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Historic Resources Committee

# PRESERVATION ARCHITECT



## OCTOBER 2013 ISSUE

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### UPCOMING EVENTS

October 29 - November 2,  
2013

### LETTER FROM THE CHAIR

*By Jonathan Spodek, AIA*

Dear Historic Resources Committee Members:

I was recently in Washington DC as the government shut down on October 1st. While frantically trying to re-arrange my schedule to facilitate meeting with our many National Park Service partners, I reflected on the unique relationship the HRC has with these federal government agencies. [Read more.](#)



### HABS AND ITS RELEVANCE TO THE ARCHITECTURAL PROFESSION

*By Jonathan Spodek, AIA*

This month the HRC completed a study on [HABS and Its Relevance to the Architectural Profession](#). This study looked closely at the collection, conducted an extensive survey to HRC members, and researches how HABS can better service our profession. Lauren Schuyler, a recent graduate of Drury University's professional architectural program worked with HABS staff and HRC leadership to complete this report. It is currently available to all our members through our [website](#).

### FIRM PROFILE: MOODY NOLAN INC., | COLUMBUS, OHIO 2013 PALLADIO AWARD FOR LARGE HISTORIC RENOVATION WITH SYMPATHETIC ADDITION | LERNER THEATER, ELKHART, IN

*By James T. Kienle, FAIA | Director, Historic Preservation Studio, Moody Nolan Inc.*

Moody Nolan Inc., founded in 1982 by Curtis J. Moody, FAIA, NCARB, LEED AP, and Howard E. Nolan, P.E., provides professional services in the disciplines of architecture, civil engineering and interior design. The firm has grown steadily and today is the largest African American owned and operated design firm in the country. Headquartered in Columbus, Ohio, the firm has regional offices in Chicago, Covington/Cincinnati, Cleveland, Dallas, Houston, Indianapolis, Nashville, and Washington D.C. [Read more.](#)

### 2013 PALLADIO AWARD WINNER | LERNER THEATRE, ELKHART, INDIANA MOODY NOLAN INC., COLUMBUS OH AND CRIPE DESIGN, ELKHART, IN

- [2013 National Preservation Conference](#)  
Indianapolis, IN

**November 9, 2013**

- [2013 Traditional Building Conference Series](#)  
Los Angeles, CA

## RECENT DISCUSSIONS

**September 23, 2013**

*ICCROM is undertaking this Flash Survey to gather data about how conservation practitioners access and make use of scientific information and services.*  
[Read more.](#)

**October 12, 2013**

*Faith & Form magazine is planning a new issue for early 2014 that will take a close look at the ways in which sacred architecture and art frame each other...*  
[Read more.](#)



*By James Malanaphy, AIA | From Restore Media LLC, Publisher of Traditional Building and Period Homes Magazines*

The 12th annual Palladio Awards competition recognized **Moody Nolan Inc.** and **Cripe Design** for the Lerner Theatre Renovation and Addition in Elkhart, Indiana. The project was recognized in the category of Sympathetic Addition to a **Commercial, Institutional and Public Work more than 30,000 SF in size.** The Lerner Theatre Renovation and Addition project also earned a 2013 Honor Award from AIA Indiana. [Read more.](#)

## PROFILES IN PRESERVATION: WILLIAM J. MURTAGH



*By Ashley Robbins Wilson, AIA | The National Trust for Historic Preservation*

The Historic Resources Committee and the Graduate Program in Historic Preservation at Clemson University/College of Charleston present the transcript for the third annual interview in the Voices In Preservation Interview Series, featuring **Dr. William J. Murtagh**, the first Keeper of the National Register of Historic Places. Bill Murtagh's career in architecture spans over sixty years. His entry onto the national preservation scene was through his book, *Moravian Architecture and Town Planning: Bethlehem Pennsylvania, and Other Eighteenth Century American Settlements*. By the early 1960's he worked at the National Trust for Historic Preservation where he formulated the groundwork for the National Historic Preservation Act in 1966 and soon after went to work at the National Park Service as the Keeper of The Register, just after the passage of the National Historic Preservation Act. Also an academic, Murtagh directed the Historic Preservation program at Columbia University and launched the program at the University of Maryland and the University of Hawaii. *Keeping Time: The History and Theory of Preservation in America*, his second book, has been required reading in current preservation programs. Learn the inside stories behind these initiatives and glean a more personal understanding of Bill Murtagh in the [following transcript](#) that explains his approach and memories.

## AIA HRC LUNCHEON AT THE 2013 NATIONAL PRESERVATION CONFERENCE

**FRIDAY, NOVEMBER 1, 2013 - 12 NOON UNTIL 1PM**

**COLUMBIA CLUB; INDIANAPOLIS, IN**

*By James Malanaphy, AIA*

Join colleagues and HRC Advisory Group members at the 2013 AIA HRC Luncheon during the National Preservation Conference. The AIA HRC Luncheon will be held Friday, November 1 at 12 Noon in the Columbia Club, 121 Monument Circle, in the heart of downtown Indianapolis, IN.

The guest of honor will be H. Roll McLaughlin FAIA. The program will feature an interview of H. Roll McLaughlin with local historian Nelson Price and HRC Advisory Group Chair, Jonathan Spodek. Note: Local AIA Chapter members (AIA Indianapolis and AIA Indiana) may register separately from the conference by contacting [Jason Shelly](#).

## **HRC HISTORIC PUB CRAWL – 2013 NATIONAL PRESERVATION CONFERENCE**

**THURSDAY, OCTOBER 31, 2013 - 7PM UNTIL 10PM FREE  
INDIANAPOLIS, IN**

*By James Malanaphy, AIA and James Kienle, FAIA*

AIA members in the Indianapolis area during the **2013 National Preservation Conference** are invited to join AIA Historic Resource Committee members on a ghoulish historic pub crawl. The walking tour will stop at three of Indianapolis' oldest continuously operating drinking establishments and pass several recently rehabilitated historic buildings featuring purveyors of libations, all within walking distance of the conference Convention Center. Participants should meet in the Convention Center tour departure area ready to depart promptly at 7 PM. Cash bar, Costumes optional. [Map and Description](#).

## **CEUS AVAILABLE AT NATIONAL PRESERVATION CONFERENCE**



*By Priya Chhaya | National Trust for Historic Preservation*

October 29-November 1, the best place to go back to the classroom is the National Preservation Conference in Indianapolis. Architects, planners, landscape architects, and green builder can earn CEU credits for education sessions and tours. From tax credits to environmental sustainability and from industrial rehabilitation to historic building assessments, you will find plenty of sessions and tours that will connect the dots between preservation and your specific area of expertise. Click [here](#) to search for sessions with CEUs.

## **2013 CHARLES E. PETERSON PRIZE COMPETITION**



*By Jonathan C. Spodek, AIA | AIA 2013 Historic Resource Committee Chair*

The winner of the 2013 Charles E. Peterson competition for measured drawings completed by students was recently announced. This student competition is presented jointly by the Historic American Buildings Survey (HABS) of the National Park Service, the Athenaeum of Philadelphia, and the American Institute of Architects. The annual competition, currently in its 31st year, honors Charles E. Peterson, FAIA (1906-2004), founder of

the HABS program, and is intended to heighten awareness about historic buildings in the United States and to augment the HABS collection of measured drawings at the Library of Congress. To date, the program has generated over 5,800 sheets of drawings for the collection. Drawings must be of a building that has not been recorded by HABS through measured drawings, or be an addendum to existing set of HABS drawings that makes a substantial contribution to the understanding of the significance of the building. [Read more](#). Click [here](#) to see the winning drawing.

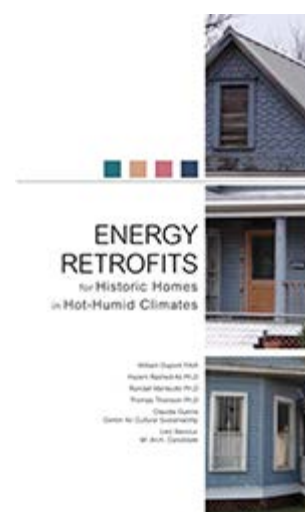
## HABS SUMMER EMPLOYMENT: A STUDENT'S PERSPECTIVE



*By Tim Sickles, AIAS | Lawrence Technological University*

I recently completed my third and final summer of seasonal employment as an Architectural Technician with the National Park Service (NPS) at Keweenaw National Historical Park (KNHP). Before I started the job, I really had no idea what I was getting myself into or even what KNHP was all about. All I really knew before I started was that I would be doing a lot of drafting in AutoCad recording historic structures around the Keweenaw Peninsula (which is in Michigan's Upper Peninsula). In my first week at the Park, I got a crash course on the history of the Keweenaw, learning of the roots in copper mining and that it once was booming with industry and at one point Calumet was actually slated to be the capitol of Michigan. [Read more](#).

## SUSTAINING CULTURE THROUGH THE BUILT ENVIRONMENT



*By William A. Dupont, FAIA | Director, USTA Center for Cultural Sustainability*

The defining issue of our time is sustainability, also known as being "green." Communities, campuses, cities, states and nations are pushing forward on many fronts for clean and renewable energy, efficient utilization of natural resources, and the overall care of the natural environment. These endeavors are essential, yet the full meaning and value of sustainability includes more. The standard definition of sustainability must also include understanding and respect for cultural heritage. The Center for Cultural Sustainability (CCS) is a research center

housed within the College of Architecture at the University of Texas at San Antonio (UTSA). Our mission is to explore the continuity of the cultural systems of human existence. Cultural sustainability is concerned with the perpetuation of both natural and cultural systems through conservation and sustainable design. In order to design sustainable buildings and environments, one must understand the values of the culture and how the place or region came to be as it is. Ultimately, the thing to be sustained is the culture itself. A current project, which exemplifies the CCS focus on continuity of place unites heritage conservation, environmental conservation and energy conservation in a retrofit analysis of historic San Antonio homes. [Read more.](#)

**LEGISLATIVE UPDATE FROM PRESERVATION ACTION**

*By James J. Malanaphy, AIA | Chair, HRC Development Subcommittee*

[View Preservation Action Legislative Update.](#) Join Preservation Action and support PA's national grassroots lobbying effort. Get the word out when action is required. Keep conservation of our cultural heritage a national priority.

**2014 HRC PROGRAM SPONSORSHIP OPPORTUNITIES**

**SPONSORSHIP NEEDED FOR HRC 2014 PROGRAMS**

*By James J. Malanaphy, AIA | 2014 Chair, HRC Development Subcommittee*

Now is the time for AIA member firms and individuals to make a commitment to support HRC programs in 2014. The AIA continues to reduce financial support for AIA Knowledge Communities. This in turn requires the HRC to raise funds to support critical HRC programs and activities such as HABS Coordinating Committee activities, administration of the Charles Peterson Student Competition for Measured Drawings and the HRC/ACSA Preservation as Provocation Student Competition. HRC programs require your corporate or private sponsorship. Your help is needed to provide funding for the HRC. [Read more and become a sponsor.](#)

**CALL FOR VOLUNTEERS: AIA HISTORIC RESOURCES ADVISORY GROUP**

**APPLICATION DEADLINE: NOVEMBER 15, 2013**

*By Jonathan Spodek, AIA | 2013 Chair AIA Historic Resources Committee*

The AIA Historic Resources Committee Advisory Group is now soliciting applications for the 2014 appointment to the HRC Advisory Group. [Read more.](#)



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Letter From The 2013 HRC Chair

By Jonathan C. Spodek, AIA | AIA 2013 Historic Resource Committee Chair

Dear HRC Members,

I was recently in Washington DC as the government shut down on October 1<sup>st</sup>. While frantically trying to re-arrange my schedule to facilitate meeting with our many National Park Service partners, I reflected on the unique relationship the HRC has with these federal government agencies.

The Historic American Buildings Survey (HABS) and the AIA-HRC have a long history of working together. HABS founding architect Charles E. Peterson, FAIA envisioned the program as a means to provide work for architects during the Great Depression. From the start, the AIA served on the HABS National Advisory Board. The AIA continues to serve HABS in an advisory role through the tripartite agreement between the National Park Service, the Library of Congress and the AIA. Now the oldest federal preservation program still in existence, (and, in fact, the longest lasting official partnership between a private organization and the federal government), HABS has played a leading role in preserving America's culture through documentation of important civic structures. Its mission has always been to create a lasting archive of America's historic architecture.

At the HRC Affinity Lunch at the National Trust's conference in Indianapolis on Nov 1<sup>st</sup>, we will be celebrating the work of H. Roll McLaughlin, FAIA one of the architects who played a key role in re-establishing HABS after World War II. If you are not planning to attend the National Trust Conference, you can still attend our luncheon at Indianapolis' Columbia Club please email [Jamie Malanaphy](#) to make arrangements.

This month the HRC completed a study on [HABS and Its Relevance to the Architectural Profession](#). This study looked closely at the collection, conducted an extensive survey to HRC members, and researches how HA BS can better service our profession. Lauren Schuyler, a recent graduate of Drury University's professional architectural program worked with HABS staff and HRC leadership to complete this report. It is currently available to all our members through our [website](#).

The HRC also supports work of HABS through its sponsorship of the annual Charles E. Peterson Prize celebrating student work documenting America's historic built environment and donating that work to the Library of Congress collection. We will be recognizing the winning student teams at our fall [HRC Colloquium at Taliesin West](#) in October. Those attending will not only have the opportunity to spend the weekend at one of Frank Lloyd Wright's amazing places, but they will also receive 8 CEU's.

Technical Preservation Services (TPS) looks toward the HRC and its member as peer reviewers for many of its undertakings. In recent years, we have been involved in TPS' work looking at sustainability and the Secretary of Interior Standards. We have also been part of the discussions looking at the Guidelines for Rehabilitation and how they should be applied in today's work. This past year, several of our members served as peer reviewers as TPS looks towards revising Preservation Brief 24 "Heating, Ventilating, and Cooling Historic Buildings, Problems and Recommended Approaches."

The National Center for Preservation Technology and Training has long worked with the Historic Resources Committee. NCPTT was a sponsor of this year's Preservation as Provocation student design competition. The winners were announced last month. You can view the winning entries at the [American Collegiate School of Architecture's website](#). NCPTT has historically been very supportive of our workshops and symposium over the years.



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In 2016, a little over 2 years, we will be celebrating 100 years of the National Park Service and 50 years of the National Historic Preservation Act, two very important benchmarks in US preservation efforts. We are looking to put together a task force to work with NPS and the AIA Foundation to develop several programs during 2016 to celebrate these two important anniversaries. If you are interested in participating, please contact me.

I hope to see many of you at our upcoming fall events at Taliesin West and in Indianapolis.

Jonathan Spodek, AIA

2013 Chair, AIA Historic Recourses Committee

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Member Groups & Communities	Support				
AIArchitect	Reference Material				
AIA Catalog					

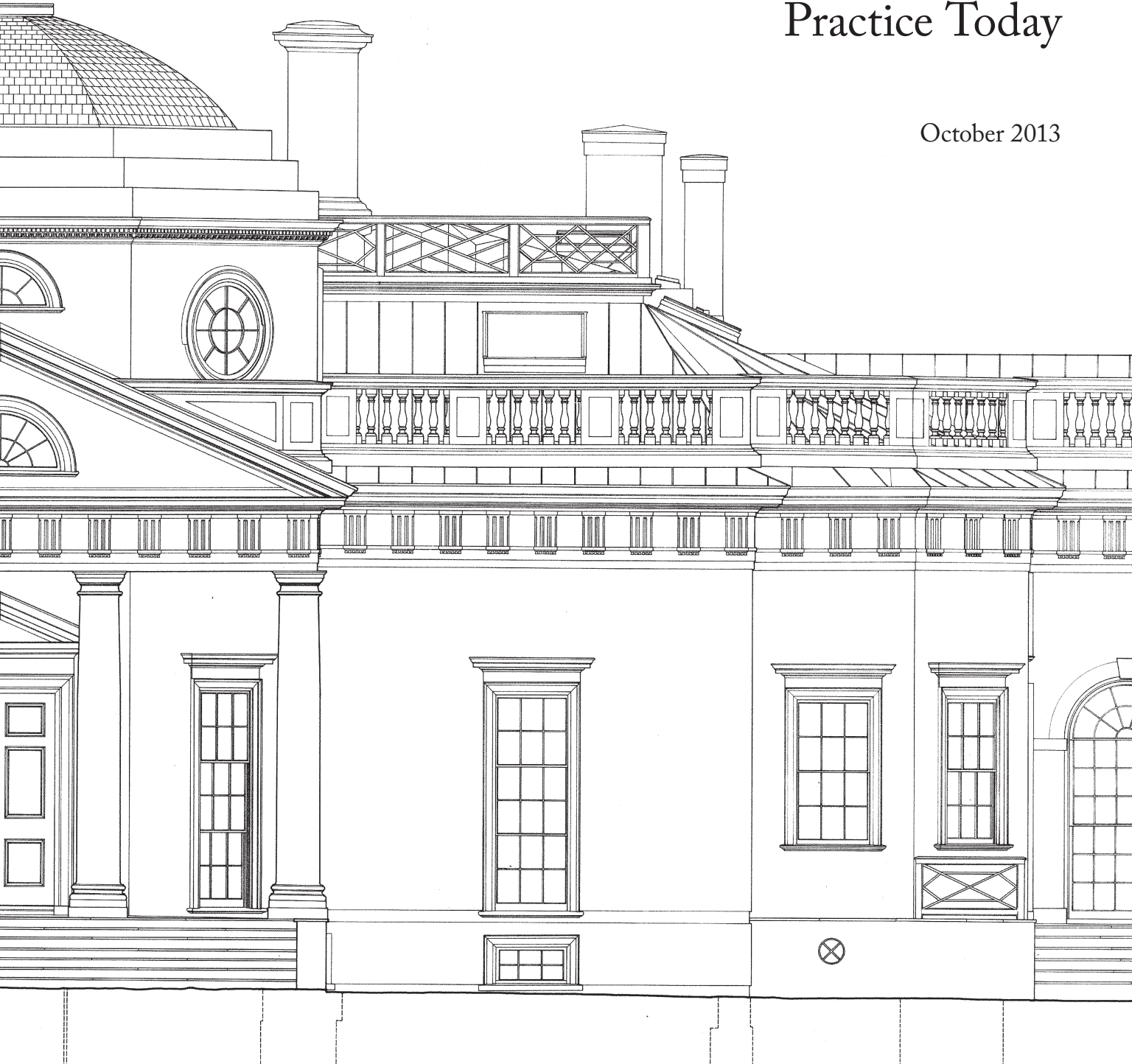


THE AMERICAN INSTITUTE  
OF ARCHITECTS  
Historic Resources Committee

# The Historic American Buildings Survey

Its Relevance to Architectural  
Practice Today

October 2013





# Acknowledgements

This project was made possible by the funding and support of AIA's Historic Resources Committee and Knowledge Communities. Many thanks go out to Lauren Schuyler, 2013 HRC Research Scholar; Jonathan C. Spodek, AIA, 2013 HRC Chair; Catherine Lavoie, Chief of HABS; Anne Mason, HABS Collection Manager and Liaison to the Library of Congress; Mark Schara, AIA, HABS Architect; and Susan Parrish, Manager of the AIA Knowledge Communities. Work leading up to this report was carried out during the summer of 2013. The Report was compiled and completed in September 2013.

The mission of the AIA Historic Resources Committee is to identify, understand, and preserve architectural heritage, both nationally and internationally. HRC is engaged in promoting the role of the historic architect within the profession through the development of information and knowledge among members, allied professional organizations, and the public. You can find more at [www.aia.org/hrc](http://www.aia.org/hrc).

Lauren Schuyler is a recent graduate of Drury University Springfield, MO with a Masters in Architecture and a Minor in Fine Arts and Global Studies. Her Master's thesis titled, "Identity and Taste: Experiencing Identity Through Taste", explores how a person creates a sense of self-identity, how they express this identity and how they relate it to a larger urban identity. Her thesis further focuses specifically on exploring the culinary culture of Istanbul, Turkey.

Jonathan Spodek, AIA, the 2013 AIA-HRC Chair is an architect on faculty in Ball State University's Department of Architecture. He teaches courses in architectural design, preservation technology, and sustainable rehabilitation of existing buildings. Mr. Spodek's research interests focus on non-destructive building evaluation. He is well published in this field both in the US and Europe. His initiatives in academia focusing on building preservation provide a scholarly component to his professional work as an architect. This work includes the documentation and evaluation of properties significant at varying levels from locally important structures, national historic landmarks to world heritage sites

Catherine Lavoie holds a Master's in American Studies from the University of Maryland. She started her career with Maryland Historical Trust, coming to HABS in 1986 and becoming chief in 2008. She is a recognized expert on vernacular architecture and its documentation. Her most recent publication, "Rebuilt, Reunified, Enlarged, or Rehabilitated; Deciphering Friends' Complex Attitudes Towards Their Meeting Houses" appears in the latest edition of the journal *Buildings & Landscapes*.

Anne Mason is the Collection Manager and Liaison to Library of Congress for HABS. She joined HABS in 2006 after working for several historic sites in northern Virginia. Anne holds a Bachelor's Degree in Anthropology and Master's in Public History.

All photographs, drawings, and illustrations courtesy of the National Park Service, Heritage Documentation Programs and the Historic American Buildings Survey

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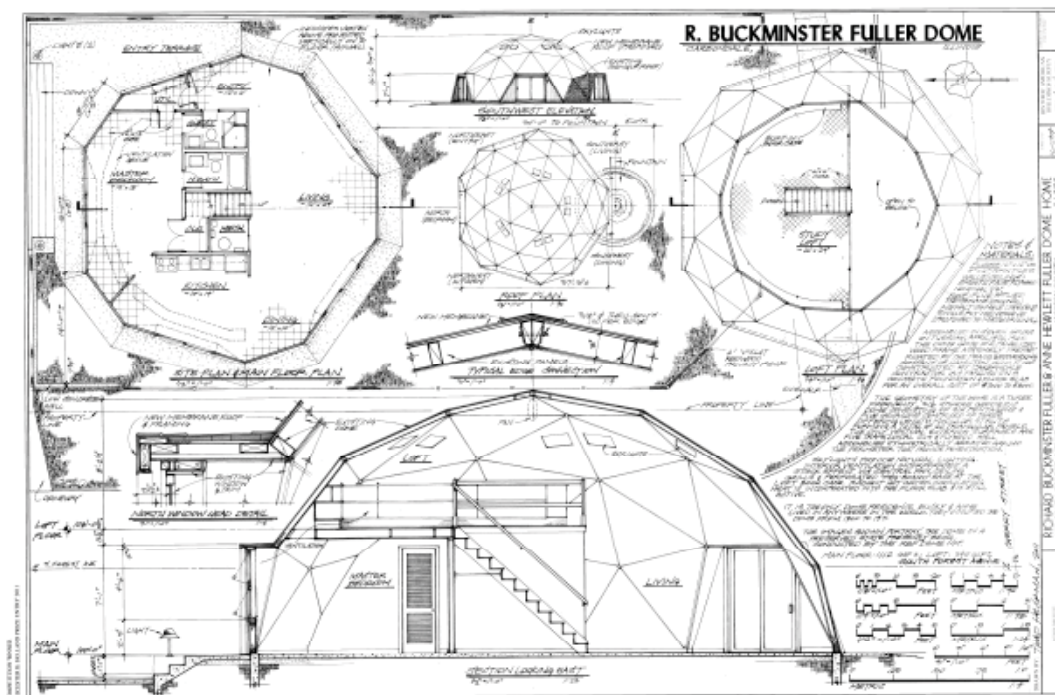


figure 1.1 Richard Buckminster Fuller & Anne Hewlett Fuller Dome Home , Carbondale, Illinois, 2011 Leicester B. Holland Prize Winner

The Historic American Buildings Survey (HABS) and the American Institute of Architects Historic Resources Committee (HRC) have a long history of working together. HABS founding architect Charles E. Peterson, FAIA envisioned the program as a means to provide work for architects during the Great Depression. From the start, the AIA served on the HABS National Advisory Board. The AIA continues to serve HABS in an advisory role through the tripartite agreement between the National Park Service, the Library of Congress and the AIA. The HABS Tripartite Agreement was re-signed in 2003. Now the oldest federal preservation program still in existence, (and, in fact, the longest lasting official partnership between a private organization and the federal government), HABS has played a leading role in preserving America's culture through documentation of important civic structures. Its mission has always been to create a lasting archive of America's historic architecture.

At the resigning of the Agreement in 2003, HABS was presented with the AIA Presidential Citation Award for its continued work. The citation read: *Presented to the Historic American Buildings Survey (HABS) to celebrate seven decades of distinguished service to the design and construction professions and the public, whose memories, values, and dreams are reflected in glass, wood, stone, and steel. The rigor of their science and the passion of their commitment as enlightened stewards of America's irreplaceable design heritage have yielded one of the world's largest cultural and historic resources archives, thus ensuring that the past will continue an essential, inspirational dialogue with posterity.*

HABS is often thought of for its relationship to academia. Architecture students have learned about architecture and buildings through the process of recording them. In the 1980's the Charles E. Peterson Prize was established to honor Charles Peterson and recognize excellence in the production of measured drawings produced by students



figure 1.2



figure 1.3



figure 1.4

Castle Pinckney in Charleston Harbor, South Carolina, seized by South Carolina secessionists on 27 December 1860, played an important role in the Civil War. The documentation of the site was completed by the Master of Science in Historic Preservation Program of Clemson University / College of Charleston, in cooperation with HABS.

and donated to the HABS collection. The Prize is jointly presented by the National Park Service, the Athenaeum of Philadelphia and the AIA. In addition to generating over 5,800 sheets of drawings for the collection to date, the competition presents cash awards to the winning student teams.

Nearly eighty years after its inception, the question arises as to how well the collection—and in fact HABS documentation in general—serves current AIA members. Does the documentation in its current form still meet professional needs? Does the collection include building types, styles, and diversity that they need the most? The documentation has been available online for nearly twenty-years, significantly increasing its availability, but how easy is it to query? The report is the result of research into the HABS collection to determine to determine how useful a tool it is for today's AIA professional users and to make recommendations for improving its usability and fill gaps in the collection with regard to particular building forms. In short, the goal is to ensure that the HABS collection is fully serving the AIA membership, particular the approximately 6,200 members of the HRC.

**The purpose of the AIA-HABS Coordinating Committee is to support, facilitate, and encourage the continuing activities and development of the Historic American Buildings Survey through:**

1. Coordination between the National Park Service, Library of Congress, and the non-profit organizations whose role includes the documentation and recording of historic and cultural resources of the United States of America.
2. Providing professional advice and counsel on all issues that support and extend the effective and accurate documentation of such resources, and the dissemination of the results of such documentation to the benefit of professions, organizations, and individuals working with these resources, and to the benefit of society at large.
3. Establishing linkage to the wider community through the encouragement of active participation in the work of HABS by such professional, other organizations, academic institutions, and individuals.





figure 2.1 Kentucky School for the Blind, Louisville, Jefferson County, KY



figure 2.2 AIA



figure 2.3  
Library of Congress



figure 2.4  
National Park Service

## Introduction

The Historic American Buildings Survey (HABS) was formed in 1934 in a tripartite agreement between the National Park Service (NPS), the American Institute of Architects (AIA), and the Library of Congress (LoC) to record America’s architectural heritage through measured drawings, histories, and photographs. The collection is housed in the Prints and Photographs Division of the Library of Congress and made available to the public copyright free and online via their website. From its inception, Leicester B. Holland—the Chair of the AIA Committee on the Preservation of Historic Buildings (the precursor to the current Historic Resources Committee or HRC) and Chief of the Fine Arts Division of the LoC—envisioned the HABS collection as a highly beneficial tool for the architecture profession. As with the architects working in Colonial Williamsburg and other areas of the fledgling historic preservation profession in the 1930s, HABS could serve as a database of period specific building designs and motifs. Likewise, the collection could be mined for those same motifs for use in new revival-style designs. At the same time, it was believed, the program would be a means of capturing mostly endangered, colonial era architecture. In a “perfect storm” of events, HABS actually began as a temporary New Deal program in 1933 to employ





figure 2.5 Angelina Plantation, Mount Airy, St. John the Baptist Parish, LA

architects impacted by the Great Depression. Since 1934, when the AIA signed on as a partner in that landmark agreement, the collection has been a valuable resource for its membership, providing baseline information on specific buildings, building types, or various elements of design.

The AIA continues to provide advice and support as seen through the lens of practicing architects as well as architectural educators, and the LoC provides state-of-the-art stewardship and access to the records. NPS, through HABS, produces standard setting documentation while field testing new recording technologies and methodologies, and developing guidelines and standards in the context of those established by the Secretary of the Interior for quality, accuracy, clarity, and long-term performance. Thus, over the years HABS has experimented with new recording technologies to better facilitate the documentation process, such as Computer Aided Drafting, photogrammetry, and most recently, laser scanning and 3-D modeling. Likewise, HABS has been the recipient of contributions to the collection from members of the architecture profession wishing to provide legacy documents.

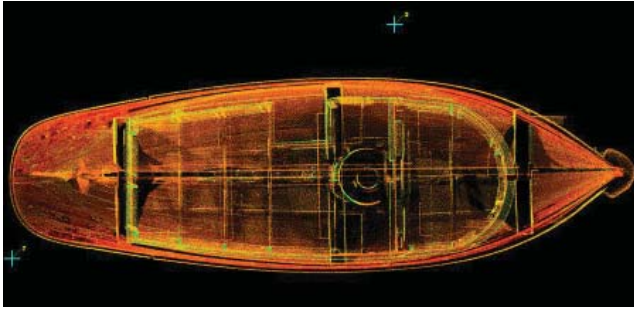


figure 2.6 Lucky Star



figure 2.7 documenting with a laser scanner

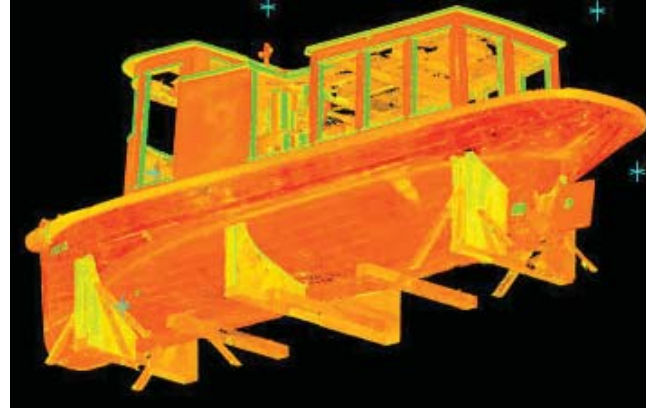


figure 2.8 Lucky Star

### Lucky Star:

HAER is working in cooperation with San Francisco Maritime National Historical Park and The Council of American Maritime Museums to document historic boats in the San Francisco Bay Area, including the Launch Tugboat LUCKY STAR. Caption: Views of point cloud rendering of the Lucky Star

Caption: View of 19th century sailing sloop being recorded by the HAER Maritime Program using a Leica C-10 high definition laser scanner.

Together the AIA, LoC, and NPS are responsible for HABS' adherence to high standards.

