's there already, they just put it on top. And with the Portland House, and to a certain extent, the old city hall, we knew -- One day we said, you know what? You should pull up some of that asphalt -- that whatever it was on the outside.

KAREN BREWSTER: Yeah.

GRANT CROSBY: And sure enough, you could see the original siding. And so we were looking at historic photographs, and so there's a detailed pattern up there on the top of the building, and we said, you know, why don't we get a ladder and get up there, and just, let's pull off one of these things. And let's target some of these places. So we did a window header first.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: And then we went up there, and sure enough, everything was still intact. Just there, hidden, you know.

KAREN BREWSTER: Yeah.

GRANT CROSBY: So all the clues are there.

KAREN BREWSTER: Right.

GRANT CROSBY: Yeah. So, you just need to find it.

[00:32:10]KAREN BREWSTER: Right. So what's been your involvement with some of the Park Service buildings in Skagway?

GRANT CROSBY: So the Park Service buildings, again going back to the work with Steve Peterson, was doing the annual inspections. So I'd climb through the crawl spaces, the attics, and everywhere in between, to record their condition. And I think this is a really important program because everybody in the park is seeing those buildings every day, day to day, so they don't necessarily see the problems that may be there. So when we come in once or twice a year to look at these buildings, we're seeing them with this eye

that's intent on finding the problems. And so that was a really good program. [00:32:51]So we did a lot of work through all of the Park Service, leaseback or not. And then if there were projects, for example, another very early project in my career was modifying the bathrooms in the visitor center, the depot. And there's always a joke about architects and bathrooms because when you start out off in a new career in an architecture firm, the first thing you're doing is designing bathrooms, and so this fit right in there. So it was about 2002 that I was working on those bathrooms, and it was a challenge because they didn't meet accessibility in the park at that time. The superintendent had received a letter that said -- from somebody who said these things don't meet accessibility, this is a federal building, and so on and so forth. So we went about to try and come up with a change. And it was a -- it was a challenging project. We had to -- we turned a janitor's closet into an accessible bathroom was the end -- end result. But a lot of changes and a lot of meetings, and a lot of people were saying, well, it's not going to work. [00:33:46]So examples of smaller-scale projects where we go in and help on that degree. Um, but then Theresa Thibault, the then-chief of resources, started communicating with Miss Brown, I've forgotten her name.

KAREN BREWSTER: Phyllis.

GRANT CROSBY: Phyllis Brown, there you go.

KAREN BREWSTER: Rapuzzi.

GRANT CROSBY: The Rapuzzi Collection, yeah. So this was about, could have been 2006, or you probably have the dates more clearly.

KAREN BREWSTER: I don't know the dates. I don't know the dates.

GRANT CROSBY: But she ended up working closely with the Rasmuson Foundation to figure out how to make this happen. And with the acquisition of those buildings, which happened, I think it was official in 2008, with that came a whole bunch of work that we got involved with, so similar to what I came up to Alaska for in the first place, the Historic American Engineering Record, we were preparing Historic American Building Survey drawings, HABS drawings, of the buildings that were acquired during that purchase.

KAREN BREWSTER: So those were Rapuzzi buildings?

GRANT CROSBY: Rapuzzi, yeah.

KAREN BREWSTER: Former Rapuzzi buildings.

[00:34:45]GRANT CROSBY: Soapy Smith's parlor, the World War II commissary, the Rapuzzi house, and then the YMCA and the Meyer building. And so those buildings needed all of this work done, HSR's and HABS documentation, HABS photography. So I got involved leading those projects and helping bring those to fruition. And from there, we had uh, future projects. I think it was probably 2011 that we started working on Soapy's -- Smith's parlor. And in that case, we worked with a design firm here in town, RIM Architects, to come up with the plan to restore that for a museum. [00:35:19]And along the way, we were working on other ones, so the YMCA and the Meyer had some work done by other consultants as well. But to this day, I'm still working on the drawings for some of those that they're -- we're trying to stay one step ahead of them, the crews in there.

KAREN BREWSTER: Because they're currently working on that --

GRANT CROSBY: Yeah.

KAREN BREWSTER: -- YMCA Meyers building, right?

GRANT CROSBY: That's correct.

[00:35:36]KAREN BREWSTER: But you have to keep doing -- writing plans for it? They don't have an architectural plan to work off of?

GRANT CROSBY: They don't. I hate to say that on tape here, but no. They -- ideally, that would be completed in advance. We're just short-staffed, and the level of detail that we're going into on this is such that it'd be hard to get anything for a reasonable cost by a regular architecture firm. So we have, I'd say, fifty sheets of drawings for that building, those two buildings. That's part of the problem, there's two buildings there.

KAREN BREWSTER: Right.

GRANT CROSBY: And uh, we're trying to have enough detail to keep the maintenance crew on track and ahead.

KAREN BREWSTER: Right.

GRANT CROSBY: Thinking ahead to the next thing, but also trying to just get a complete set done.

KAREN BREWSTER: Yeah. So, that's what I was thinking, like how could they do that, being you need to keep giving them something to work on.

GRANT CROSBY: Yeah. Right.

KAREN BREWSTER: And how you keep everybody one step ahead?

GRANT CROSBY: Yeah, in some cases, if I'm on site, we're talking right there in front of the building and going through this process, saying, well, if this, then that. Or they'll say, "By next week I need to figure out this detail, and so we have to drop things and make that happen." So yeah, it's not the preferred way, but it does work.

KAREN BREWSTER: It does work.

GRANT CROSBY: Yeah.

[00:36:40]KAREN BREWSTER: Um, you mentioned accessibility.

GRANT CROSBY: Um-hm.

KAREN BREWSTER: And that made me think about, um, when you're restoring buildings, and now you have to meet new code, accessibility or earthquake or --

GRANT CROSBY: Yeah.

KAREN BREWSTER: -- whatever it might be. You have to put an elevator in a building that clearly never had an elevator.

GRANT CROSBY: Right.

KAREN BREWSTER: Like the Pantheon.

GRANT CROSBY: Right. Yep.

KAREN BREWSTER: So how do you reconcile those with being true to the original period you're trying to restore to?

GRANT CROSBY: Uh, good question. I was just talking again about that this past week with some people. The -- [00:37:15]fortunately the building codes recognize the significance of historic buildings, and they recognize that process, that litmus test, if you will, of a National Register nomination or being eligible for that. And they -- they indicate in the code that if the building is historic, deemed historic or eligible, that there are some allowances that you can do. Accessibility is one of them. And it's not to say that the whole building has to be made accessible, but certain features need to be made accessible. So what you'll often find is an accessible entrance, for example, into a

building. It may not be on that massive, character-defining feature, very important front façade, where there's steps going up into it, but you might make an opportunity on the side or in the back, and then people can get into the building. Um, there's allowances, for example, if the doors aren't wide enough and if -- if it's off by two inches, they'll have an allowance and say, okay, well, it's such a massive undertaking or we're gonna lose too much of that integrity if we adjust it, so --

KAREN BREWSTER: Um-hm.

GRANT CROSBY: They give you some allowances. [00:38:18]But as federal buildings, we want to make them accessible.

KAREN BREWSTER: Right.

GRANT CROSBY: And so we do what we can, and sometimes you just have to justify it and say, "Well, here's the situation. We're gonna make it as compatible as we can and do the best we can."

[00:38:32]KAREN BREWSTER: So you have to put -- would you have to ever put in a new door out the back side of a building?

GRANT CROSBY: Yes, that's happened. I mean, for example, on the YMCA building, the use of the building is going to be an assembly space, and so by current code, you have to have a certain number of exits for this many people.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: So we're actually putting a hole in the wall with a new door in the back so there's another exit into the building. Out of the building.

KAREN BREWSTER: And does that door meet historic standards?

GRANT CROSBY: It'll be manufactured in a -- in a compatible style. It's not like going to Home Depot and buying a new one.

KAREN BREWSTER: No.

GRANT CROSBY: It's going to be built in that shop that we mentioned earlier.

KAREN BREWSTER: Right.

GRANT CROSBY: Yeah. Following a style that we determined would be appropriate for that period.

[00:39:09]KAREN BREWSTER: Um-hm. Because like, I was thinking of the railroad depot visitor center, that doesn't have an elevator, does it?

GRANT CROSBY: It doesn't, but there's a project in the queue right now that they've been trying to put one in, and it's a tough one because we'd have to take up some office space on both the first and second floor to make it happen.

KAREN BREWSTER: Yeah.

GRANT CROSBY: Yeah.

KAREN BREWSTER: And so how did they get away with not having to do that when they restored the building?

GRANT CROSBY: Uh, at that time -- so the -- that was done in the 1980's, and then the access -- the ADA, Americans, uh, Americans with Disabilities Act, would've been 1990.

KAREN BREWSTER: Ok.

GRANT CROSBY: So it preceded that. Doesn't make it right.

KAREN BREWSTER: No, but doesn't that make it sort of grandfathered in?

GRANT CROSBY: To a certain extent. But I think the federal government recognizes the value of people being able to get into the buildings, and so if -- [00:39:54]There's a second way

to do it, where if you can come up with an alternative means to either communicate with people -- so in this case, the superintendent's office is up on the second floor, and even if you got into the second story of the visitor center, you'd still have two steps to get up into. So, and we always think about it as people in wheelchairs. That's not the case.

KAREN BREWSTER: Right.

GRANT CROSBY: You know, it could be any other disability. Um, but I think there's alternatives by saying, ok, well then maybe the superintendent needs a space down on the first floor where they could meet with somebody if need be. Uh, and I had another example.

KAREN BREWSTER: That's a good one. That's a good example.

GRANT CROSBY: Yeah. [00:40:29]Well, here's a great example. In Sitka, where the Russian Bishop's House is the second oldest building in the state, built 1842, and the ground floor is open to visitors. The second floor is open for guided tours, but there is no elevator.

KAREN BREWSTER: Hm-um.

GRANT CROSBY: And they have -- they programmed space for it, but they never put it in. So what they have is a video down on the first floor. So they have a great video showing all of what you can see on the second floor, narrated, so that's -- that's an accessible option for people to see. So.

[00:40:57]KAREN BREWSTER: Yeah, I don't think how the Russian Bishop's House structurally could stand the weight of an elevator.

GRANT CROSBY: Well, the two -- um, I always forget the name of it, but the two side wings, uh, were reconstructed.

KAREN BREWSTER: Ok.

