



# Preservation Architect

The Newsletter of The Historic Resources Committee | September 15, 2008

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## Upcoming Conferences and Events

### Letter from the Chair

by Sharon Park, FAIA, 2008 Chair of the Historic Resources Committee

The Historic Resources Committee held a joint conference with the Committee on Design in Copenhagen to view its iconic mid-century architecture, as well as the dynamic new designs produced over the last ten years. One hundred and seventeen participants spent five days at the beginning of September on a program developed by the two AIA Knowledge Communities, in partnership with the Danish Architecture Center and the Danish Ministry of Culture. The Danes were extremely gracious and there were opportunities for significant interaction between the AIA architects and the Danish architects. Of particular note were the small group visits to seven distinguished firms for office tours and dinner, as well as a workshop morning for small group discussion on a variety of topics. AIA Presidential Citations were awarded to the Danish Architecture Center and the Ministry of Culture for their efforts to enhance the architectural excellence of Denmark. [More](#)

### HABS Celebrates 75th Anniversary

This year, the Historic American Buildings Survey (HABS) of the National Park Service (NPS) celebrates its seventy-fifth year. The program was established in 1933 to create a public archive of America's architectural heritage, consisting of measured drawings, historical reports, and large-format black-and-white photographs. HABS is supported through a tripartite agreement with the American Institute of Architects (AIA) and the Library of Congress. According to the agreement, NPS manages the program and generates guidelines and standards, the Library of Congress maintains the collection and provides public accessibility, and the AIA offers technical support and advice. The program was initiated as part of President Franklin D. Roosevelt's "New Deal" administration, yet the AIA's Committee on Preservation of Historic Buildings, and its chairman, Leicester B. Holland, also deserve a great deal of credit for its inception. [More](#)

## TRADITIONAL BUILDING EXHIBITION AND CONFERENCE

### Traditional Building Exhibition and Conference Restore Media, LLC

and AIA Historic Resources Committee  
September 18 - 20, 2008  
Chicago, IL

Please join the AIA HRC for its Preservation Breakfast, and be sure to attend the AIA HRC-branded sessions and workshops, such as the workshop (W09) Lean & Green: A Master Class on Early 20th Century Planning Principles. Recognize the work of some of America's foremost early 20th century planners, analyze the importance of the work creating Civil Design, and appreciate the importance of urban plans for greenway systems, walks, and drives that form parks that become public amenities. For more information, please click [here](#).

## In the News

### In Memoriam: Paul Spencer Byard, Esq. FAIA (1939-2008)

Paul Byard was a founding principal of Platt Byard Dovell White Architects. He began practicing architecture in 1977, after a career as a lawyer in which he served as Associate Counsel of the New York State Urban Development Corporation. There he was active in the development of low income housing, and helped to frame the legal basis of the current laws of preservation. His briefs in the Sailors Snug Harbor, Lutheran Church and Penn Central cases supported the process leading to the landmark decision to save Grand Central Terminal. He also served as General Counsel to the Roosevelt Island Development Corporation from 1970 until 1974, and was the principal author of the Lease and General Development Plan of Welfare Island. Please click



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[here](#) to read a full obituary.

### 2008 Charles E. Peterson Prize Winners

The [Historic American Buildings Survey \(HABS\)](#) of the National Park Service, [The Athenaeum of Philadelphia](#) and [The American Institute of Architects \(AIA\)](#) announce the 2008 Charles E. Peterson Prize, which annually recognizes the best set of measured drawings prepared to HABS standards and donated to HABS by students.

### 11th US/ICOMOS International Symposium

Nearly 200 people met in Washington, D.C. in early June, 2008, for the 11th US/ICOMOS International Symposium "US Participation in the Global Heritage Community." As a follow-up to the Preserve America Summit, the US/ICOMOS Symposium included plenary and breakout sessions to both provide examples of US involvement with international projects and exchanges and allow participants the opportunity to make their own recommendations for strengthening US participation in the international heritage arena. [More](#)

### Class of 2008 US/ICOMOS Interns

Since the US/ICOMOS International Intern Exchange Program was created in 1984, nearly 600 young preservation professionals and over 70 countries have participated in this program. The aim of the program is to promote an understanding of international preservation policies, methods and techniques and to enable interns to make professional contacts and to form personal friendships that will ensure a continuing dialogue between countries. [More](#)



## Features

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### Preservation: The Next Generation

by Ralph Muldrow and Ashley Robbins, AIA

*This article is a response to [an article by Dr. Carroll William Westfall](#), a professor of architectural and urban history at the University of Notre Dame, called "Why Preservation Cannot Save Us from Modernism, and Why Classicism Can." We wish to thank Professor Westfall for his thought-provoking article, and our response recognizes its worth while debating some points proffered in the article concerning Historic Preservation. [More](#)*

### Master of Science in Historic Preservation Clemson University/College of Charleston

by Ashley Robbins, AIA

The joint Clemson University/College of Charleston Master of Science in Historic Preservation degree is offered through Clemson's Graduate Program in Historic Preservation in the College of Architecture, Arts and Humanities' Department of Planning and Landscape Architecture and the College of Charleston's Graduate School of the Arts. This unique collaboration results from the location of the program in Charleston, South Carolina, one of the most actively engaged preservation communities in the country. The 2008/2009 academic year is the fifth year of the new program, which was founded to meet the demand for a professional program in the southeastern region that specializes in working with historic buildings, landscapes, and the decorative arts. [More](#)

### Summer Internship at the Clemson Conservation Center

by Helen Moore

Helen Moore, a 2008 graduate of the Clemson University/College of Charleston MSHP program, writes about her experiences working with an experimental device to test chloride levels on 19th century cast ironwork at Magnolia Cemetery in Charleston, South Carolina. The purpose of the research was to determine if this portable and non-destructive device could accurately gauge the amount of chloride in an iron sample, which would help determine proper



treatment. [More](#)