In 1969 NPS expanded the program to include the Historic American Engineering Record (HAER), which documents America's Industrial and Engineering history, and in 2000 to include the documentation of historic and cultural landscapes with the creation of the Historic American Landscapes Survey (HALS). Combined, these collections include documentation on over 42,000 sites throughout the United States. The documentation at the LoC includes all types of resources and from all regions of the country. With the collection's wide diversity of materials and highly regarded reputation it has continued to be a vital resource for many architecture and preservation professionals, scholars, and interested persons. However, K through 12 students and educators now form the fastest growing user group. HABS is one of the most frequently accessed of the LoC's collections, with 37,000 visitors to the site each month viewing over 6.5 million pages each year.

Nearly eighty years after its founding, the question arises as to how the collection—and in fact HABS documentation in general—could better serve current AIA members. Is the documentation in its traditional form (i.e. measured drawings printed on Mylar or archival vellum), and the existing LoC online collection meeting professional needs? Upon the recommendations of the AIA-HABS Steering Committee, the AIA's Historic Resources Committee (HRC) and its Knowledge Communities, research analysis was conducted to make that determination. The study sought to gauge the current value and effectiveness of the HABS collection through a survey and gap analysis. The study would also make recommendations for improving its usability and for filling gaps in the collection with regard to particular building forms and regional distribution. In short, the goal is to ensure that the HABS collection is serving the AIA membership, particularly the approximately 7,000 members of the HRC.

This document is therefore intended to report upon the findings of the study conducted by Lauren Schuyler and led by the Chair of the AIA-HABS Steering Committee, Jonathan Spodek, with assistance from Susan Parrish of the AIA, and by HABS Collections manager, Anne Mason, and Chief, Catherine Lavoie. During



figure 2.9 Judging the 2013 Holland Prize

#### 2013 Holland Prize Jury Members:

Robert R. Arzola, HABS Architect and Holland Prize Coordinator;  
Christopher H. Marston, HAER Architect; Ashley R. Wilson, AIA, AIA-HRC Member; and C. Ford Peatross, FSAH, FHABS, Honorary AIA, Founding Director of the Center for Architecture, Design & Engineering, Library of Congress.

the process of the study an electronic survey was sent out to members of the AIA's Historic Resources Committee (HRC) and other interested professionals, and a paper survey given to members at the annual convention held this year in Denver. The survey asked a series of questions about the individual's knowledge of HABS, engagement in the HABS process to produce documentation, and their experience with using the collection. After the three month study period, during which time the collection was examined, the survey conducted, and professionals interviewed, this document was compiled to evaluate the collection and identify issues surrounding its current functioning and perceived gaps.

Four main issues or matters of concern were identified by the study. The first issue is the need to generate better awareness for the collection and what it contains. The second issue is to make the documentation of specific resources easier to find by providing better searching capability; while the collection is available online the study determined that there is difficulty among users in locating the resources that they are looking for and thus they are often unable to realize the collection's maximum potential. The third issue is to encourage contributions to the collection and to find ways to incorporate the documentation that is being produced by various preservation professional and students groups, government agencies, and others in a manner that is consistent with the *Secretary of the Interior Standards and Guidelines for Architectural and Engineering Documentation*. Developing standards and guidelines by which HABS can capture this rich body of documentation will broaden our understanding of America's history and architecture, while providing a reliable and publicly accessible archive for its future use. The fourth issue identified by this study is the gaps that exist in the collection's representation, both in terms of resource types and regional distribution. While the collection holds information on a wide variety of architectural topics nationwide, not all are equally represented. The two pressing examples discussed in this document as identified by the survey are the lack of regional representation, particularly in the Western United States, and in twentieth-century and/or Modern architectural forms. Further examination of these four issues will serve to enhance the collection and help it to better meet the needs of today's AIA members and the general public.

### 4 Main Issues:

1- Improving Visibility

2- Improving Search and Discovery

3- Encouraging Contributions & Capturing Recording Efforts Nationwide

4- Fill gaps in the Resource type and Regional Distribution of the Collection



**Importance of this Report -**

*It is important that the HABS collection be relevant to a broad range of users, but how do you determine that? The study was an attempt to examine the collection and to obtain feedback from one of the program's most important constituencies, the one, in fact, largely responsible for its creation, the AIA and its Historic Resources Committee.*

Catherine Lavoie, Chief of HABS



figure 2.9 Lovell Beach House



figure 2.10 Lovell Beach House

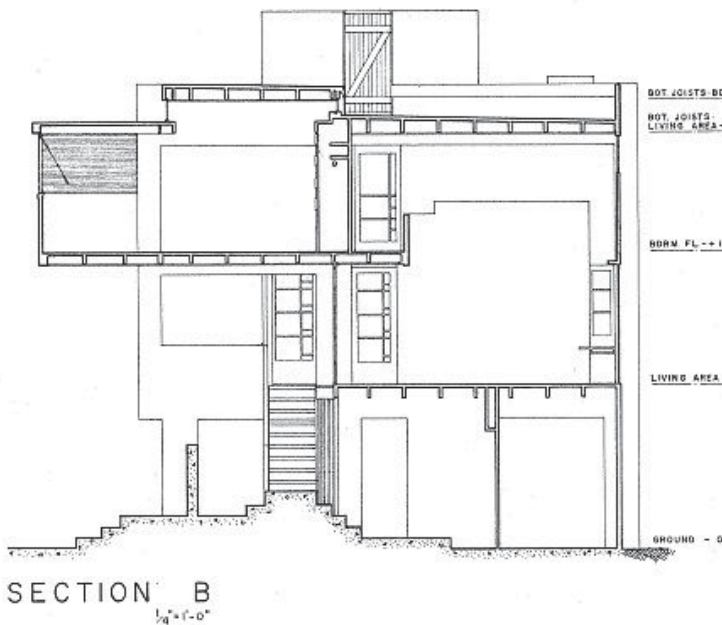
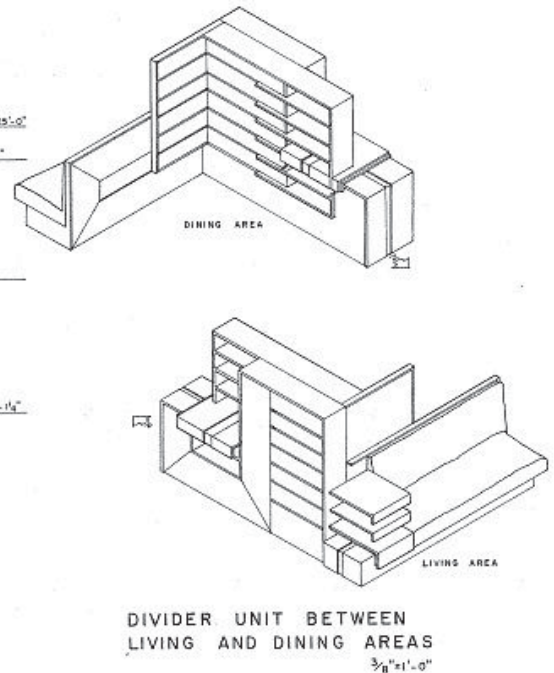


figure 2.11 Lovell Beach House





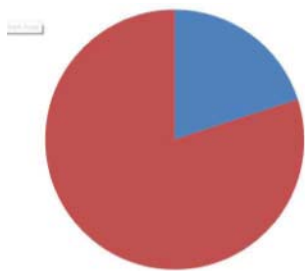


figure 3.1  
20% of survey participants  
did not know about HABS



figure 3.3 HABS Summer Interns



figure 3.4 HABS Summer Interns



figure 3.5 HABS Summer Interns

### Improving Visibility

The first step in helping HABS to meet its full potential as a premier national resource for historic architecture is to ensure that it is widely recognized and appreciated. It does not matter how great a resource the collection is if it is not fully utilized. When surveying architecture and preservation professionals across the United States, an alarming number did not know that HABS was an available resource and/or how to access it; 20% did not know about HABS at all, while 19% did not know it was available online. Among those who were fully aware of the HABS collection, about 29% utilized the collection occasionally with about 23% using it an average of once a month or more. The survey included comments that suggested public awareness of HABS could be improved by “better publicizing the nature of resources available and how to access the information.” The survey also revealed that there were negative feelings towards HABS and NPS that were generally unfounded because they were based upon misconceptions about the collection. Expressed in the survey was the idea that “creating such [HABS] documentation for anything below the level of a NR-eligible resource at the statewide level of significance is actively discouraged.” HABS acknowledges this

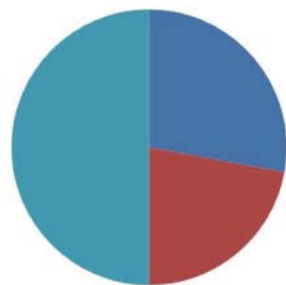


figure 3.2  
29% of participants utilize  
the collection occasionally  
23% utilize the collection  
once a month or more



figure 3.8 HABS Summer Interns

Every summer NPS hires students to complete HABS/HAER/HALS documentation projects. The students work on teams managed by HABS/HAER/HALS staff members. The number of students each summer varies depending on funding for documentation projects. This past summer, 2013, there were seven projects completed.

perception is likely the result of a policy initiated by NPS regional offices in 1997 intended to ease the burden of mitigation documentation by limiting the flow of “over-represented” resources and focusing upon National Historic Landmarks (or the highest level of state significance). However, the fact is that the HABS collection was intended to represent “the complete resume of the builder’s art” and the program remains dedicated to that objective. Despite such misconceptions, there were many who indicated that they use the collection as a vital part of their research. While recognizing that the collection is not as comprehensive as it could be, it is highly praised for its quality, accuracy, and public availability.

HABS visibility is also impacted by misconceptions about the depth and breadth of the collection. Talking with architectural professionals and examining the survey results indicates that there is a misunderstanding—not only about what it accepts—but about what the collection contains; it is not simply an archive of photographs representing a wide variety of structures, but many sites also have measured drawings and historical reports. In actuality, photographs are included in 90% of the surveys within the collection, and 30% do consist only of photographs. While

NASA Michoud Assembly Facility in Louisiana

Battle Mountain Sanitarium in South Dakota

Flanders Field American Cemetery in Belgium

Chain Forge in Charleston

Navy Yard in Massachusetts

Wood National Cemetery in Wisconsin

Moose Brook Bridge in New Hampshire

Arlington Memorial Bridge in Washington, DC

Canoe Club in Washington, DC

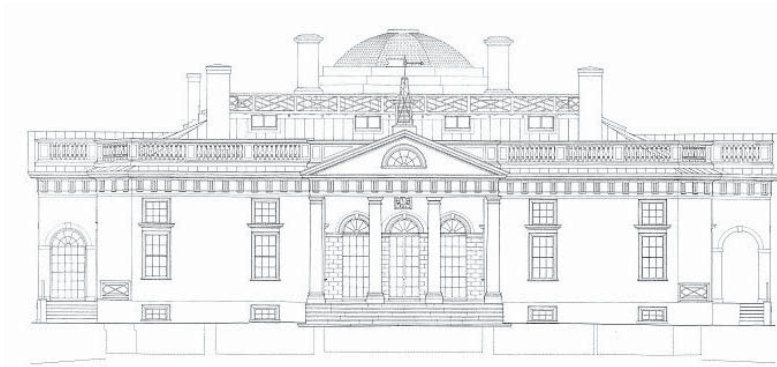


figure 3.9 Monticello East Elevation



figure 3.10 Monticello Photograph

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many others associate HABS only with measured drawings, remarkably only 22% of the surveys within the collection include measured drawings. Historical reports are represented in 62% of all surveys. Again, there are also many who believe that HABS only accepts documentation of National Historic Landmark designated structures. However, there are over 5,000 indexed subjects that include a wide variety of building forms ranging from amusement parks and nuclear facilities, and from high style plantation houses to vernacular slave quarters. Thus, “It is important to remember that HABS accepts all types of sites and structures, from the monumental architect-designed and/or high style to the smaller vernacular and utilitarian. Likewise, HABS accepts documentation at all levels of significance including national, state, and local. Furthermore, HABS is not bound by the fifty-year rule that is followed by other NPS documentary programs such as the National Register and National Historic Landmarks programs.”

The image and/or visibility of HABS is also impacted by the lack of information about the amount of documentation HABS requires and how to contribute to the collection. Only 20% of survey participants indicated that they had donated to the

collection. The survey revealed that one of the reasons for the lack in donations is that many do not know what the procedures are for doing so. HABS documentation consists of three components: photographs, drawings, and written histories and while HABS encourages comprehensive documentation in order to achieve a more complete understanding of the structure, any one element or combination thereof can be accepted. In fact, only 13% of the surveys are comprehensive. Drawing sets generally consist of plans, elevations, sections, details and other elements that help to represent the architectural and/or historical importance of the site and how it was used. However, significantly smaller drawing sets or even individual drawings are acceptable. The drawings are done “as-built” meaning they are drawn to reflect the condition of the building at the time of documentation.

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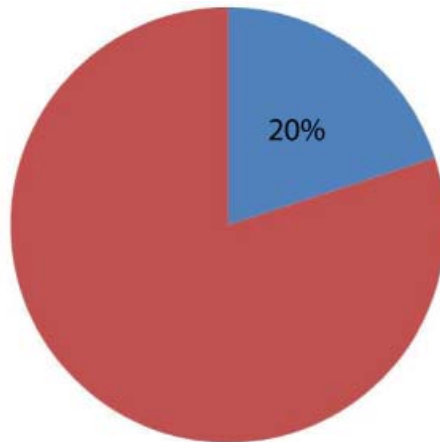


figure 3.11 Only 20% of survey participants had donated to the collection.

### Donating to the collection:

One of the survey participants recommended having “access to a webinar or online video(s) of techniques that walk on through the process” would encourage them to donate to the collection.

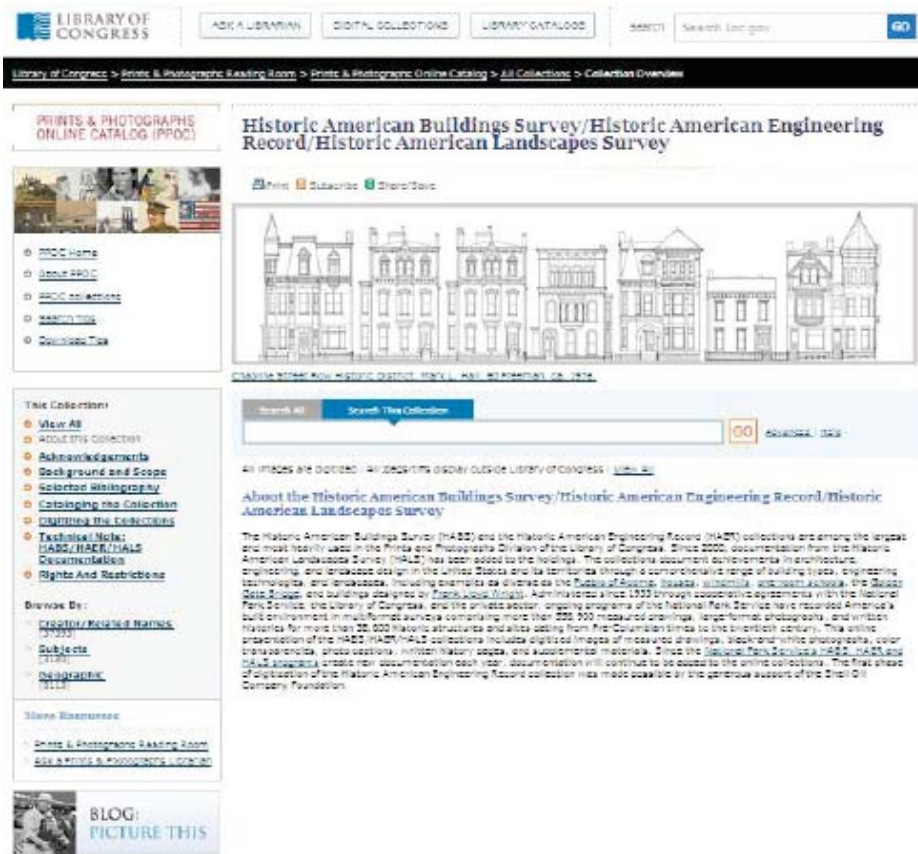


figure 4.1 Library of Congress Online - HABS Homepage

Currently 70% of the historical reports are digitized, 90% of drawings are digitized, and 92% of photographs are digitized.

## Improving Search and Discovery

The second issue to be addressed as identified by the study is to significantly improve the availability and the search capabilities for the online collection so that relevant and/or specific documentation can be readily found. This can be achieved through digitizing the backlogged documentation so that it is available online, and completing the indexing of the collection that makes searching by subject headings possible. Suggestions can also be given for making the Library of Congress website more user friendly. Although the bulk of the collection is available on the Library of Congress website, currently there exists a backlog; approximately 30% of the historical reports are not digitized due to a gap between when funding for digitizing them ended and the submission of PDFs accompanying printed historical reports was implemented by HABS. Only about 10% of the drawings are not digitized because HABS has the equipment required to do



### Digitizing the Collection

*Please digitize the entire collection, this is an essential resource for the entire field of heritage conservation.*

*The most Frustrating is information is listed, not digitally available.*

written comments from survey participants

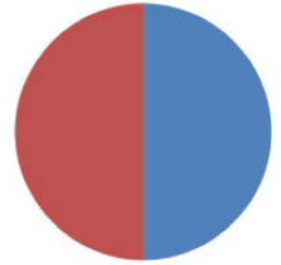


figure 4.2  
Only 50% of the collection is indexed.

that internally. With regard to photographs, 9% are not digitized. When a site is “not yet digitized” it is indicated as such on the website; the fact that the user is alerted to the existence of the documentation but cannot access it has been cause for frustration among users. Much of the documentation now produced for HABS is created digitally, then printed, and the submission of digital files to HABS along with the physical, archival documentation allows for quicker and more efficient updating of the Library’s website, eliminating the need for scanning those materials.

The reason that the whole collection is not available online is because of the lack of funding for the archivists and digital specialists needed for digitization by the LoC, who has traditionally bourn that responsibility and expense. Having more resources to digitize the documentation will make it fully available to the public. Not having documentation online limits it as a resource for users, and generally at a time when it is most requested, in the first year after its completion when awareness is most acute. Most people cannot come to Washington, D.C. to visit the library and see the documents first hand and so full access to the digitized documentation is vital. Many comments were made by professionals responding to the survey regarding this issue,

Currently 30% of the historical reports 10% of the drawings, and 9% of the photographs in the collection are backlogged.



figure 4.3 Statue of Liberty

such as, “Please digitize the entire collection, this is an essential resource for the entire field of heritage conservation.” Moreover, until the backlogged records are digitized they are not providing the public benefit intended.

Fully indexing the collection would also make it far easier to search. Only 50% percent of the collection is currently indexed, meaning that key words or features have been entered so that the sites can be queried by type, style, material, architect, etc. Indexing the entire collection is extremely important if researchers are to locate all the sites in the collection that pertain to their topic or area of interest. One of the questions asked by the survey was how important do you feel that completing the indexing of the collection is, on a scale from one to five, with five being “extremely important;” five was the answer given 83% percent of the time. Other general comments were more direct, simply stating that “The indexing of the collection needs to be more complete.”

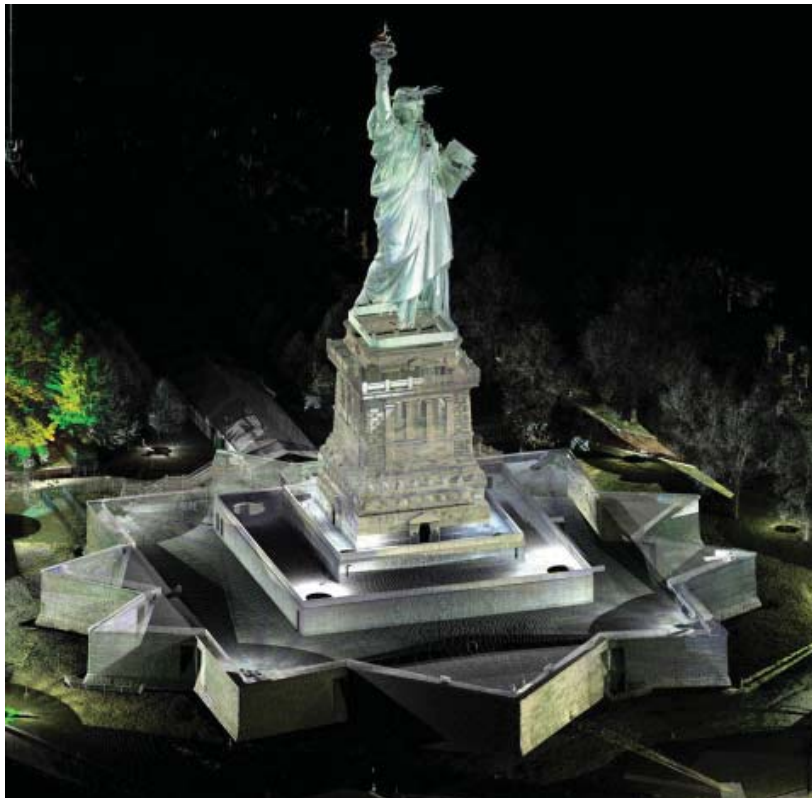


figure 4.4 Assembled point cloud produced by a high definition laser scanner of the Statue of Liberty and Pedestal



figure 4.5 Hollyhock House, Los Angeles, California

From personal use of the HABS database and LoC collection, it is clear that completing the indexing is perhaps the only way that the collection can reach its full potential. For example, a search using the term ‘modern architecture’ was conducted a search using the term “modern architecture” as a test for determining what percentage of these resources are indexed and thus easily accessed. When entering in a search for “modern architecture” only 211 sites were yielded. Because the website is then searching through the statements of significance for the term “modern” rather than having been properly indexed, the 211 sites identified ranged from iconic examples of modern architecture, such as Frank Lloyd Wright’s Hollyhock House in Los Angeles, California to nineteenth century houses with “modern” additions or amenities (here “modern” meaning up-to-date). Modern sites can also be found using the HABS in-house database, although not available to the public, and searching for specific time periods. However, such a search yields everything built during that time frame, even if, for example, the style is Colonial Revival. Thus the 211 sites, no matter how you look at it, is a poor representation of examples of modern architecture currently in the HABS collection, which is probably at least double that.



figure 4.6 Hollyhock House



figure 4.7 Hollyhock House



figure 4.8 Hollyhock House

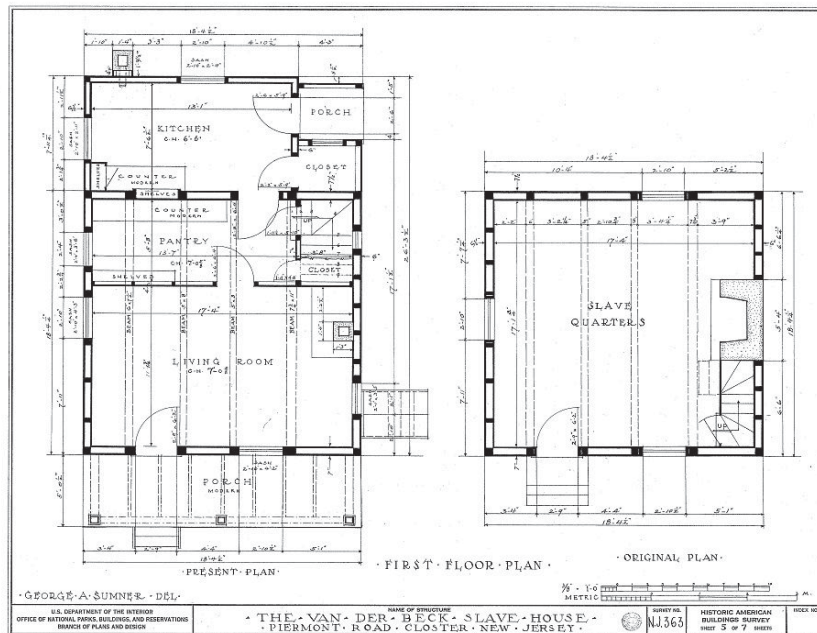


figure 4.9 The Van Der Beck Slave House



figure 4.10 The Van Der Beck Slave House



figure 4.11 The Van Der Beck Slave House

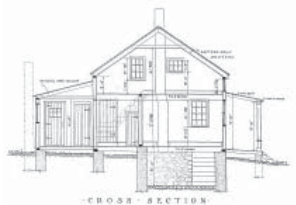


figure 4.12 The Van Der Beck Slave House

In another scenario, through independent research a list of 55 icons of Modernism was compiled to see if they could be found in the collection. Using the Library of Congress website, 37 icons from the list were found by searching for them by name; a very time consuming process. Of these fifty-five sites, only two had been indexed as “modern architecture.” A user coming to the site may type in a category or search term that they are looking for and if it yields low results, such as “modern architecture” did, then it will appear that the collection is lacking in that category when in fact the sites are there but have not been indexed.

In another recent example, a graduate student working on her Master’s thesis on slave housing used the HABS collection to obtain physical evidence about these structures and how they reflected the everyday life of slaves. However, her search of the collection using terms such as “slave house” (141), “slave cabin” (23), “slave quarters” (136) yielded different yet over-lapping results with the most sites indicated as 141. However, by querying for broader terms such as “plantation” she was eventually able to identify



305 examples of slave housing in the HABS collection.

Public accessibility of the HABS collection is also a factor of how easy the website is to navigate and it should be made as user friendly as possible. Since the majority of the public access the collection through the website it is vital that the website be easy to navigate and to understand so that people can find what their looking for. Studying the LoC website, it was concluded that overall it is easy to navigate, but there are some aspects that are hard to ascertain. It is visually appealing and the site is easy to find; looking for HABS online one only needs to search for Library of Congress HABS and the link is one of the first options to appear. This can be confusing for some, however, because the previous “Built in America – American Memory” site may still appear. The old site is not only harder to navigate, but it has not been updated with recent documentation since the launch of the new website in 2011. There is a paragraph in red

The new site allows the users to download at three levels of resolution depending on their needs for quality and clarity and/or the capacity of their computers.



figure 4.13 American Memory Website - Out of Date Website



figure 4.14 Images are available for download at several levels of resolution

### Aerial view from Port Authority Helicopter. (BH) - World Trade Center Site, Bounded by Vesey, Church, Liberty Streets, & Route 9A, New York, New York County, NY

About This Item

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**Title:** Aerial view from Port Authority Helicopter. (BH) - World Trade Center Site, Bounded by Vesey, Church, Liberty Streets, & Route 9A, New York, New York County, NY

**Medium:** 4 x 5 in.

**Reproduction Number:** HABS NY-6369-1

**Rights Advisory:** No known restrictions on images made by the U.S. Government; images copied from other sources may be restricted. ([http://www.loc.gov/rr/print/res/114\\_habs.html](http://www.loc.gov/rr/print/res/114_habs.html))

**Call Number:** HABS NY-6369-1

**Repository:** Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA <http://hdl.loc.gov/loc.pnp/pp.print>

**Place:**

– New York -- New York County -- New York

**Latitude/Longitude:** 40.71417, -74.00639





figure 4.15 Point Cloud rendering from laser scan of Finn's Point Cemetery Lodge, Finn Point, NJ

on the old site that indicates that the site is out of date, but judging from comments made in the survey people are still using the previous site. For example, the comment “allow for download of high res photos without having to use special app” indicates that they did not find the new site that allows the user to download at three levels of resolution depending on their needs for quality and clarity and/or the capacity of their computers. The current Library of Congress website is set up to present background information about the collection in the center below the main search bar, and then off to the side are a series of options for information about such things as cataloging the collection and technical notes, to information about rights and restrictions, as well as three broad subjects by which one can “browse” including: “Creator/Related Names,” “Subjects,” and “Geographic” [location].

Searching by “Creator/Related Names” is a means for finding both the creator of the sites and structures, such as architects and builders; and the documentation itself, such as the delineator, photographer, or historian. However, this type of search can be confusing. The system is organized primarily by last name, except when listing a company or corporate entity, which appear by either first name or first initial as



figure 4.16 Setting up for laser scan at Finn's Point

As part of a context study of Veterans National Cemetery caretaker's lodges nationwide, the HABS team prepared drawings of the one at Finn's Point, New Jersey as a quintessential example of the prototype developed by the Office of the Quartermaster General for use during the nineteenth century.

well as by last name. The combination of these two can make it difficult to quickly find the exact name one is looking for, but is a factor of the way that the names are presented in the documentation and subsequently indexed. For example, under names beginning with "C" is the C.M. Smith Construction Company, for which there is a single listing for the Chittenden Memorial Bridge in Wyoming. The same company, or rather, individual, is listed under "S" for "Smith, Charles M." with two listings to the Otter Creek and Four Mile Bridges, also in Wyoming. Thus one must search for all the names and any variation thereof to locate all the sites associated with this individual/corporate entity or the sites that they are responsible for creating.