GRANT CROSBY: And in that process, they could have put in an elevator. So there's a closet that's big enough that could fit an elevator. Yeah.

KAREN BREWSTER: Ok. Well, and I know that some buildings have sort of these stair elevators.

GRANT CROSBY: Yes. Yeah. The one that goes up like a handrail.

KAREN BREWSTER: No, well, there's those kind, but there's this small, kind of right next to the stairway.

GRANT CROSBY: Yep. That's called a limited-use, limited-access. And that's for the Pantheon, for example.

KAREN BREWSTER: Um-hm. Is that what they have?

GRANT CROSBY: That's what that is. Yep. Yeah.

[00:41:36]KAREN BREWSTER: Yeah. Well, I was also thinking about, you mentioned Soapy Smith's, and that's a good example of a building that's been moved.

GRANT CROSBY: Yeah. Numerous times.

KAREN BREWSTER: Yes, numerous times. How does that work? How do you move a historic building without it falling down?

GRANT CROSBY: You know, that's a good question, and again, Karl Gurcke has stories and photos. In fact, outside of my cubicle, I have a map that he prepared showing dots and then all the lines between 'em saying which buildings were moved where. And in Skagway, they move 'em all the time.

KAREN BREWSTER: Yeah. I mean, they moved them, you know, even back in the gold rush time.



GRANT CROSBY: Yeah.

KAREN BREWSTER: In the 1910's, they moved them.

GRANT CROSBY: They would.

[00:42:14]KAREN BREWSTER: And, you know, like nowadays, ok, you have cribbing and you have heavy equipment, but how did they do it back then?

GRANT CROSBY: They would -- they would figure out how to get it up on a set of wheels and -- or rolling logs, and just with horses, just pull it, you know.

KAREN BREWSTER: Is that typical for a place that they'd move buildings so much, or is that something unique about Skagway.

GRANT CROSBY: I think it's unique to that era, more. I think it's unique to Skagway, number one, but I think it's also unique to people putting in the effort of building something. Resources might be scarce, and why tear it down if you can just put it over there and re -- repurpose it?

KAREN BREWSTER: Um-hm.

[00:42:48]GRANT CROSBY: You know, like the Goldberg Cigar Store has been moved, I think, seven times.

KAREN BREWSTER: Wow. And that doesn't affect its historic --

GRANT CROSBY: It does. It does. Integrity?

KAREN BREWSTER: Yeah.

GRANT CROSBY: Yeah, setting and location are -- are key components of the building's integrity. It doesn't mean that it's going to not make it eligible, but it is a significant factor in the building's history. So moving 'em is critical. But in Skagway the argument is that that was part of the history. They moved buildings enough.

KAREN BREWSTER: Right.

GRANT CROSBY: So it's -- it's part of the history.

[00:43:17]KAREN BREWSTER: So Soapy Smith's is now in its original location?

GRANT CROSBY: No, Soapy's is, uh, I want to say it's been moved four times since there. I think it was originally located down on Fifth.

KAREN BREWSTER: Oh, ok.

GRANT CROSBY: Fifth or Sixth. Um-hm.

KAREN BREWSTER: And now it's what, on Second?

GRANT CROSBY: Yeah, it was on the north side of Fifth, I believe. Fifth or Fourth. But um, yeah, that was moved, and -- [00:43:42]and an interesting thing for the listeners on this is that a lot of the walls in that building -- it was three segments of building pushed together.

KAREN BREWSTER: Hm.

GRANT CROSBY: In large part by George Rapuzzi. And we believe that one of those is the original Soapy Smith's, uh, den, or whatever you want to call it. And the thought was that maybe when it got moved, the front became the back. They just didn't bother turning it around, you know?

KAREN BREWSTER: Oh, right.

GRANT CROSBY: And when we were crawling around that building, we saw all sorts of evidence of fires in the attic, different locations of stovepipes, different locations of doors, all sorts of things. [00:44:22]And when it came time to do the project, we -- the structural engineer and the -- the idea of making it appropriate for a museum put all these

curatorial standards on it for heating and ventilation, it would've leaked like a sieve. So we put the walls inside the existing walls. So the new walls went inside and we could insulate them to what we needed. So the actual, original walls are still in that cavity.

[00:44:48]KAREN BREWSTER: But so are the original walls -- when you look on it from the outside, are you looking at original walls?

GRANT CROSBY: No, I don't think very much of that's the original exterior. I think it's been replaced a lot over the years. But inside of that, once you get inside that skin, you're gonna see some boards from 1898 for sure.

KAREN BREWSTER: So I haven't been in it.

GRANT CROSBY: Yeah.

KAREN BREWSTER: Is there, like, some plexiglass openings so you -- a visitor can see that original?

GRANT CROSBY: I don't think -- I'm trying to think if we did that or not. I don't think we did in that building, no.

KAREN BREWSTER: 'Cause I know they do that sometimes.

GRANT CROSBY: They do, yeah. We've done that in a church in Kenai. Uh, a window into the wall.

KAREN BREWSTER: Yeah.

GRANT CROSBY: I don't think we did that in -- in Soapy's.

[00:45:22]KAREN BREWSTER: Well, you mentioned that you can tell there's fires or where there'd been a stovepipe. That stuff's all there?

GRANT CROSBY: Yeah.

KAREN BREWSTER: In an old building?

GRANT CROSBY: Yeah. Oh yeah. Especially in Skagway. I've been up in attics, I bet you a half a dozen, where you get up and you see next to a stovepipe or in an old location of a stovepipe, just charred roof ports.

KAREN BREWSTER: But how do you know there was a stovepipe? Does it leave a mark on the wall?

GRANT CROSBY: There would be a hole that's covered.

KAREN BREWSTER: Oh, ok.

GRANT CROSBY: A round hole that's typically covered, yeah. Um-hm. A lot of near misses. Yeah.

[00:45:52]KAREN BREWSTER: Yeah, I mean what other things do you find that -- what other stories are old buildings telling you when you're crawling around in them?

GRANT CROSBY: Um, the crew in the YMCA building had a wonderful find in about 2010 or '11, and they were working on the floor of the building, and they found an old bowler hat, squished flat underneath the floor. It was in the sawdust. Then they were working on the wall, um, on the north wall, almost immediate as you walk into the Meyer Building adjoining it. And as they were pulling off boards, they found a pistol and a roll of string.

KAREN BREWSTER: Wow.

GRANT CROSBY: And we -- we never could figure out what the story was, but the collection has that pistol now. And it was a very small one, meant to be discreetly carried. Um, and it was at high enough, it wasn't -- it was probably ten feet off the ground. [00:46:43]And what's interesting about that is, we have some newspaper articles -- and this is where

you're piecing together all these different facts of a building. We have a newspaper article that spoke about a bleacher in the building.

KAREN BREWSTER: Hm.

GRANT CROSBY: Or a loft of some sort that would enable people to sit up in the stands and look down on a basketball game. And my only thought is maybe that something was going to happen, and that person figured they were going to get discovered or whatever, and threw it in the wall somehow.

KAREN BREWSTER: Yeah.

GRANT CROSBY: But it was that height -- at a height above the floor, to where you couldn't just do it from standing on the floor.

KAREN BREWSTER: Yeah. Wow.

[00:47:16]GRANT CROSBY: And -- and so then you start asking about questions like that and saying, what is the building telling us? The in situ evidence is often a really fun discovery because when you read that in an article that says, you know, let's say the article's from 1900, and it said that the spectators were in their stands, um, we went back and looked at the building again, and you see certain holes that might have been anchor rods from the ceiling to help suspend that space. And then they spoke of windows in that wall. As we're looking through old photographs, we see one at a very obtuse angle that shows those windows that you're speaking of and other components on the building that are no longer there. Which explains why siding isn't consistent on a certain wall. So all these things start to come together. It's like a big mystery.

KAREN BREWSTER: Yeah, it's like a big jigsaw puzzle.

GRANT CROSBY: Right. Right.

[00:48:01]KAREN BREWSTER: And I can see so that the historian and the historical architect, restorer, all have to work very closely together.

GRANT CROSBY: Absolutely. And it's -- it's all -- it's very interesting, everybody sees it from a different perspective. And I think from -- from the historic architect -- historical architect's perspective is it's often like, where are we gonna go? How are we gonna make this happen? How is it going to work as a functioning building while retaining all of that character? So.

[00:48:26]KAREN BREWSTER: Right. So the historical research, do you guys as the -- do you as the architect do that, or the historian does that?

GRANT CROSBY: Sometimes. It depends on the staffing level for the project. A lot of times, if you don't have a historian on staff, or in these technical assistance projects, for example, it may be that we're just looking through photographs. We don't have time to do the research, and so we're using photographs to make that assumption. Or -- or basis of that. Um, so it depends on who's available. Ideally, we'll encourage the park or the owner to hire a historian and prepare those reports in advance, yeah.

KAREN BREWSTER: Um-hm.

[00:49:04]GRANT CROSBY: Do you mind if I get a little water? Is that --

(Break)

[00:49:07]KAREN BREWSTER: So the other thing we're talking about the collaboration with historians, historical architects, what about with the archeologists?

GRANT CROSBY: Archeologists are in there, as well. Um, more often than not. Well, let's think Skagway here, because if there is a project where some foundation work needed to

be done, for example, uh, Old City Hall is an example of that. Before we do any work, the recommendation is to bring in an archeologist and have them either monitor the work or do some shovel testing in advance. And if they start finding things, then you either slow the project down or stop it so they can do their investigations. Yeah. [00:49:44] And a recent project that happened, Ted Birkedal, our former team manager here, was working on some documents well after he retired, and he came to approach me about something in the Mascot building. And we were trying to piece together the parts and puzzles of something that he couldn't explain, and I think that's what's so fascinating about these professions is as they overlap, everybody's trying to piece together the components to figure out what happened. So it's very interesting in that sense.

[00:50:17] KAREN BREWSTER: Do you remember the details of what Ted's --

GRANT CROSBY: It was something about underneath the floor, there was apparently another building that may have been in the place of the Mascot before, and they wondered if they incorporated that foundation into the Mascot, or just kept moving on and just built right over it. And uh, if we asked him, he'd remember.

KAREN BREWSTER: No, I know. I didn't know. Did you solve the mystery for him?

GRANT CROSBY: Well --

KAREN BREWSTER: Or did he solve the mystery?

GRANT CROSBY: No, together, well, we came up with our best guess. Yeah.

KAREN BREWSTER: Ok.