## Conservation Accreditation for Architects in the United Kingdom

by John Fidler

Around the world, architectural licensing bodies are beginning to look at life-long periodic assessments of professional competency in ways that already exist for physicians and pilots. In the United Kingdom, the national bodies for historic preservation, English Heritage and Historic Scotland, have been working with the professional institutes on a system of accreditation for those claiming specialist expertise in the conservation field. [More](#)

## Lakeport Plantation

Lake Village, AR

An observation from Kwendeche, AIA

The Lakeport Plantation house, one of Arkansas's premiere historic structures, is the only remaining Arkansas plantation home on the Mississippi River. It was constructed ca. 1859 for Lycurgus and Lydia Taylor Johnson, part of a political dynasty that extended from Virginia to Kentucky to Arkansas. Built with enslaved labor, the house retains its original architectural features and many of its decorative finishes. [More](#)



## Preservation Knowledge and Networks

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### HRC-Allied Programs and Events

The AIA HRC runs a regularly updated [list of scheduled HRC-allied events](#), as well as a [list of allied organizations' awards programs](#). Visit the [HRC website](#) for more information!

### HRC Book List

The AIA Historic Resources Committee has compiled, and continuously expands, a [book list](#) based on the recommendations of HRC members around the country. If you know of a book that should be on the list, we encourage you to send your recommendations to [Raymond Plumey, FAIA](#).

### Call for Submissions to *Preservation Architect*

This issue of *Preservation Architect* stands before you as a high-quality source of information that reaches more than 6,000 HRC members. Countless others browse through with much anticipation and good recognition of new and timely information relative to historic preservation. We strive to be diverse, trendy, and up-to-date with our product, and we certainly need your help in sustaining our goals.

Did you know that you can contribute to our quarterly electronic newsletter by submitting an interesting article from your region? Yes, you can! We accept unsolicited articles of interest to the HRC membership. Yes, there is a review process, and yes, we have submission guidelines. You can start by going to the [HRC website](#) and clicking on "Tips for Submissions." You may contact the [AIA staff](#), or [Raymond Plumey, FAIA](#), HRC Advisory Group liaison to the

Communications Subcommittee, if you have any questions or comments. We look forward to receiving your submission!

**The Communications Subcommittee is currently looking for new members.** If interested, please email [James Malanaphy, FAIA](#).

## ***HRC Member and Component News***

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### **Component Spotlight: AIA Spartanburg, S.C.**

In early 2007, AIA Spartanburg undertook an historic resources survey of the Glendale community. More than 140 properties were surveyed by a team of five historic preservation students from the University of South Carolina and leaders from the Design Arts Partnership and State Historic Preservation Office. The survey results were presented to the National Register review committee for South Carolina who determined that the central core of the mill village is eligible for listing on the National Register of Historic Places. The team completed the project by taking measurements for drawings of the Glendale mill office, Methodist Church, and Bivings-Converse House. [More](#)

### **Create an AIA Soloso Profile Today!**

The AIA's excellent new content management and social networking site, [Soloso](#), is only as powerful as its members, so [log in](#) and create your profile today!

As a member, you have access to all of the in-depth content being continually uploaded, as well as the power to upload and share your own content. You can view other members' profiles, and use the site to market your own work as well. This is a great opportunity for all members!



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## ***HRC Goes To Copenhagen!***

by Sharon C. Park, FAIA, 2008 Chair of the Historic Resources Committee

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*Arne Jacobsen's sleek gas station (1930s), still in use, has recently been refurbished with new exterior enamel panels.*

The themes of the conference centered on the modernist movement in Denmark, from the 1930s up to the very contemporary work of today's young Danish designers. Five days was not enough time to do justice to the topics, but it was stimulating, educational and thought-provoking for all. The agenda, developed by the conference co-Chairs, Gunny Harboe of Chicago, Carol Bentel of New York, and Sharon Park of Washington, D.C., started with an afternoon boat trip on the Copenhagen Harbor. The city, fortified in medieval times, traditionally depended on fishing and trade, and the harbor and system of interconnected waterways have been an ongoing organizing factor in the evolution of the city.

Copenhagen's seafaring industry has been moved out of the inner harbor, which over the last ten years has provided new sites for the development of cultural institutions, such as the expansion of the National Library's Black Diamond addition (2004), the Jewish Museum (Daniel Libeskind), the new Opera House (Henning Larsen) and the new Play House (Lundgaard & Tranberg). The tours, whether on foot, boat, bus or metro, took in buildings of all ages, with a focus on the mid-century work of Arne Jacobsen and Jorn Utson for the first two days, and then a full day spent on the very contemporary new town developments just outside of Copenhagen. The final day started with seminar sessions, limited to no more than 20 participants, the topics of which included Sustainability, Preserving Historic Modernist Materials, Innovative User-Driven Designs, Urban Design, Globalization, Furniture and Product Design, and New Materials and Systems. The afternoon featured optional trips to visit the Viking Museum or the Design Center, with everyone gathering for a final banquet dinner at the famous Tivoli Gardens. The weather held up beautifully for all events. The AIA staff is to be commended for their coordination of all

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logistics, which kept everything moving smoothly.



*The new urban centers (2004-2008) along the Metro combine housing, retail, business and cultural spaces and have integrated pools, ponds and canals to reflect the water heritage of Copenhagen.*

It is an interesting time in Denmark. The country, traditionally reflective of Social Democratic philosophies, is used to dense, small scaled buildings in compact, cohesive neighborhoods. With the incredible growth in the economy over the last ten years, there has been an influx of new construction and planning of new urban communities along a linear metro system. New towns are being developed under rigorous master planning schemes; however, the current slowing of the economy is leaving many of these grand schemes unfinished. There continues to be a sustained effort to utilize alternative energy sources, such as wind turbines, and to increase the means of integrating sustainable practices into the ever bigger buildings. There continues to be a moratorium on high rise buildings in the old city, but one exciting project, currently in planning stages, is the redevelopment of the now vacant Carlsburg Brewery, which will contain renovated buildings and a few high-rise towers in a mixed-use project. The trip gave the Americans a wealth of design information and ideas as to how to protect our cultural heritage in a thoughtful way.