Searching by subjects was determined to be the most useful place to start if one is looking for something other than a specific site. The subject search has almost 5,000 subject headings under which one can browse including those as general as "farm" (257) or "house" (9,965) to as specific as "rice plantation" (2) or "shot gun house" (20). One can browse "Greek Revival Architectural Elements" (i.e. Greek Revival style) or the individual elements that characterize buildings of that style such as "Doric order" (59), "pilaster" (51), or "gable front house" (2). One can even query for movements



figure 4.17 Ellis Island Summer Recording Team

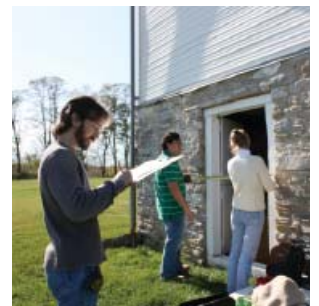


figure 4.18 Recording at secondary house at Monocacy Battlefield Historical Park

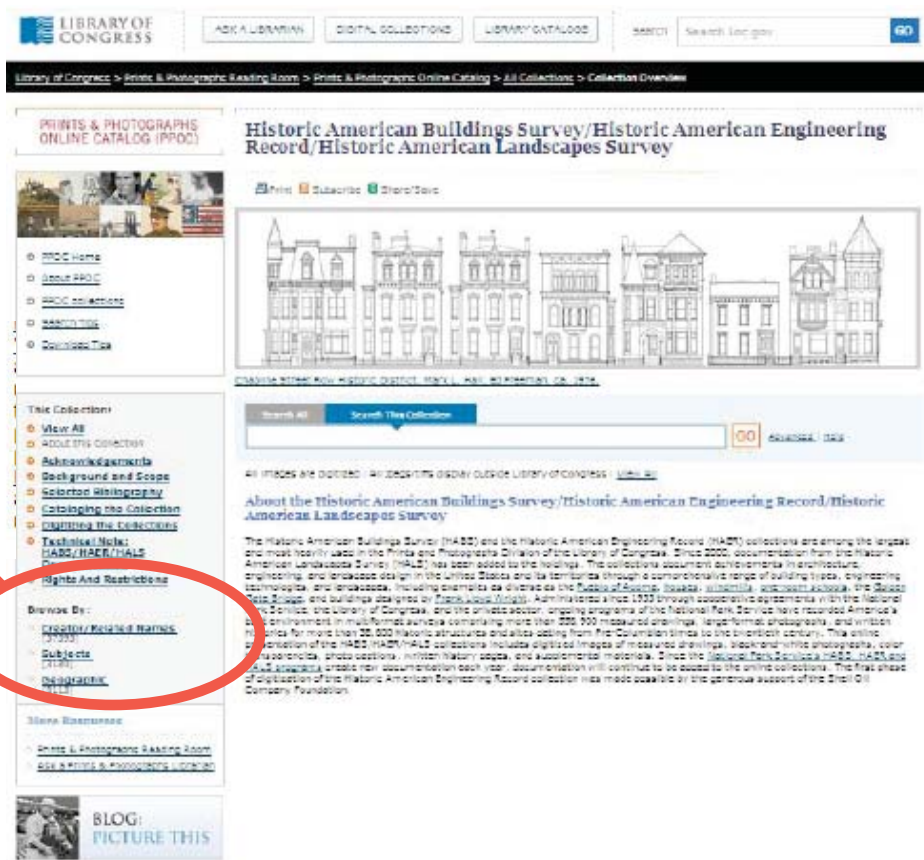


figure 4.19  
3 Categories to use when searching

One can easily browse by:

- 1-Creator/Related Names
- 2- Subjects
- 3-Geographic

and ideas—the historical context in which the recorded sites are discussed—such as civil rights (17), urban renewal (70), City Beautiful movement (23), medicine (82), health care (44), Works Progress Administration (73) and so forth. While using the subject search can be useful it generally does not reflect the totality of what is in the collection. Searching by geographic area is the most straight forward method of searching if one knows the location of the site in which they are interested. The website is set up by state, then by county, and finally city. This is very convenient if one knows the particular region of the state where they are hoping to find something, but not if they only know the state, which could contain hundreds or even thousands of sites. Moreover, there is not currently a way to search an entire state, only specific cities and towns within

Geographic Search is often used by interested persons searching their own communities.





figure 4.20 Searching by Subjects



figure 4.21 Searching by Names

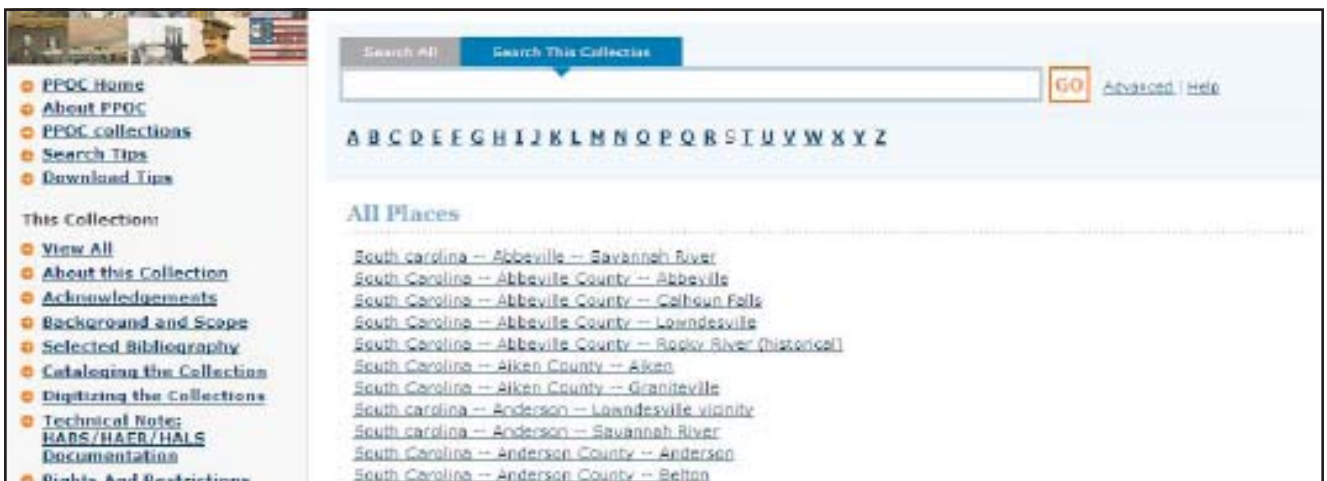


figure 4.22 Searching Geographically

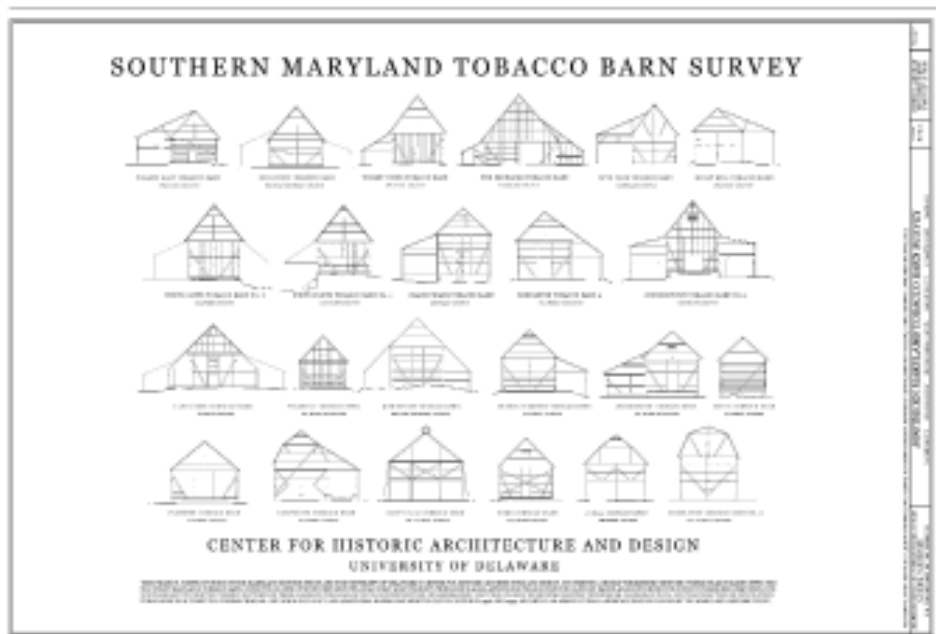


figure 5.1 Tobacco Barns of Southern Maryland

Students from the University of Delaware Center for Historic Architecture and Design partnered with Maryland Historic Trust to document tobacco barns in Southern Maryland, a highly threatened vernacular building type. The documentation from the project was donated to the HABS collection.

## Encouraging Contributions & Capturing Recording Efforts

The third issue is the lack of understanding about how to make contributions to the collection and what types of documentation and/or sites are accepted. The survey indicated a desire to make contributions, but an uncertainty over how to go about it. And in order to improve upon the low numbers of drawings relative to photographs and historical reports coming to the collection, it is important to encourage more contributions. It is also important to capture documentation that is currently being produced by various architecture and preservation professionals, student groups, government agencies, and others, but not archived for public accessibility. The documentation must, however, be in a form that is consistent with Secretary of Interior Standards. As already discussed, the survey showed that even for those who know about HABS, there is a lack of knowledge and understanding about how to contribute to it. Among the valuable attributes of the collection is the fact that it is continually growing as more work is undertaken and additional resources are identified and/or recognized as historic. In order for growth to continue, and as much of America's architectural history be preserved as is possible, it is vital that those that are interested in contributing are made aware of how to do so. While over 80% of those that took



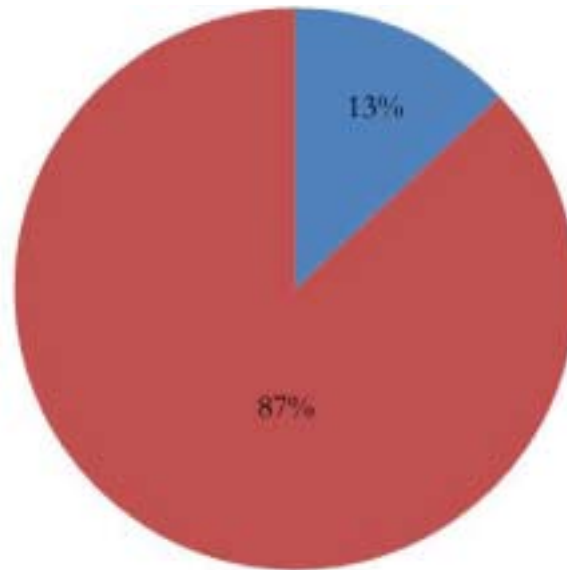


figure 5.2 Only 13% of the documentation being added to the collection is donations

the survey have not donated to HABS, many stated that it was because “awareness that HABS is looking for documents and the format requirements needed” has not been forthcoming. The statistics indicate that over the past decade or so, only about 13% of the documentation is coming into the collection via donations or outside contributions (excluding mitigation). Thus it is important to encourage the numerous professionals who, in the course of their work, have prepared documentation that they felt would be of value to the HABS collection. The newly created Leicester B. Holland Prize is another opportunity for AIA members to contribute to the collection, however only about 42% of the survey respondents indicated that they knew about the Holland Prize.

HABS maintains high standards for their documentation, which is part of what makes the collection so valuable. However, many survey respondents indicated that they find HABS standards too rigorous or that they lack the time and resources needed to create drawings for the collection. Thus finding ways to capture the larger body of fieldwork and documentation being produced outside HABS without undermining HABS guidelines or the Secretary of the Interior’s Standards could greatly enrich

the collection. According to Lavoie, “the intention of HABS was to create a national database of information relating to our architectural heritage that is truly representative. A national database would also allow comparisons among architectural forms across regions, celebrating both our commonalities and our differences.” There has been much discussion and desire expressed to incorporate records created by State Historic Preservation Offices (SHPOs), academia, and private institutions and organizations undertaking fieldwork. A large part of this work is otherwise not available to the general public and hence cannot add to our knowledge and understanding of the nation’s architectural development. Including such work would broaden the depth and breadth of the collection, as well as provide a reliable archive for otherwise uncataloged and/or unprotected materials.

Likewise, the survey also indicated a strong desire to incorporate documentation that respondents have already created, but that does not currently meet HABS’ standards. At the same time, respondents to the survey, as well the participants in various symposiums that HABS has held on this topic, have expressed extreme reluctance in reducing HABS standards for quality and reliability, as adhering to the Secretary of Interior Standards is essential for providing an authoritative resource. HABS drawings and photographs appear regularly in scholarly publications, while HABS histories supply content for the treatment and interpretation of historic resources. However, not all sites can afford, nor do they warrant, comprehensive HABS recording. This is particularly true for locally significant vernacular and endangered architecture. If a way is not created for incorporating these other resources into the collection then there is the potential to lose that information. Inclusion in the HABS collection could ensure that it is broadly recognized and used.

*The intention of HABS was to create a national database of information relating to our architectural heritage that is truly representative. A national database would also allow comparisons among architectural forms across regions, celebrating both our commonalities and our differences.*

Catherine Lavoie

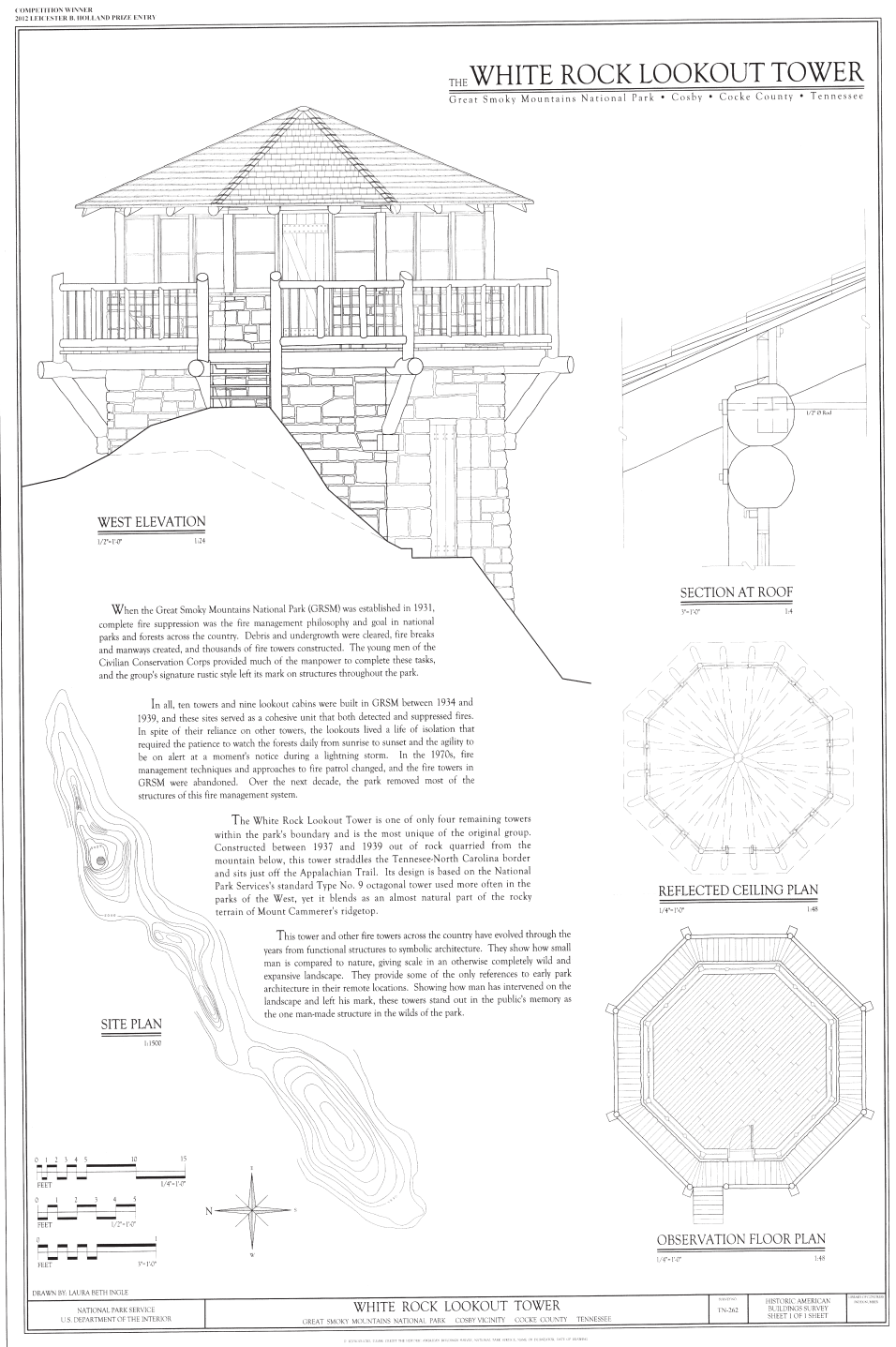


figure 5.3 Winner of the 2012 Holland Prize Drawing Competition, the White Rocks Lookout Tower in Smoky Mountains National Park in Tennessee. Delineated by Laura Beth Ingle from Clemson University / College of Charleston

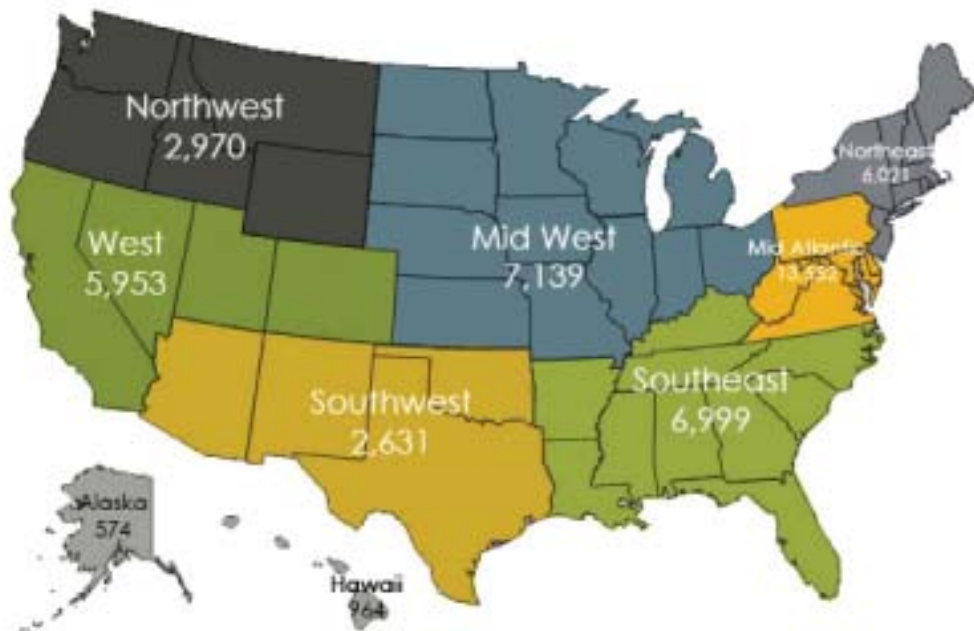


figure 6.1 Regional Distribution

## Gaps in the Resource Types and Regional Distribution of the Collection

The fourth issue identified by the survey and broader study of the collection is the gaps that currently exist. Even though the HABS collection houses an incredibly broad variety of resource types, there are gaps in both subject areas and regional representation that were indicated by survey respondents. Because the collection is organized geographically, regardless of indexing, the gaps in this area are easy to identify. Gaps in subject areas, however, are both actual and perceived. Clearly, there is not equal representation across all of the states due to the lack of adequate indexing. California has the highest amount of sites documented, while Oklahoma has the least. Generally speaking, states in the Mid-Atlantic region have the most sites, and, in fact, 36% of respondents (the largest grouping) indicated that they are interested in the New England region, and 35% (the second largest grouping) indicated interest in the Mid-Atlantic. The Southwest, on the other hand, has the least amount of sites recorded, although 33% indicated a strong interest in this region. Less demand was indicated for the central regions of the country. The West coast states received strong interest. Some regional and state differences reflect laws in trends in funding; the California Environment Quality Act (CEQA) regulations

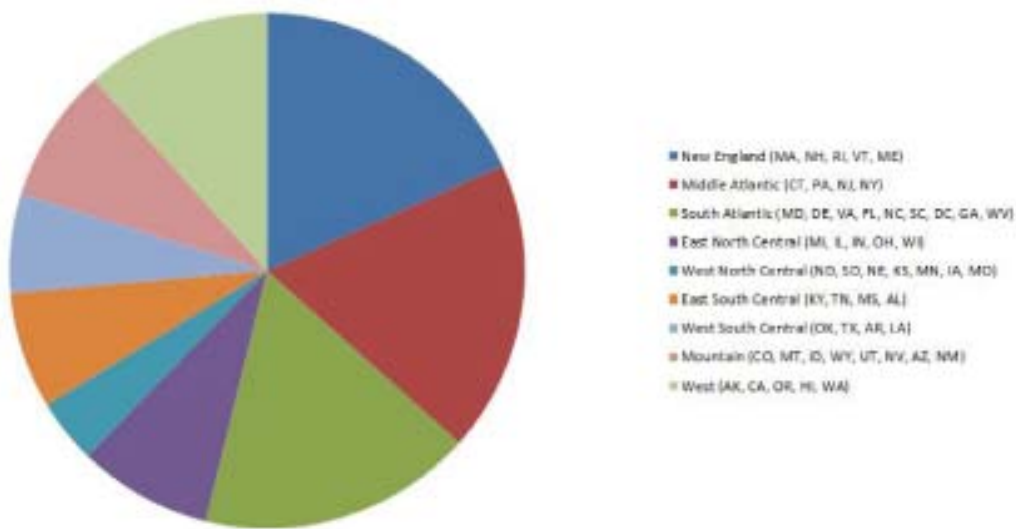


figure 6.2 Regional Interest of Survey Participants

calls for documentation when historical resources will be adversely impacted, and a significant amount of documentation has been donated to the collection through this law. The lack of even regional representation noted in the survey and suggest that the Western region in particular is under represented; presumably the north and mid-west specifically, although perhaps it is an indication that better targeted documentation is needed in California to fill representative building types perceived as a gap in regional distribution. Since the collection is used by, and is intended to represent, the entire nation it is important that the collection fully reflect the resources of all regions.

The other gap evident from the survey and thus explored during the research process as a case study is in the area of modern architecture. There was an expressed interest in modern architecture from professionals participating in the survey, both in terms of the types of structures they are being asked to renovate and the current interest in Modern architecture among the general public, particularly Mid-Century Modern. “Modern” applies both to twentieth century sites and to Modern as a style(s). Survey participants ranked their interest in modern architecture, again on a scale from 1 to 5 with 5 being the highest, at a 4.2. Architects that use the collection also expressed

CA	3945
PA	3925
NY	2243
VA	2162
MD	1917
MA	1757
NJ	1649
MO	1509
AL	1273
TX	1266
SC	1173
DC	1119
GA	1077
CO	974
IL	968
HI	964
OH	941
WA	874
WI	799
FL	766
CT	696
LA	683
UT	681
MI	673
AZ	629
MN	599
NC	590
WY	580
AK	574
MT	562
OR	547
WV	531
IN	524
DE	504
IA	491
RI	470
NV	453
KY	450
TN	443
ID	407
ME	403
MS	352
NM	340
NH	294
KS	235
AR	192
PR	177
VT	158
SD	148
ND	135
OK	126
NE	117

figure 6.3 Sites per State





figure 6.4 Frank Lloyd Wright Home and Studio

*Understand that very few people work on 18th century buildings, but many are working on buildings from the early and mid 20th century modern structures.*

Survey Participant

how important modern elements are to their design work. One respondent stated, “understand that very few people work on 18th century buildings, but many are working on buildings from the early and mid 20th century modern structures.” Respondents also indicated a somewhat higher interest in more government or civic architecture over residential, commercial, and institutional forms. Specific types indicated were National Historic Landmarks, religious, park and recreational, monuments, libraries and educational, agricultural, frontier, mining and ranching, and transportation related structures (railroads in particular). It would also be valuable to have good representation among the makers/designers of modern architecture in the collection. While the collection has a good amount of sites designed by Frank Lloyd Wright, it is lacking in examples of many of its other well-known practitioners and in many other aspects of modern design. For example there are no Phillip Johnson or Renzo Piano buildings in the collection.

### Architects works in HABS

Frank Lloyd Wright - 90  
Ludwig Mies van der Rhoe - 2  
Louis Sullivan - 7  
Phillip Johnson - 0  
Walter Gropius - 3  
Louis Khan - 2  
Rudolph Schindler - 4



figure 6.5 Farnsworth House



figure 6.6 Farnsworth House



figure 6.7 Farnsworth House



figure 7.1 Historic View of San Francisco



figure 7.2 Golden Gate Bridge

A study was done to compare HABS documentation of San Francisco to the National Historic Registers. HABS has 325 sites in San Francisco, while the National Historic Register has 172. HABS has a wide variety of documentation of San Francisco from a range of time periods.

### Recommendations

In an effort to address the issues or areas of concern that were identified through this study, discussions were held with the author and the study organizers Jonathan Spodek and Susan Parrish of the AIA, and Anne Mason and Catherine Lavoie of HABS. With regard to Issue 1, improving visibility, it was agreed that to create an even stronger collection the NPS, LoC, and AIA need to work together to increase awareness and dispel any myths about what is accepted. The former could be accomplished by better promotion through organizations dedicated to architecture and preservation education. HABS is a great resource for colleges and universities, both as a reliable methodology for studying and recording historic architecture and for providing training and employment opportunities. There are a number of universities and/or educators who support the program by offering HABS-based recording classes, but getting the word out to more educators and their students will further promote both the production of documentation to HABS standards and awareness about the collection. Opportunities were also discussed for enhancing public awareness through the AIA and its state and local chapters. Since AIA is a highly respected professional organization, and a factor in HABS's establishment, promoting the program among AIA members, who can in turn





figure 7.3 Cape Decision Lighthouse, Alaska



figure 7.4 Cape Decision Lighthouse, Alaska

*Approached as artifacts, the concrete results of architectural decisions made by common people in the course of ordinary lives, vernacular buildings have yielded new and sometimes startling insights into the cultures they represent*

Camille Wells

promote it among the general public, will be an important start to increasing awareness. In fact, a recent informal survey of current HRC members indicated that nearly all began their professional careers with a HABS summer recording team. It was also agreed that a large part of promoting the collection will be to re-education potential users on the wide array of resource types that are available and the fact that HABS has not diverted from the original vision of ensuring that the collection represent sites and structures of every variety, and not just National Historic Landmark quality structures.

With regard to Issue 2, improving search and discovery, it is clear that fully digitizing and indexing the collection it will make far easier to achieve results, and is the only means by which one can be assured that they have found every relevant survey within the collection. Fully indexing the collection is essential to appreciating its value and will likely increase its use exponentially. Finding the funds need to achieve either of these tasks will be difficult in the current economic climate. In the meantime, researchers must be advised as to the shortcomings of the indexing project and instructed on the need to be more resourceful and think about the broader historical context when querying for subjects, as demonstrated by the earlier example of slave housing. Targeted indexing

could help provide a short-term solution, although it is an imperfect system. Using the slave housing example, an individual must have the expertise to recognize the slave house that appears in a photograph but is not labeled as such, and then still has to find all the non-indexed examples. Targeting popular subject areas or sites associated with important and/or upcoming events (when interest in these sites is high) could also help facilitate use of the collection. Indexing all the National Historic Landmarks within the collection—the sites of the greatest significance and with the most illustrative stories to tell—could also prove to be a useful exercise for identifying sites sure to yield good information.

Encouraging contributions and developing strategies for capturing more documentation from outside sources, Issue 3, is crucial to the success of the HABS collection. Of course, encouraging contributions is predicated on creating better awareness of the collection and what it contains, and providing instructions as to the process involved. Promoting the fact that HABS offers help in preparing drawings and how to contact staff with questions will also be helpful. If one is interested in producing HABS drawings the guidelines and standards (for all three components) can be found online at the NPS website. The guidelines provide specific instructions on the drawing requirements and even include a multi-disciplinary *HABS Guide to Field Recording* that outlines step-by-step procedures for recognizing important features (i.e. “reading” a building) and producing basic drawings, intended for use by non-professionals and students. Suggestions from survey participants included “How-to” instructions posted on the HABS website and/or an online webinar that could walk them through the process of preparing and submitting documentation. An interesting suggestion was that the AIA allow continuing education credits to professionals producing drawings for the collection.

To give a brief summary of the donation process and what is accepted, drawings can be hand-drawn or produced using computer aided drafting and printed on HABS title block, either on Mylar or archival vellum. There are three sheet sizes on which HABS drawings can be produced, 19” x 24”, 24” x 36” or 34” x 44”. Details such as scale and line weight suggestions are also outlined in the guidelines available on the website.



Researchers must be advised as to the shortcomings of the index project and instructed on the need to be more resourceful and think about the broader historical context when querying for subjects, as demonstrated by the earlier example of slave housing.



figure 7.5 Aerial View World Trade Center Site



figure 7.6 Aerial View World Trade Center Site

The typical sequence in which drawings are presented is a cover sheet, site plan, plans, elevations, sections, and finally details. According to HABS Chief Catherine Lavoie, “Not all of these drawings are required or can be produced due to budgetary and/or time constraints and thus HABS will accept less complete sets and even a single well-informed sheet. The drawings should be done in a manner that conveys the architectural significance of the structure and captures its essential features”. At any time during the drawing process HABS offers help by answering questions or providing review to ensure that the drawings meet HABS standards and thus can be accepted into the collection. Drawings, in fact, must be reviewed prior to the release of the HABS title block and once it has been confirmed that the drawings will be entered into the collection. This policy was instituted when it was determined that drawings (as well as photographs and reports) were being produced with the HABS name without actually be submitted for transmittal to the LoC collection. It is not HABS if it is not in the HABS collection at the Library of Congress. This is another misconception; surprisingly nearly half of the survey respondents were not aware that documentation that bears the HABS name must be sent to the LoC.

Since HABS has no restrictions on age or significance it is able to provide documentation of sites that are not accepted by other archival systems. For Example HABS houses documentation of the World Trade Center, New York City, after September 11th. A vital part to America’s history.

## Recommendations

As with drawings, HABS also has guidelines for photography. Photographs are required to be large format and thus taken with film because of the program's high quality and archival stability standards. While HABS is currently investigating the potential for digital photography, and is using it in its own field work, guidelines for digital large-format equivalents have yet to be established because of concerns about meeting Secretary of Interior Standards for verifiability and permanence, as well as difficulties establishing efficient accessioning and storage processes within the current NPS IT environment. Large format negatives are preferred as 4x5 or 5x7, but 8x10 negatives are also accepted, with contact prints corresponding to the size of the negative. HABS also lists in its photographic guidelines recommended equipment for photographers including cameras, lenses, filters, etc. that have shown to be successful at achieving high quality photographs.