GRANT CROSBY: History will only know.

KAREN BREWSTER: That's right. It's always a little bit of a guessing game.

GRANT CROSBY: Um-hm. Um-hm.

[00:50:51] KAREN BREWSTER: And that's what I can't figure, how with Skagway, the paint colors?

GRANT CROSBY: Yeah.

KAREN BREWSTER: How do you know what color the building was painted when all of the photos are black and white?

GRANT CROSBY: Great question. Um, some of it's inference, I think. And you can tell the tonal differences in a black and white photograph. But it -- ideally, you'll find a piece of wood that has paint on it still. And if you have a lot of paint on it, you can use two methods. One is what they call the bulls-eye method, where you sand it down -- and down to the bare wood in the middle, and you can see all the layers as it goes down towards the middle. And you want to get a clean sample of that, so you want to clean up the -- the wood. A lot of dust and everything else has been on there. The other is to take a slice of -- cut it under a saw, and you look at it under a microscope, and you can actually see the layers of wood. And from there, with a well-lit environment, you can take paint samples and compare and contrast.

KAREN BREWSTER: Really? With modern-day paint samples?

GRANT CROSBY: Modern-day paint samples. I mean, there are paint charts that relate to the historic period.

KAREN BREWSTER: Ok.

GRANT CROSBY: But in the case of, you know, ordering paint today, we often just get it as close as we can. [00:51:57] So fascinating project or process is looking at it under a microscope. And it's -- is it conclusive? You know, you can go to a hardware these days,

and you say, match this paint, and they put it under some kind of a machine. I don't know. I mean, I think it's in the eye of the beholder, but you're getting it awfully dang close.

KAREN BREWSTER: Yeah.

GRANT CROSBY: And we were working on the Holy Assumption Church in Kenai, a national historic landmark, and we pulled off some of the wainscot down at the lower part of the wall and did this paint underneath a magnifying glass, or microscope actually, and I counted twelve layers of paint.

KAREN BREWSTER: Holy cow.

GRANT CROSBY: And what was most -- all sorts of blues, a green, at one point there was a bright orange.

KAREN BREWSTER: Whoa.

GRANT CROSBY: And then there was -- all the way back to the beginning was two layers of varnish over bare wood.

KAREN BREWSTER: Yeah.

GRANT CROSBY: So you can make this very educated guess on what was there.

[00:52:48]KAREN BREWSTER: So what do you restore to, the two layers of varnish?

GRANT CROSBY: Uh, not in that case. In that case, we went to a blue that was somewhere in the middle and used that. Because that was the theme of their church at the time and what they wanted, so yeah.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: And I had a theory on the orange being something, I don't know, if during the gas efforts down there that they -- somebody had some leftover orange paint. I have no idea where that came from.

KAREN BREWSTER: I was thinking World War II.

GRANT CROSBY: Yeah.

KAREN BREWSTER: Something to mark it as a place, a landmark to not hit.

GRANT CROSBY: Yeah, yeah. But this was on the interior of the building, too, so yeah.

KAREN BREWSTER: Oh, I see. Well, that didn't work.

GRANT CROSBY: But, yeah. [00:53:23]Yeah, you know, the paint studies, 'cause I think they've had -- I wasn't a part of that effort when they did it for Skagway, um, but I think they did a lot of research into the period. People when they travel, they bring their styles and familiarity with them, so colors would've been a similar example of that, so.

KAREN BREWSTER: Yeah.

GRANT CROSBY: And style.

KAREN BREWSTER: Yeah.

GRANT CROSBY: Yeah.

KAREN BREWSTER: Whatever the stores in Seattle were selling that they could bring up on a boat.

GRANT CROSBY: Put on a boat, right. That could be, very well.

KAREN BREWSTER: That would make sense.

GRANT CROSBY: Yeah.

[00:53:53]KAREN BREWSTER: Um, but so the archeology's only if you're doing a foundation? They don't --

GRANT CROSBY: Well, I mean, archeologists -- generally speaking, archeologists are going to work above ground or below ground, but in the building, it -- it moves into our neck of the woods as opposed to an archeologist's. So archeologists, um, let me give you another example here. The park is in the process of designing a new building for Fourth Avenue, a dormitory that'll be right behind the Pantheon. And before any work is done there, they've had to have an archeologist go in there and make sure it's cleared.

KAREN BREWSTER: Right. Clearance.

GRANT CROSBY: I think a lot of the site was disturbed previously, and so they have studies of what was done there. Yeah. [00:54:34]So other projects that I can think of around the state here, we've got a project in Nikolski where they want to put a fence around a church 'cause there's cows out there running around that keep damaging the church.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: And our recommendation is that they need to have somebody inspect that land before, because it could've been inhabited ten thousand years ago.

KAREN BREWSTER: Yeah.

GRANT CROSBY: And they could come up with a massive site that they want to look at.

KAREN BREWSTER: Yeah. That's true.

GRANT CROSBY: Yeah.

KAREN BREWSTER: That's true. [00:54:56]What about Dyea? Have you done any work out there? Has there been any historic restoration out there?

GRANT CROSBY: Not too much. The only real surviving structure out there is the false front. And that was preserved and continues to stand, and the park is doing a moderate amount of maintenance on it. We've done, um, been involved in some work with the Matthews cabin, some recording of that work, but that building was pretty far gone by the time I got there. And then the McDermott cabin, now known as the Patterson cabin, was donated to the park about 2008, I think, when the Taiya River was -- was eroding the banks.

KAREN BREWSTER: Right.

[00:55:36]GRANT CROSBY: And so I was around when they moved that, and then we went in and we've prepared a Historic Structure Report for that and HABS drawings and structural engineering drawings, and that's one of the projects that rumbles around in my head frequently because they're trying to move it, relocate it, to somewhere in Dyea to be a self -- self-explored interpretive center-type thing. So.

[00:55:59]KAREN BREWSTER: But if they moved it to Dyea, it would no longer be on its original -- well, it's already been moved, but --

GRANT CROSBY: It's already been moved, yeah. It had to be saved from the river, so they moved it away from the river. It's been on blocks since 2008. Yeah, so I -- you know, in terms of the integrity of that, in this case, it's a great opportunity to move something and put it back into use as opposed to building something new.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: And it's got a lot of history and a lot of character, so.

KAREN BREWSTER: Yeah.

[00:56:24]GRANT CROSBY: But Dyea's been a -- I go out there periodically, and -- and they've -- they've opened up the trees on some of the roads where the historic street grid was, which I think is fascinating. Um, and they've -- they've kept up things are as they are. It's just left to kinda do what it's gonna do.

[00:56:41]KAREN BREWSTER: Well, then that gets into the landscape part of what you do, right?

GRANT CROSBY: Right. Right.

KAREN BREWSTER: Is that sort of --

GRANT CROSBY: It -- it does --

KAREN BREWSTER: -- overlap a little bit?

GRANT CROSBY: It does overlap. Yep. Now, my um -- it's kind of funny to -- I often say that I masquerade as a landscape architect because no, I am not a landscape architect, and I'm not a cultural landscape architect. I manage the program, so I'm helping manage the people who are running that program. But in the process, I've learned a lot more about what it takes to do these things, and it's very similar to the buildings where there's a history of use and the patterns of use associated with landscapes, and similar to an HSR, you're trying to prepare the documentation which explains and records all of that.

[00:57:21]And they go on a very wide scale, and they're GPS-ing all these different features in. If it was something as easy as, like, a farm that had fences and barns and things like that, some kind of a -- a -- a trenching system for water, so be it, but if you've got a really diverse and broad landscape, there's a lot of features that you've got to record and write about. So they always have their work cut out for them.

[00:57:47]KAREN BREWSTER: But yeah, so the landscape, does that include the built environment?

GRANT CROSBY: To a certain extent, if the landscape has features in it that affect the views, so purposely planted trees for a windrow, for example, or buildings. If you remove buildings, you're changing the viewshed or if you build buildings and those things, you're changing the viewshed. So you want -- their view is to preserve the integrity of that landscape without marring it. Maybe there was a select view that they -- was critical to that period of significance. If we go and put a building there, then you've just lost that viewshed.

[00:58:25]KAREN BREWSTER: Right. And so would Dyea kind of fall in that, because it's no longer full of structures, it's now a landscape?

GRANT CROSBY: It is, yes.

KAREN BREWSTER: It sounds like?

GRANT CROSBY: I mean, I think there's -- it's more of a cultural landscape than it is a built environment.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: You've got the false front. You've got a few other ruins of stuff, and those are more managed by the archeologists than they are the historic structure group.

[00:58:47]KAREN BREWSTER: Right. But I was thinking, like, re -- re-siting where the streets would have been and the grid system and all that.

GRANT CROSBY: Yes, yeah, that's a cultural landscape idea, um, and a fascinating one, I think. I think it's -- Dyea's a remarkable place, you know. It was a flash in the pan, and there's nothing left. You know, it's just --

[00:59:07]KAREN BREWSTER: Yeah. Well, and that's the thing. That's sorta what I was asking. Is how do you decide, well, you know, Mother Nature --

GRANT CROSBY: Yep. Takes over and, yeah.

KAREN BREWSTER: -- took it back, so how do you make the decision about keeping it with Mother Nature taking it back versus reinstating it to what it was?

GRANT CROSBY: Great question. A lot of times -- so the cultural landscape folks will go out there and write their report and make recommendations, and say, maybe that's cutting all the trees in the street grid is one recommendation. Or cutting -- doing a wholesale removal and clear-cutting the whole place so that you can interpret it. [00:59:39]But management ultimately has the decision. The superintendent has to make that decision, and I think probably for the right reasons, they've said, "No. People like to come out here and walk through the woods. And yes, there was a community here, and there was a town, but it's so far gone, there's nothing left. We're not going to recreate it, we're not going to reconstruct it, so we'll do some things such as cutting these roads, but that's about it."

KAREN BREWSTER: Well, and as you say, it was a short-lived community.

GRANT CROSBY: Right. Yeah. Yeah.

KAREN BREWSTER: Yeah, interesting.

[01:00:09]GRANT CROSBY: I mean, look at the Chilkoot Trail, for example, which is in my estimation, one of the most amazing trails that I've ever hiked because of the history, the significance. And I always like to say, when you get up to the summit and you cross into Canada, it's almost as if you're stepping across a line because the geography changes so much. You go from a rain forest environment to a high alpine, and it's just the coolest place ever. But in the management of that, you know, with as many people hiking it as they do, they've got to take certain measures to make sure that it's safe and accessible, and in that process, we've probably lost a certain amount of the trail, the historic trail.