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## ***The Role of the AIA in the Formation of the Historic American Buildings Survey, Now Celebrating 75 Years***

by Catherine C. Lavoie, HABS Chief

This year, the Historic American Buildings Survey (HABS) of the National Park Service (NPS) celebrates its seventy-fifth year. The program was established in 1933 to create a public archive of America's architectural heritage, consisting of measured drawings, historical reports, and large-format black-and-white photographs. HABS is supported through a tripartite agreement with the American Institute of Architects (AIA) and the Library of Congress. According to the agreement, NPS manages the program and generates guidelines and standards, the Library of Congress maintains the collection and provides public accessibility, and the AIA offers technical support and advice. The program was initiated as part of President Franklin D. Roosevelt's "New Deal" administration, yet the AIA's Committee on Preservation of Historic Buildings, and its chairman, Leicester B. Holland, also deserve a great deal of credit for its inception.

Members of the AIA envisioned the formation of an archive of architectural documentation that was national in scope as far back as 1918. It was then that the Board of Directors first endorsed the idea of a "national survey" with the intent of "securing records of structures of historic interest." However, it was not until 1930 that the idea finally gained momentum through the efforts of one of its members, Leicester B. Holland. An architect by training, Holland was chief of the Division of Fine Arts of the Library of Congress. In 1929, a generous donation of approximately 5,000 photographic negatives of historic buildings from renowned photographer Francis Benjamin Johnston laid the foundation for a new collection. Backed by a grant from the Carnegie Corporation, the following year Holland launched the Pictorial Archives of Early American Architecture (PAEAA), the Library's first photographic collection devoted to the study of architecture. To help facilitate contributions to the collection, Holland turned to the AIA and its network of state and local chapters. Speaking before those gathered at the May 1930 meeting of the AIA he announced the start of the collection and requested assistance in its promotion. As was recorded in the AIA's *Journal of Proceedings*, "What I wish of the [American] Institute [of Architects] primarily is its good will. . . . Secondly, I wish the Institute members to spread word of this organization-the archives which we are founding-through the country [and] through the districts to which they belong" so that individuals with photographic negatives of historic buildings "can be induced to send them to the Library of Congress for keeping." The PAEAA, Holland believed, would serve as a hedge against the loss of the nation's architectural heritage. As it was explained, "for the purposes of general study of our ancestral architecture, especially for such examples as are doomed to disappear, there is urgent need for a repository where photographic records from the whole United States may be assembled." The AIA's enthusiastic response to Holland's pictorial archive was likely a factor in his appointment as chairman of their Committee on Preservation of Historic Buildings in 1931.

Holland was dedicated not just to the amassing of photographic images, but to a commitment, shared with others at the AIA, to undertaking a more systematic survey of historic buildings across the country. Setting the agenda for the Committee, Holland understood that before it could begin, there needed to be instilled within the public an awareness that "everywhere [there are] certain old buildings of great historic interest, locally and therefore nationally, which should be preserved wherever possible as landmarks of the course of American civilization." The survey that Holland proposed was in many ways an outgrowth of the Beaux Arts tradition in which scores of the AIA's members of that period were trained. An important part of the Beaux Arts methodology was the "surveying" or drawing of historic buildings as a means of understanding architectural forms and their usefulness in creating new designs. When the AIA announced its intention to begin its "national survey" in May 1933, it was anticipated that this would form the basis of a larger preservation plan. According to Holland, "The first step in any general campaign for preservation is obviously the investigation of what and where our historic buildings are and why they should be subjects for public consideration." Within months, the federal government acknowledged its own commitment to the documentation of the nation's architectural heritage, eventually to join forces with the AIA and the Library.

On November 8, 1933, President Franklin Delano Roosevelt revealed, as part of his "New Deal" programs, the formation of the Civil Works Administration. A call went out to all federal agencies to submit ideas for short-term make-work projects. National Park Service architect Charles E. Peterson responded with the proposal for HABS as a mechanism for

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employing out-of-work architects. Peterson was aware of the work of Holland and the AIA, but was also influenced by personal experience. A few years prior, in 1930, Peterson was tasked with overseeing the development of a scenic parkway linking the newly-designated National Historic Sites at Yorktown and Jamestown to Williamsburg, Virginia. This early NPS foray into the field of historic preservation reflected the vision of Director Horace Albright to broaden the traditional park focus on preserving naturalistic western landscapes to include the cultural heritage of the east. During the process of developing Colonial Parkway, Peterson also became acquainted with William G. Perry and the other architects with the firm Perry, Shaw & Hepburn, who were involved in the restoration of Colonial Williamsburg. In order to learn first-hand about colonial-period styles and construction techniques, the Williamsburg architects conducted field investigations throughout the Tidewater region, studying and recording pre-revolutionary buildings. As Peterson later reminisced:

They [architects Perry, Shaw and Hepburn] began the graphic analysis of the distinctive Tidewater eighteenth-century style with the brilliant success still to be seen in their earliest work. It ranges all the way from wooden smokehouses in backyards to the great, reconstructed Governor's Palace. Careful study of the numerous antique structures still standing across the Tidewater country gave the architects a mastery of the local style. The relationship between the structures and measurements projected on paper became a highly developed subject. The drafting rooms were full of adventure and excitement and every junior architect was working on a book of his own. Though not a Rockefeller employee, I was working nearby (Jamestown to Yorktown) and knew them all.