As with drawings, there are certain photographic views that are required and/or recommended. The first are generic or environmental views, which provide the

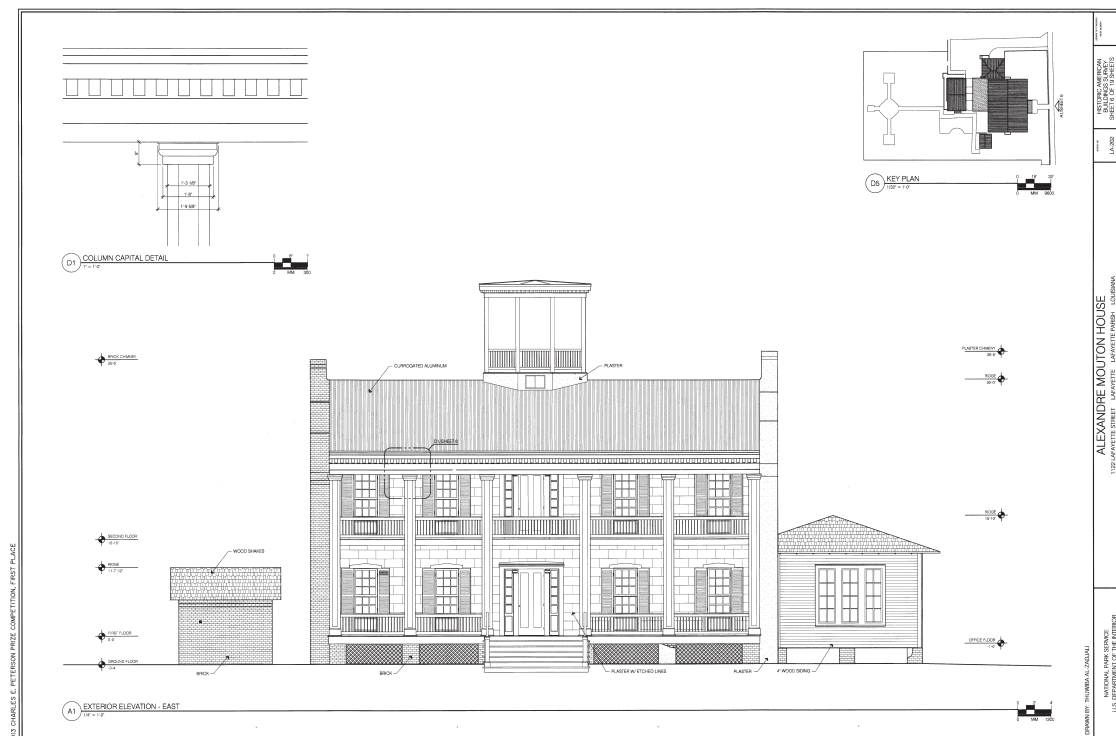


Figure 7.7 Winner of the 2013 Peterson Prize Drawing Competition, the Alexandre Mouton House in Lafayette, Louisiana. Completed by students from University of Louisiana at Lafayette, School of Architecture and Design

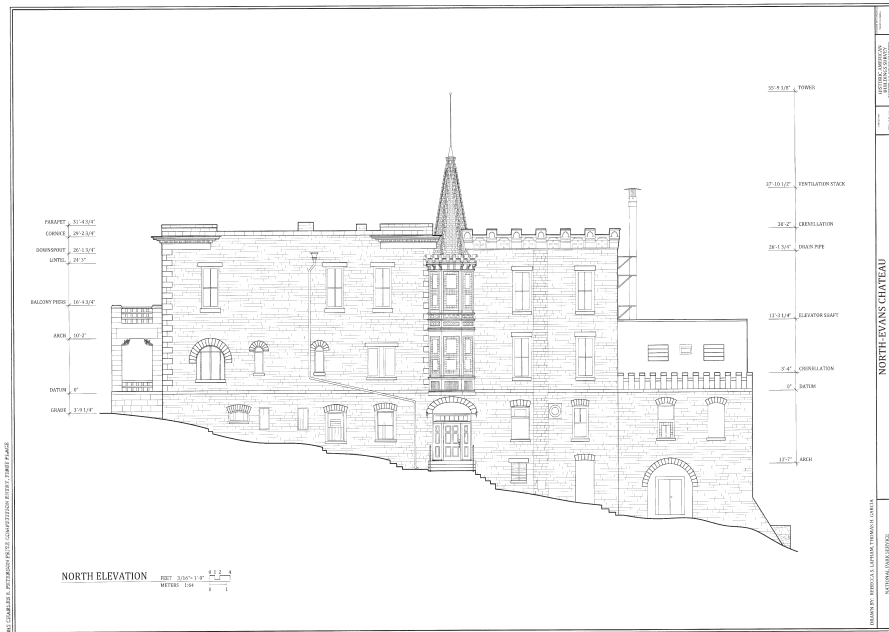


figure 7.8 Winner of the 2012 Peterson Prize Drawing Competition, North-Evans Chateau in Austin, Texas. Completed by students from University of Texas - Austin, School of Architecture

context of the site around the building, and other elements that are harder to capture in drawings. Preferred views also include each façade, a front elevation view with a scale stick, typical doors and windows, and other character defining details, along with interior views of significant features. Photography is of great importance to the collection for relaying information not easily obtained in drawings or through the written word. Because photography is the quickest and least costly of the three components of HABS documentation, as indicated, 30% of the sites are captured only through photographs and 90% include photographs. If one is interested in photographing a site there is more information available online with the specific details about how to produce photographs and the accompanying index and to prepare the photographs and negative for transmittal using acid-free materials.

HABS also accepts historical reports that are guided by their own set of guidelines. When producing a historical report there are two options, one is the short format and the other is the standard outline form. The short form is the minimum requirement for historical reporting, and consists of the basic information such as building name, location, description, brief history, and a statement of significance. Short-format



figure 7.9 Edward Diederichs House

reports are generally only a few pages in length, but can be a single page. The longer outline format follows a similar pattern as the short format, but includes much more detail regarding both historical and architectural and/or descriptive information and the development of a broader historical context. It also includes footnotes and a bibliography of primary and secondary sources so that the information provided by the report can be verified. The type and/or length of the report format used is generally commensurate with the significance of the site.

Further promoting drawing competitions such as the Peterson and Holland prizes is another opportunity for increasing contributions to the collection. The Charles E. Peterson Prize, created in 1983, and the Leicester B. Holland Prize, created in 2011, were designed to encourage participation in the HABS drawing process and additions to the LoC collection. The Peterson Prize is given to the best set of measured drawings produced by a college or university student group. According to Lavoie, it has resulted in the formation of a loyal cadre of architecture and preservation educators that lead students in the production of measured drawings according to HABS standards. HABS has even produced the *HABS Guide to Field Recording* toward that effort. Over the years,



HABS No. WIS-262  
HABS  
WIS  
40-MILWA  
21-

Present Owner: Eliot Fitch

Present Occupants: Mr. and Mrs. Eliot Fitch

Present Use: Residence

Statement of Significance: This is the finest survival in Milwaukee and ranks as

A. Physical History:

- figure 7.10 Edward Diederichs House Exert From Data Survey

The AIA-HABS Steering Committee more recently introduced the idea for the Leicester B. Holland Prize to encourage similar participation among architecture professionals, as well as students. Open to all historic resource types, the competition includes HAER and HALS, as well as HABS sites. Recognizing that architecture and preservation professionals are engaged in recording efforts, but may not have the time to convert all their working drawings into accurate but more interpretative drawings (i.e. without mechanical systems and other technical information), the Holland Prize asks only for a single drawing sheet. It challenges the architect/delineator to capture the essence of the site or structure on one sheet with composition as a key component of the judging,

thus reminiscent of the Beaux Arts drawing tradition. Just beginning its fourth year, the Holland Prize has added 39 surveys to the collection in just 3 years. Only about 42% of the survey respondents indicated that they knew about the Holland Prize, and so it's potential for helping add to the collection in the future is considerable.

More difficult but also crucial to increasing the flow of documentation into the collection is developing strategies and guidelines for incorporating into the HABS collection fieldwork and documentation being undertaken by architecture and preservation professionals, student groups, government agencies, and others, but not archived for public accessibility. This has been a reoccurring idea that came up not only in the recent study, but in previous symposiums intended to address the issue of capturing this broader body of documentary work. One option is to encourage less comprehensive drawing sets, focusing on only what is most important or character defining, as suggested by the single-sheet Holland Prize. Also toward the end, discussions have been held regarding the development of the “sketch plan” option already outlined among the “levels of recording” in the Secretary of the Interior’s Standards, but rarely utilized. Sketch plans can accompany short-format reports, as can digital photographic images used as figure pages to the report. There is also interest in creating guidelines for the production of less formal drawings that more closely resemble field notes. Such drawings could serve primarily as documentation of structures for which resources are limited, and/or are not as highly significance. It is hoped that this topic can be taken up by the AIA-Steering Committee as well as by HABS staff.

Finally, with regard to issue 4, filling the gaps in the collection is important. There is clearly an interest among professionals who utilize the collection and find it important to their work, to identify and fill the gaps in regional distribution and subject areas. The most significant gap identified by the survey with regard to regions is in the west and mid-west, while the modern period poses the greatest gap in subject area. Coupled with the high mid-Atlantic representation, this is likely a factor of the initial focus of HABS on Colonial era architecture and the end date for sites constructed post Civil War. Filling the gap in modern architecture would increase the collections

COMPETITION WINNER  
2013 LEICESTER B. HOLLAND PRIZE ENTRY

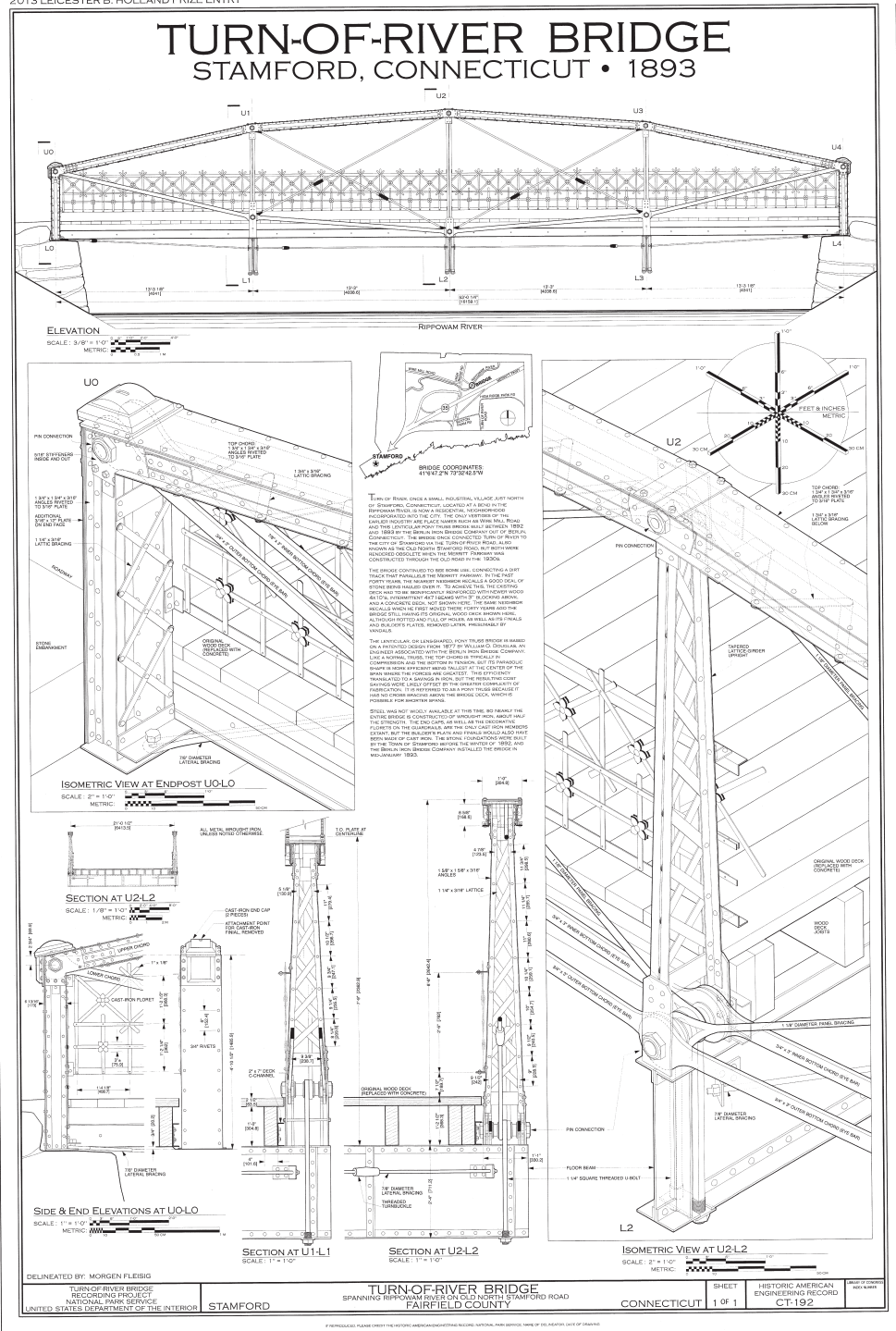
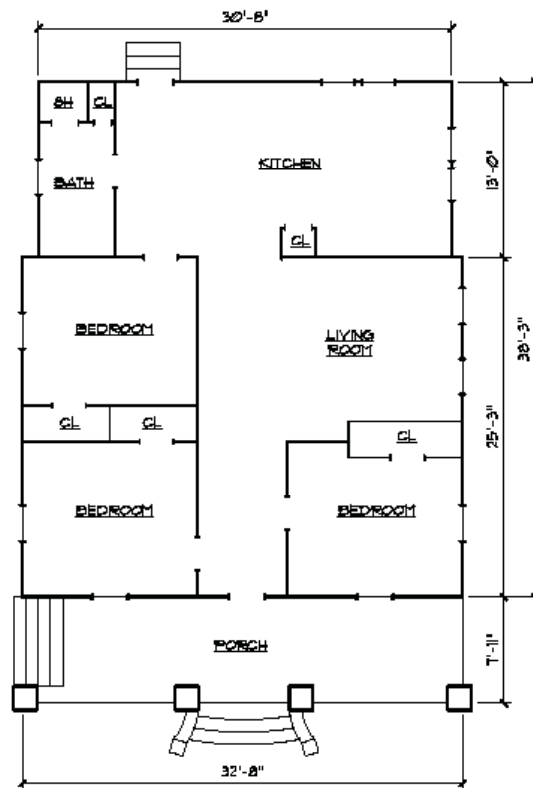


figure 7.11 Winner of the 2013 Holland Prize Drawing Competition, the Turn of the River Bridge in Stamford, Connecticut. Delineated by Morgan Fleisig



7.12 Sketch Plan

Sketch Plan example House at 1210 East Twelfth Avenue, part of Ybor City Historic District in Tampa, Florida. Ybor City was a company town, also known as “Little Havana” for its prolific cigar production and high concentration of Cuban cigar makers.

usability considerably while also bringing the collection more up-to-date in terms of representation. While funds for recording modern architecture and its makers/designers as a theme study would be ideal, less costly short term goals must also be considered. These could include encouraging professional and student contributions and providing incentives for recording modern buildings, like offering extra points for a Peterson Prize entry of such a structure. Of course, some of the gaps in the collection may be perceived rather than actual due to lack of comprehensive indexing. And beyond the scope of this study is the comprehensiveness of the surveys; as previously mentioned, 30% of existing surveys or documentation sets are of photographs only, while only 22% include drawings. Many of the historical reports are extremely brief or lack a comprehensive historical context. Thus it is also important to encourage addenda to existing surveys to round out even extant documentation packages within the collection.



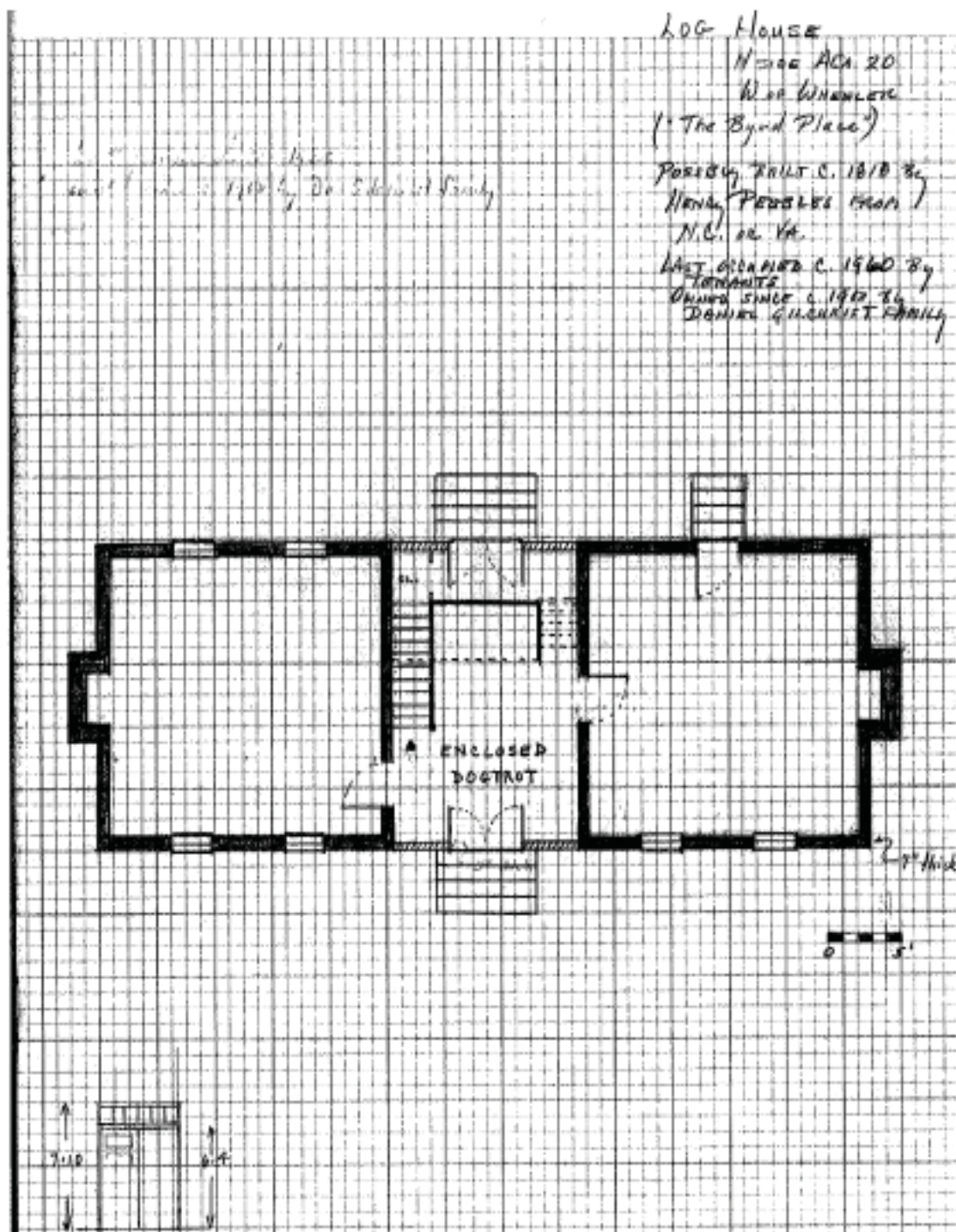


figure 7.13 Sketch Plan An example of important documentation done by SHPOs that is not being submitted to HABS.

*Quite apart from whatever value measured drawings may have as a historical record, the process of measuring and drawing careful records to scale is the most effective way to gain an understanding of a building's historic fabric.*

Charles E. Peterson, FAIA

Forward to Recording Historic Structures 1989 edition

### Conclusion

The study, which included an investigation of the current HABS collection, a survey of HRC members and other professionals, and interviews with key producers, archivists and users of the documentation, resulted in the identification of four issues or areas of concern. These include making the HABS collection better known and understood, easier to effectively search, more conducive to receiving contributions, and more representative of our architectural heritage. Making the collection better known and understood will take the combined efforts of all three partners, the AIA, LoC, and NPS to promote the collection and dispel the myths that undermine its success. The latter includes the idea that HABS is only interested in the documentation of National Historic Landmark quality structures and not necessarily those that reflect the everyday lives of Americans. Other concepts that need to be better conveyed include the fact that HABS is multi-disciplinary, including drawings, photographs, and historical reports; and that while the program encourages comprehensive recording, it is not a requirement.

Promoting the collection could potentially begin with the AIA, working through state and local chapters to get the word out to its members about these issues. The HRC and the online publication *Preservation Architect* are also good venues for transmitting information via the AIA. And further work with educators to offer assistance with documentation projects and promoting the Peterson and Holland prizes will also be helpful. With regard to improving search ability, it is clear that while the website can be updated with user tips and guides, eliminating the backlog and fully indexing the collection is crucial to its success. Indexing is the only way to ensure that users can locate all the documentation that is pertinent to their area of interest, and doing so would increase its use exponentially.

Next, finding ways to make it easier to contribute to the collection is also very important, whether it be through providing “how-to” instructions for donating or by promoting existing alternatives to more comprehensive recording, such as the “sketch plan,” or developing new ones. Lastly, it is important that the collection be representative of all resource forms and regions of the country. Identifying the gaps is not always easy, which is another reason to strongly promote completing the indexing of the collection. In the short term, targeting the documentation of certain resource types, as well as targeting indexing, could help, particularly of National Historic Landmarks and under-representative building forms.

For nearly eighty years, HABS has been a vital resource for architects, preservationists, educators, and historians across the country. Continuing to enhance the collection will only further an understanding of the importance of our nation’s built environment. Having the proper resources that these professionals need within the collection adds not only to their work, but to its overall value. By addressing how to further promote the collection, make it better accessible, encourage contributions, create standards for incorporating other available documentation, and recognizing the current gaps are the first steps in improving the collection and continuing the tradition of preserving America’s architectural heritage.

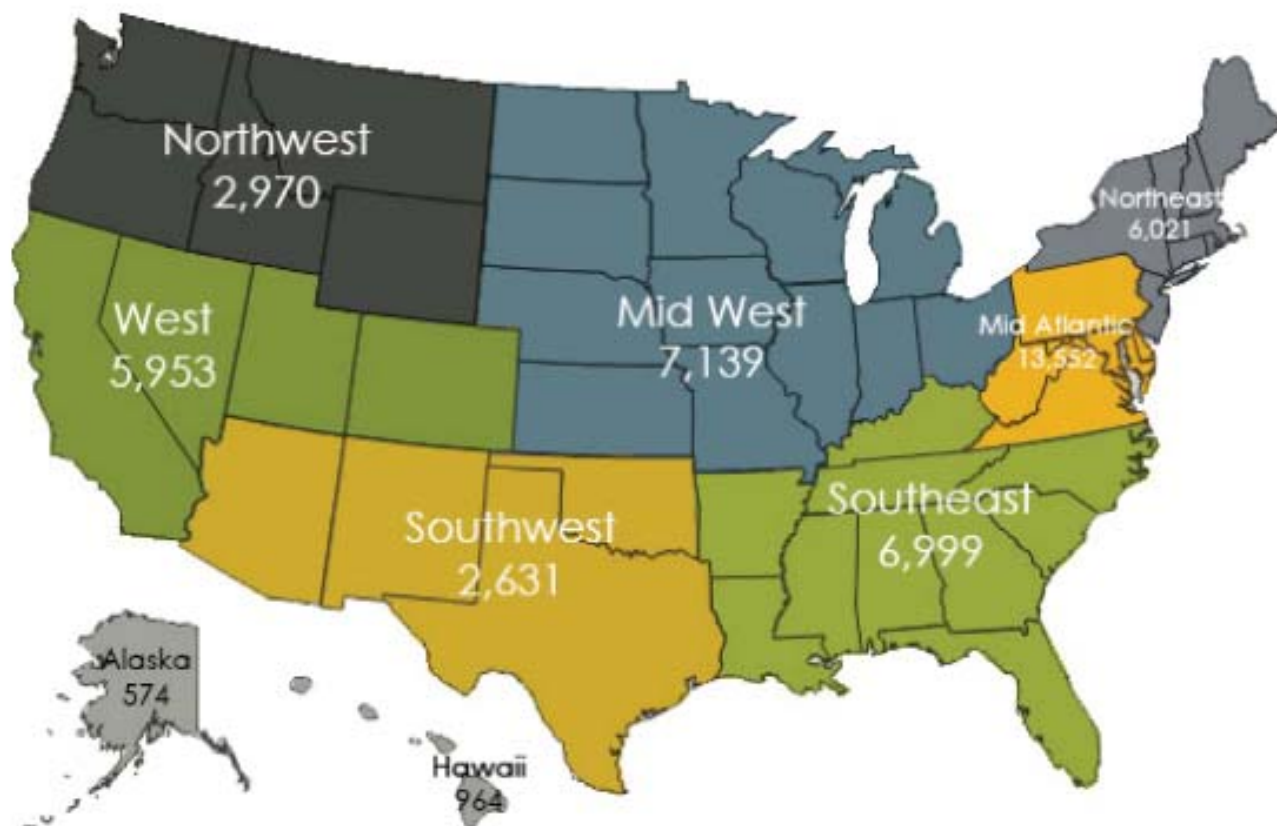
*Most of these black-and-white images are striking and evocative; some are starkly beautiful. They offer us a path to understanding the intertwine stories of early American families and their houses. Equally important, these photographs are crucial documents linking us to the past, as important in their way as our own family photographs.*

Jack Larkin



figure 7.14 Student from Ball State University preparing field notes

## Appendix A - Maps



ME - 403  
NH - 294  
VT - 158  
MA - 1,749  
RI - 470  
CT - 695  
NY - 2,241



PA - 3,923  
NJ - 1,649  
DE - 504  
MD - 1914  
WV - 530  
VA - 2,154  
DC - 1,118





OH - 939  
IN - 524  
MI - 673  
WI - 799  
IL - 968  
MO - 1,509  
IA - 491  
MN - 599  
ND - 135  
SD - 130  
NE - 117  
KS - 235



KY - 450  
TN - 440  
NC - 590  
SC - 1,173  
GA - 1,076  
FL - 756  
AL - 1,271  
MS - 352  
LA - 682  
AR - 192

## Appendix A - Maps



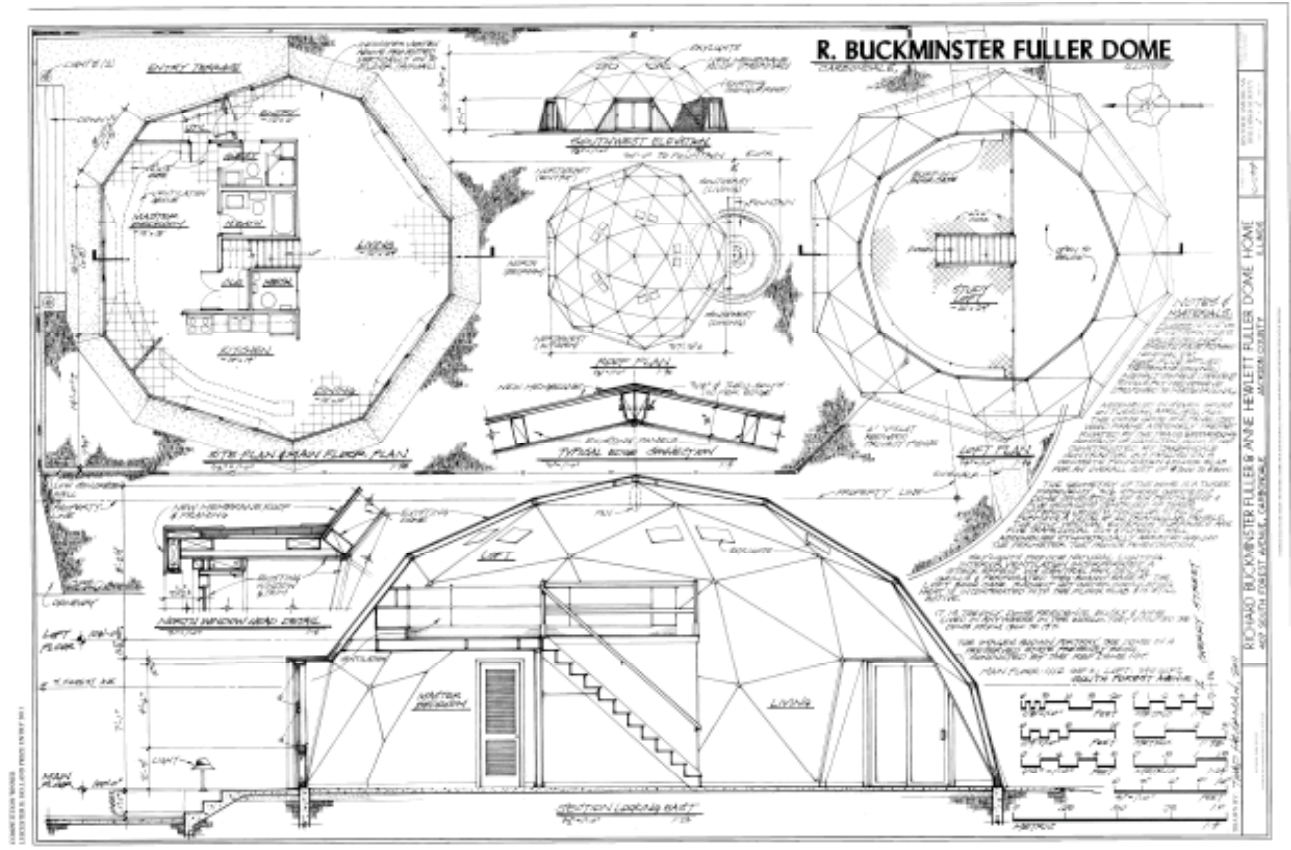
OK - 126  
TX - 1,222  
NM - 318  
AZ - 628



MT - 561  
WY - 580  
ID - 406  
WA - 874  
OR - 547

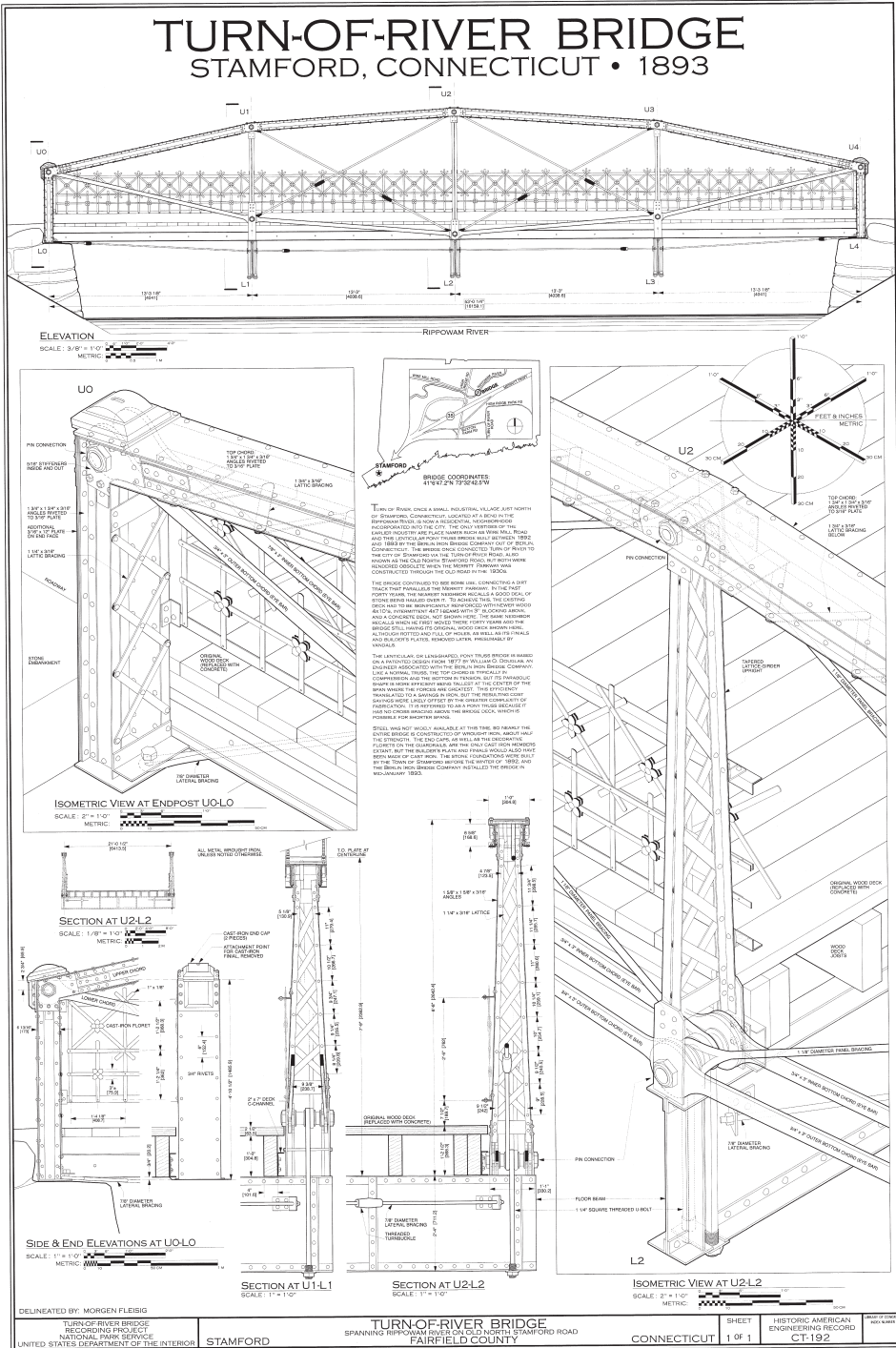


CO - 974  
UT - 681  
NV - 453  
CA - 3,917



Winner of the 2011 Holland Prize Drawing Competition, the Grace Episcopal Church, in Utica, New York. Delineated by Akanksha Rao (Niki) & Mark Thaler of EYP / Architecture & Engineering, Albany, New York

COMPETITION WINNER  
2013 LEICESTER B. HOLLAND PRIZE ENTRY



Winner of the 2013 Holland Prize Drawing Competition, the Turn of the River Bridge in Stamford, Connecticut. Delineated by Morgen Fleisig



COMPLETION WINNER  
2012 HOLLAND PRIZE ENTRY

# THE WHITE ROCK LOOKOUT TOWER

Great Smoky Mountains National Park • Cosby • Cocke County • Tennessee



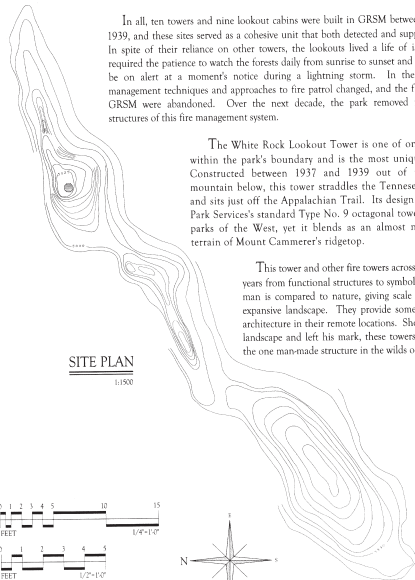
WEST ELEVATION  
1/2"=1'-0" 1:24

When the Great Smoky Mountains National Park (GRSM) was established in 1931, complete fire suppression was the fire management philosophy and goal in national parks and forests across the country. Debris and undergrowth were cleared, fire breaks and mainways created, and thousands of fire towers constructed. The young men of the Civilian Conservation Corps provided much of the manpower to complete these tasks, and the group's signature rustic style left its mark on structures throughout the park.