KAREN BREWSTER: Right.

GRANT CROSBY: So.

[01:00:49]KAREN BREWSTER: But they've also done a lot to leave the artifacts along the way.

GRANT CROSBY: Yeah. If they can.

KAREN BREWSTER: If they can.

GRANT CROSBY: Yeah. Yeah. If they can. Right. And when you're climbing up the scales and you see something, it's just amazing. Or you go up to where the -- on the summit where the artifacts have been left, and you just cannot believe that they're still there from over a hundred years ago.

KAREN BREWSTER: Yeah. Yeah, it's amazing. Cold preservation.

GRANT CROSBY: That's right. Yeah. Frozen most of the year helps.

KAREN BREWSTER: Yeah, that helps.

GRANT CROSBY: Yeah.

[01:01:16]KAREN BREWSTER: But yeah, I was thinking about other landscapes, too, like, you know, the natural landscape. How do you -- you know, it's always changing. You think about a river, it's always changing.

GRANT CROSBY: Right.

KAREN BREWSTER: So how do they decide what they're preserving?

GRANT CROSBY: Well, and I always wonder about trees, you know, if you have a -- let's take an example in Skagway, the Moore House.

KAREN BREWSTER: Um-hm.



GRANT CROSBY: The Moore homestead. There are trees that were showing up in the photographs from, you know, very small ones that they planted. After those trees get big enough, do you cut 'em and put 'em back as a small tree again, you know? How do you do that? There are cottonwoods that grew there, and I remember they got removed in about 2005 or '06, and to a lot of the community members, they're like, what are you doing cutting these trees down? Well, we're restoring that landscape to what it was during that period of significance. [01:02:00]So again, you've got to find that bookend of what the dates are that you're looking at, and you going to try and maintain it to that period. So on a river or stream moving, that's a little more challenging. I mean, obviously nature's going to take its -- take its place.

KAREN BREWSTER: Right.

GRANT CROSBY: But you just work within the parameters that you have to make those decisions and try and --

[01:02:19]KAREN BREWSTER: Well, it's interesting in the Moore House, I was thinking, too, if they planted trees, you know, when they built that house, they, you know, hundred years later, they may be ready to die anyway.

GRANT CROSBY: Yeah. Right.

KAREN BREWSTER: Naturally, and then they're a hazard.

GRANT CROSBY: Yep.

KAREN BREWSTER: So then --

GRANT CROSBY: You've got --

KAREN BREWSTER: The park would want to cut them down.

GRANT CROSBY: Remove 'em and then plant another one in the same place, and let 'em grow. Yep. [01:02:39]So as an example, the Ice House, we call it the Ice House. The Frye-Bruhn cold storage building.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: It's up on blocks next to that. That was moved there in 2004, and there's a large, uh, tree, coniferous tree of some sort, where it's proposed to go now, and some people have said, just cut the thing down, and let's move on. It's not even fifty years old, the tree. And we have historic photographs of when St. Mark's Cathedral, our church, was there in that area, and there was no tree. So the tree's not historic. And the view of some is no, we're not cutting this tree down. Whether that building needs to go there or not. Move the building. And the other people are saying, oh, just cut the tree down. You know. So it depends on -- it's in the eye of the beholder.

[01:03:24]KAREN BREWSTER: And who makes those decisions, the park or the Historic District Commission or -- ?

GRANT CROSBY: No, I think ultimately the superintendent will have to make those decisions, with recommendations from the experts, the subject matter experts, you know.

[01:03:37]KAREN BREWSTER: How does the community get involved in some of these, um, restoration projects? I mean, obviously, like Virginia, it's her building. But the Park Service buildings, is there community involvement in that?

GRANT CROSBY: Um, in some cases, if -- if -- if there's a major project, they have to go through the process as any citizen does to present it to the Historic District Commission. And so in the case of the relocation of the Frye-Bruhn, they would have to put in an application to do that. And move it, and they'd probably have to decide that the tree

would have to come out. [01:04:10]In the case of that Fourth Avenue dorm, just this week, I think, they're putting forward the proposal to the HDC to talk to them about this plan for a new building. And we're talking a new, large building in downtown Skagway.

KAREN BREWSTER: Yeah.

GRANT CROSBY: In the National Historic Landmark. And so one of the -- the things that I was recommending, and I ended up drafting it myself, was to write a design intent, statement of intent. Why we're doing what we're doing, and how we're doing it and what we're drawing on -- from precedence to say, this is why we're designing it this way. And a lot of that leans on Karl Gurcke's research, as usual, where he shows us the historic photographs of what was there, and we're using that historic building as a precedent to start the process.

[01:04:51]KAREN BREWSTER: Well, that's what I was wondering. If you're going to build that new building, you build it to look like what used to be there?

GRANT CROSBY: We are, to a certain extent, yes. We're following main volume of the building, and there's a one-story addition off to the east, and so we're following that. And then we're adding on because the program for the park is to have enough beds to sufficiently house people. And so we're putting another addition on the back, but we're using the typology and the precedents in Skagway that were done often in changing the style of the building or the window form or the siding to illustrate that it's an addition.

KAREN BREWSTER: Oh, I see.

[01:05:30]GRANT CROSBY: Yeah. So we're using it -- the precedent as a good example of what was there, but then -- and following it closely. But then drawing on other examples in the community.

[01:05:39]KAREN BREWSTER: So how would they distinguish? Would they put siding one -- you know, vertical versus --

GRANT CROSBY: Correct. Yes.

KAREN BREWSTER: -- horizontal?

GRANT CROSBY: In this case, we're doing horizontal siding along the main volume of the building, and then there's some vertical siding on this addition. Yep. Kind of like on the Portland House. You know, the primary elevation has this beautiful fir siding.

KAREN BREWSTER: Oh, yeah.

GRANT CROSBY: And then you go around the corner, and it's this vertical spruce board batten.

KAREN BREWSTER: Yeah.

GRANT CROSBY: Yeah.

KAREN BREWSTER: That's interesting. [01:06:04]So did you work on the Peniel Mission, or that's before your --

GRANT CROSBY: Peniel Mission was before -- before my time, but I've been all through that building, um, from the maintenance perspectives. So that's a great example of an adaptive use for a building, or a rehabilitation, where they preserved the exterior, and -- or restored the exterior, and provided a contemporary use on the interior. Divided it up and put in bunkrooms.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: And a kitchen. I think it's a very successful example of what the park has done down there.

[01:06:35]KAREN BREWSTER: Well, the other buildings, what they've restored and then they lease them out for a local business, wouldn't that be a similar -- ?

GRANT CROSBY: Similar thing. Yep. Yep. So they've -- they, again, there's four treatments of preservation. Rehabilitation is one of them. In my view, the people who crafted those standards had the foresight to recognize that if they were too stringent on their requirements, nobody would do this stuff. So the rehabilitation treatment has the flexibility to provide a contemporary use of a historic building. And by and large, it's restoring the exterior of the building to look as it does, or did, and then making those allowances on the interior of the building. So putting in the elevator, putting in the kitchen, whatever is needed in there.

[01:07:21]KAREN BREWSTER: So what are the other -- you said there's four --

GRANT CROSBY: So preservation, restoration, rehabilitation, and then lastly is reconstruction. Reconstruction is the least used, and that's when you're re -- you're full-on building a building. So in the case of um, well, here. Another great example in Skagway is the Pullen House.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: Uh, former superintendent Mike Tranel sought to rebuild that. Um, it's privately owned, that property, but there's enough documentation through photographs and written descriptions that we could probably figure out how to rebuild it. And his hope was to work collaboratively with that owner to rebuild it and turn that into a -- a NPS housing, or perhaps a private housing option. And uh, that would be considered reconstruction. It's not often used because it's not that original fabric, you know.

KAREN BREWSTER: Right.

[01:08:12]GRANT CROSBY: And the key there is to say to the viewer or to the -- whoever's in the building that this is a reconstruction. It's not the original building. So.

[01:08:20]KAREN BREWSTER: But the Pullen House burned down, didn't it?

GRANT CROSBY: It did.

KAREN BREWSTER: So there's nothing left.

GRANT CROSBY: The chimney's left.

KAREN BREWSTER: Right.

GRANT CROSBY: The chimney is still there, yeah.

KAREN BREWSTER: It's across from the Peniel Mission, isn't it right in there?

GRANT CROSBY: Correct. Yep. Yeah. It's right in there, tucked in.

KAREN BREWSTER: Um, so yeah, that would have to be a reconstruction since there's no building to restore.

GRANT CROSBY: Right. You'd be starting from square one.

KAREN BREWSTER: Yeah.

GRANT CROSBY: And you'd be using contemporary materials. But there's -- the photographs are such that you can determine, um, size of things.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: And actually, I think somebody did some field documentation so we actually had floor plans of the building with dimensions.

[01:08:53]KAREN BREWSTER: Yeah, you'd think that there'd be some physical evidence in the ground.

GRANT CROSBY: Exactly. Now here's a wonderful segue to say, here's how archeologists play a role in that is because they have the ability to do an excavation. They could find the corners of that building, just based on the soil disturbance.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: It's pretty amazing.

KAREN BREWSTER: I think that would be a cool project.

GRANT CROSBY: It would be cool, yeah.

[01:09:12]KAREN BREWSTER: I mean, from the photos I've seen, it looks like it was an amazing building.

GRANT CROSBY: Right. Oh, it was a big building, and it would be an interesting building to have reconstructed.

KAREN BREWSTER: And then you could put the Rapuzzi Collection in there.

GRANT CROSBY: Yeah, you could. You could. The Rapuzzi Collection, that's a, you know, that's a -- an amazing story. So my -- my kids are uh -- I was in my kids' -- my son's fourth grade class a little while ago, and they were asking me what it is I do. And I said, what's your favorite building? And it just so happened that earlier that day, I was working on the Meyer building and the YMCA.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: So that's what I said. I said, well, there's this building called the YMCA in Skagway. And I said, this place was amazing. When we walked in there in 2006 for the first time, there was a single-track trail, and all this stuff thrown up to the walls at the natural angle of repose. I mean, there was just so much stuff.

KAREN BREWSTER: Wow.