Activities such as these clearly informed Peterson's concept for HABS. In fact, he turned immediately to Perry and Holland for support of his proposal. From Perry, he obtained an endorsement signed by each member of the Williamsburg Advisory Committee of Architects, stating, "The [HABS] plan as detailed impresses us as an admirable method of accomplishing a work of historic importance." Once the HABS proposal was accepted in December 1933, Leicester Holland and the Committee on Preservation of Historic Buildings were poised to take action. Not surprisingly, many of the first "district officers" who managed the individual HABS surveys in the field were members of the AIA committee or of local AIA chapters. As Holland stated in 1936, "If the [American] Institute [of Architects] had not been ready organized to nominate District Officers at the drop of the hat, the first campaign would hardly have gotten under way before quitting time." Within weeks of receiving its approval, hundreds of the unemployed were in the field recording for HABS. Leicester Holland was appointed by the Secretary of the Interior as the chairman of the HABS Advisory Board, and served along with William Perry of Colonial Williamsburg, and other noted architects Albert Simons of Charleston South Carolina, John Gaw Meem of Santa Fe, New Mexico, and Thomas E. Tallmadge of Chicago, Illinois. And in his capacity as the Chief of the Fine Arts Division of the Library of Congress, Holland became the first curator of the HABS collection.

Looking back at Peterson's original HABS proposal, many of the same concepts used to justify earlier efforts by Holland and others are eloquently conveyed:

Our architectural heritage of buildings from the last four centuries diminishes at an alarming rate. The ravages of fire and the natural elements, together with the demolition and alterations caused by real estate 'improvements' form an inexorable tide of destruction destined to wipe out the great majority of the buildings which knew the beginning and first flourish of the nation. . . . The comparatively few structures which can be saved by extraordinary effort and presented as exhibition houses and museums or altered and used for residences or minor commercial uses comprise only a minor percentage of the interesting and important architectural specimens which remains from the old days. It is the responsibility of the American people that if the great number of our antique buildings must disappear through economic causes; they should not pass into unrecorded oblivion.

Peterson's submission for HABS was thus the culmination of years of preliminary work on the part of architects within both the government and the private sector. For those at the top levels of government, it was the immediate need for employment opportunities that provided the impetus for the formation of HABS. However, it was the desire to mitigate the effects upon the nation's history and culture of rapidly vanishing architectural resources, recognized by its promoters, that would sustain it. HABS was a significant boon to historic preservation at the national level, predating by more than a year the Historic Sites Act of 1935-the first piece of federal preservation legislation. The act was a major step towards a national policy of safeguarding historic places for public benefit; the act called for the preservation of America's nationally significant historic sites, buildings, objects and antiquities. Proponents of the act cited the pioneering work of HABS. Thus it is no coincidence that the act specifically mentioned the collection and preservation of drawings, photographs, and other data, while also calling for surveys of historic buildings and sites.

The importance of the HABS program today resides in the scope of the collection and its public accessibility, as well as in the establishment of national standards for recording historic architecture, currently recognized as the *Secretary of the Interior's Standards and Guidelines for Architectural and Engineering Documentation*. As was intended, the HABS collection represents "a complete resume of the builder's art," ranging "from the smallest utilitarian structures to the largest and most monumental." The materials are available to the

public copyright-free and online through the Prints and Photographs Division of the Library of Congress and the American Memory web site. As a resource for architectural historians, restoration architects, preservationists, scholars, and those of all ages interested in American history and architecture, HABS is one of the most widely used of the Library's collections. It is, in fact, among the largest collections of architectural documentation in the world, containing records on nearly 40,000 historic sites and structures nationwide, encompassing over 60,000 measured drawings, 250,000 large-format photographs, and untold pages of history. The AIA-HABS Coordinating Committee, a subcommittee of the AIA Historic Resource Committee, still meets annually to provide advice and assistance to the HABS program.

A number of events are planned in celebration of the HABS 75<sup>th</sup> anniversary. An exhibition is being held at the U.S. Interior Department Museum entitled, *American Place: The Historic American Buildings Survey at 75 Years*, on display July 18 through November 15, 2008. On November 14, 2008, the Library of Congress is sponsoring a HABS Symposium (more information to follow). That evening, the Charles E. Peterson Prize awards will be presented for the best sets of measured drawings to HABS standards by a student or student group at the U.S. Interior Department Museum.

[For more information about the AIA-HABS Coordinating Committee and the AIA Historic Resources Committee, contact Kathleen Simpson at [kathleensimpson@aia.org](mailto:kathleensimpson@aia.org). For information about the HABS program, contact Catherine C. Lavoie at [catherine\\_lavoie@nps.gov](mailto:catherine_lavoie@nps.gov).]

American Institute of Architects, *Proceedings of the Fifty-First Convention, 1918* (Washington: AIA, 1918): 19. Cited in Wilton Claude Corkern, "Architects, Preservationists, and the New Deal: The Historic American Buildings Survey, 1933-1942," Ph.D. Dissertation, George Washington University, 1984, 7-8.

According to the Library's website, The Pictorial Archives of Early American Architecture (PAEAA) was initiated by a grant from the Carnegie Corporation in 1930, and "instituted a national campaign to acquire photographic negatives of seventeenth-, eighteenth-, and nineteenth-century buildings in the United States." It was most active during the period from 1930 through 1938, collecting about 10,000 negatives and photo-prints, including series by John Mead Howells, Francis Benjamin Johnston, Delos Smith, Thomas T. Waterman, and Francis M. Wigmore." <http://www.loc.gov/rr/print/coll/186.html> Delos Smith and Thomas Waterman also worked for HABS.

Leicester Holland to the AIA members and Chairman Sayward, *Journal of Proceedings, American Institute of Architects* (1930), 130-131.

"Archives To Record Our Architecture," *New York Times*, 1857-Current; 18 July 1930; ProQuest Historical Newspapers, *New York Times* (1851-2004), 14.

Holland to member of the Committee, 1 October 1931, Committee on Preservation of Historic Buildings, Box 5; as cited in Corkern, 30.

Ibid, 34-37. According to Corkern, of the thirty-six member of the Committee on Preservation of Historic Buildings, two-thirds had gone to Beaux Arts oriented university training programs, and one in eight had actually to Paris to study first-hand.