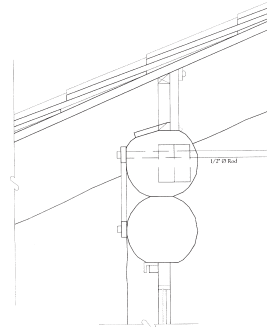
In all, ten towers and nine lookout cabins were built in GRSM between 1934 and 1939, and these sites served as a cohesive unit that both detected and suppressed fires. In spite of their reliance on other towers, the lookouts lived a life of isolation that required the patience to watch the forests daily from sunrise to sunset and the agility to be on alert at a moment's notice during a lightning storm. In the 1970s, fire management techniques and approaches to fire patrol changed, and the fire towers in GRSM were abandoned. Over the next decade, the park removed most of the structures of this fire management system.

The White Rock Lookout Tower is one of only four remaining towers within the park's boundary and is the most unique of the original group. Constructed between 1937 and 1939 out of rock quarried from the mountain below, this tower straddles the Tennessee-North Carolina border and sits just off the Appalachian Trail. Its design is based on the National Park Service's standard Type No. 9 octagonal tower used more often in the parks of the West, yet it blends as an almost natural part of the rocky terrain of Mount Cammerer's ridgetop.

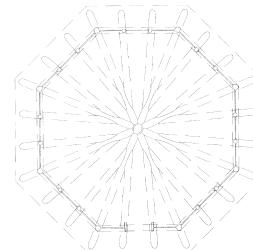
This tower and other fire towers across the country have evolved through the years from functional structures to symbolic architecture. They show how small man is compared to nature, giving scale in an otherwise completely wild and expansive landscape. They provide some of the only references to early park architecture in their remote locations. Showing how man has intervened on the landscape and left his mark, these towers stand out in the public's memory as the one man-made structure in the wilds of the park.



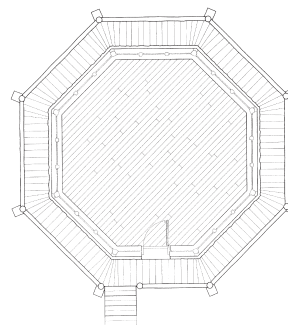
SITE PLAN  
1:1500



SECTION AT ROOF  
1/2"=1'-0" 1:4



REFLECTED CEILING PLAN  
1/4"=1'-0" 1:48



OBSERVATION FLOOR PLAN  
1/4"=1'-0" 1:48

DRAWN BY: LAURA BETH INGLE

NATIONAL PARK SERVICE  
U.S. DEPARTMENT OF THE INTERIOR

## WHITE ROCK LOOKOUT TOWER

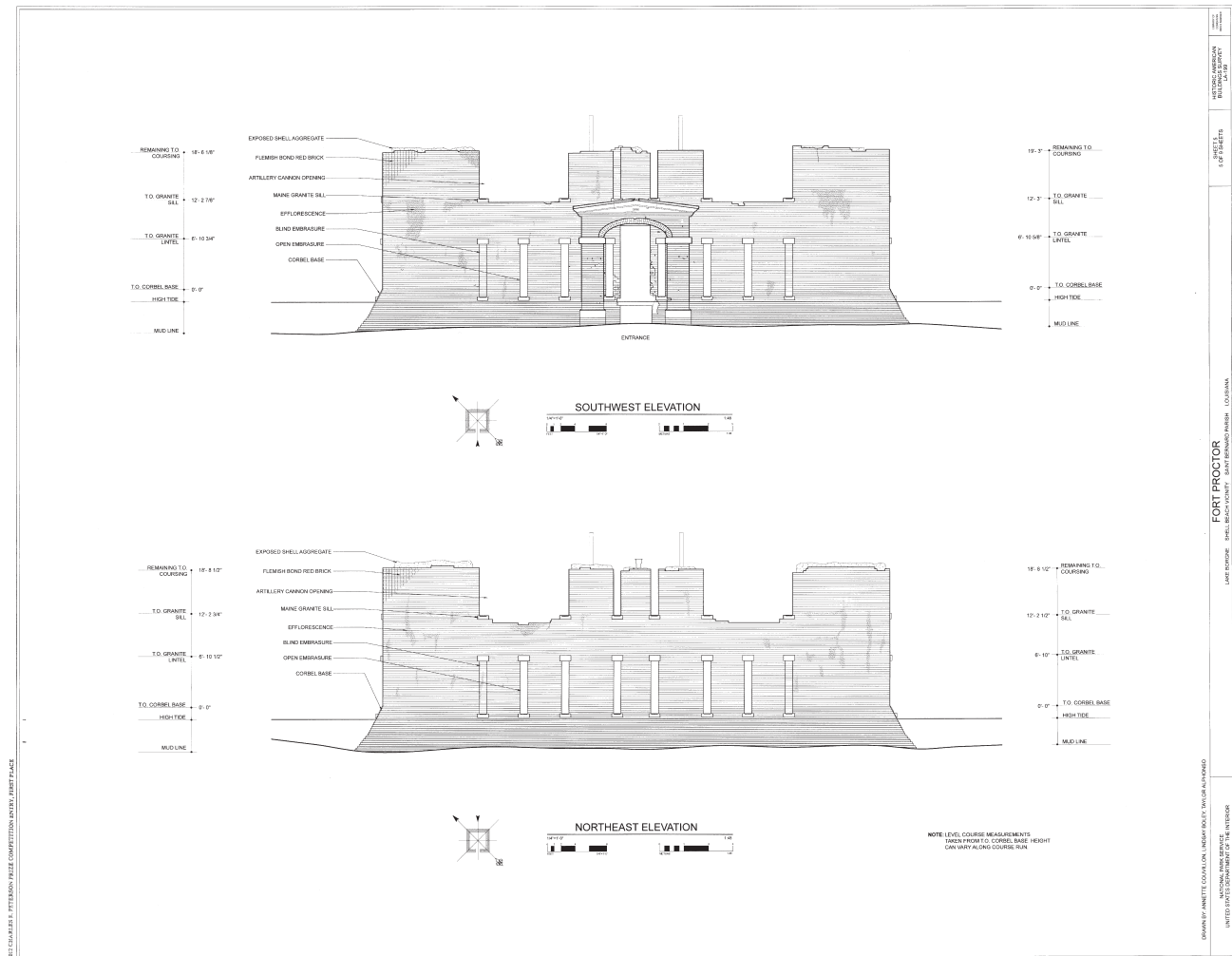
GREAT SMOKY MOUNTAINS NATIONAL PARK COSBY VIGNITY COCKE COUNTY TENNESSEE

PROJECT  
TN-202

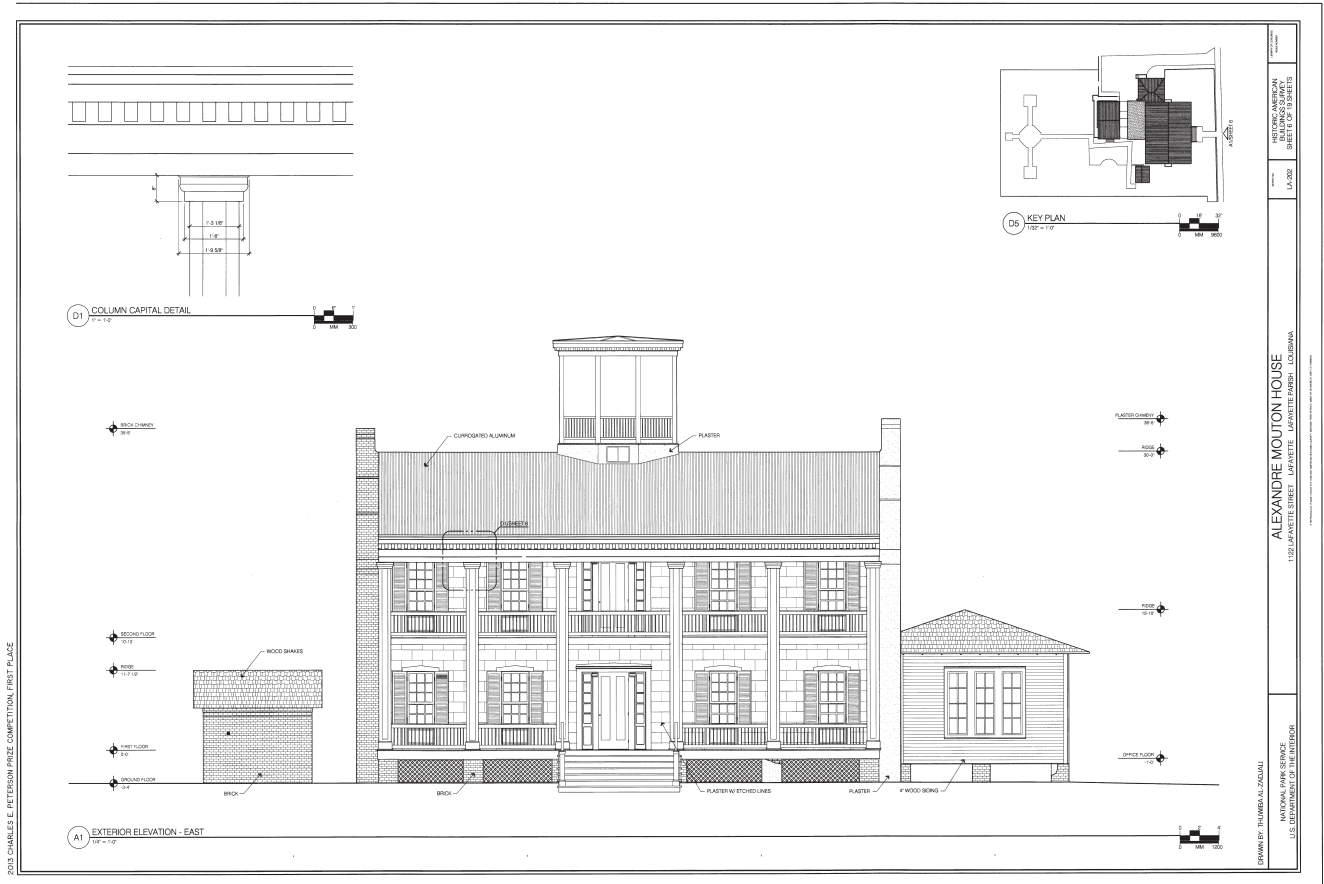
HISTORIC AMERICAN  
BUILDINGS SURVEY  
SHEET TOP 1 SHEET

DATE OF STUDY  
MAY 2002

Winner of the 2012 Holland Prize Drawing Competition, the White Rocks Lookout Tower in Smoky Mountains National Park in Tennessee. Delineated by Laura Beth Ingle from Clemson University / College of Charleston

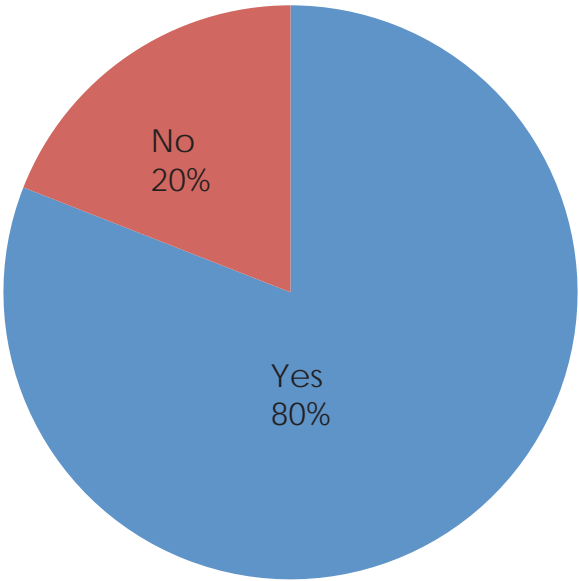


Winner of the 2012 Peterson Prize Drawing Competition, Fort Proctor in Lake Borgne, Louisiana. Completed by students from Louisiana State University, School of Architecture. Sheet 5 of 9.

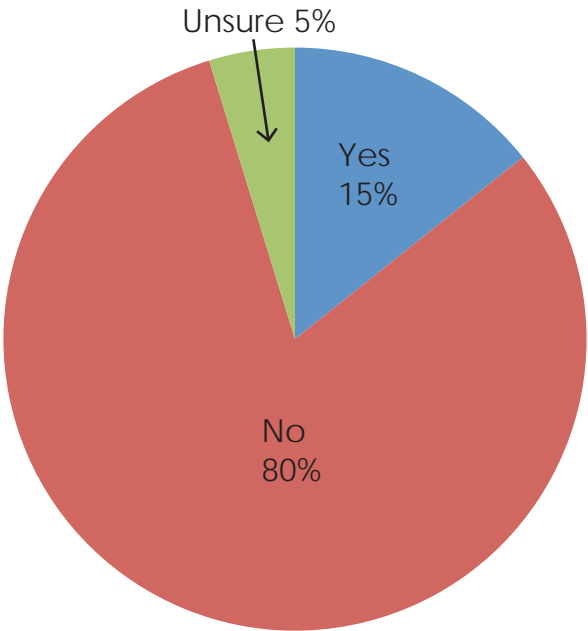


Winner of the 2013 Peterson Prize Drawing Competition, the Alexandre Mouton House in Lafayette, Louisiana. Completed by students from University of Louisiana at Lafayette, School of Architecture and Design. Sheet 6 of 19.

Are you aware that the HABS collection of measured drawings, large format photographs and written historical reports is available on-line via LOC?

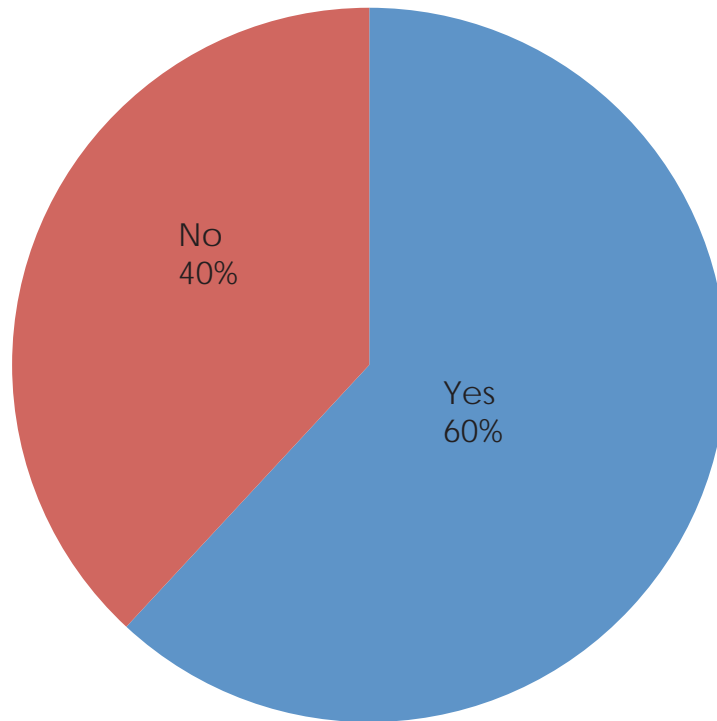


Are you using the collection to select accurate period designs/motifs for new designs?

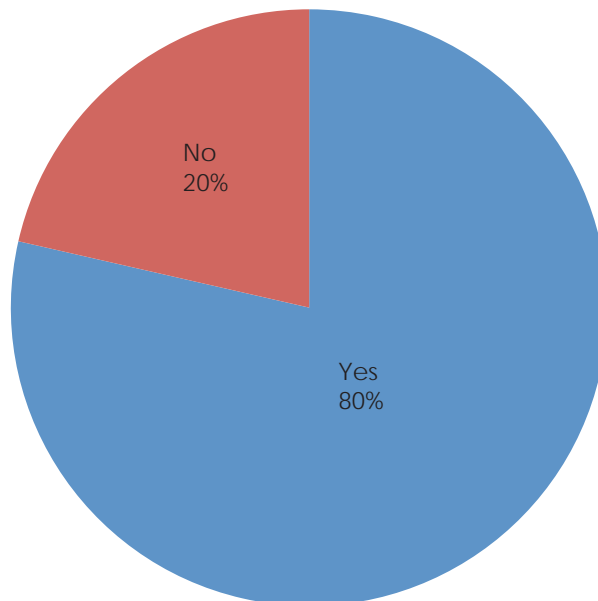




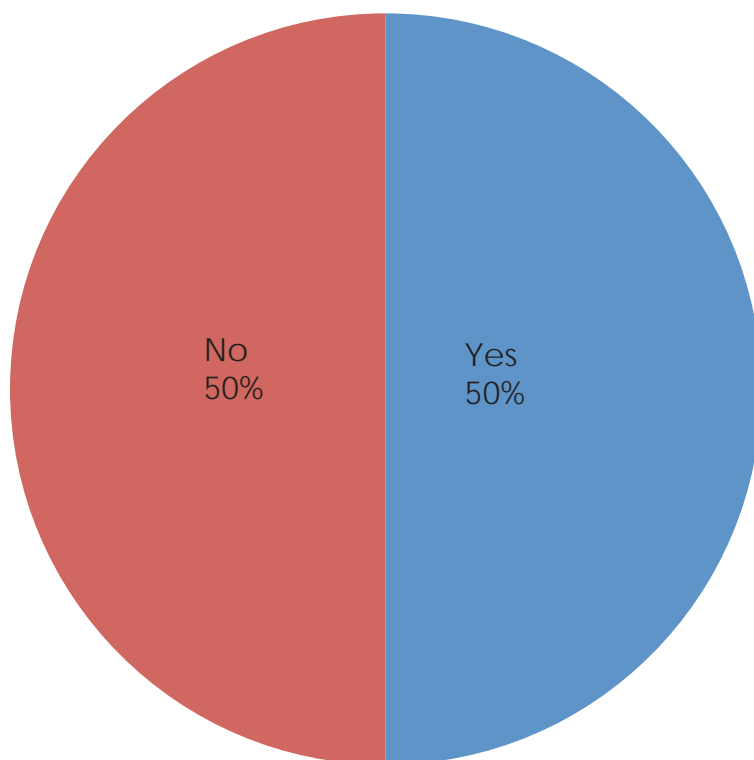
Are you using the collection for documentation of sites for your restoration or rehab work?



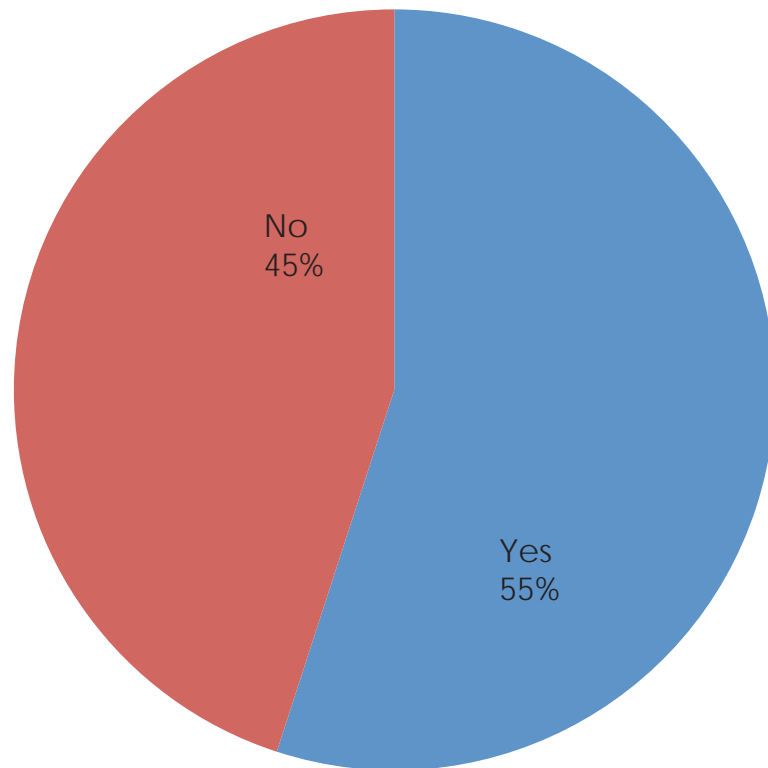
Are you finding the type and styles/periods of arch. And historic resources are relevant to your work?



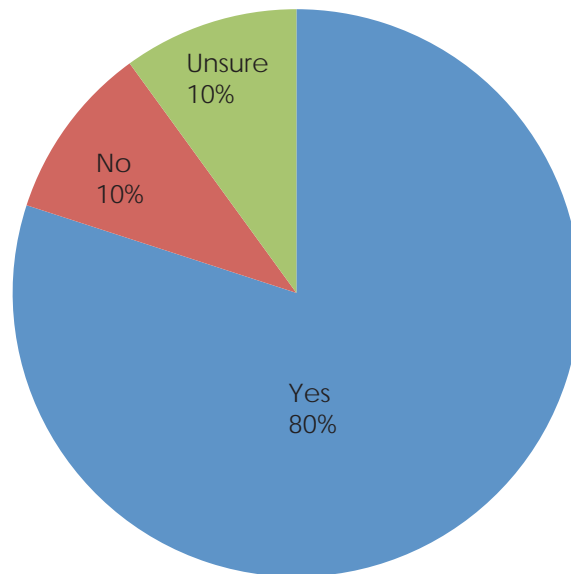
Are you aware that HABS accepts donations of document executed to its standards & guidelines?



Have you contributed through the undertaking of mitigation documentation in compliance to Section 106 of the National Historic Preservation Act?



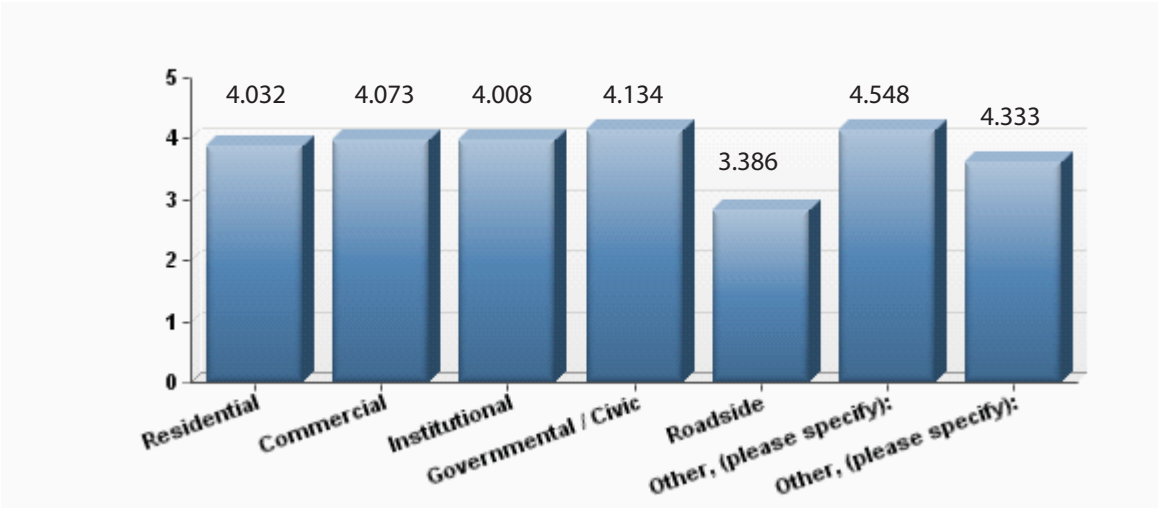
Do you find that the measured drawings produced to HABS standards is an effective way of conveying information?



Please estimate how many times you have utilized the HABS collection in the last 12 months?

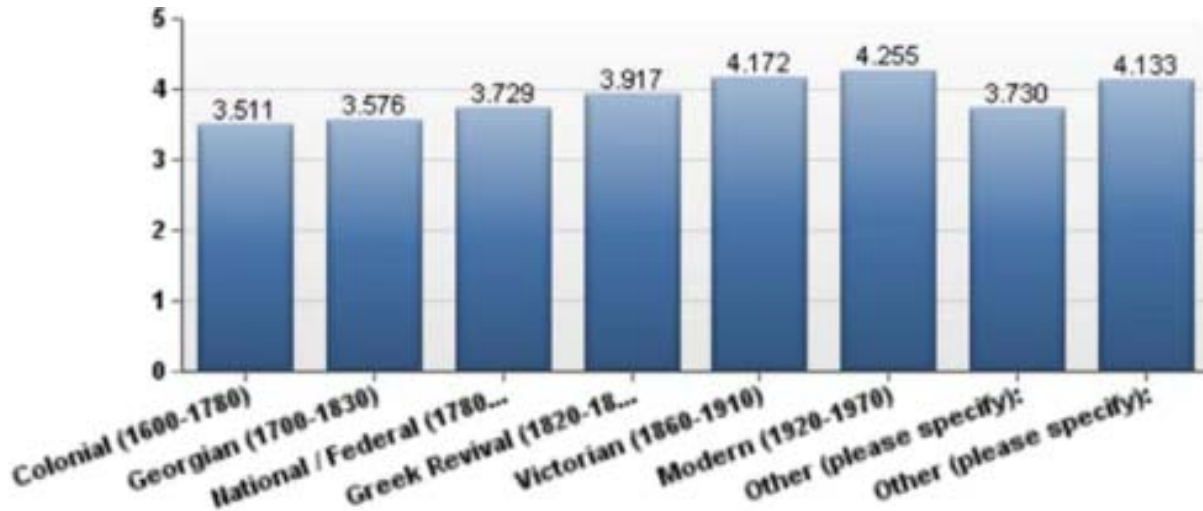


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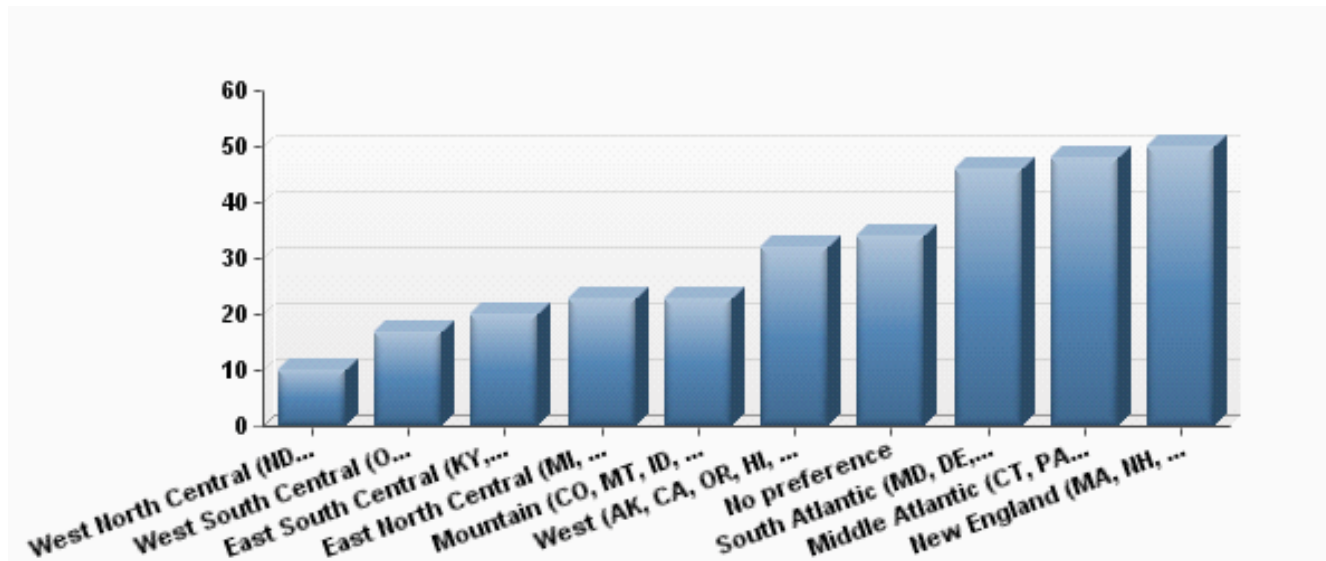