GRANT CROSBY: And I said, there was a calendar on the wall. And I said this to this fourth grade class. I said, what year do you think it was? And they said, we don't know, you know. 1975? I said, 1938. [01:10:16]So that gives you a frame of reference as to when it was last really occupied unless the guy just put it up on the wall. And then I said, as we continued through the building and you couldn't see much, um, and this is the Rapuzzi Collection, basically, there were Model T tires, still wrapped in paper, brand new. And Model T engines in a crate. And it's that kind of exploration, that when you go into these buildings that have been locked up and tied up and nobody's been into 'em, and you see this stuff, and you're thinking, my gosh, this is amazing. What an opportunity, you know?

KAREN BREWSTER: Yeah.

[01:10:47]GRANT CROSBY: So, and then you get into the story of that whole building, and you learn that the -- the corner has that unique feature on it, on Fifth and State, I think. And it was supposed to be a big tower that was gonna be on this building. It was supposed to be a two-story building, so when you're up climbing around in the attic, and you find that these ceiling joists are fourteen inches deep, and that's pretty overkill for a normal ceiling, until you learn that they wanted to have another story going up on top of it. So all those clues --

KAREN BREWSTER: So those were the floor joists.

GRANT CROSBY: Those were the floor joists for the next story. [01:11:17]And this weird thing that projects on the corner was gonna be a tower on the corner of the building. So all these clues start coming back and making sense, you know.

KAREN BREWSTER: So now will you guys build the tower?

GRANT CROSBY: No, in this case, we're just going to leave it. Yeah.

KAREN BREWSTER: Because it didn't --

GRANT CROSBY: It never got conceived, so we never, -- yeah. We just leave it, but um, and then this -- the Martin Itjen street car. I don't know if you've seen that, if you've had an opportunity to see that, but that's going to be stored inside this building.

KAREN BREWSTER: Oh, I know what it -- the -- I've seen pictures of the old one, yeah.

GRANT CROSBY: Yeah. Yeah. So just all these pieces come together, and every twist and every turn has an interesting --

[01:11:47]KAREN BREWSTER: But no, you see, that leads a question, so Martin Itjen's old street car that he used for tourism will now be in this YMCA building, which is not where that car ever lived before.

GRANT CROSBY: No. No.

KAREN BREWSTER: So that's kind of changing the use.

GRANT CROSBY: Well, it'll be in the neighboring building. It'll be in what was the Meyer building, a place called the Brown Shoe Store.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: Brown Shoe Company. You're correct, it was never in there, but it's an opportunity to reuse that space and turn it into a museum space that they can see. They can display this car that's in an environment that's not gonna deteriorate the car.

[01:12:23]The good news on the YMCA is that that will be left as an open space. It was an open building, an open plan, no walls or anything in the interior.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: Then it got re -- repurposed again by the Meyer brothers, who turned it into a cold storage unit. They built in some walls and had refrigeration in there. [01:12:46]The park made the decision to restore it back to the period, and it's now gonna be used for presentations or trainings or whatever. At one point, we were talking about any number of things, putting a second story in there and having offices in there with an elevator. At one point, it was going to be a jail cell for -- for law enforcement. It was going to be a library. It was going to be all these different things, and we finally came back to the conclusion that it's -- it really should just be left open, and that's what it will be used for. Which is great.

KAREN BREWSTER: Right.

[01:13:15]GRANT CROSBY: And during that process of -- of stabilizing the floor, they found there was a floor over the original floor. There are still paint stripings from whatever game it was, like an indoor baseball game that they had on the floor. So we have drawings of that to indicate what that looked like.

[01:13:30]KAREN BREWSTER: Is it nice wood flooring like those old basketball courts?

GRANT CROSBY: It -- it was probably -- yeah. It totally rotted 'cause this thing sat under the ground, so it was just rotten, but it was probably Doug Fir, or may have been maple. Yeah.

KAREN BREWSTER: Yeah.

GRANT CROSBY: Yeah.

[01:13:42]KAREN BREWSTER: All these buildings we're talking about are, you know, old, sort of gold rush-era buildings. What -- Are there more recent historic buildings, like, from World War II era, or other things that you get into?

GRANT CROSBY: Yeah. In Skagway?

KAREN BREWSTER: Yeah.

GRANT CROSBY: There's the -- the World War II commissary, which is next door to Soapy Smith's place, um -- And we consult on some of these. I'm just trying to think. There's the -- they call 'em the Seattle knockdown building, and that's a style that Karl turned me onto, and it's pretty characteristic of those that they were using in the second world war because they were quick to put up. They were basically a kit building, and they could put 'em up quickly. [01:14:18]And as you walk around Skagway, you can still see a number of them, based on the dimensions, the plan, and the low-sloped roof. Um, so we see those periodically, but beyond World War II, there's not too much that I've consulted on past that, I don't think.

[01:14:34]KAREN BREWSTER: So are there efforts to restore, I mean, more recent buildings, or are they sticking with the gold rush era?

GRANT CROSBY: Well, for the park, their -- their enabling legislation is really for their parameters, which I think is 1897 to like, 1915, whatever it is. But the -- but the city's scope, I think, is broader, and so they actually own that World War II commissary. And we were asked to help with preparing some of the recommendations for that building, which some of that has left undone, but we've -- we've provided recommendations. We brought in a structural engineer to help out and gave them some direction.

[01:15:11]KAREN BREWSTER: Yeah, 'cause the pictures I've seen of Skagway during the war, huge number of Quonset huts.

GRANT CROSBY: Oh, yeah.

KAREN BREWSTER: I mean, it just totally changed the community.

GRANT CROSBY: Right. Right. And they could have done far more demolition for a lot of these historic buildings, and fortunately they didn't.

KAREN BREWSTER: Yeah. And those Quonset huts aren't there anymore. I mean, there's --

GRANT CROSBY: No, there's only one that I'm aware of.

KAREN BREWSTER: Yeah. So I don't know what happened to those.

GRANT CROSBY: Might've gotten picked up and moved, you know.

KAREN BREWSTER: Yeah.

GRANT CROSBY: They often do.

KAREN BREWSTER: Yeah. And I guess people wanted the land to build their houses, I suppose.

GRANT CROSBY: Right. Right, yeah.

[01:15:39]KAREN BREWSTER: 'Cause it was down sort of in the flats area. Um, so you're going to Skagway and doing that work. You're coming from the regional office. How does that work, collaborating with the park itself? What's that relationship, and how does that work?

GRANT CROSBY: It works pretty well. I think again, going back to when Steve Peterson was there, they didn't have any staff in their office who had this area of expertise, and Dave Snow, who is -- was there at the beginning.

KAREN BREWSTER: So he was the first -- ?

GRANT CROSBY: I think he was the first historical architect to help with the pro -- the buildings in that area, in that park. And actually, broader than that, a lot of the ones throughout the state, Dave Snow's fingerprints are on. Um, and then Steve was in there helping out and providing that assistance from this perspective. [01:16:32]And then when I got involved, that was my role as well. And I -- I don't think that there's any challenge in doing that. I think they're -- they're -- they welcome the input, and they welcome the assistance. And now currently, Annie Matsov, who's the um, chief of resources there, has come up through the ranks of a historical architect, as well. So she's got that background, which lends assistance. So we're sort of double -- double duty there.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: She handles a lot of that, and then I have the opportunity to help out where needed. So. And she's got her hands in a lot of other aspects of the work going on, so in the case of these drawings that are taking a very long time, it's something that our office is able to pull together.

[01:17:17]KAREN BREWSTER: Yeah, I mean, she's head of resources, she doesn't probably have a lot of time to do the historical architecture part.

GRANT CROSBY: Investigation, yeah. She doesn't -- I mean, she can go over and make some site visits periodically and -- and is informed enough to talk intelligently in meetings about compliance and other activities, but she doesn't have the time to be able to --

[01:17:35]KAREN BREWSTER: But before her, has there been a person on staff in Skagway with a historical architecture background?

GRANT CROSBY: I don't think so.

KAREN BREWSTER: It all came from regional or Denver?

GRANT CROSBY: It came from region, yep. Mm-mm. Or Denver, yep.

KAREN BREWSTER: In the early days, it was probably Denver Service Center.

GRANT CROSBY: It was out of Denver. Yeah.

KAREN BREWSTER: I would guess.

GRANT CROSBY: Yes, because they're -- looking through all the old drawings, we have a wealth of drawings from that period, lots of DSC names in there, right.

[01:18:01]KAREN BREWSTER: Which I don't know why. Why would Denver Service Center have been doing it instead of the regional office out of Anchorage?

GRANT CROSBY: Well, I don't think that we had the staff and the capacity to take it on then, at that time. I think that -- if Steve -- Dave was based out of, I believe, out of Denver, as well.

KAREN BREWSTER: Ok.

GRANT CROSBY: I don't think he was based in Anchorage or Skagway. If he was, it was for a short distance -- or time. And then they are set up to really be a full-scale architecture office down there.

KAREN BREWSTER: They are?

GRANT CROSBY: Yeah.

[01:18:27]KAREN BREWSTER: They do it nationwide for all the parks of the western region?

GRANT CROSBY: They do. The western region -- well, it's changed. It's morphed a lot over the years. And I think currently they provide that service to line-item construction, primarily.

KAREN BREWSTER: What does that mean?

GRANT CROSBY: Big projects, million dollars or over, or five hundred thousand dollars and on up. And so their team in Denver Service Center is really helping out with that, and they can provide that full-scale assistance. But more and more now, we're contracting with A&E firms, architecture and engineering firms, than doing it in-house.

[01:19:00]One of the things that I think is important to recognize is the level of detail that we want to get into on, like, the YMCA-Meyer. And I mentioned this earlier, is it's just cost-prohibitive to have somebody come in from the private sector to do that because we spend hours like on the phone looking at stuff and then drawing it up and then throwing it away and then drawing up something else, you know.

KAREN BREWSTER: Yeah.

GRANT CROSBY: So it, uh, it takes a lot of time.

[01:19:23]KAREN BREWSTER: Well, that's what I was wondering, yeah, that having a staff with this historic architect program for the state seems more cost-effective than contracting out.

GRANT CROSBY: It -- it would, you know, if we could have a team in this office of three or four people like me, and some people that are just drafters, it'd go a long way. Yeah.

KAREN BREWSTER: But you don't have that?