"Architects to List Notable Buildings," *New York Times* (1857-Current file); 24 May 24 1933; ProQuest Historical Newspapers, *New York Times* (1851-2004), 23.

Charles E. Peterson, "The Historic American Buildings Survey: Its Beginnings," *Historic America: Building, Structures, and Sites*, C. Ford Petross, ed. (Washington, D.C.: Library of Congress, 1983): 10-11.

Members of the Advisory Committee of Architects for the Restoration of Colonial Williamsburg to Charles E. Peterson, Western Union Straight Message, 16 November 1933; Charles E. Peterson Papers, Archives and Manuscripts Department, University of Maryland, Box 198, HABS History, General, 1933. The message was signed (using last names only), "Bellows, Campbell, Dr. Goodwin, Hepburn, Kimball, Kocher, Lee, Mrs. Nash, Perry, Shaw, Shurcliff, Shurtleff, Stern, Tallmadge, Taylor, Waid, Wright."

Such individuals included Richard Koch in Louisiana, and Frank Chouteau Brown in Massachusetts. New Jersey's district officer was the current president of the state chapter. The district officers were responsible for identifying all buildings of historic interest within their region with the intent of documenting them through measured drawings, photographs, and short historical reports.

Leicester B. Holland, Chief, Division of Fine Arts to Charles E. Peterson, 26 May 1936; Charles E. Peterson Papers, Archives and Manuscripts Department, University of Maryland.

Historic American Buildings Survey, "Bulletin No. 1, Fiscal and Administrative Procedure," 27 December 1933. Unless otherwise cited, HABS Bulletins and Circulars consulted for the purposes of this article are from the reference library of the HABS/HAER/HALS office,

Washington, D.C.

Charles E. Peterson, "Memorandum for The Director, Office of National Parks, Buildings, and Reservations," 13 November 1933, as reprinted in "American Notes," *Journal of the Society of Architectural Historians* 16, no. 3 (October 1957): 30. Also see Charles E. Peterson, "Memorandum," 13 November 1933, handwritten memo, Records of the Historic America Buildings Survey/Historic American Engineering Record (HABS/HAER) division, RG 515, National Archives.





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## ***In Memoriam: Paul Spencer Byard, Esq. FAIA (1939-2008)***

A founding member of Platt Byard Dovell White Architects, Paul began practicing architecture in 1977, after a career as a lawyer in which he served as Associate Counsel of the New York State Urban Development Corporation. There he was active in the development of low income housing, and helped to frame the legal basis of the current laws of preservation. His briefs in the Sailors Snug Harbor, Lutheran Church and Penn Central cases supported the process leading to the landmark decision to save Grand Central Terminal. He also served as General Counsel to the Roosevelt Island Development Corporation from 1970 until 1974, and was the principal author of the Lease and General Development Plan of Welfare Island.

As an Associate and Partner of James Stewart Polshek & Partners from 1977 to 1986, Mr. Byard had a role in the preparation of master plans for Carnegie Hall, Boston Symphony Hall and Tanglewood. He joined Charles Platt in 1989 to establish Platt & Byard, Architects; the partnership has since evolved into Platt Byard Dovell White Architects.

Mr. Byard was appointed Director of the Historic Preservation Program of the Columbia University Graduate School of Architecture, Planning and Preservation, in 1999. As Director, Mr. Byard sought to update the curriculum, emphasizing preservation as a creative discipline, clarifying its focus on the understanding, protection and advocacy of the public interest in architectural meaning, and reuniting it with the innovative forces of the Architecture School. Mr. Byard created and helped direct the pioneering Joint Third Year Advanced Architectural Design Studio/Preservation Design Workshop on design with historic monuments, the first of its kind in the nation.

Paul Byard was a prolific writer. He was the author of *The Architecture of Additions: Design and Regulation* (W.W. Norton, 1998), the first comprehensive critical review of architectural additions as a creative paradigm.

Mr. Byard was a Director of the Architectural League of New York from 1978. As President from 1989 to 1994, he conceived and brought to New York the first American exhibition of the work of the Renzo Piano Building Workshop in 1993. Mr. Byard also served as a Director of the Municipal Art Society of New York from 1968 to 1989, and of the New York Landmarks Conservancy from 1973.

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# Preservation Architect

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## Preservation: The Next Generation

by Ralph Muldrow and Ashley Robbins, AIA

*This article is a response to an article by Dr. Carroll William Westfall, a professor of architectural and urban history at the University of Notre Dame, called "Why Preservation Cannot Save Us from Modernism, and Why Classicism Can." We wish to thank Professor Westfall for his thought-provoking article, and our response recognizes its worth while debating some points proffered in the article concerning Historic Preservation.*

### Generational Generalizations

Generations are difficult to pin down; the notional "20+ years" definition is as malleable in the world of ideologies as it is in family trees. For the sake of argument, we posit the existence of a new generation of historic preservationists. Generalizations are frequently never completely accurate, but they allow us to acknowledge a paradigm shift in the preservation field.

The generation of preservationists to which Westfall refers grew out of the 1960s and '70s - a time when modernist training in architecture was the end-all and be-all, but also a springtime for the cultivation of preservation as a field of study. We gladly acknowledge their progress. We also pronounce a next generation, academically trained and accepting of traditional design as a partner, not an enemy. In this paradigm, preservation and traditional/classical design share a close-knit symbiosis.

Important to mention, though left off the Westfall table, are the earlier preservation generations: early efforts like William Strickland's rebuilding in-kind the cupola of Independence Hall in the early 19<sup>th</sup> century and Robert Mills's rebuilding of St. Philip's Church in Charleston to the same 18<sup>th</sup> century appearance it had before a fire damaged it. Both of these examples depict humility on the part of early American architects in their work on damaged yet venerated buildings.