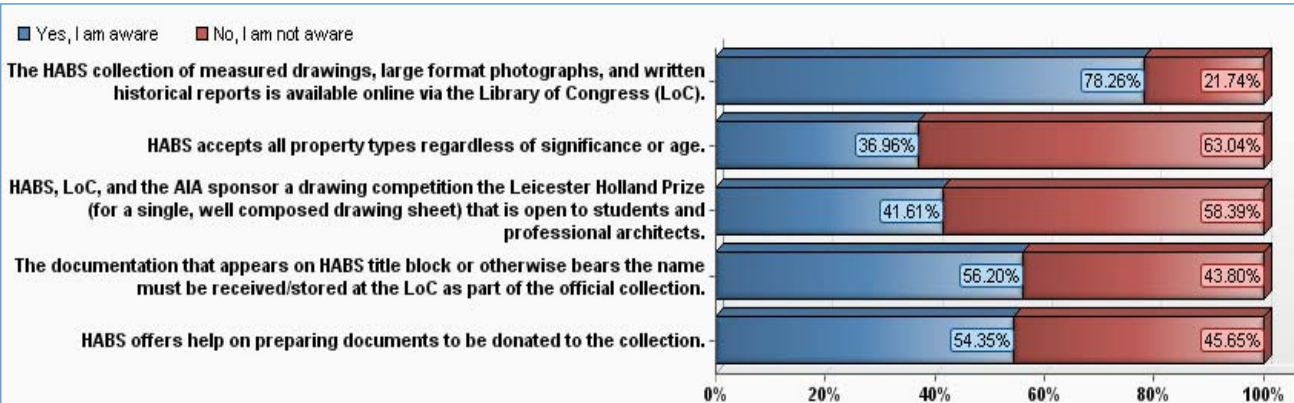
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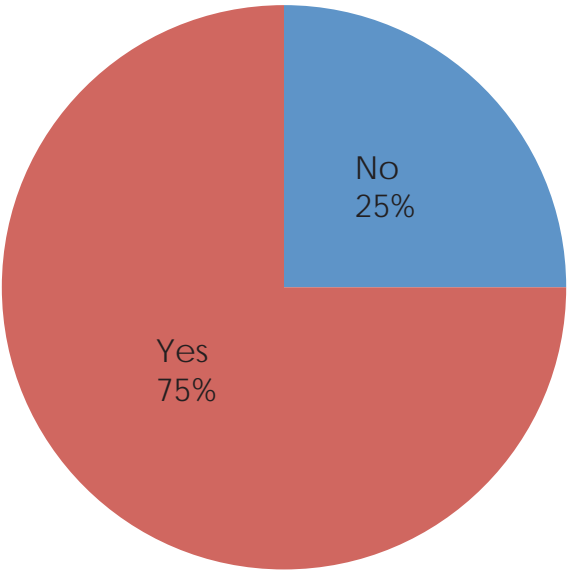
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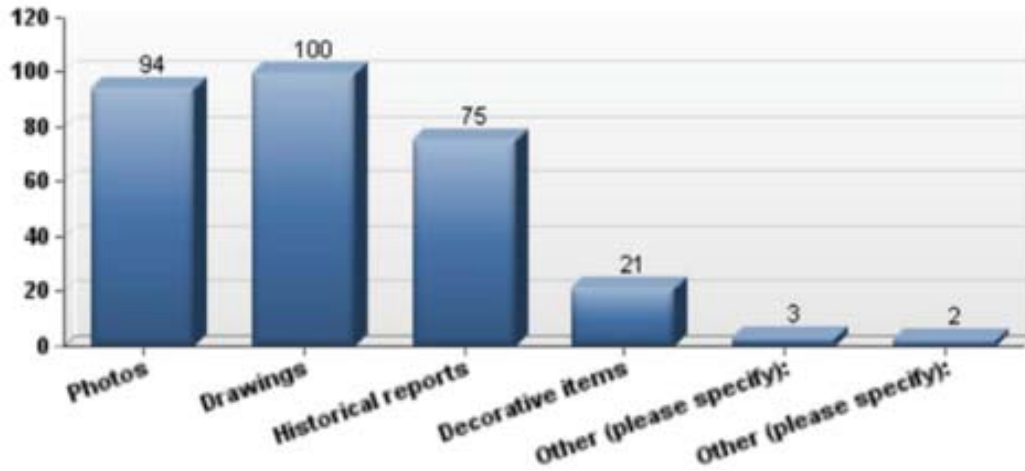
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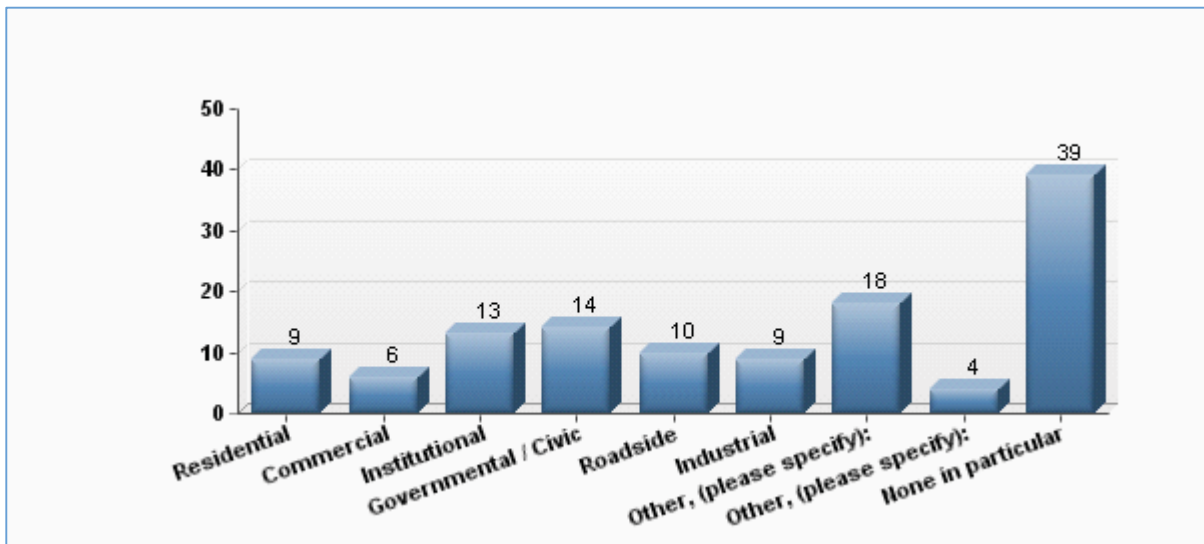
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## **Firm Profile: Moody Nolan Inc., | Columbus, Ohio**

**2013 Palladio Award for Large Historic Renovation with Sympathetic Addition | Lerner Theater, Elkhart, IN**

*By James T. Kienle, FAIA | Director, Historic Preservation Studio, Moody Nolan Inc.*

Moody Nolan Inc., founded in 1982 by Curtis J. Moody, FAIA, NCARB, LEED AP, and Howard E. Nolan, P.E., provides professional services in the disciplines of architecture, civil engineering and interior design. The firm has grown steadily and today is the largest African American owned and operated design firm in the country. Headquartered in Columbus, Ohio, the firm has regional offices in Chicago, Covington/Cincinnati, Cleveland, Dallas, Houston, Indianapolis, Nashville, and Washington D.C.

In addition to historic preservation, Moody Nolan's areas of specialization are commercial, sports/recreation, college/university, pre K- 12 education, healthcare, institutional/civic, retail, transportation/aviation, mixed use development and public safety. The firm was honored with the 2006 Gold Medal Firm of the Year Award from the AIA, Ohio Chapter and the inaugural 2000-2001 Firm of the Year Award from the National Organization of Minority Architects (NOMA). The firm has received more than 150 citations for design excellence from local, state, and national organizations. In 2007, Curt Moody received the Gold Medal Award from the Ohio Chapter of AIA, and in 2008, Curt was honored with the Presidents Exemplary Service Award from NOMA



*Lerner Theater, Renovation and Addition, Elkhart, IN | Moody Nolan with Cripe design*

In 2009, Moody Nolan Inc. acquired the practice of James T. Kienle, FAIA to start a preservation design studio. This article is a firm overview of Moody Nolan's Preservation Studio. Moody Nolan's Historic Preservation Studio is led by James T. Kienle, FAIA as Director, Senior Project Architects Rex Hagerling, AIA and Anjanette Sivilich, RA and a highly experienced professional staff. James T. Kienle, FAIA, known to most of you as "Jim" has been a member of the HRC for many years. Preservation design has been his passion since the beginning of his career in the late 1960's and has been the primary focus of his work for many years serving as National Director of Historic Preservation for HNTB throughout the 1980's and 1990's and starting his own firm, James T. Kienle & Associates, in 2003 to focus exclusively on historic preservation.





*Alumni Hall, Indiana Memorial Union Rehabilitation, Indiana University Bloomington, IN*

The firm's philosophy is based on **responsive architecture, sustainable approach and national collaboration**. Moody Nolan considers **responsive architecture** to be a process that requires creative minds to listen intently, analyze effectively and deliver innovative, functional and aesthetically pleasing facilities while addressing the client's program, budget and scheduling needs. This "best practice" philosophy is a firm wide strategy implemented by each studio, not just the historic preservation studio.



*Orange County Courthouse Restoration, Paoli, IN  
Moody Nolan with DLZ*



*First Indiana State Capitol Restoration & Master Plan, Corydon, IN*

The necessity of environmentally responsive architectural solutions is a challenge Moody Nolan embraces. Concerns with sustainable or even regenerative design (beyond green) have become a significant priority in today's design decision making. **Sustainability** drives design decisions throughout the firm but as HRC members well know, "that old building may be the greenest" as Jim wrote in an article originally published in Preservation Architect and subsequently, AIArchitect in 2008. The sustainability movement is a natural companion to historic preservation as they share many underlying tenets, conservation being the most prominent. Moody Nolan has 69 in-house LEED accredited professionals throughout the organization and is a USGBC member.

Moody Nolan's ability to **collaborate nationally** has been the foundation of the firm since its establishment. The firm has worked in 40 of the 50 states, serving as Lead Designer, Architect of Record, Associate Architect, or as a consultant, depending on how their skills could benefit a particular client and project. With more than 100 successful teaming partnerships, Moody Nolan understands and is comfortable with the complexities involved in the engagement of many talented minds working simultaneously and cooperatively to solve problems and create innovative design solutions.



*Ohio Statehouse Rehabilitation, Columbus, OH | Moody Nolan with Schooley Caldwell Architects*

The Moody Nolan Inc, Historic Preservation Studio is led by Jim Kienle, FAIA in Indianapolis. The Preservation Studio works with each of the regional offices to address preservation projects throughout the firm assuring a consistent approach that reflects the Moody Nolan Inc. philosophy and best practices of preservation design. The Preservation Studio work covers a wide range of project types involving higher education, governmental, and cultural facilities, and the restoration and rehabilitation of historic museum and landmark facilities. Examples include:

- Alumni Hall Renovation, Indiana Memorial Union, Indiana University, Bloomington, In
- Lerner Theater Rehabilitation and Addition, Elkhart, In
- L&N Depot Adaptive Use and Rehabilitation, Bowling Green, Ky
- Orange County Courthouse Restoration and Renovation, Paoli, In
- Wisconsin Memorial Union Rehabilitation & Theater Addition/Renovation, Univ. of Wisconsin, Madison, WI
- Indiana First State Capital Restoration and Master Plan, Corydon, In



Moody Nolan's historic preservation work has received several AIA, local, regional, and national awards.

- 2013 AIA Indiana Honor Award , Lerner Theater, Elkhart, IN
- 2013 Palladio Award for a Large Historic Renovation with Sympathetic Addition, Lerner Theater, Elkhart, IN
- 2011 National Trust for Historic Preservation Design Award, Community Properties of Ohio Revitalization, Columbus, OH
- 2009 AIA Indianapolis Design Citation for the State Theater Renovation, Elizabethtown, KY

*By James T. Kienle, FAIA, Director*

*Historic Preservation Studio, Moody Nolan Inc.*



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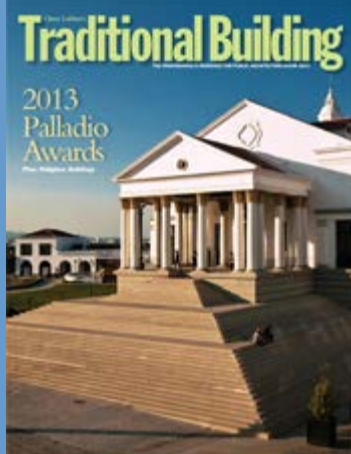
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**Winner: Moody•Nolan and Cripe Design**

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## Theater Sings Its Own Tune

By Martha McDonald

In 1924 Harry Lerner built a vaudeville and silent movie palace in Elkhart, IN, to seat 2,000 people. Designed by K.M. Vitzthum of Vitzthum and Burns, Chicago, IL, the restrained Classical building was built in the Adamesque style with a terra-cotta façade with ornamental urns, columns, pedimented windows, pilasters and ornamental moldings.

The Classical theme carried to the interior, which was designed to resemble a huge European opera house of the 19th century, with a domed ceiling in the auditorium and gilded plasterwork throughout. The theater was a grand success from the very beginning, hosting vaudeville, big bands and theatrical reviews as well as the new movies.

The theater was leased by the Warner family in 1931 and became known as The Warner. It was later leased by the Indiana Illinois Theater Co., and was renamed the ELCO. It changed hands a couple more times over the years, and a new modern marquee was added and the blade sign was removed during a 1950s renovation. The city of Elkhart purchased the ELCO in 1990 in an attempt to save it from deterioration and a local group formed a nonprofit to complete some restoration projects.

In 1995, the city took over, and with a grant from the National Endowment for the Arts, was able to make further improvements. In 1998, the ELCO Performing Arts Commission was formed and they brought in Leedy/Cripe (now [Cripe Design](#)) and Woollen, Molzan of Indianapolis to conduct a feasibility study. It was found that it was not feasible to move forward at that time.

A few years later, another feasibility study was launched, commissioned by the city's 400 Block Main Street Revitalization Committee. They retained [DCI Development Consultants](#) and James F. Kienle, FAIA, of [Moody|Nolan](#) to develop an economically viable program of new uses and a renovation strategy to support the new operational approach.



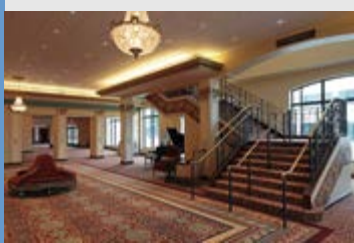
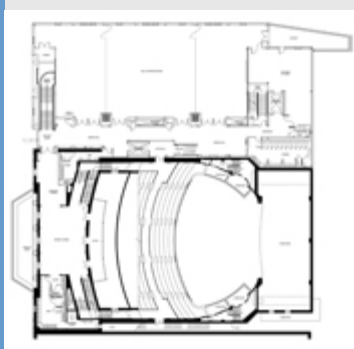
**Project:** Lerner Theatre, Elkhart, IN

**Executive Architect:** Cripe Design, Elkhart, IN: Daniel Cripe, principal; J.J. Osterloo, interiors

**Preservation Architect:** Moody|Nolan, Indianapolis, IN: James T. Kienle, FAIA, director of Historic Preservation Studio; Anjanette Sivilich, RA, project architect







The conclusion of this study was that the theater could be a major attraction if it was renovated in conjunction with the addition of a multi-purpose reception/meeting/ballroom space that could support both theater and hospitality events. The City of Elkhart then commissioned Leedy Cripe Architects and Moody|Nolan, Inc., to design an \$18-million project based on the multi-use program. Construction began in early 2009 and was completed in June 2011.

One of the most interesting features of this project is the firm stand that the city took in the design direction. Initially, a more contemporary addition had been designed, but Jack Cittadine, who took on the job of project manager for the city on a pro bono basis, turned it down. He is an Elkhart lawyer who has directed other architectural projects. "It was my decision to have the addition in the same style as the theater," he says. "I said, 'When we are done, I don't want you to be able to tell the difference from the new to the old, inside and out.' I wanted it to look like it had been built at the same time. The historic preservation people say you have to differentiate the addition, so the building façade indents between the two sections. That's how we differentiated the old from the new."

"The total project is 68,000 square feet," says Cripe. "The addition doubled the square footage of the building." He adds that the initial bid price came in at \$22 million, and the design was reworked to take out \$6 to \$7 million. "Although \$18 million is the full price for the restoration and addition, the actual construction cost was closer to \$16 million," he notes.

The exterior was quite a challenge. First the original terra-cotta façade had to be reattached to the building. "The historic façade was becoming disengaged from the structure and was rotating out toward the street. The contractors secured it back to the building," Kienle explains. "Then the façade could be restored."

The exterior is actually made of five materials: the original terra cotta in the historic building, GFRC, precast terrazzo, architectural fiberglass and TexSton over an exterior insulation finish system (EIFS). The design team realized that it would have been too expensive to replace damaged areas in the historic façade with traditional terra cotta, or to use terra cotta in the new building. Instead, they used GFRC to replace damaged areas in the field of the historic façade and for a few of the molding elements. "The masonry on the historic building was compromised," Kienle explains. "We had to remove whole units and insert GFRC. They did a great job of matching the original."

The remainder of the ornament, on both the historic façade and the new building, is fiberglass, supplied by [Architectural Fiberglass, Inc.](#) of Cleveland, OH. This firm made castings of all of the ornament and replicated it for both the historic and new portions of the building.

The ashlar field stone in the new portion, however, is not GFRC. "We used TexSton," says Kienle. "Originally I was skeptical, but it looks just like the original terra cotta. It has been used in Europe for years and has come to the U.S. recently."

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**WEB EXTRA:** Additional photos from the Lerner Theater.

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TexSton was also added to the adjacent building to the south of the historic theater, the Elkhart Chamber of Commerce offices. "It creates a more cohesive complex," says Cripe.

Kienle points out that while the design of the addition is Classical, it used all new, modern materials that were not available when the building was originally constructed.

One of the biggest changes in the exterior was the elimination of the large stainless-steel 1950s marquee for the ELCO theater that reached up to the second floor. "The design of the new marquee," Kienle states, "was based upon our historic photo and document research. It recreates the appearance and scale of the original marquee."

It also allows the urns and other ornament that had been hidden behind the previous marquee to be seen. In addition, a vertical blade sign was added. "The blade sign is located in the recessed panel between the original building and addition," says Cripe. "It successfully breaks the new materials of the addition from the original building, making it more difficult to distinguish the dissimilar materials."

Meanwhile the interior of the historic building was in a state of disrepair, with outdated mechanicals, seating and stage areas. [Evergreene Architectural Arts](#) did the interior decorative painting, creating a new color scheme. "These are not the original colors," says Cripe. "We could have gone through the process of determining the original colors, but the committee really didn't like those colors – pinks, greens and blues – so a new color scheme was created. I think it is a lot more aesthetic."

The designers also decided to use a similar color scheme throughout the theater. When they began work, the balcony area was one color scheme and the lower level was another – white with gold painting, a scheme that had been added during the 1950 renovation.

One of the significant contributors to the project was interior designer J.J. Osterloo, who provided guidance and direction for the new colors as well as for the entire building.

During the restoration, the designers discovered panels of original historic fabric. It could not be cleaned and reused, but EverGreene artisans were able to re-create it on vinyl, and it was placed in panels on both levels of the theater. Originally these panels were located on only one level and on the front face of the balcony.

A decorative element used in several locations throughout the historic theater and in the addition is the "dancing lady." It is an interpretation taken from the terra-cotta medallions on the building façade.

In addition to decorative work, the theater also received a complete make-over. The seats were replaced with new larger seats with more leg room, and new custom carpeting and custom drapes were installed throughout. And, of course, new mechanical, electrical and plumbing were added. The MEP (mechanical, engineering and plumbing) engineer was R.E. Dimond, Indianapolis, IN, and the structural engineer was ARSEE Engineers, also of Fishers, IN.



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One of the big changes was to reverse the air flow in the theater. Originally, heat was supplied through cast-iron grilles under the seats and the air was cooled with a swamp cooler that blew air into the tunnels under the floor. This was reversed, so the return air goes through these vents. Now heating and cooling air is dropped from new high-wall diffusers.

Another big change in the interior of the theater was realignment of the rake of the auditorium. The original floor had been very steep. "It had always been a hazard," says Kienle. So a new lightweight concrete floor was poured over the original floor. "It is almost flat at the front," says Cripe, "to provide handicap access."

At the same time, the orchestra pit was enlarged and sightlines improved. The orchestra pit can be brought up to stage level, set level with the auditorium floor to provide additional seating space, or dropped to the dressing room level.

Another significant improvement in the auditorium, but one that is not visible to the audience, is the attic. "The entire plaster ceiling is supported by thousands of wires," says Cripe. "We had to insert a catwalk in order to update this support system and to provide room for the mechanical systems and ductwork. The wires were replaced with aircraft cable. The contractor did an amazing job. The public will never see it, but it is a work of art. It was very difficult."

Another update that will probably go unnoticed is the sound proofing between the lobby and the auditorium. "The only place where we made a major change in the architecture of the historic interior was the removal of some seating at the back of the balcony," Kienle explains. This provided space for mechanicals and sound proofing between the lobby and the auditorium.

Another factor that contributed to the sound quality in the auditorium was rerouting the exit stair from the grand lounge to the lobby, instead of terminating it in the auditorium. Doors were also added at the vomitories. "Stairways opening onto lobbies were a common feature for theaters of this age," Kienle explains. "Many had two-story spaces that opened into the main auditorium, with no acoustical separation."

The renovated auditorium now seats 1,630, and another 70 can be added with 45 in the pit area. It is also equipped for all types of events. While all of these renovations were in progress, the new addition was under construction. The second-floor façade, designed to mimic the historic theater stretches eight feet to the north on Franklin Ave. to create an arcade.



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The second floor of the two-story (plus a basement) addition offers a 6,000-sq.ft. Grand Ballroom to seat up to 400 people, as well as a kitchen, and restrooms. The ballroom can be subdivided into three parts for smaller functions. An outside deck off the ballroom is used for functions when weather permits. The ground floor opens into the lobby of the theater and has offices, dressing rooms, restrooms, a back-stage area and loading docks. The basement is also used. It has space for a community theater, storage and dressing rooms and mechanical areas.

Most of the mechanical equipment is on the roof of the building, hidden behind the parapet. It is also insulated and structurally separated so sound and vibrations do not reach the theater or the ballroom.

The general contractor for the project was [Majority Builders](#), South Bend, IN. Other contributors included [Yerges Acoustics](#), Chicago, for acoustical design, and [Schuler Shook](#), Inc., Minneapolis, MN, for lighting and theatrical design.

Cripe and Kienle both note that the project, completed and opened in July of 2011, has been a huge success. "They have already booked 250 events into the ballroom," says Cripe, "and it has only been open for a year."

At the same time, it has also contributed to the revitalization of downtown Elkhart. "It is improving the downtown area, and I

hope that will continue as time goes on," Cripe says. "It has drawn a lot of activity to the area." "I think it has exceeded expectations," Kienle adds. "It has been a real draw to the downtown. Previously, there had been no place for a big wedding or a black-tie event in the area. Also it completes an urban wall on Franklin Street with the arcade."

While the city of Elkhart won the Cook Cup for Outstanding Restoration for the project, there has been some criticism of the addition, as it replicates the Classical style of the historic theater. Kienle entered the project in an AIA Indiana award competition and got less than an enthusiastic reception. "They were gaga over the restoration, but they didn't like the addition, saying that it wasn't 'of its time.' The jury just couldn't give it an award."

Historic tax credits were not considered for the building because it is city owned, and because of the decision to create an addition in the same style as the original building. "The final building looks like one building," says Cittadine, "and that is what we wanted. As I understand it, the historic preservation people are debating that rule about differentiation. It makes no sense in my thinking to take a beautiful historic building and add something that looks like it was designed yesterday."

Another area where Elkhart took a pass was in LEED certification. "We built an energy-efficient and sustainable building," Cripe explains, "but we didn't have the time and resources to pursue LEED."

Harry Lerner might be surprised by some of today's features in his theater, but like the city that stood firm in its design intentions, I think he would have been very happy with the results. **TB**



**WEB EXTRA:** Additional photos from the Lerner Theater

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## TRANSCRIPTION OF DR. WILLIAM J. MURTAGH INTERVIEW

**DATE:** MARCH 27, 2013

**LOCATION:** TRINITY UNITED METHODIST CHURCH, 273 MEETING STREET  
CHARLESTON, SOUTH CAROLINA

**INTERVIEWER:** Dr. Carter L. Hudgins, Director of the Clemson/College of Charleston Historic Preservation Graduate Program

**INTERVIEWEE:** Dr. William J. Murtagh, B.Arch, University of Pennsylvania. Ph.D. in Architectural History, University of Pennsylvania.

**Carter L. Hudgins:** My name is Carter Hudgins, and good afternoon, it is my great pleasure to welcome you on behalf of the College of Charleston and Clemson University's jointly-sponsored Graduate Program in Historic Preservation in the third series of interviews we began three years ago sponsored with the American Institute of Architects historic resources committee, that allows us to have conversations with movers and shakers of the modern historic preservation movement. Hugh Miller was the first in the series followed by Brown Morton last year. We're delighted this year to have with us Dr. William J. Murtagh about whom I'll say more in just a few minutes.

Our purpose this year, as our purpose has been is to look back at the formative years and the formative individuals who shaped the historic preservation movement; those folks who created the rules that we follow, who created the policies and who shaped those things that you and I take for granted, but never less shaped the practice of what we do on an everyday basis.

We're delighted this afternoon to have with us Dr. Murtagh who many of you will know as the first Keeper of the National Register of Historic Places. I met Bill Murtagh before Bill Murtagh met me when I was deciding not to write the first of several dissertations I didn't write. I was going to write a dissertation on Moravians in North Carolina met Bill Murtagh through this book. After finishing his undergraduate degree in Architecture and a Ph.D. in Architectural History at the University of Pennsylvania, Murtagh completed field research first in Germany and then later as Director of Historic Bethlehem on German architecture in Southeastern Pennsylvania, that research resulted in the publication of his book *Moravian Architecture and Town Planning*; it remains the standard reference.

**William J. Murtagh:** Well, you know why? I found all the original drawings, big pieces of paper-- handmade paper of the 18<sup>th</sup> century, for all the buildings that are still in Bethlehem, Pennsylvania in A1 condition. Big stone buildings with ribbon buttresses, all very German. And all the instructions for writing the book were there. The only problem was they were in 18<sup>th</sup> century German script. Problem. That's a translation.

**Carter L. Hudgins:** After that book and because of the experience and his circle of friends, Bill left Southeastern Pennsylvania and left Bethlehem to work for the National Trust for

Historic Preservation. That gets us to some of the things that Bill will talk about in just a few minutes. While at the National Trust, Bill participated in planning for a series of meetings that resulted in the passage of the National Historic Preservation Act of 1966. Implementation of that act eventually led the Keeper's office of the National Register itself. Bill left the National Park Service in 1979. He returned briefly to work for the National Trust. But in a retirement that has been anything other than shy or retiring, Bill has played the role of academic intellectual evangelist, and is responsible for not only teaching and strengthening graduate programs at Columbia, but responsible for laying the groundwork for graduate programs in historic preservation at the University of Maryland and at the University of Hawaii. Both programs still play important roles in training the next generation of historic preservationists, we thank Bill for those.

There's more I could say about Bill, and his career, but I want at this point turn the floor over to him. I have a number of questions.

**Carter L. Hudgins:** My first question, Bill: How did you become involved in historic preservation?

**William J. Murtagh:** Long story. Ok, It's nice to be here ladies and gentlemen.

I think I was here at the first dedication of your school. Not the school of preservation, but the College of Charleston. I'm almost certain. I've given all of my papers to the University of Maryland. Not because I went there as a student. I went to the University of Pennsylvania and Brynmawr College and a couple of German Universities as a Fulbrighter. But, all of my papers except the last ten years are now at the University of Maryland in the archives there. I did that when I moved from D.C. to Florida. And all you have to do is *Google* the archives and papers of the University of Maryland. They contain over 50 linear feet and over a thousand items. They cover my life literally from 1923 to 2004. So, I only have a decade to catch up on. Anyway, I want you to have that because I want it to be used. I used it in trying to get something I thought I couldn't find and I got it immediately and so I know it works. Ok.

**Carter L. Hudgins:** I hope it's a pitch for somebody who's looking for a thesis topic. Nobody has written Bill Murtagh's biography.

**William J. Murtagh:** Hurry up, I'm no kid. I'm not going to last much longer.

(Laughter)

**William J. Murtagh:** Well, as I told you I had this Fulbright and after that I was working in Bethlehem, Pennsylvania. I organized a weekend tour for the Society of Architecture Historians to which the then president of the National Trust came. As a result of that, we began some correspondence and I landed in Washington as Assistant to the President of the National Trust which then had 2,000 members and we were lucky to get 100-150 at a national meeting. I was the fifth staff person, and in addition with Richard H. Howland, the only person with advance degrees in the office. Let's see what else would fit into that. First, there are two names that I

want you to go away from this meeting with. One I know you know already and that is Charles Peterson. He was a good friend of mine. I used to call him up every year on his birthday and the last year I ever talked to him I said, "Pete, what you going to do for your birthday." And he said in his gravelly voice "Oh, some rich dame's taking me to a fancy restaurant tonight for dinner." He died about a week after that, and I was asked to speak at his memorial. And I couldn't repeat that because the woman may have been in the audience! And so, I was asked to say something about Pete, something funny about Pete, and I said "you can't say anything funny about Pete. He wasn't a funny man. But he had the biggest preservation archive in the United States. And that too has gone to the University of Maryland's Archives. And the reason I chose that, it's right on the edge of the District. You can easily get up there by the metro now. The Library of Congress has built a research center nearby. And so, I hope it will be used a lot more than if I had given it to Penn or if I had given it to Virginia or someplace else.

Anyway, Pete. Let's see, I was in architecture school when the Bauhaus hit the United States. My first year we were still on the 'ecole de beaux arts system. We were designing Palladian bridges and all the drawings had to be sent to Paris for evaluation and so forth and so on. And, I came back in the fall, we had a new dean from Harvard. We had a marvelous collection of full-size plaster casts of Michelangelo's Bound Slaves and all that business. They were all broken up with hammers so the students couldn't take them home. That was a real revolution, right? And all the art classes were taken out of the system. We didn't have to have any art classes anymore. Fortunately, I had already had a lot of them. Pete was going to lecture in Bethlehem, PA and he asked me to be his slide projectionist. Well, that was quite a request at the time because he was using these great, big glass slides, used before 35 millimeter slides. And so, I went up there and we met a man from the Bethlehem Steel Corporation, who was sort of the man Friday to the treasurer of Bethlehem Steel Corporation, international headquarters of the Bethlehem Steel Corporation in Bethlehem and then I went off to my Fulbright and I came back and I got a call and it was from this same guy. And he said "there's a woman that left money to create a museum here in Bethlehem. And we need somebody to head it up." Then he named what he knew would be everything that I could offer. Speaks German, knows German, writes German, trained as an architect, graduate school, architectural-history, all this business. I found myself as the Director of the Annie S. Kemerer Museum in Bethlehem, PA. Never saw the collection; it was in the Bethlehem Steel Company warehouses. I was only there two years. I did everything I wasn't trained to do in life. I had a membership campaign. We got a thousand members in two weeks. I had a radio program, I wrote a newspaper column. And none of that was in any of the classes I'd ever taken in my life. It's called "work by doing" and "learning on the job." But anyway, the man who had shown us around the Bethlehem buildings when we were there after Pete's lecture is the person who called me afterwards and that's how I got that first job in Bethlehem, Pennsylvania.