GRANT CROSBY: We don't have that. There's -- there's myself, and then John Wachtel, another historical architect who's just two years in at this stage, 2019, and getting -- getting up to speed on what's going on. So, it's -- yeah. [01:19:56]And everybody says, you know, what's historic? What's there to save up in Alaska? And I'm always surprised at how busy we are. We're -- flat-out run all the time. We're never --

KAREN BREWSTER: Yeah. Well, that's why I ask. Besides, you know, Skagway and Kennecott, I can't really think of buildings. But once you start thinking about it --

GRANT CROSBY: Yeah.

KAREN BREWSTER: You know, an old trapping cabin and, yeah.

[01:20:14]GRANT CROSBY: Yeah. Well, as you know, just off the top of my head, here, some of the park projects we have. I mean, Kennecott alone could hire an architect by itself. Two of them, probably. Uh, on the technical assistance side, as we work up from the south, we've got projects in Juneau, projects in Kake, Haines, Skagway, beyond the Klondike stuff we've talked about, stuff in Kenai, out in Unalaska, up in Fairbanks, Cordova, and there's just -- the list keeps going on. Out in McCarthy, um, St. Paul, St. George, we've been to all these different places, and it's an amazing amount of work. And the history is just so terrific. So many wonderful buildings, yeah. It just keeps going.

[01:20:59]KAREN BREWSTER: Well, that leads to my question of, like, what do you like about this work and this job?

GRANT CROSBY: Well, I think the -- I have a -- I don't know how to put it, but no two days are the same, right? Every day you come in and there's a new challenge that's confronting you, and it's often trying to keep up with the work load. But I think my favorite part of doing this work is getting out into these communities, getting to know the people, and getting to know the resources well enough to where, a year and a half, two years from now, they can call me and ask me a question. And for some reason, when I look at these buildings, a lot of the times it imprints in my mind, especially if I'm drawing them. And more likely than not, they can ask me a question that I can still try and piece together in my mind about what they're talking about. And if not, we're



looking at photographs or drawings that we've prepared from that site visit, and from there, we're trying to come up with a solution. So it's always solving challenges, which is -- is fun. Putting creative solutions to test and to get 'em together, and it's a lot of fun. But most importantly, just going out there and seeing these. I love crawling through the buildings and seeing the stuff that you just don't normally see, you know? Yeah.

[01:22:13]KAREN BREWSTER: Do you have something that is the most surprising that you've found in a building? Let's just say in Skagway?

GRANT CROSBY: Uh, I wasn't on site when they found that gun in Skagway, but I thought that was a pretty magnificent find. I remember crawling in the attic of Soapy's and seeing two or three, I forget what it was, the fires in the roof cavity. Um, in Soapy's, when you have these "a-ha" moments, and you're trying to figure out the pieces of the building, when I realized that the -- the southernmost wing of Soapy's at that time was basically just held up with hardly anything, I mean it was a verily -- a shoddily built building.

KAREN BREWSTER: Hm.

GRANT CROSBY: But it has survived all this time. [01:22:57]And actually, that goes back to the Portland building. That's kind of an anchor point for me. When we were looking at the Portland building and we determined that there were no studs, no wall studs in the building, and the outside walls were basically two planks oriented vertically, and we brought a structural engineer down, and he -- he kept saying, "Wow. That's interesting. That's interesting." [01:23:19]And the second floor appeared to be held on with basically two nails on this ledge or this board that went across. There was nothing in that building that said it should still be standing 105 years later, and it -- and it still is, and now it's obviously far better and reinforced and all this, but I think that there's something to be said for buildings that have been around and had that many uses, and still stand today and can -- can explain through their clues and everything else of what it was and where it's been, you know.

KAREN BREWSTER: Yeah.

GRANT CROSBY: That's -- that's the joy.

KAREN BREWSTER: It's amazing that, yeah, you say that building's stood the test of time.

GRANT CROSBY: Earthquakes and everything. Fires, whatever.

KAREN BREWSTER: Yeah.

GRANT CROSBY: Yeah.

KAREN BREWSTER: Um, 'cause now that you mention it, I do remember Virginia telling me about how that one wall --

GRANT CROSBY: Yeah.

KAREN BREWSTER: Was just kinda laid there.

[01:24:09]GRANT CROSBY: Well, let me -- let me -- this is off topic a little bit, but it's a funny story because Ford Theatre in DC -- I'm on a committee that does some stuff related to fire suppression in old buildings, and we were trying to find a case study. And we started investigating Ford Theatre to see if that might be a possibility. And they got to talking with the Park Service out there and they learned that the only original piece of that building is a portion of the staircase in the back end of the building, maybe the banister only.

KAREN BREWSTER: Hm.

GRANT CROSBY: And the person who relayed that story to me said, you know, that was like learning that Santa Claus is not real. The -- the rug had just been pulled out.

KAREN BREWSTER: Right.

GRANT CROSBY: Because everybody walks in there, thinking, this is where Lincoln was shot, right? And the truth to what we do, and -- and it's just so critical to walk in there, and to be able to look at a building like Soapy's, or like the Mascot or any of these buildings, to know -- for me, I want to know the answer. And so I went into the building, it was in Buffalo, New York, where Teddy Roosevelt was sworn in after McKinley was shot. And it's now a National Park Service site, and I got through, and they had this wonderful room where the swearing-in happened. And I'm looking around thinking, my gosh, this is where it's happened, right? And then the interpreter comes in and tells me, well, not so fast. At some point, this was a Chinese restaurant. And I'm like, oh my gosh. You can just imagine.

KAREN BREWSTER: Right.

GRANT CROSBY: The wholly different. He said that -- he started pointing out the certain pieces of furniture that were original, and so you're staring in, zooming in on those, like, those were in this room, but this was a Chinese restaurant at one point? And so the Park Service did this wonderful job of restoring it back to that period, but think of all that happened, you know. This isn't -- this isn't where Teddy was.

KAREN BREWSTER: Yeah.

GRANT CROSBY: You know, I mean, yes, it was, but --

[01:25:51]KAREN BREWSTER: Well, but isn't that the goal as a historic preservation person is to restore to a point where people can't tell?

GRANT CROSBY: It is, but at the same time, I'm -- I'm of the business where I want to know, right when I walk in there, that this -- 'cause I was in there, just steeped in the history for about twenty minutes, thinking --

KAREN BREWSTER: And you didn't notice, and you're a professional.

GRANT CROSBY: And I didn't -- yeah, I didn't -- but yeah, how would you know, until the guy told me? But as soon as he -- I mean, I could just imagine, like, the chairs and tables and windows. Who knows what had happened? But yeah, they did a wonderful job restoring it, but it's that truth. And that's where, when you get into these buildings in Skagway, like the YMCA and Meyer, those are pretty doggone authentic. I mean, we've made some improvements and things, but boy, you can still walk in there and think, like, wow, this is it, you know.

[01:26:33]KAREN BREWSTER: But there you go, what was the truth?

GRANT CROSBY: Yeah. Yeah.

KAREN BREWSTER: Was it the Chinese restaurant, or was it Teddy Roosevelt?

GRANT CROSBY: Oh, good point. And it was somebody's house before that and after that and all this stuff, so there's books out there, you know, if these walls could talk, they could tell you a whole lot, so.

[01:26:46]KAREN BREWSTER: Right. Well, I can tell from talking to you that this is clearly something you enjoy doing.

GRANT CROSBY: Oh, yeah. Yeah. I mean, there's days where you're tired of the nuts and bolts, but when you take the long view, and you think that you're trying to save something for the long haul, that's where the enjoyment really comes from.

[01:27:02]KAREN BREWSTER: Well, that was one of my questions is what have been the challenges? I mean, we just talked about how great it is, but there's always things that, yeah.

GRANT CROSBY: Yeah. Oh, the challenges? Yeah. It's -- it's trying to get the work done to the quality, the level you want. Any number of projects I could be working on far longer than I am. And uh, putting in much more detailed effort. And there's days when certain mistakes happen, and you're like, well geez, I knew that was going to happen, and I just didn't open my mouth, or I didn't tell 'em fast enough. [01:27:30]An example of that is -- is in Kenai, we're restoring a -- the bell tower where the bells are on this church. And we had a grant to put in a -- to restore it, and we were putting in, basically, a bathtub design. And I thought I had made it pretty clear in the drawings and notes that the floor is original. We need to carefully pick that up, and we're going to do everything to the floor, and then we're going to put those boards back down on there. And then I come to find out that they buried those boards down, well in the assembly of the floor, never to be seen again.

KAREN BREWSTER: Oh.

GRANT CROSBY: And I just was so infuriated because I was like, no, that -- that is the character. That is the stuff why we like to climb around these buildings. And when people go up there, they're gonna see that original fabric that hundreds of people have been up there, ringing the bells, standing on that floor. And they lost it.

[01:28:15]KAREN BREWSTER: And did they have a reason for it?

GRANT CROSBY: They didn't read the notes. They said, oh, we thought you inter -- you said to put it in the floor like that. And I said, no, no. Look at this. And they ended up, they couldn't tear it up again.

KAREN BREWSTER: That's what I was going to say, they couldn't tear it up again?

GRANT CROSBY: No. They just went and bought similar boards and put it down, but that's now encased in that -- in that floor, which is, yeah. [01:28:33]So there's times like that that you're just like, shoot. We -- we didn't get the opportunity to get down there to talk with them in person, to say here's the objective. And that happens a lot. You were asking about how does it work, the regional office working in these remote communities? Well, you're not on site every day. You're dealing with photographs. You're talking on the phone, and the show must go on down there, so a lot of times it does, and decisions are made that may not align with what you're hoping. And so, but you know, life goes on.

[01:29:02]KAREN BREWSTER: What about funding?

GRANT CROSBY: Funding's always a problem. There's never enough money.

KAREN BREWSTER: Yeah, I was going to say, how do you fund -- these are big, expensive projects.

GRANT CROSBY: They are.

KAREN BREWSTER: Like all those buildings in Skagway. How do you fund that?

GRANT CROSBY: Uh, slowly over time. I mean, you have to keep going back to the same fund sources and asking for more money, and keeping your eye on the -- on the objective. But the Park Service is in the business of restoring buildings, so they recognize the importance and the cost. And it's definitely cheap -- or it's not as cheap as building new. So there's a lot of -- a lot of requirements.

[01:29:34]KAREN BREWSTER: So it's -- it can be cheaper sometimes to build new than to restore?

GRANT CROSBY: Oh, yeah. Yeah. Generally speaking, new construction's gonna be a lot cheaper. I mean, I would say, if you're looking at it on the square foot basis, um, building new in a place like Skagway might be \$300 a square foot, and to restore something well could be, you know, \$400 a square foot. So it's -- it's -- it's a much different game. Yeah. And a lot of it's because of the unknowns, or the requirements to go slow, saving materials, matching materials, and it just takes -- it just takes more effort.