Additionally, there are the early organizations that raised money to save and maintain monuments, such as Anne Pamela Cunningham's Mount Vernon Ladies' Association in the mid-19<sup>th</sup> century, and Susan Pringle Frost's pioneering work in Charleston in the early twentieth century. Also off the table are the late-19<sup>th</sup> and early twentieth century architects like Charles Follen McKim, Norman Isham, Alfred Easton Poor in the northeast, and Albert Simons in Charleston. These architects produced beautiful measured drawings of historic buildings, which many American architects used as guides to design colonial revival houses and other building types. Few of us would contend to dismay over that body of work.

Westfall declares from the beginning that he is concerned with "present-day" preservationists. To wit: "Present-day preservation is a modernist enterprise, and like modernism, it is antithetical to the classical." While that may be true of the sentiments of many preservationists in the post-war era, the profile of the movement began to morph into a codified endeavor with the creation of the 1966 Federal Preservation Act, and was buoyed farther by the Bicentennial of 1976 to be concerned with existing fabric and its conservation.

Co-terminus with a renewed interest in all historic buildings, a cadre of architects arose who were designing both literal and interpretive classicism. This calls to mind the classical state rooms in Washington by John Blatteau and Alan Greenberg as evidence of an emerging return to deft classicism per se, while other architects turned to Robert Venturi's investigations of classical symbols, revisited in referential, if not reverential, garb.

While this nascent classical design movement withstood the cat-calls of modernists, somewhere in Brooklyn Clem Labine was cranking out mimeographed Old House Journals, which became a goldmine of sources for both materials and craftsmen that reinvigorated not only those homeowners and contractors restoring houses, but also traditional designers. That movement expanded as carpenters (and many others) came out of the woodwork to create a revival of period designs, including classicism.

Across the river in Manhattan, and across the country, grassroot preservationists were lying down before the bulldozers. They desperately wanted to save the old buildings, but there was also a fear that the new buildings in their place would be eyesores along the lines of the unbridled modernism that had been produced since the war, bereft of human scale.

Further uptown, in 1968, the first academic program in the country of Preservation emerged at Columbia University, led by James Marston Fitch, an architectural journalist whose work included many examples from the modern movement. The Columbia program codified the purview of preservation work as the Historic Preservation Act had done in 1966 had done. Fitch's 1982 book, *Historic Preservation: Curatorial Management of the Built World*, indicates with its case studies that monuments especially should be protected, but that keen judgment was needed to create an addition or change an historic structure. We can infer from this notion that preservation is the management of change, not the freezing of everything in time. This belies Westfall's premise: "But preservation cannot save us from the modernist architecture that we fear, because preservation itself is a modernist enterprise. It seeks neither constancy nor change but merely stasis." What is wrong with stasis (slow, deliberate change)?

Westfall may be right about that generation of preservationists being modernists by training, and thus they treat objects from the past as untouchable and irreplaceable on the one hand and as annoying clutter best removed on the other. However, by today (2008), there are over 35 graduate preservation programs and 7 undergraduate preservation programs. There are also a few schools teaching classical and traditional design. Those students graduate with preservation skills

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because of their training in archaic building systems and materiality. Ironically, preservation architects are often the most qualified to fix the problems that inevitably appear in all buildings regardless of design. The most dominant view of preservation for the current generation is the disciplined management of change in the physical world, not a world embedded in amber or a city embalmed in bureaucratic formaldehyde. Surprisingly enough, preservation is about the future.

### All Alone in the Epigone

"...here's a truck stop instead of St. Peter's..."

From "Man on the Moon" by REM



*Vanna Venturi House 1962-64, Venturi, Rauch and Associates, Chestnut Hill, Pennsylvania*

An epigone (EP' -u-gon, rhymes with drone) is a second-rate imitator. Westfall notes that aside from the work of a few great modernist architects, our physical world was predominantly built as an epigone after the second World War ---both in its architecture and in its planning, which alienates and separates automobile-dependant uses--- strip shopping centers as devolved Miesian steel and glass structures, windowless malls, etc. These post-war banalities have continued because they are cheap and easy to build; they represent the current industry standard.

Westfall says in his title that 'preservation can't save us from modernism gone wrong but classicism can.' As Westfall noted, Architectural Review Boards have latched on to the Secretary of the Interior's Standards for Preservation, which state that additions to historic buildings should be differentiated from the original building. Often overlooked is the second part of this standard, which calls for the addition to be "compatible with the massing, size, scale and architectural features" of the original building. Those from the modernist generation of preservationists latch on to 'differentiation' as a license to create an addition which is radically different, and this was not the intent of standard no. 9. Thus a misreading of the standards has given classicists the impression that preservation is against them, while a new generation of preservationists include many people who are thrilled to have compatible additions that fit right in, especially in historic districts. Differentiation can be as simple as a well-documented change, even if it closely resembles the original.

### The Necessity of Sentiment



*Christinia's World, 1948, by Andrew Wyeth*

Change is stressful. While some personality types thrive with change, the human condition tends to prefer routine and predictability. A visit to one's hometown after many years, only to find it hard to recognize beneath the curtain of fast food stores, shopping centers, a Wal-Mart where the playground used to be, and other invasions of one's bucolic memories, can be devastating. It is possible, however, that the town also built a fine classical town hall, in which case one might be torn between an admiration for the design and the sentimental attachment to the one that used to be there.

In his famous essay "The Necessity of Ruins," J.B. Jackson gives a poignant example -- he recalls visiting the Smithsonian Museum and noticing a grimy, worn out easy chair and wondered what it could be doing there rather by the curb. Upon closer inspection, he realized that this chair was the very one seen every week by many, many Americans - it was Archie Bunker's sacred chair in the show "All in the Family." Hundreds of chairs like this line the sidewalks of America awaiting a trip to the dump. This one had witnessed the angst and turmoil of an era in American history.