And then this request from the Society of Architectural Historians to organize a summer tour came up. And there was a New Yorker. How many people are here from New York? New Yorkers love to get out of New York in the summer, especially if it's someplace in the country. And so there was a marvelous guy, that my wife and I got to know because he came out every weekend to plan this SAH meeting. It was the type of meeting that was so over-planned. It's the sort of thing that I would never do in my life, again. In fact a year later a librarian from Boston, who was on the trip, caught me at a National Trust meeting and said, "You know, I want to



congratulate you on that tour. It was very good. But, I have one complaint.” I said “Well, what is that? Unless you tell me I can’t fix it.” He said “It was so over scheduled I didn’t have a chance to go to the bathroom for three days”. I did get them up before dawn on the third day in buses. I had the Saucon Valley Country Club turn on all the sprinklers on the golf course. The sun was coming up; it was like Versailles when we went down for breakfast. That’s the sort of thing we did. And so, I got this invitation. Then president of the National Trust had come and I got this invitation to come to Washington as Assistant to the President. And so really, there was no place to go but up because it was only ten years old at the time. It had one property, Woodlawn Plantation, which is on part of the original Mount Vernon Estate now on Route 1. Again, it was one of those, “go out on the road, sell.” That’s what it amounts to.

And there is one thing I’d like to stick in here before I forget it. I’m talking to the students now. Don’t be shy. You wouldn’t have recognized me if you had met me as a child. I was so shy, I wouldn’t even look at people nor would I shake hands. I was terrified of people. I don’t know what happened, but I shed it all off obviously. You want to go to as many meetings as you can go to, as you can find money for. They’re not cheap these days. National, state, and local. Don’t be a shy violet. Don’t go in the corner and talk with your friends. Get out and glad-hand people, because that’s part of the game. Your education is a major part of it, but that’s only part of it and I’m proof positive of it, because I’ve only had three jobs in my life, and I fell into all three of them. I never applied to any of them. And it was not only because I had a Ph.D.. It was because of the people I had met. And I’d like to bring that out when it comes to being the Keeper of the Register. That was another thing. I got my job at a beer vat in St. Louis.

**Carter L. Hudgins:** Tell us more about that.

**William J. Murtagh:** Well, as it turns out, that was the first time I worked for the National Trust. I was Vice-President and I was in St. Louis planning the next annual meeting which was going to be in St. Louis. And the same PR agent who was handling the visit of George Herzog, the then Director of the National Park Service, who was in St. Louis dedicating the Anheuser Busch Brewery as a National Historic Landmark. I didn’t know he was there, and she says, “The Director of the Park Service is here, wouldn’t you like to go down and see him?” They’ve got the Clydesdale horses out and all this business. I said, “Sure, I’d love to.” So she gets me down to the brewery. It’s a massive group of people. She pushes me up to the front and so forth. And that’s the last I ever saw of her; never saw her again. And I was standing there and along comes George on one of these flatbed trucks, and these big horses. And he is going “Hey, hey, hey” and shaking hands and he looks down at me and says “Murtagh?”, and I said, “George.” He said, “What are you doing here?” I said “Yes, what are you doing here?” I said, “I’m planning the National Trust annual meeting.” He said, “Well I’m dedicating the Anheuser Busch Brewery as a National Historic Landmark.” He comes down and shakes my hand and pulls me up and that’s the last I saw of the woman, who was trying to be my PR agent for the day. Anyway, August Busch was then alive and very active. The beer vats were immense. They weren’t as big as this room, but they would have gone up to the balconies there. I mean they are immense copper rooms. And they had been scrubbed within an inch of their lives. They were all brilliant, shiny. You wanted to put on sun glasses. And we got down in one of those things. And George says to me “Why don’t you leave that organization you’re working for and come work for a real organization?” That’s how I got my job.

Now, I want to tell you a funny thing because I can tell it now because everybody's dead except me. You know? So I moved from the National Trust over to the government. I ran into, first of all, Ronnie Lee. Ronald F. Lee, that's the name I want you leave remembering. Because he is a pivotal figure in the development of the preservation field who has never gotten any credit for what he did. He was a very quiet, self-effacing man who didn't care who got the credit. As long as he could finagle people to think his way, that what would happen was what he thought should happen. That was his only reward and that's all he wanted. He didn't want any ego business facing him. But, he has never been really fully recognized. Somebody should write a book about him.

**Carter L. Hudgins:** How about a Master's Thesis?

**William J. Murtagh:** There, there you are. There's a thesis. Now where was I? We were in a beer vat. Then I moved over to government. First of all, I went to Ronnie Lee in Philadelphia who was then the Regional Director of the Park Service and been Chief Historian of the Park Service and said "Ronnie, George wants me to come and work in government. I don't think I can work for the United States Government." He said, "Oh, yes you can. Just have to remember two things: One, when you tell somebody to do something, don't automatically assume it's going to get done. You have to bird-dog it all the time." Well, that was true. The other thing he said was, "Don't break the rules, but bend them to get what you need." Well, usually the rules are personnel problems trying to get job slots. You know, you can have all of the money you want in the federal government, but if you don't have any job slots, you can't hire anybody. And he said, "You know, don't break the rules on that, but bend them to see what you can get." I've forgotten the name of guy. It was a Russian name in personnel. Most of them would say, "No, you can't do that", and that was the end of the conversation. But he'd say, "Now, that's against the rules, but sit down. Let's talk about it. Maybe we can bend them to find what you want. And, unfortunately, he went insane and died. He was my great savior in the opening years of being an uncivil civil servant. He was very good. He really was very good. So I, started at the Park Service. Out across the bridge from Georgetown. What's the name of that area across from Georgetown? In Virginia?

It doesn't make any difference. Most of you haven't been there anyway. It was in a great state of flux, and there'd been automobile junkyards there, lumberyards and all this business and suddenly for the real estate group this was the hottest piece of land in Washington because it was right across the river from Georgetown. It's where all the high-rises are you see when you fly into Washington from the north. And there'd been one building built there. It was the only skyscraper, it was five stories high, and it was all glass. And Russell Keune was my assistant. He had already been working for the Park Service. And that's another man who hadn't gotten enough credit for what he did before I'd even arrived. But he used to call it Los Angeles on the Potomac. It was high grass everywhere and there were no sidewalks. It was just a mess. That's where we began. George Herzog, the director, knowing at that point that this new law was going to land in his lap as the head of a bureau reporting to Secretary of the Interior, he started preparing for it by convening a trio of people to brainstorm on how this thing should be sped up. And there was John O. Brew from Harvard, and there was Ernest Ellen Connally from the University of Illinois, I've forgotten who the third one was. I think it may have been somebody internally, like an historian. Anyway, Ernest Connally agreed to head up the new office of

Archeology and Historic Preservation. He foresaw it as a think tank which was wishful thinking on his part. He had never worked for government either. He got a man from the University of Iowa to come in and agreed to move to Washington and he actually came to work and he lasted two weeks. He quit because he couldn't get a typewriter. He didn't get it fast enough. So that was the first pin in the coffin of Ernest. Anyway, the first authorizations for funding were two million the first year and then 10,10,10 Million for I guess three years. And, of course, the first year, the appropriation and an authorization were two different things. Appropriation is what you end up with; authorizations are what you can ask for. So it was 2, 10, 10. We got nothing the first year. We got \$17,500 the second year and we divided that up around the six or seven states who were ready to do something. The guy in Ohio turned it down because it cost him too much money to apply for the little amount of money. And we never got \$10,000, but it got up for one thousand something like that. And then it finally took off.

But? You know it was a dog and pony show the first year. The Secretary of the Interior, before I arrived, had signed a letter written by the Park Service historian saying, "I have gotten this new responsibility from the 89<sup>th</sup> Congress, to create an official list of cultural property in the United States. And I want to decentralize this and I would like to have the name of somebody in your state who could represent my office in your state and develop the program and we will provide funding, etc". And so when I came over there I had fifty-six people who had new jobs in addition to the jobs they were already working and didn't have a clue what it was all about. So, we had these dog and pony shows all over the United States the first year. And having come out of the National Trust, where the leadership was women as opposed to the government where the leadership then was all men, I tried to cross-fertilize the whole thing. And some of them were successful and some of them were bombs. It just depended on where you were and how far the ethic in thinking of preservation had progressed in that part of the country. That was a very uneven thing it took a lot of time, and I got sick and tired of hearing of my own office saying the same thing over and over again at every place we went. So that's how it got started basically.

**Carter L. Hudgins:** I want to get you to explore that just a little bit further. What benefits were there or what differences did it make that you created Historic Preservation Offices through the states.

**William Murtagh:** Well, I didn't create the office. They created themselves. That was the "South will rise again" thing that happened and the whole thing. It was the SHPOs here in this part of the country led by Mary Jewett, in Georgia. And the guy who was the SHPO in Virginia, who was married to a woman from Tennessee who made a three-letter word out of yes. And the guy from Alabama, who looked and sounded like an undertaker. They were the hardcore and they created a little organization among themselves. And then I started inviting them all to D.C. when Congress was in session because as a government employee, I couldn't testify to Congress and ask them to raise money for the program. But they could because they were the recipients. So, we would get them in for three days when Congress was in session. We'd have sessions at various public buildings in Washington and then let them all loose in the Capital for an afternoon after that.

By the way one of the best explanations of national significance that I've ever heard in my life came out of the mouth of a man named Bill Pinney who was the SHPO for Vermont and a

former Foreign Service officer. We were meeting in the treasury building next to, east of, the White House. And I don't know what the subject was but he stood up in the room and said, "My name is William Pinney. I'm the SHPO for Vermont." And he said, "I have a constituency that is not young; it is mostly aging. They're on very limited incomes, and I want you guys to know that what they see in their local villages is their national patrimony. Because 9 out of 10 of them are never going to get out of their village to see what I'm looking at that you guys in this room have already seen". And I think that was a good explanation of how important national significance is. It's abundant and the further you go down through national to state to local significance, the higher goes the reliance of the federal government on local opinion.

And I used to have staff meetings every Monday morning and every staff meeting, every Monday morning, (which didn't go on for more than half an hour) with the statement that "Now remember" (and they'd all groan because they'd heard it a zillion times) "if I hear any staff on the telephone telling somebody that they have to submit something to the National Register of Historic Places, you're automatically fired." And I meant it. I didn't want any of those federal employees telling people in local communities where they should put their druthers.

The first time I went out to Oregon years ago, I had a guy come up to me, who was involved in the program and he said "You know we have sixteen lighthouses on the coast of Oregon. How many do you want"? I said "I don't want any of them. How many do you want"? Well he said, "We have sixteen." I said "Well, ok, what are you going to do about it? How many of them do you think you need to keep your sense of locality and place? One? Sixteen? If it's sixteen keep them all. Submit them all. If it's one, submit one. If you don't think they're that important, knock them down. I don't live here. I don't see them every day. You know, that's your culture, locally, where you live. That's so important, you know."

I still think the local involvement, the local significance, is the most important part of this thing. And the misconception of explaining the National Register to people and getting on the National Register, they think it's a taking. That it's going to cost them money, that the government's going to prevent them from doing anything to their house. Of course all of that, you all know, is wrong. I mean anybody with a house on the National Register can tear it down as long as they do it with their own money. But not with FHA mortgage money, that's federal dollars. You know, you have to do it with your own money. It's the reason why none of this has been really successful in Hawaii. Cause all the big hotels in Waikiki were all owned by the Japanese. So none of this applies. They didn't use American dollars and that was a problem. (Practically, there are only two old hotels left in Waikiki.)

**Carter L. Hudgins:** Can we go back to '63 '64 '65 and tell us a little bit about the creation of National Historic Preservation Act. What was the politics of that legislation like?

**William Murtagh:** Well, okay, we have to go back further than this. None of you were born, yet. I don't think. Maybe there's one that would have been. He's got white hair like me. Anyway, we had lived through the Second World War; there was a lot of dislocation, people that I knew went to parts of the world that they'd never even heard about, couldn't even spell them half the time. And I had the misfortune of having an illness at the time, so I was never drafted and I spent

2 ½ years in a hospital during the Second World War. So I became the correspondent that kept everybody in the European theatre that I knew in touch with what everybody was doing in the Asian theatre. I even had letterhead printed up that said “Dirt from Murt.” And, so we kept this group of people that I had grown up with on the edge of Philadelphia very tightly together during the Second World War. And I felt I was doing something good, for them. Now I’ve forgotten the better part of your question. ...

**Carter L. Hudgins:** ’66. The National Historic Preservation Act.

**William Murtagh:** Right. In 1965 I guess it was. When I was Director of Program at the National Trust, we had two conferences in Williamsburg. One created a book called “*Historic Preservation Today*.” I brought some people from Europe. I’d gotten to know the Director of the National Museum in Poland. I brought him over. That’s the type of person we brought from Europe. Then we had the Director of the Park Service, Secretary of the Interior and others. We all met in Williamsburg and gave papers; Lots of discussion, especially with the people from Europe. I produced a book called “*Historic Preservation Today*”, and then a couple of years later was a second little book. They’re just little teeny things, about twice the size of this piece of paper. **Historic Preservation Tomorrow**. And they were the two basic reference booklets that were used by the committee that was formed by Interior to study what should happen.

And then in 1965, I guess it must have been, maybe 1964 even, in the spring, in May, there was a White House conference on natural beauty. This is all during the Johnson administration. Great Society program. And the meeting was at the State Department Auditorium to an invited audience of about a thousand people. And my memory of that meeting centers on two or three things: 1. There was the president’s wife sitting on the platform. Of course she used that term “beautify” all the time with a Texas twang. And one of the Rockefellers, the one that’s the most interested in conservation. I’ve forgotten which one it was. Anyway, this was called the White House conference on Natural Beauty. And I don’t remember any session talking about natural beauty at all. Every question that came up, every paper that was given, discussed the problems of urban renewal and the interstate highway program which was decimating all the urban centers or most of the urban centers of the United States. Because the straightest line for a road builder is right through, it doesn’t make any difference what’s in the way.

In fact, Charleston was one of the first Section 106 things that we discussed because there was a proposal to go right through where all the restored houses are down here on the peninsula, down near the end of a freeway. Everybody met down here. There was testimony pro and con; we moved up the peninsula, etc. And it finally ended up where the freeway currently is and that increased the viability of the historic identity of all the neighborhoods.

Usually those things are a design issue. You know, we had one in Georgetown one time. Georgetown University wanted to get a new heating system because they’d built a lot of new buildings. And they were going to move into the historic district, where all of the houses had been restored. And the problem is, a lot of the brass still lives in that particular neighborhood in Georgetown. And so the Chairman of the Board was the honorable Gordon Grey, who was later the Chairman of the Board of the National Trust. And he was from the western part of North Carolina. And he knew every president, as long as he lived, on a first-name basis, irrespective of



party and he still has a son who still works in the White House. He was the President of the Georgetown Citizens Association. So they bought one house in all four sides of the block that they knew they wanted, which said to the university, you're never going to get your hands on all this block. Because we have a key property in the middle of all of it and we'll take you to court. So that's when, (this is all referred to the second part of the National Historic Preservation Act that I know you students know all about, and the Advisory Council on Historic Preservation).

Then we all met out there, we walked all over the campus, and they found a piece of land on the other side of campus that suited the engineers perfectly. So that's the way those things usually work. And I talked to John Fowler the other day, he's still the Director of the Advisory Council; I haven't talked to him for a long time. And, I said, "John, how many, how many controversial 106 cases are there?" He said, "Oh, there could be as many as one-hundred thousand." I said, "How many do you get?" He said, "Oh, not more than maybe five. Something like that." So, they are all resolved at the state or local level.

And this motivates me to say, one thing I haven't told you; that I feel very strongly about: Preservation is a humanity interest. And it lends itself to a sliding scale of values. It isn't like science, where a and a makes b; 1 and 1 is two, and so forth. I may say "Gosh this church is gorgeous." And you may say, "I think it stinks, it's terrible." And that's the way humanity works. It's an internalized reaction in your mind, basically.

Well, the National Register is an attempt to administer that type of humanistic, sliding scale of values in the non-humanistic world of politics and money. And as long as you don't forget that, you can keep your sanity if you're going to go into preservation. You know, because it gets pretty, pretty, awful sometimes. You get in awful situations. When I was keeper of the National Register I got sued out of my mind all the time. People didn't want their property on the National Register. Fortunately, I had very good legal counsel. But boy, the first one almost put me in the hospital. It said, "Paich (This was a property in New York State) vs. Secretary of the Interior, Director of the National Park Service, and William J. Murtagh, Keeper of the National Register of Historic Places." I was the only name specifically mentioned. And I went screaming to my legal counsel and he says, "Oh calm down, calm down. They're suing your post. They're not suing you. What's wrong with you?"

So, it was the part of the job I hated the most, because I knew what the first question was always going to be from the prosecuting attorney: "Who says this is a piece of cultured property?" Implying you know what. Well, that's the reason in setting up the program. It's another thing I haven't told you. I bent over backward to make sure that all the states, as well as the federal government, had the best trained people we could get in the fields of architecture, architecture history, archeology, history, and such other disciplines as may be deemed necessary.

So, that you all know at the state level there were no job positions. I was also administering the grant in aid program until we spun it off as a separate program. So I said to the states, "I'll give you thirty months (that was to the Civil War Bicentennial) I give you thirty months to bring your staffs up to prescribed level. We had just gotten an archeologist's name from a state in another part of the country. She had done a lot of archeology, but she had never gotten any training in archeology. And the thing that really stuck with me, her bio says "Hob-knobs with the best

people.” Well, you know, that’s hardly any qualification for running a professional program. Who cares whether she hob-knobs with the best people? They may be terribly stupid. That was her assessment, not mine.

Anyway, I felt it was very important, because if you looked at this legislation, objectively, it could be very obstructive in the governmental process, if trained minds weren’t making decisions on whether something should be considered cultural property or whether it should not be considered cultural property. Everything old is not worth saving, let’s face it. You have to make choices. And some of the times they’re forced on you and sometimes you make them on your own. Everything is not worthy of being kept. I think we are creating some pretty good buildings around the world, at the present time. Much better than we did fifty years ago even. So it’s very important when you leave school, to remember that you’re working in the public (if you get into the public sector) that you’re working in the public sector. You know, we’re still window dressing when it comes to a federal budget. I mean it’s just a dot. I remember clearly when President Johnson spoke about preservation in the State of the Union address. We all went out and had a big cocktail party. It’s the first time any president had ever done that. So finally we got more money and then the SHPO’s organized into the National Conference of State Historic Preservation Officers. They were called originally State Liaison Officers. That’s not a very good acronym. SLOs. So they changed it themselves, and we agreed. And it was the SHPOs in this part of the country that organized first to create a national organization of SHPOs. It grew out of that first effort.

I assume that you all are aware of the fact that preservation is more established in this city than any place else in the United States. You know, first historic district in the country. And I’ll never forget, when all those islands down in the Caribbean were getting their sovereignty in the 1970s, I was part of a delegation of, I think, five or three, something like that, and we went on a small ship with about eighty members of the National Trust, for whatever Island we were going to come to the next day, a representative would come on board and give an illustrated talk about what we were going to see and the people we would meet. And then while they went off and had fun and games and sun, I’ve never met so many presidents and lord high commissioners in all my life. And I still can never remember what Island town it was, but there is one town that I’ve been in the Caribbean and that’s when I first understood Charleston. The side gallery house is a Caribbean-house. And there is one town in one of those islands down there, where there are a lot of them. And I got off the ship and thought “That’s the reason Charleston is so different. It’s an extra-continental city.” And so is New Orleans, it’s an extra-continental city as well. Downtown Havana (I don’t know if any of you have been to Havana) but downtown old Havana is exactly like the vieux carre,.

**Cater L. Hudgins:** Is this a good time to talk about Charleston a little further? What has changed since your first visit?

**Carter L. Hudgins:** But, you’ve been here frequently. I know you’ve told me earlier today, that your first visit here that you had the opportunity to talk to Samuel Stoney ....

**William J. Murtagh:** How has it changed? Well, not much. It's all changed for the better. I don't know of any other mayor, of course, who's had the preservation crown on as long as he has. And that's obviously a good thing. He's [Joe Riley] obviously has been a good mayor, and he has taken what he saw around him, and he's used that for the best development in his ability to guide. And I have high regard for him. He's good. And you're lucky here because in most cities all these little buildings that you see, the few you still have hanging around that haven't been restored. They're small, they're dilapidated, and so forth. Most cities would have torn them down long ago. Long ago. They don't tolerate things like that. Because the realtors have their eyes on the land all the time. Now, what has he done here that allows the realtors to stay off those things while they're still in derelict condition. I don't know, I'm asking the question, does anybody know? Because I saw one with you, yesterday I guess it was when I arrived. And it's a little nothing building, but it's a nice little building. It's got the proper scale, it's got the proper silhouette, etc. And, well, that reminds me, I've got something else I want to share with you. And I don't understand while it's still here because it's not contributing to its environment except by its sheer existence.

I wanted to share with you something else that I had done. And this was in preparation, I think, was a lecture I gave in Rome. It was the International Center.

ICCROM. Paul Perrot used to be the the undersecretary of the Smithsonian and the former director of the Corning Glass Center. When he left the Smithsonian, he became the director of the Virginia Museum, added a wing there, and went out to Santa Barbara, added a wing on that museum. He's still a friend. His wife used to work for me. She's dead now, but he lives in Sarasota also. And so I have lunch with him periodically. We talk about old times and so forth. He's a fascinating, courtly man who's an American but he was raised in Paris. So he talks with *ze accent*. He is the one that got me involved with this meeting and it was in '72 I think. I was living in Georgetown and my office was in Stephen Decatur's house on Lafayette Square at the time, on the third floor. And I used to walk home through Georgetown every day. And I would stop at one corner, and I think it was around 28<sup>th</sup> or 29<sup>th</sup>, or something like that, and N. On the northeast corner was a 1920s colonial revival brick building with green shutters and white trim, etc. Across the street on the northwest corner was a good, tall, thin, Victorian, 1870s house that had been "earlied up" to look Federal. So you had this crazy monster that the people of Georgetown liked to do to those houses. You know, you have all the detail of the eighteenth century on a nineteenth stick. Then over on this side was the Lincoln House, and that's a big house at the southwest corner. It has a big garden; takes up most of the block above the main street in Georgetown there. And then on this corner, was I remember, four or five little wooden worker's houses.

And I used to stop at that corner and think those worker houses away and say to myself "now somebody came along, and they were wood, they were two stories high; if they destroyed them, and if some developer came along and built a pseudo-Georgian house with a kitchen in the front so the maid could answer the door and the drawing room in the back so they could have cocktails over the garden, would that corner be improved or impoverished because those little wooden buildings would disappear?"

And so out of that, I developed eight criteria. I gave this in Rome in a palazzo. And they consist of what you should consider in trying to determine whether a neighborhood has sufficient continuity of the abstracts of relationship, that you get a sense of it having a distinct enough identity to call it an historic district. And of course, the more you have of these eight things, the easier it is to recognize. The fewer you have, the thinner the ice becomes. Right?

And so the first one was location. And I said, "if you have an area of linkage of buildings, structures, sites, objects, and spaces, a majority of which continue to exist where they were first erected in traditionally accepted relationships." And I have the- in Bath, England, (you know where they're all in the circle, etc.) Then the second one was design: "Areas that convey a sense of cohesiveness through the similarity or dissimilarity of detailed relatedness, architectural or otherwise, based on the abstract of aesthetic quality these include: scale, height, proportion, materials, colors, textures, rhythms, silhouettes, siting, etc." And I used the royal plaza, in Belgium on that one.

Then the third thing you look for is setting: "An area that is readily definable by manmade or natural boundaries and/ or contain at least one major focal point." Those are usually churches. You know, that's the reason I was so glad when the 4F thing was finally resolved up here and the thruway was put up here because that improved the northern boundary of this whole district here.

Then there is setting: "Areas that are readily definable by manmade or natural boundaries and or contain at least one major focal point." Well, that's what I was just talking about.

Then materials: "Areas that maintain a sense of cohesiveness through their similarity or dissimilarity of their material relatedness based on traditional materials, not plastics. Material use that contributes to a sense of locality."

Then the fifth is workmanship, and that can be very high quality or it can be very low. I mean there is a little black community south of Atlanta that's on the National Register and it's improved immensely now that the people who live there are so proud of it all. It's an historic district and it's very good. But, the workmanship is not the quality you would find in a rowhouse in London for instance.

Then the feeling: "Areas that impact the human consciousness with a sense of time and place." And I used a western late 19<sup>th</sup> century example. At the time I had said to myself, "You can't be any place in the world except the west," where you have dusty streets and wooden sidewalks, and the whole thing." (You can in Western Australia also I found out later.)

And then finally, association. And note that's is the last thing you consider. Who lived there? What happened there? Because we're all raised to put first priority on that one. And don't even look at buildings. Whether they're good quality or different quality of the time and place when they were constructed. And you have to evaluate them on that latter point. I've gone to bat as fast for a 1931 little red school house in Talkeetna, Alaska as I have for a seventeenth century house in Massachusetts. Because that little 1931 schoolhouse is the oldest building in town and it's one

street at the foot of Mount McKinley. So, that's what they wanted to save. You know, and they had a unique way of saving it too. They had a moose drop tossing contest to raise money.

**Carter L. Hudgins:** Before I open the floor to questions I want to wave this. Many of you know Bill's book, *Keeping Time*, that appeared the 1980s, is now going into its Chinese language edition.

**William Murtagh:** It's going into its fourth edition domestically. It's going to be published in Chinese in Beijing and the first run is going to be 6,000 copies. I don't know what they expect.

**Carter L. Hudgins:** For those of you who want to practice your Mandarin and your American historic preservation history: I recommend *Keeping Time*.

**William Murtagh:** I can't wait to see what Murtagh looks like in Chinese.

**Carter L. Hudgins:** With that let me open the floor to questions from the audience .

Question #1: What do you think about the challenges we have in Charleston today of controlling the over-invasion of cruise ships we've seen?

**William Murtagh:** Oh, you all heard the question? What do I think about the invasion of cruise ships?

**William Murtagh:** Well, we have the same thing in Bar Harbor, you know. I currently live half each year in Maine, Bar Harbor's not far away. Anybody who comes in on a ship and wants me to have lunch with them I say No! I mean it's a zoo. I did it once, and I will never go near it again. And I feel about that the way I felt about Waikiki, I lived in Hawaii for ten years after I thought I had retired, starting a graduate program there. And Waikiki is a mess. You only go there because all the hotels are concentrated there, and if you're going to stay in Oahu there's no place else to stay. So you have to live there. And I always tell people "Go to another island, to the big island. You've got a volcano going. It's much more exciting."

I don't know what you do about that. It's a problem of crowd control. Obviously, we got caught in the traffic control; we couldn't turn where we wanted to turn to get here. And it's a problem not only here but up in Maine. Those are the two I know the most and they're going to start getting it in Portland, Maine now because they've built a new dock area, you know, and they're in *hog heaven* as a Texas friend of mine would say. Like a hog on ice. And, the people in business are usually for it. The people who run restaurants are all for it.

I remember years ago when Walter Beinecke Jr. was on the board of the National Trust with F. Blair Reeves from the University of Florida. And Blair had the idea and Walter Beinecke Jr. knew how to put corporations together. So they created the Nantucket Institute. And Walter said, "You know, we have all these people coming over on cruise ships for the day. They come, they leave a mess, they buy some hotdogs and a couple of postcards and they leave the island



and we have to clean it all up. I want to make it too expensive for them to come.” Now that’s not very ecumenical, but that was his attitude. I don’t know whether you know Nantucket or not, but it costs an arm-and-a-leg to get within sniffing distance of it these days. The University of Florida still has a summer training program there where they do things for HABS and it all goes into the Library of Congress. But you can’t even get a meal anymore in Nantucket at the height of the season unless you call a week in advance. It’s a mess. So I resigned from the board. I wouldn’t get in the middle of that mess at my age.

Question #2:

**Carter L. Hudgins:** As I understand it, the third edition had several new chapters. What’s the 4<sup>th</sup> edition say that the 3<sup>rd</sup> edition did not?

**William Murtagh:** Well the 4<sup>th</sup> edition, in addition to correcting a lot of mistakes I’ve found, in addition to the second; the last part of the book is all the legislation of the twentieth century. But, the 4<sup>th</sup> edition here has a chapter on preservation in practice. I think there’s another one after that, hold on, “And what are the futures?” is the title. And I’m just sitting back and observing. But the big mistake we made in developing this interest in the United States was to use the word “preservation.” The rest of the world uses “conservation,” whether they mean conservation of the natural environment, or whether they mean conservation of the built environment. And we set up an awful lot of roadblocks for ourselves by using a different word.

Now maybe that’s the fault of Charleston, I don’t know. Anyway, I’m only pulling your leg on that. I hope and I think that’s what’s happening at the National Trust right now is part of it because they’ve hired a CEO who comes out of the conservation world. And a lot of preservationists are very upset about what she’s doing and what she’s not doing. I understand that most of the properties are in pretty bad condition. Well, you know we’re all going through that type of problem.

But, I think that preservation changed when you took the action you did here in the 1930s to create a local zoning and called it an “Old and Historic District.” You changed preservation. Prior to that, it was a preoccupation of the white, rich part of our society, mostly, not totally but mostly, who were preoccupied with the preservation of a single building, ignoring the environment it sat in. It could have two gas stations on both sides of it, if you saved the building you wanted to save. And when I got into preservation, the first thing I did was to come down to Charleston, because Charleston already had a reputation and I had never seen an historic district. And I had never developed those things you look for that I just read to you, until years later. But when you did that, you changed preservation nationally in the United States. It was no longer a housekeeping occupation of a rich segment of American society who had the time and the money to indulge in all of that. You made it part of the planning process by identifying neighborhoods where you and I live. And then all the tourism business followed because the city becomes something to see. Therefore it becomes part of an industry that attracts people to the city. And you’ve done it in spades, magnificently here. Oh sure, you’ve made mistakes along the way, but not very many of them. They don’t even show. It’s just marvelous the things that were just all

unattended when I was here the last time, eleven years ago I think it was. So preservation is no longer the preoccupation that it was when I got into it in the late '50s.

And I never really got into that because I worked for Charles Peterson on Independence Hall what was to become Independence National Historic Park. There were a lot of very good Victorian buildings that the US government tore down to make that park. And it put the First Bank of the United States, the Second Bank of the United States, all those things into an environment that they were never meant to be in. They are now precious little gems, in a rather leafy park in the middle of a very tightly developed urban center. And so it's different than it ever was even in the eighteenth century. But the buildings are all magnificently taken care of. I was talking to somebody the other day, I had a good friend who did all the paint separation studies on Independence Hall and there was something like over 200 layers of paint on a lot of it when she started. And then I took a whole bunch of slides when all the paint was taken off all of the building, all of the rooms inside, and it's the most English looking building you'd ever see in your life. You know, because they seldom painted their paneling as we did. That makes it very different.

**Question 3:** If you had to do the National Register over again, would it be any different than when you first laid it out?

**William Murtagh:** I don't think so. You know, it was a well thought-out committee. This is where Russell Keune comes in. He's never gotten the credit I think he deserves. He was on that committee that George Herzog appointed. And I've forgotten who else was on it. There was only a large committee, but then I worked with Russell for quite some time. He was my Chief Assistant and then when Jimmy Carter put a nut into the office, he was giving me ulcers so I quit. Literally, overnight. And then I went over and directed the Graduate Program at Columbia, I think, for a couple of years in New York, and then I came back as a Vice President of the National Trust. And Russell Keune was my boss. We had a role reversal. So, I have a very high regard for him as a professional. And he worked for the American Institute of Architects and he's now retired and living in Northern Virginia.