[01:30:09]KAREN BREWSTER: Yeah, or somebody like you, they re -- they saved every board.

GRANT CROSBY: Yeah.

KAREN BREWSTER: And redid every single board.

GRANT CROSBY: They're -- they're an exception to the rule.

KAREN BREWSTER: Yeah.

GRANT CROSBY: Those people are unbelievable. Virginia and Howard, they -- I don't know if they received any rewards, but maybe after this, I'll send them a note and figure out how to do it.

KAREN BREWSTER: Nominate them for something.

GRANT CROSBY: Because they really were something else.

[01:30:28]KAREN BREWSTER: Um, the other thing is, doing this work within the structure of the Park Service, are you faced with challenges of federal government bureaucracies or does it help you, or does it hinder you?

GRANT CROSBY: No, I -- I -- I think that we always gripe about the bureaucracy and the fact that it's slowing us down. There's other mechanisms that you have to abide by that take your time, and whether it's supervising other people and getting involved in that, or even trying to secure funding for a project, where you feel like maybe you want to be working on the actual nuts and bolts of the project. So, but every job has those -- those challenges. Um, I -- I think that um, we do pretty well with what we have. [01:31:13]There are times when we have missed out on projects because we haven't been able to travel to that. I mentioned that before. And it's because the process to get the funding or the travel approved. I missed a trip recently because I didn't have the paperwork approved in time, so I couldn't go out on this trip. You know, fair enough. Everybody's busy. I think that comes down to trying to do everything with what you've got, and you just have to focus on what you're working on for the time being.

[01:31:40]KAREN BREWSTER: And has that changed in the different federal administrations that you --

GRANT CROSBY: Yeah.

KAREN BREWSTER: That you fall under?

GRANT CROSBY: It ebbs and flows. Uh, certainly funding becomes available and then not the next, maybe, administration. Sometimes there's policies that are more stringent. Uh, I think there's a -- a marker in the GSA thing in Vegas years ago. That's why we started the whole travel ceiling discussion. When I first started, there was no travel ceiling. We could go pretty much anywhere you wanted for projects, to do the work. You didn't have to do much justification. Um, all these conferences now that you have all these requirements to fill out. So I think you have to just align with what you're doing, and you

keep your -- the bottom line is you're -- what you're trying to save these old buildings, for me. So you work with what you've got.

[01:32:31]KAREN BREWSTER: Um-hm. Well, I'll ask you the fourth-grade question, is do you have a favorite building?

GRANT CROSBY: You know, that is a good question, and I didn't say this particular building when I was in that class. I often think that it's probably the building I started on. And uh, in Alaska, it'd be the mill building in Kennecott.

KAREN BREWSTER: Yeah.

GRANT CROSBY: It's just such a unique thing. And I -- it's a real treat for me and an honor for me to be involved in the project that I feel like I've come full circle. Starting in that building, and right now we're working on a huge \$5 million project to help stabilize that building, and uh, to be able to be the project manager on it is an -- is an absolute honor. From having started just recording the equipment in the building, so.

KAREN BREWSTER: Yeah. Well, fun to have it go full circle.

GRANT CROSBY: Yeah, and go full circle, and having worked on all sorts of different buildings, so it's been a real treat. Yeah.

[01:33:20]KAREN BREWSTER: Yeah. Um, what about in Skagway? A particular favorite building or project?

GRANT CROSBY: Um, yes. I think, um -- I love the administration building and the depot. I think those are two very, very beautiful buildings, and -- and just the history of them. I am fond of the YMCA and the Meyer, just from my involvement from start to almost finish, I guess, at this stage. On Broadway, I -- I -- I could say a lot of different buildings. You know, the um, the Verbauwheides store is a cute little building. The AB Hall, even though it's not Park Service. Um, the proportions and the design and the quality of construction on a lot of those buildings are just awesome. Uh, Old City Hall, or the city hall building, actually the one that's currently City Hall, is a beautiful building. Um, and Old City Hall for its uniqueness. Yeah, the Portland building, for its -- also its uniqueness and just -- so yeah, I don't know that I have any one favorite. I have different experiences and appreciations for all of them. Yeah.

[01:34:25]KAREN BREWSTER: Do you have a project that you're most proud of? It sort of fits in with the favorite building, but it might be different.

GRANT CROSBY: Well, in Skagway? Yeah, I mean, the Portland building is -- I'm very proud of the work that was done there because I think we really hit a home run on that, and it's in large part attributed to Howard and Virginia. You know, they didn't -- they weren't believers right away, but once they got that understanding of what they were doing, they took off to the races.

[01:34:51]KAREN BREWSTER: So how did they get connected with you or to become believers?

GRANT CROSBY: I think that, uh -- I remember actually a call, and this was when we were -- when I just started. I mean, I was months into the job. And we -- I think people in that town would call up Karl Gurcke or Theresa Thibault and say, "Hey, I need help. What can you do?" And they knew this new guy was in the building up here, and they said, "Well"-- They'd call Steve, and Steve would say, "Hey, go talk to him." [01:35:17]And I remember working with them very, very early in my career in the Park Service and having the opportunity to go down there a couple times, and working with them and

talking to them. And it just was -- it was repeated. It was just going back and being enthusiastic, and uh, having fun with it. And I think they --

KAREN BREWSTER: Well, as you say -- It sounds like yeah, that they sought out help.

GRANT CROSBY: Oh, they did.

KAREN BREWSTER: In Skagway from the Park Service there.

GRANT CROSBY: Yeah. Yep. Yeah. And a lot of our inquiries come from Karl. He'll email me and say, expect a call from so-and-so, or when Theresa was there, when Annie's there. [01:35:51]And uh, then we get to know people, and then we'll set up meetings when we're down there. Somebody might say, well, he's gonna be in town on this day, and we'll set up a meeting and go talk and walk through buildings. You know, that happened with the Presbyterian Church. It happened with Ada Haskin's house, um, yeah. I'm trying to think of other buildings, but.

[01:36:08]KAREN BREWSTER: But it does sound like also Skagway's a community that is interested in historic preservation.

GRANT CROSBY: I think, yeah.

KAREN BREWSTER: Maybe more so than other places?

GRANT CROSBY: I think by and large people are -- they understand why it's as successful as it is, you know. I don't know that people would be going there in the numbers that they are if it wasn't the unique town that it is.

KAREN BREWSTER: Yeah.

[01:36:30]GRANT CROSBY: And it -- I think a lot of that is attributed to the Park Service's investment and doing it correctly at the beginning. When I look at photos from the 1970's of that place and there was nothing done, yeah, they um -- and they started doing it right, and everybody followed suit. It's pretty amazing.

[01:36:46]KAREN BREWSTER: Yeah, it was fun to look at Spude's historical preservation data report from 1983.

GRANT CROSBY: I know. I know.

KAREN BREWSTER: And he has those, sort of, panorama --

GRANT CROSBY: Of gray buildings, yep.

KAREN BREWSTER: -- of -- of these buildings on this block and that block and it's really amazing.

GRANT CROSBY: And they're barely standing, some of them, you know.

KAREN BREWSTER: Yeah.

GRANT CROSBY: Yep.

KAREN BREWSTER: Yeah.

GRANT CROSBY: It's fascinating. [01:37:07]You know, the next question that would be worth asking is, what's going to happen in the future down there, you know? With a million visitors a year, and the numbers going up, and bigger cruise ships, how do you -- how do you accommodate that? And when have we loved a park to death, you know? And that's a tough question.

KAREN BREWSTER: Do you have an answer?

GRANT CROSBY: I do not. I do not.

[01:37:26]KAREN BREWSTER: And how do you protect those buildings from all those --

GRANT CROSBY: Cyclic maintenance.

KAREN BREWSTER: -- footsteps?

GRANT CROSBY: Yeah. Cyclic maintenance, and I -- I -- I get after those guys in maintenance a lot for this, because I think we need to keep our eye on the -- on the maintenance of these buildings because if you don't do it, if you let little problems persist, they'll -- they'll have long-lasting effects, negative effects.

[01:37:45]KAREN BREWSTER: And so what's their next project, the Ice House?

GRANT CROSBY: That is one coming up, yep. The Ice House is a big one. And finishing off that Meyer and YMCA is a big one. Um, building this Fourth Avenue dorm, and then working on the -- the Patterson cabin out in Dyea is another one that's coming up. But I think in terms of my workload that uh, ice house is going to be another one that's coming up.

KAREN BREWSTER: That's a -- looks like a very rickety structure.

GRANT CROSBY: Well, it is.

KAREN BREWSTER: I can't imagine moving it.

[01:38:13]GRANT CROSBY: Let me -- let me -- this is an interesting story -- 'cause I -- I -- I don't know how much time we have left, but the um -- the history of that building, there was an "a-ha" moment. And we had a team of interns working with us doing the HABS drawings in 2008. And somebody was just poking around in the -- in Karl's collection of photographs, and they found a building that led us to believe that it was a certain building down on the waterfront. And then they somehow tied it back to this Frye-Bruhn business, and -- well, I happened to be down in Seattle one time, and there's this place called the Frye Museum. And it's free and open to the public, an art museum. And the Frye of Frye-Bruhn, that is their museum.

KAREN BREWSTER: Oh.

GRANT CROSBY: Because they made all this money in the meat industry. They had no heirs, and they had this collection of money, and they bought -- they loved art, apparently.

[01:39:05]So I went into the Frye Museum one day, I don't know what year it was, and I said, "Do you mind if I talk to the archivist here?" And I told her who I was and what I was doing, and she said, "Well, come with me, let's go down to the basement." I got these two boxes on the history of the Fryes, or whatever it was, and within two minutes, we had found a photograph of the building that we had not seen, that today is being used as a very critical photograph, showing an addition to the building that we didn't know about. Showing it up in the air, so it could be offloaded with meat and everything else.

[01:39:42]And that kind of excitement, of making that connection or happening to be, you know, going able -- being able to go into the Frye Museum into the archive.

KAREN BREWSTER: Yeah.

GRANT CROSBY: Going down into the bowels of that building and seeing that, and then having that photograph to help guide the direction of the project is just, I mean, that's -- that's the excitement.

[01:40:00]KAREN BREWSTER: Yeah. Well, change it to a little different note, which is any failures, or things you wish had happened differently?