Saving historic buildings, especially ones that hold many memories, is therefore very important, and is often focused on iconic civic buildings, many of which were built in the classical style. The transformative moment for the former generation of preservationists was the battle to save the grand, classical Penn Station in New York in the 1960s. Thomas Wolfe had written:

"The station, as he entered it, was murmurous with the immense and distant sound of time. Great slant beams of moted light fell ponderously athwart the station's floor and the calm voice of time hovered along the walls and ceiling of that mighty room, distilled out of the voices and movements of the people who swarmed beneath...

Few buildings are vast enough to hold the sound of time, and ...there was a superb fitness in the fact that the one which held it better than all others should be a railroad station. For here, like nowhere else on earth, men were brought together for a moment at the beginning or end of their innumerable journeys, here one saw their greetings and farewells, here, in a single instant, one got the entire picture of human destiny."

Engineers found it to be cheaper to replace than to save the grand building; however, the efforts to save the building coalesced into a movement. World events were exploding with emotion: the first human walked on the moon, the Viet Nam war wouldn't go away. Moved by the powerful undercurrent of the era, Jackie Kennedy Onassis, the classicist Henry Hope Reed, and so many others marched to save Penn Station and all its memories. They lost that battle, but built on its embers a national enthusiasm for preservation. They saved Grand Central Station, with all of its soot and forgotten astrological ceiling, which was cleaned so that the star lights twinkle once more. They saved it because they knew it was great classical architecture; because urbanistically it was a terminus to Fifth Avenue, and it contained memories - memories that were unique to each person who used the station. It represented possibilities and, with the destruction of Penn Station, was a vestige of a former grandeur for the Everyman.

If we, collectively, dare to voice our sentiments in support of preservation AND of classical architecture, we will find many people in tune with our point of view. More and more, preservationists, classicists, new urbanists, architectural historians, vernacular architecture studies, and others have been merging and overlapping like never before. The 'next generation' of preservationists are not, for the most part, closet modernists. More and more architects, such as the members of the AIA Historic Resources Committee, can find the thrill in both preservation and compatible design. We must reclaim the profession for architects who feel deeply the onus of history on their shoulders as they make decisions - what to remove, what to save, and which will make for a better world.

*Ralph Muldrow is the Simons Chair in Historic Preservation and Associate Professor of Art History at the College of Charleston, and Ashley Robbins, AIA, ASID is the Interim Director of the Clemson University Graduate Program in Historic Preservation, Clemson University/College of Charleston.*



# Preservation Architect

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## Master of Science in Historic Preservation

Clemson University/College of Charleston

by Ashley Robbins, AIA

The joint Clemson University/College of Charleston Master of Science in Historic Preservation degree is offered through Clemson's Graduate Program in Historic Preservation in the College of Architecture, Arts and Humanities' Department of Planning and Landscape Architecture and the College of Charleston's Graduate School of the Arts. This unique collaboration results from the location of the program in Charleston, South Carolina, one of the most actively engaged preservation communities in the country. The 2008/2009 academic year is the fifth year of the new program, which was founded to meet the demand for a professional program in the southeastern region that specializes in working with historic buildings, landscapes, and the decorative arts.

The two-year program is limited in size to twelve students per class to ensure focused research with the faculty. The faculty-to-student ratio is therefore extremely high, with four full-time professors and six adjunct professors, plus distinguished visiting preservation specialists and collaborating faculty from other departments and schools. Students come from a diverse undergraduate background that includes but is not limited to the sciences, history, architecture, interiors, landscapes, art history, and business.



While the program utilizes the South Carolina environs for applied research and case studies, the student body is nationally recruited and works nationwide after graduation. There is also an international emphasis due to our strong collaboration with the ICOMOS International Intern Exchange Program. Through ICOMOS, our students have worked with preservation firms in India and Jamaica while we have hosted interns from Malaysia, South Korea, Turkey and Lithuania.

The program collaborates with other preservation entities and initiatives in Charleston, such as Historic Charleston Foundation, the Preservation Society, the City Government Department of Planning, Preservation and Economic Innovation, the Charleston Museum, the National Trust, the Charleston Civic Design Center, the Clemson Architectural Center, and the Clemson Research Institute and Conservation Lab, which provides students opportunities to study diverse preservation paths while fulfilling curriculum requirements. Emphasis is placed on professional collaborations, since the faculty are actively engaged in current preservation projects. School-wide projects are often created to supplement projects such as the Preservation Plan for the City of Charleston by Page and Turnbull Architects of San Francisco, the ongoing brickwork restoration campaign at Drayton Hall, a National Trust Property, and the restoration of the plantation house at Hobcaw Barony in Georgetown, South Carolina.

The 55-credit graduate program emphasizes coursework in studios, labs,

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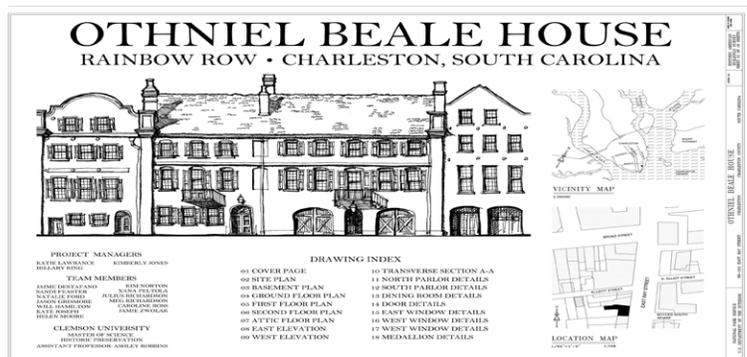
and field seminars. The initial semester is devoted to the analysis and documentation of historic sites, with courses in research, historic construction, architectural styles, preservation theory, and a course that combines these skills into a semester-long published project. This year the project is the documentation and analysis of the 3<sup>rd</sup> floor of the 1803 Joseph Manigault House. The second semester is a more advanced studio-focused semester organized around the development of the design-mind in preservation studio. Preservation Law and Economics, Historic Interiors, and Urban Planning are also taught during this semester. A HABS project is completed during the first year and the program has received awards from the Peterson Prize for this effort.