I can't think of anything that I would change. The one thing I am abundantly glad for was that I was so hardnosed professionally about setting it up. Because I had no idea it would be sued so much. Never entered my mind. I had five or six lawsuits going against me all the time. But it's a big country, you know. There are a lot of people that don't like us still. Take where I live for instance. I live in a brutalist building in Sarasota in the middle of the bay. It's going to be fifty years old soon and the road in front of us is only two lanes and everybody who lives on the northern key, north of us has to go right past our front door. The traffic is horrendous. Somewhere in the not-too-distant future, somebody is going to raise the issue of widening that road. There is nobody who has any open land except us. And that's where they're going to take it. I couldn't convince the internal committee that it was worth doing something about it. They said no. They think that's too far in the future. That's whistling in the dark as far as I'm concerned, but I didn't tell them that.

**Question 4:** Could you briefly summarize the problems that young preservationists will face?

**William Murtagh:** The future? Well of course, the big problem is jobs. I'm aware of that, needless to say, because of the downturn. Let me quote you an experience that I had very recently. You have to be inventive. And boy was this gal inventive. You know, I was invited to come out to Hawaii to start a program there. And so I thought about it for a week, and it was a good friend who called me up. And she was the director of the state- wide organization for preservation. And I thought, "If I go out there and I'm successful in doing something, she is going to feel threatened." Well that came a lot faster than anticipated, and she lost her job over what she did, which embarrassed me.

So she has created a job for herself. She is hired by developers from the mainland who are going to build in Hawaii or their corporation to Honolulu, or something of that nature. And she works with the corporate entity-whatever it is and schools their leadership and whoever is the contact person in the way in which you do business in Hawaii. It is as easy as that. And of course a lot of it is preservation related. A lot of it isn't. But, she's making a good living out of it. And I thought that was very, very inventive of her.

And so I would say to all of you: don't think within the box. When I used to teach contemporary art, I used to take a paper clip box, about this big, you know, and hang it up and say what is this? And everybody in the class would say "that's a box." Well then I would take it and flatten it all out, you know, and so it was "What's this?" Well that's still a box. But it's not in the form you recognize, but it's a box. Right? So that's what you have to do in the job market. Look at the job market you know and try and think outside the box. That's what she did. And I simply say that as a word of advice. I'm not sure you can be successful at it, unless you move to Hawaii... No, I'm kidding. But you just, you've got to re-think.

I know some of the best things that I did when I was in school. I remember when I graduate school one time, we were all sitting around having coffee, and we began talking about Mexico. And I was taking a course in the University of Pennsylvania Museum, down in the third basement, filing things and so forth. And we got talking about Mexico. And I had never been to Mexico, and I thought, "gee it would be nice." I had an uncle who was the geneticist at the King Ranch, the largest ranch in the world, right on the Texas border with Mexico. And I thought I could stay at Uncle Albert's, going and coming, save money with all that business. And so, we talked about that several coffee rounding's, etc over the week and somebody came up with someone who had a car to go to Mexico, but didn't have anybody to go with. So I said, "Well introduce me." So, he seemed like a pretty reasonable character, so I said, "Okay, I'll go to Mexico with you." Well on the way down, we met a guy from North Jersey who was traveling with two women. And also I had invited the woman I ultimately married to go along. And so the six of us got together with two cars and we went all over Mexico for two months, three months, I don't know. It was a long time. And I was photographing archeological sites for the University of Pennsylvania Museum. They'd given me a grant of five hundred dollars which was ample at the time (That's how long ago it was). And then two years later, I think, I was asked by the Philadelphia Museum of Art to do the same thing all over again and I photographed ecclesiastical buildings churches, convents, and things of that nature. So I've spent two, four to five month sessions down in Mexico and I love that country and I hate what's happening to it, in the north especially. But it's a marvelous country, and [better] the further south you go, Oaxaca

is a gorgeous city. You know, and it's got a city of the dead right outside. I suppose it's right outside on the edge of the city at this point.

I did one of the stupidest things I've ever done. I went out there at dawn one time to photograph and an Indian comes up to me with rope on his shoulder and a big piece of metal. And he goes over and he pushes this big stone away and he takes the metal and he goes like this and he gets the sun's rays down into this tomb and there is a figure in a niche, brightly painted. I don't know how old, it was ancient. Then he comes over to me with a rope and he put it under my arm and he was going to lower me down so I could take a picture and I let him do it! (laughter) And I got down there and I almost panicked because I hadn't told anybody where I was going. He could have easily dropped that board and nobody would have ever heard of Bill Murtagh again!



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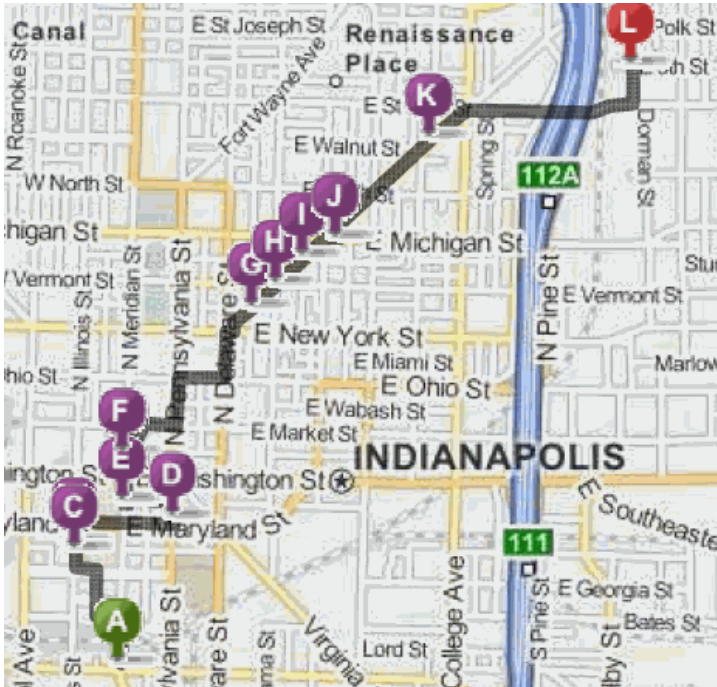
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AIA HRC Historic Pub Crawl – 2013 National Preservation Conference

Thursday, October 31, 2013 – 7PM until 10PM | Free

By James Malanaphy, AIA and James Kienle, FAIA

AIA members in the Indianapolis area during the 2013 National Preservation Conference are invited to join AIA Historic Resource Committee members on a ghoulish historic pub crawl. The walking tour will stop at three of Indianapolis' oldest continuously operating drinking establishments and pass several recently rehabilitated historic buildings featuring purveyors of libations, all within walking distance of the Convention Center. Participants should meet in the Convention Center tour departure area ready to depart promptly at 7 PM. Cash bar, Costumes optional.



Historic Pub Crawl Map. Note: Destination B and C are in the same location.

**A. The Slippery Noodle Inn.** 372 S. Meridian St. The Slippery Noodle Inn was originally founded in 1850 as the Tremont House. It is Indiana's oldest, continually operated bar in the original building and it was one of the first German clubs in Indianapolis. In the 1860's the name was changed to the Concordia House, named after the first German Lutheran immigrant ship to land in the new world (the Concord). In later years the name was changed to the Germania House. It remained the Germania House until the start of World War I at which time German associations were to be avoided so the owner, Louis Beck, changed the name to Beck's Saloon. Prior to Prohibition, Walter Moore purchased the saloon and named it Moore's Beer Tavern. During Prohibition it was renamed Moore's Restaurant (although beer was still made in the basement). After Prohibition ended in 1935, it was renamed Moore's Beer Tavern. Harold and Lorean Yeagy bought the bar in late 1963 and renamed it The Slippery Noodle Inn. Their son Hal took over the bar in 1985.

In the Civil War years it was a way station for the Underground Railroad. Later a bordello opened in the once luxurious Inn. It remained open until 1953. During Prohibition the Brady & Dillinger gangs used the building in back, originally built as a horse stable for the Inn, for target practice. Several slugs remain embedded in the lower east wall. Liquor and



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beer was distilled in the building, cattle and swine were slaughtered and butchered in the basement. Meat hooks and water lines can still be found in the basement. The ceiling in the front barroom is made from pressed tin installed circa 1890. The "tiger oak" bar and back bar are well over a 100 years old and believed to be original. The trough at the edge of the bar was originally used as the cash register. The Noodle is the oldest commercial building left standing in Indianapolis. The Tremont House sign on the north side of the building dates to the 1850's.

**B. Elmo's Steakhouse. 127 S. Illinois St.** St. Elmo Steak House has been a landmark in downtown Indianapolis since 1902. It is the oldest Indianapolis steakhouse in its original location. Founded by Joe Stahr, the restaurant was named after the patron saint of sailors, St. Elmo. Starting out with a beautiful tiger-oak back-bar purchased in Chicago, the restaurant was simply a small tavern with a basic menu. Through the years, its classic turn-of-the-century Chicago saloon decor has changed very little, beyond the inevitable expansions. From 1947 to 1986, the colorful odd-couple team of Harry Roth and Isadore Rosen skillfully guided St. Elmo to continued success before turning over the reins to veteran restaurateur Stephen Huse, the present owner. In 1997, Steve partnered with his son, Craig, who is the current operator.

**C. Canterbury Hotel. 123 S. Illinois St.** Prominent Indiana architect Francis Costigan, built a hotel at The Canterbury site in 1858. Costigan, designed, built, and operated the four-story stucco-ornamented Oriental Hotel on the Northeast corner of Illinois and Chesapeake Streets. Its name was later changed to the Mason House and then to the Oxford Hotel. In 1928, Costigan's hotel was torn down to make room for a 12-story, 200-room hotel called the Lockerbie, built by the Illinois and Chesapeake Realty Company. Each of its 200 rooms had a tile bath and "a radio receiving set". The same structure still stands today, it was built of reinforced concrete faced with brick and trimmed in terra cotta. In 1936, hotelier Glenn F. Warren took a 15-year lease on the Lockerbie. Warren soon changed the name of the hotel to the Warren, under which banner it operated until November 1973. In May 1983, the property was purchased by new owners and renovated the building to create an outstanding intimate luxury hotel with European traditions and ambiance, the Canterbury Hotel.

**D. Mo's, A Place for Steaks. 47 S. Pennsylvania St.** This steakhouse is located in the historic Majestic Building in the heart of downtown. The 10 story brick clad with Indiana limestone veneer Romanesque building was built in 1895-1896 as the headquarters of Indiana Gas Company and was the first entirely steel framed skyscraper in Indianapolis. The building was designed by Oscar Bohlen of the locally renowned firm of D.A. Bohlen and Son.

**E. Oceanaire. 30 S. Meridian St.** The Oceanaire is located on the first floor of 30 South Meridian originally built in 1929 to house the L.S. Ayers department store. The building was designed by the firm of Vonnegut & Bohn. (Kurt Vonnegut's grandfather.)

**F. Nicky Blaine's. 20 N. Meridian St.** Nicky Blaine's is located in the basement of the Guaranty Building (1923) designed by local firm of Rubush & Hunter who are responsible for many of the historic buildings around Indianapolis' Monument Circle.

**G. MacNiven's. 339 Massachusetts Ave.** Popular Scottish establishment located in a 100 year old building in the Mass Ave Historic District.

**H. Old Point Tavern. 401 Massachusetts Ave.** The second oldest bar in Indianapolis, Old Point Tavern obtained its first liquor license in 1887. It has been operating more than 125 years.

**I. Rathskeller. 401 E. Michigan St.** Opened in 1894, the Rathskeller is Indy's oldest continuously operating restaurant. The restaurant is located in the basement of the historic Athenaeum built in 1893 and design by renowned local architects Arthur Bohn and Bernard Vonnegut. (Kurt Vonnegut's grandfather.) The restaurant includes the main dining room, the Keller Bar and a biergarten. Explore the wonderful German Romanesque building.

**J. Chatterbox Jazz Club. 435 Massachusetts Ave.** A popular jazz club located in the Mass Ave Historic District.

**K. Chatham Tap. 719 Massachusetts Ave.** An English style pub located in a beautiful brick building in the heart of the Mass Ave Historic District


**L. Dorman Street Saloon. 901 N. Dorman St.** This classic neighborhood tavern has a long and storied history. Built in the mid 1870s, the original house was converted into a bar in the early 20th Century by Miller Brewing Company. For about a century, except during

prohibition, the bar has operated under many names and owners. The current owners who bought the bar in 2003 have made many improvements to the building including rediscovering and restoring the historic Royal Crown Cola sign painted on the front of the bar prior to 1945.

**A Special Note of Thanks:** The establishments included in the 2013 AIA HRC Historic Pub Crawl could not have been assembled without the invaluable assistance of our knowledgeable local authority, J. Andrew Kienle. Thank you Andrew!

*By James Malanaphy, AIA and James Kienle, FAIA*

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# 2013 Charles E. Peterson Prize Competition

*By Jonathan C. Spodek, AIA / AIA 2013 Historic Resource Committee Chair*

The winner of the 2013 Charles E. Peterson competition for measured drawings completed by students was recently announced. This student competition is presented jointly by the Historic American Buildings Survey (HABS) of the National Park Service, the Athenaeum of Philadelphia, and the American Institute of Architects. The annual competition, currently in its 31st year, honors Charles E. Peterson, FAIA (1906-2004), founder of the HABS program, and is intended to heighten awareness about historic buildings in the United States and to augment the HABS collection of measured drawings at the Library of Congress. To date, the program has generated over 5,800 sheets of drawings for the collection. Drawings must be of a building that has not been recorded by HABS through measured drawings, or be an addendum to existing set of HABS drawings that makes a substantial contribution to the understanding of the significance of the building.

This year's jury was comprised of Hyman Myers, FAIA, Preservation Consultants, LLC, representing the Athenaeum of Philadelphia; Aimee Woodall, AIA, RTKL, representing the American Institute of Architects; and Mark Schara, AIA, HABS Architect, representing the National Park Service.



## **First Place**

**Project:** Alexandre Mouton House

**Location:** Lafayette, Louisiana

**Program:** University of Louisiana at Lafayette, School of Architecture and Design

**Instructor:** Jenny Kenne Kivett

**Student Team:** Thuwiba Alzadjali, Adam Beazley, Dalton Buuk, Kyle Comeaux, Kelly Courville, Brad Domingue, Alyssa Duck, Jake Grandon, Robert Guidry, Rajan Karmacharya, Jason Lantier, Todd St. Julien, Kate Shultz, Christopher Stelly.



*Photo courtesy of The Historic American Building Survey*

## **Second Place**

**Project:** Fenwick Hall

**Location:** Johns Island, South Carolina

**Program:** Clemson University / College of Charleston, Graduate Program in Historic Preservation

**Instructors:** Amalia Leifeste; Ashley R. Wilson, AIA

**Student Team:** Caglar Aydin, Laurel Bartlett, Charlotte Causey, Lia Farina Kerlin, Katherine Ferguson, Kelly Finnigan, Emily Ford, Robert Fuhrman, Lauren Golden, Elise Haremski, Elyse

Harvey, Julianne Johnson, Brittany Lavelle, Rebecca Long, Wendy Madill, Stefanie Marasco, Neale Nickels, Rebecca Quandt, Joseph Reynolds, Mary Margaret Schley, Mariah Schwartz, Karl Sonderman, Julia Tew, Sun Tianying, Amy Elizabeth Uebel, Syra Valiente, Daniel Watts, David Weirick, Jamie Wiedman



*Photo courtesy of Randy Von Liski*

### **Third Place**

Project: Illinois Supreme Court Building

Location: Springfield, Illinois

Program: University of Illinois, School of Architecture

Instructor: Paul Hardin Kapp, AIA

Student Team: Brian Albrecht, Sara Alsum-Wassenaar, Erik Butka, Donald Hickman Jr., Stephen Howard, Brianna Kraft, Stephanie Rainey, Meggan Stanton, Joanna Wozniak, Wei Yu, Michelle Zupancic



*Photo courtesy of Francisco Edson Mendoza*

### **Honorable Mention**

Project: Gesu Catholic Church

Location: Miami, Florida

Program: University of Miami, School of Architecture

Instructor: Ricardo Lopez

Student Team: Matthew Cohen, Carolina Madureira, Ariana Ragusa, Brendan Kollar, Shefali Lal, Ariana Margarita, Sarah McGee, Simi Varghese, Jose Vela III, Fancela Veliz, Mara Wine





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HABS Summer Employment: A Student's Perspective  
By Tim Sickles, AIAS| Lawrence Technological University

I recently completely my third and final summer of seasonal employment as an Architectural Technician with the National Park Service (NPS) at Keweenaw National Historical Park (KNHP). Before I started the job, I really had no idea what I was getting myself into or even what KNHP was all about. All I really knew before I started was that I would be doing a lot of drafting in AutoCad recording historic structures around the Keweenaw Peninsula (which is in Michigan's Upper Peninsula). In my first week at the Park, I got a crash course on the history of the Keweenaw, learning of the roots in copper mining and that it once was booming with industry and at one point Calumet was actually slated to be the capitol of Michigan.

Since the boom of the copper industry however, the population has steadily decreased, with the population of Calumet around 1900 reaching upward of 5000 and now it is less than 800. As a result, the city and much of the surrounding area have many historic structures that are in less than desirable condition. Visiting Calumet isn't so much like visiting many other National Parks around the nation, where everything is pristine, it is more raw and somewhat wild. Even though the National Park Service makes the effort to preserve what is still standing, the small staff and lack of sufficient funding creates a huge challenge.

With that said, I was still able to play witness to many awesome projects both past and present during my time with the NPS. During my employment, I worked on several documentation projects with the guidance of a historic architect and a landscape architect. The biggest and probably most interesting project that I was able to take on was documenting a historic structure within the Quincy Smelter known as the Briquetting Building. The Quincy Smelter was the location where the Quincy Mining Company would process the copper that was coming out of the mines into solid copper ingots. When I was told that I would be documenting the Briquetting Building I was both excited and intimidated. The documentation required that I draw floor plans and elevations to meet the standards of the Historic American Building Survey (HABS), as several of the Quincy Smelter building had been documented in the 70s by HABS crews and it was important that my drawings be consistent with those.

My first visit to the smelter site was very exciting; there was construction being done of two of the other buildings on site to stabilize them and so it was quite the busy place. I, with the help of my boss used a tape measure and got some of the base dimensions and larger details so that I could begin to construct a plan drawing. I had no idea how complex the structure really was until I really got into the project. What I thought might be a couple weeks' worth of work was really more like two months on and off of visiting the site for photographs and measurements, doing endless research in an effort to understand how the building functioned, and drafting on the computer with revision upon revision. In the end it all seemed worth it though, I produced a nice set of drawings that fully documented the briquetting plant for both historic reference and to be used in estimates for preservation efforts. However, the real reward came the following summer when I returned and the structure had been stabilized with a fully repaired roof and additional structural work.

Beyond just documentation however, I was able to work with the full time staff on many projects that were almost all in an effort to preserve the historic integrity of the Copper Country. During my three summers with the NPS I witnessed numerous stabilization, preservation, adaptive reuse, and many other projects focused on preserving the historic structures and landscape for the public to enjoy.

Even though there is somewhat of an opposition to the park as some of the community believes that is doing more bad then good, I strongly support the efforts that have been



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made and are continuing by the NPS to preserve the history of America. In my short time with KNHP I learned a great deal about the importance of preserving our history and it is always rewarding when a visitor tells you how much they have loved their trip and how immersed they felt in the story of copper.

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Sustaining Culture Through the Built Environment

By William A. Dupont, FAIA| Director, USTA Center for Cultural Sustainability

The defining issue of our time is sustainability, also known as being “green.” Communities, campuses, cities, states and nations are pushing forward on many fronts for clean and renewable energy, efficient utilization of natural resources, and the overall care of the natural environment. These endeavors are essential, yet the full meaning and value of sustainability includes more. The standard definition of sustainability must also include understanding and respect for cultural heritage. The Center for Cultural Sustainability (CCS) is a research center housed within the College of Architecture at the University of Texas at San Antonio (UTSA). Our mission is to explore the continuity of the cultural systems of human existence. Cultural sustainability is concerned with the perpetuation of both natural and cultural systems through conservation and sustainable design. In order to design sustainable buildings and environments, one must understand the values of the culture and how the place or region came to be as it is. Ultimately, the thing to be sustained is the culture itself. A current project, which exemplifies the CCS focus on continuity of place unites heritage conservation, environmental conservation and energy conservation in a retrofit analysis of historic San Antonio homes.

The benefits of living in energy efficient homes are indisputable. Savings to pocketbooks as well as to the planet are well documented and understood, however most of the advice concerns new homes not older homes. Moreover, existing data is limited to heating in cold, northern climate areas. So how does someone who owns a historic house in San Antonio’s “hot-humid” climate make their house sustainable while ensuring the unique cultural characteristics of their home remain intact?

To answer that question, a team of CCS researchers from the colleges of architecture, engineering, and real estate finance have been studying four homes in the Lavaca District of San Antonio. Funded by a grant from the Office of the Vice President for Research at UTSA and by generous support from the City of San Antonio Office of Sustainability and from Eco-Synergy Advisors, the team has been monitoring energy consumption and testing for energy loss.

Knowing that many products currently on the market might actually cause irreparable harm to older homes, the team has been working to identify the specific products and improvements which provide the most impact for the best value. To date, some of their findings have yielded surprising results, including the conclusion that wall insulation is not a wise choice for older homes. Instead, perhaps the most important things a homeowner can do are to reduce air infiltration and keep their home’s building materials dry. Attic insulation, radiant barriers, window maintenance, and floor insulation are among other areas researched for the study. Funding for the study ended in August, but researchers will continue to monitor the four homes in anticipation of new funding. Full results and information on products and approaches to maintenance are available on the CCS website at [ccs.utsa.edu](#).



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New Bill Aimed at National Register Exemption for Military Land; Bill Proposed to Keep Parks Open in Shutdown; Budget Talks Set to Begin; Approps Subcommittee Chair Shuffle; Capitol Dome Repairs; Flood Insurance Stories Needed

 October 25, 2013  All News, Legislative Updates  No Comments

Preservation Action, Legislative Update Volume 16, Number 43, October 25, 2013 → Congressman Gathers Support for Bill Allowing Exemption of National Register Designation for Military Land Preservation Action learned this week that Rep. Darrell Issa (R-CA) is currently gathering support for the Military Land and National Defense Act. The bill, which has not been introduced ...

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## Government Shutdown Ends; House Committees Hold Joint Hearing on Park Closures; Feedback Needed on Flood Insurance Reform; Volunteer to Help Promote World Heritage

 October 18, 2013  All News, Legislative Updates  No Comments

 Tags: [Biggert-Waters](#), [National Park Service](#), [Shutdown](#), [UNESCO](#)

Preservation Action, Legislative Update Volume 16, Number 42, October 18, 2013 → Government Shutdown Over; Debt Ceiling Lifted; More Work Remains  
Congress voted late Wednesday night to end the government shutdown and raise the debt ceiling, ending a 16-day standoff over funding the government. The measure passed the House by a vote of 285-144 and ...

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## Shutdown Continues as Debt Ceiling Nears but There's Light at the End of the Tunnel; Preservation Action at the National Preservation Conference; Support the Preservation Action Foundation Auction

 October 11, 2013  All News, Legislative Updates  No Comments



Preservation Action, Legislative Update Volume 16, Number 41, October 11, 2013 → Shutdown Continues as Debt Ceiling Nears but There's Light at the

End of the Tunnel As the government shutdown continues on its 11th day, there appears to be a break in the stalemate. House and Senate Republicans are both working on proposals for ...

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## Government Shuts Down, Impact Felt Across the Country Including Federal Preservation Programs

 October 4, 2013  All News, Legislative Updates  No Comments

 Tags: Hurricane Sandy, New York, Shutdown

Preservation Action, Legislative Update Volume 16, Number 40, October 4, 2013 → Government Shuts Down, Impact Felt Across the Country Including Federal Preservation Programs We've reported over the past several weeks of the impending government shutdown. As most of you have probably heard, the government officially shut down at 12:01 a.m. on October 1, 2013. ...

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## Senate Passes House CR Sans Obamacare Defunding; Bill Heads to President Obama's Desk to Lessen Park Service Backlog; Support the Silver Label Auction of the Preservation Action Foundation

 September 27, 2013  All News, Legislative Updates  No Comments

Preservation Action, Legislative Update Volume 16, Number 39, September 27, 2013 → Senate Passes House CR Sans Obamacare Defunding The Senate today, by a vote of 54-44, passed a Continuing Resolution (CR) sent to it by the House with one major change—they removed the provision the House inserted that defunded Obamacare. The CR will now ...

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## House Passes CR; New Contact Information

 September 20, 2013  All News, Legislative Updates  No Comments

House of Representatives Passes Continuing Resolution, Send to Senate Today, the U.S. House of Representatives passed a Continuing Resolution to fund the government beyond the current September 30th deadline. We reported last week that the House had pulled their previous CR draft because it lacked conservative support. This new CR, however, includes the provision demanded ...

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## House Pulls Continuing Resolution; ACHP Launches New Site; New Contact Information for Preservation Action

 September 13, 2013  All News, Legislative Updates  1 Comment

House Pulls Continuing Resolution As we have reported over the past several months, funding for the government currently expires on September 30. If Congress does not pass a Continuing Resolution (CR) before then the government will shutdown. The House was scheduled to vote on just such a resolution on Thursday of this week. On Wednesday, ...

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## Sign-on to AVCRP Letter; Hardest Hit Fund used for Demo with no Section 106; Membership Campaign and Office Move

 August 23, 2013  All News, Legislative Updates  No Comments

 Tags: [AVCRP](#), [Hardest Hit Fund](#), [Heurich House](#), [Membership](#)

Organizational Supporters Needed for AVCRP Letter Many of you may recall our continued participation in America's Voice Coalition for Conservation, Recreation, and Preservation (AVCRP). The organization brings together the preservation, conservation, and recreation communities to work on advocacy and common goals. As we have reported the past several months, the Appropriations process has been severely ...

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## Leahy Introduces New Tax Credit Bill for Historic Buildings in Downtown Areas

 August 16, 2013  [All News](#), [Legislative Updates](#)  1 Comment

Earlier this month, Senator Patrick Leahy (D-VT) introduced S.1421- The Historic Downtown Preservation and Access Act. The bill, which was referred to the Senate Finance Committee, provides for a tax credit of up to \$50,000 to balance the cost of installation of fire sprinklers and elevators in historic multi-use buildings. Preservation Action members should contact ...

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## Senate Appropriators Reveal Draft Interior Bill; New Online Resource on UNESCO and World Heritage

 August 9, 2013  [All News](#), [Legislative Updates](#)  No Comments

 Tags: [Historic Preservation Fund](#), [UNESCO](#)



Preservation Action Legislative Update August 9, 2013, Volume 16, Number 23 → Senate Appropriators Reveal Draft Interior Bill Last week Senators Jack Reed (D-RI) and Lisa Murkowski (R-AK), the Chairman and Ranking Member of the Senate Interior, Environment, and Related Agencies Subcommittee Appropriations Subcommittee, released their draft FY14 spending bill. We reported last month that the companion ...

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ACTION ITEMS

The House Appropriations Committee will vote on a spending bill that would cut the Historic Preservation Fund by 19%. Rep. Jose Serrano (D-NY) plans to introduce an amendment during the hearing that will restore HPF funding to last year's levels.**Take Action!** →

Senate Finance Committee calls for "blank slate" on tax code. Contact your representatives to make sure the



Historic Tax Credit is not eliminated as part of tax reform!  
We have the information to prove the programs  
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## ABOUT

**Preservation Action** is the only national non-profit dedicated exclusively to lobbying for the best preservation policies at the federal level. We seek to make historic preservation a national priority by advocating to all branches of government through a grassroots constituency empowered with information and training.

## CONTACT

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2014 HRC Sponsorship Opportunities  
Sponsorship Needed for HRC 2014 Programs  
*By James J. Malanaphy, AIA |2014 Chair, HRC Development Subcommittee*

During the past 20 years the AIA has steadily reduced funding for HRC programs. Not including expenses related to staff support, the HRC received less than \$5,000 from the Institute in 2012 to fund the HRC’s 2012 programs. This financial situation did not change in 2013. Corporate sponsors and individual contributors are needed to provide funding for 2014 programs, including:

- the *AIA HRC/ACSA Preservation as Provocation Ideas Competition*,
- the *Charles E. Peterson Student Competition for Measured Drawings*,
- the *AIA/NPS/LOC HABS Coordinating Committee*,
- the *2013 HRC/HABS Student Internship Program*,
- the *HRC/Clemson University/ College of Charleston Pioneers in Preservation Oral History Program*,
- the *DESIGN + HISTORY AIA HRC/Frank Lloyd Wright Foundation Colloquium at Taliesin West*, and
- numerous fellowship activities, workshops, education and fields sessions held throughout the year at annual conferences of the American Institute of Architects, the Association for Preservation Technology, Int’l, and the National Trust for Historic Preservation.

Become a 2014 Sponsor of the AIA Historic Resources Committee. The HRC Advisory Group drafted a budget to fund its programs for 2014 that is in excess of \$55,000 – far more than the level of support that the AIA provides. Financial support from corporate sponsors, HRC member firms and individuals is needed to make up the difference. The HRC Advisory Group has established benefits to recognize its sponsors. The [2014 HRC Sponsorship Benefit Levels](#) table provides information on the benefits of HRC sponsorship and sponsorship opportunities.

If you are interested in sponsoring the HRC in 2014, or know of a firm or individual who may be interested in sponsoring the HRC, please contact [Peyton Hall, FAIA](#) or [James J. Malanaphy, AIA](#) for further information on how you can help fund the HRC in 2013 – OR – simply fill out the [2014 HRC Sponsorship Commitment Form](#) and send in your contribution as directed on the form.

The AIA Historic Resources Committee thanks the following sponsors of the HRC’s 2013 programs.

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*By James J. Malanaphy, AIA, 2014 Chair  
HRC Development Subcommittee*

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Call for Volunteers: AIA Historic Resources Advisory Group  
By Jonathan Spodek, AIA, 2013 Chair AIA Historic Resources Committee

Application Deadline: November 15, 2013

The AIA Historic Resources Committee Advisory Group is now soliciting applications for the 2014 appointment to the HRC Advisory Group. The advisory group is a five-member appointed committee responsible for the leadership and direction of the HRC Committee. The mission of the HRC is to identify, understand, and preserve architectural heritage, both nationally and internationally. HRC is engaged in promoting the role of the historic architect within the profession through the development of information and knowledge among members, allied professional organizations, and the public. Applicants are required to forward a current resume and letter of interest to [jspodek@bsu.edu](mailto:jspodek@bsu.edu) by NOVEMBER 15, 2013.

For more information about the Advisory Group selection guidelines visit [this page](#).

For more information about the AIA -HRC visit the [HRC Web page](#).

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Title:  
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