GRANT CROSBY: In -- in Skagway?

KAREN BREWSTER: Sure.

GRANT CROSBY: Sure. Yes, I mean, I think there are all sorts of projects where we didn't get it to the level we wanted to, and some things that are left undone. I mean, we started some of these projects in 2008, and they're still going because we get pulled in many

different directions, so we don't necessarily have complete packages for two of those buildings from the Rapuzzi Collection. That would be the Rapuzzi House and the World War II commissary. We were supposed to come up with a preservation easement for that commissary building, and I think the Rapuzzi House. Now those are in the hands of the city, and I'm not sure they know what they want to do with them. But we should have all that documentation done, and it's fallen short. So that's -- that's something that I feel like -- and the same thing with, you know, the continuing four-year battle on these drawings for the YMCA-Meyer. It shouldn't take that long, truthfully, so it's frustrating to see something that takes that long. And hopefully, it won't happen with the Frye-Bruhn or the Patterson or these other projects, but you never know. [01:41:09] So um, in terms of failures, and like full-on problem buildings, I was involved with the elevator in the Pantheon, and that to the best of my knowledge, it works intermittently. And I don't know, you know, that building was designed with the cavity ready for an elevator. And so when I got the project, I was hired to be the one to put the elevator in. The elevator was in. It worked for a while, then it stopped working, and so that -- the little things like that that don't leave you. You know, you remember them.

KAREN BREWSTER: Yeah.

[01:41:40] GRANT CROSBY: Um, but I haven't had anything that, I think, went wrong in terms of like a collapse or, you know, major failure.

[01:41:48] KAREN BREWSTER: Any building, whether Skagway or elsewhere, that sort of the building that got away, that you wished could've been restored?

GRANT CROSBY: Yes. Well, I guess I still have my hopes out for the Mill building in Kennecott.

KAREN BREWSTER: It's still standing.

GRANT CROSBY: There's no roof on the top.

KAREN BREWSTER: Oh, really?

GRANT CROSBY: And that has been taken out of our project. So I -- in fact, over my lunch today, I was talking to those guys, saying, well, that's the next big step is trying to figure out how to get a roof on that building. But um, yes. There are some buildings that I feel like we've missed the marker, or haven't gotten there yet. Um, and I'd have to think. I mean, I think there are some that I wish I was more involved in, um, nothing -- nothing comes to mind now. But there are some that I wish we could put more energy into. So yeah, good question. Good question. I'll have to think about that.

[01:42:35] KAREN BREWSTER: You know, I think of -- we had this happen in Fairbanks.

There was a fire in an old building.

GRANT CROSBY: Oh, yeah.

KAREN BREWSTER: And then it got torn down. I was thinking one of those things, it's like, oh, we just --

GRANT CROSBY: Well, that's true. And I think of in Fairbanks, like, the um -- what was it that just collapsed under the snow load a couple of winters ago?

KAREN BREWSTER: Yeah. Yeah. Yeah. That's the one I was thinking of.

GRANT CROSBY: I'm trying to think if we have lost anything to fire. Not necessarily in the Park Service. But up in Hatcher's Pass, that one old roadhouse.

KAREN BREWSTER: Oh.

GRANT CROSBY: That roadhouse in Copper Center was lost to fire.



KAREN BREWSTER: Yeah. Yeah.

GRANT CROSBY: That was a shame. But we didn't have any involvement.

[01:43:06]KAREN BREWSTER: But there was nothing that you've been involved with that, maybe there was negotiations to work on --

GRANT CROSBY: Nothing yet. Knock on wood.

KAREN BREWSTER: And then it went away?

GRANT CROSBY: No. No, I think we've -- we've missed -- I'm just mentally here scanning the variety of things to see if anything has collapsed from not being able to get to it in time.

KAREN BREWSTER: Yeah.

GRANT CROSBY: No, I don't think so.

KAREN BREWSTER: Well, if that's the case, you're lucky.

GRANT CROSBY: So far, yeah. Knock on wood.

[01:43:32]KAREN BREWSTER: Yeah. Well, I appreciate your time today. This has been fun.

GRANT CROSBY: No, it's a pleasure. Yeah.

KAREN BREWSTER: Is there anything else that you wanted to talk about that maybe I haven't asked about that comes to mind?

GRANT CROSBY: No. I -- I -- I could see doing this again and just focusing and kind of a free random about my time in Skagway because I think it's important to talk about various projects. And we touched on a number of 'em, but if I sat down and really put thought --

[01:43:54]KAREN BREWSTER: Do you have other ones that I haven't asked about?

GRANT CROSBY: Well, no. I'm just -- I'm just trying to think. I'd have to -- I'd have to go through, uh, my records and just see if there's stuff in there that I wanted to talk in more detail about, you know. And I think if this is going to be written down and put into an archive, talk about certain projects and people that were involved, it would be helpful to do that.

[01:44:14]KAREN BREWSTER: Yeah, do you remember particular people involved?

GRANT CROSBY: Yeah, I remember --

KAREN BREWSTER: You mentioned Don Corwin.

GRANT CROSBY: Well, Don Corwin, sure. Uh, yeah, I mean the chiefs of maintenance who have gone through there. I think John Warder was the first one when I came in, and then um, several others. Johnnie Powell was there, and uh, another guy who's in Denali now, but, um -- I should know all these people's names. That's why I was hoping to do my research.

KAREN BREWSTER: Dave uh, what's his name, is in Denali.

GRANT CROSBY: Oh, Dave, uh, Schirokauer.

KAREN BREWSTER: Yeah.

GRANT CROSBY: Yeah, he was the head of natural down there.

KAREN BREWSTER: Ok.

GRANT CROSBY: Yeah, I mean there's been a lot of different personalities. Bruce Noble, the superintendent. Jim something-or-other. Mike, Mike had a lot of ideas. Um, he was -- he was an idea guy, and so he was pushing a lot of things around, and -- and yeah, he came up with the whole Pullen idea, Pullen House. Theresa Thibault was also a very enthusiastic and capable person who was pushing things forward. A lot of personalities, and a lot of -- it's just a rich history.

[01:45:24]KAREN BREWSTER: Yeah. But so like, the superintendents that you worked, everybody was supportive of restoring all these buildings?

GRANT CROSBY: Yes, I think they all knew and they recognized, that's really the -- one of the core things of the park is those buildings. And so some gave them a little more emphasis than others in terms of the long-term maintenance and getting us involved. And some would reach out to us more if they felt more comfortable, um, on certain levels, or they would take us under advisement, you know, and then move on, you know.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: But I think -- I think -- I think it's important for those superintendents to know what their enabling legislation is and what they've got. They're sitting on a -- quite a unique history.

[01:46:05]KAREN BREWSTER: Well, and I was thinking the maintenance crew, you know, that they're assigned to work on maintenance versus being pulled in to do something else, I don't know.

GRANT CROSBY: Yes.

KAREN BREWSTER: That -- that -- did that happen that, you know, something was supposed to be maintained and it wasn't because they were pulled in a different direction?

GRANT CROSBY: Oh, yeah. Yeah. I mean, I think it's one of those things where it's the fire of the day. You know, what do you have to -- what do you have to chase today, as opposed to doing what they're doing?

KAREN BREWSTER: Um-hm.

[01:46:31]GRANT CROSBY: And in certain circumstances, we might have pointed things out on these annual inspection reports that didn't get followed up on, and now we're having to do a whole lot more work than we needed to because we didn't pay attention to it fast enough.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: But it happens everywhere, and uh, it's just a fact of everybody's got a lot going on and not enough time to do it all.

[01:46:50]KAREN BREWSTER: What about the um, actual construction crews, the carpenters and mechanics and whatever else they're doing in those buildings?

GRANT CROSBY: You mean --

KAREN BREWSTER: What are they like to work with? Are there particular people who were standouts?

GRANT CROSBY: Yeah. Yeah, they're all -- they're all good people to work with and enthusiastic. I think a lot of them are really passionate about what they do. Some people see it as a job, and that's what it is, and others are really digging into the research and want to know the why. And that's what we like, actually, is the people who come and ask, "Well I understand how to pound a board in, but why am I doing it this way?" You know, and that's where you have to bring in that education component. And we've done a few trainings down there through a program called the Vanishing Treasures program, to help educate these people on the preservation of the why of doing it this way as opposed to just doing it --

KAREN BREWSTER: Um-hm.

[01:47:43]GRANT CROSBY: There's a real difference between carpenters who do just, you know, contemporary -- build whatever, and then the -- the what I would call a craftsmen,

people who take the time and are willing to do that. There's a big difference there. So anybody can pound in a board, but can you do it in the manner that's really the way that we want 'em to do it? So.

[01:48:02]KAREN BREWSTER: Well, and that's kinda what I was wondering, is are the people doing that carpentry those schooled craftsmen?

GRANT CROSBY: Some of them are, and some are definitely getting into it, yeah. Some people have the background as a carpenter, but now they're being steeped in this old-school business and -- and enjoying it.

KAREN BREWSTER: Yeah, so it's a bit of a specialty --

GRANT CROSBY: Yes. It's a niche, yeah.

KAREN BREWSTER: -- thing that they go and -- and study up on or get special train -- probably on-the-job training?

[01:48:28]GRANT CROSBY: I would say it's on the job, and a lot of these people have done it where they've worked through, you know, under the tutelage of somebody else, and then they've branched out on their own and said, ok, I understand what they're doing now. And then build from there. Yeah.

KAREN BREWSTER: Um-hm.

GRANT CROSBY: Because it's a slow and pain-staking thing.

[01:48:42]KAREN BREWSTER: Well, like Don Corwin. I think he was sort of self-taught.

GRANT CROSBY: Yeah. Yeah. And then Don was on that crew down there, building doors and windows and all sorts of stuff for many years, and now he's a mentor to many of the people down there.

KAREN BREWSTER: Yeah.

GRANT CROSBY: And beyond, you know. He's -- he's -- right now he's up in Fairbanks, working up there, so. Yeah. Yeah. He's got -- he's got a lot, so.

KAREN BREWSTER: Um, ok.

[01:49:05]GRANT CROSBY: Yeah, well, no. I -- I -- at some point, if we were to do it again, I'd have to come back with some other thoughts, but.

KAREN BREWSTER: Well, I might be back.

GRANT CROSBY: Ok.

KAREN BREWSTER: Thanks, Grant.

GRANT CROSBY: Yeah.