The second year progresses into a professional trajectory with specialization in advanced analysis and conservation studies, followed by the final semester which focuses on project administration. Architectural material documentation is emphasized, thanks to our collaboration with Clemson's Hunley Conservation Labs and the restoration projects made available for student involvement by Richard Marks Restoration, the preeminent preservation contractor in the south.



Students may select either to complete a year-long thesis or a project. Thesis/projects use original research, and incorporate each student's specific focus in the discipline of historic preservation. Projects using the historic resources of Charleston and its environs, or other suitable historic sites, are encouraged.



Professional internships are a significant component of the program and available through a variety of relationships with initiatives in Charleston, nationally, and abroad. Second-year students take a spring trip to Washington, D.C. to lobby alongside the state SHPO and Historic Charleston Foundation with South Carolina

Senators and Congressmen. During this trip, preservation projects and organizations are visited, such as Montpelier, Monticello, the University of Virginia, Mount Vernon, the National

Trust, The President's Advisory Council for Historic Preservation, and US ICOMOS headquarters, in order to enhance the students' knowledge of preservation policy, funding, and procedure.

The professional degree, Master's of Science in Historic Preservation (MSHP), balances the preservation of material and cultural resources with the necessary changes imposed by population growth, safety codes, changing transportation, and encroaching development. The Charleston community, long known for progressive preservation policy, is the ideal learning location, filled with amazing resources and generous preservation professionals.

*The author, Ashley Robbins, AIA, ASID is Clemson University's Interim Director of the MSHP program. She has been with the program since inception in 2004.*





# Preservation Architect

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## *An Intern's Experience at the Clemson Conservation Center*

by Helen Moore

During the first months of a summer internship in 2007 at the Clemson Conservation Center, I worked with an experimental device testing chloride levels on 19<sup>th</sup> century cast ironwork at Magnolia Cemetery in Charleston, South Carolina. The purpose of the research was to determine if this portable and non-destructive device could accurately gauge the amount of chloride in an iron sample, which would help determine proper treatment. The hope of the staff was to use the device in the conservation and long term preservation of the Hunley Submarine, a Civil War marine archaeological artifact; and the hope of Clemson's Conservation program was that the portable device could be used to analyze ironwork at historic properties. As the research progressed it was determined that the device was not effective, because the raw data was too complicated to interpret in a useful way. Due to this difficulty and the training needed to remedy it, the goal of using the device and studying its potential for conservation of architectural ironwork as a thesis project came to an end. Over the experimental phase of the summer research the device was additionally used to test iron, stone, and brick samples at Drayton Hall. During this time the deteriorating condition of the metal collection became apparent, and my new thesis emerged.



The first goal of the project was to assess the early archaeological metal collection at Drayton Hall. This assessment included the cataloging of the artifacts, identification of the corrosion state of the items, and the development of a preservation and storage plan for the collection as a whole. During the first phase, all of the metal items were evaluated and documented. While documenting the artifacts, all were found to be in a state of active corrosion and in need of new storage conditions.

The second objective of this study included an investigation of the currently-available iron conservation methods, and an interpretation, including positives and negatives, of each conservation strategy. To complete this goal, the history of metal conservation as a science was analyzed and new research was explored. During this portion of study, another purpose of this project came to light; the creation of a conservation strategy for the entire metal collection at Drayton Hall.

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A case study using the subcritical fluid method became the third aspect of this project. This study used archaeological iron samples taken from Drayton Hall. The artifacts were analyzed and treated at the Clemson Conservation Center, being the third group of terrestrial archaeological artifacts treated with this method worldwide. The subcritical fluid method for iron conservation has previously been used for marine archaeological artifacts. The potential of this technology surpasses the more traditional methods of iron conservation, due to the speed at which chlorides are removed from artifacts in a matter of a few days, as opposed to a year or more. The experimental nature of the case study demonstrated remarkable results, and analysis is ongoing to determine the future stability of the items.

The report included photographic documentation of the case study, artifact documentation sheets, and the complete archaeological metal catalogue. This report is not only a case study and preservation plan for the Drayton Hall metal collection; it is also an early evaluation of the subcritical treatment method on architectural ironwork. As each of the artifacts treated were once architectural elements, this research opens the door to the possibilities of using this method for the preservation of ironwork in historic buildings in the near future. The report will also help those unfamiliar with iron corrosion to have a basic understanding of its principles and to have references for additional information. As this is a highly technical and often confusing field, creating a concise reference is invaluable to future conservation studies. The final, and personal, goal of this project was to produce a detailed report that would bring new information to the field of historic preservation, and to produce organization and documentation of the Drayton Hall metal collection for research and study

*Helen Moore is a 2008 graduate of the Clemson University/College of Charleston MSHP program and has just moved to Washington D. C.*



# Preservation Architect

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## Conservation Accreditation for Architects in the United Kingdom

by John Fidler, RIBA

### Background

Around the world, architectural licensing bodies are beginning to look at life-long periodic assessments of professional competency in ways that already exist for physicians and pilots. In the United Kingdom, the national bodies for historic preservation, English Heritage and Historic Scotland, have been working with the professional institutes on a system of accreditation for those claiming specialist expertise in the conservation field.

### The Royal Institute of British Architects (RIBA)

The RIBA runs a scheme in association with a not-for-profit charitable company called ACCON Ltd that holds the register of *Architects Accredited in Building Conservation* (AABC) and manages the accreditation process for individual architects, not their practices.

The institute meets regularly with the heritage bodies to agree a fair, reasonable and transparent method of accreditation. The total number accredited so far is 340 (1.2% of membership). Nevertheless, progress is being made towards establishing a representative sample that has critical mass for the current workload.

The scheme offers a supplementary "gong" to academic and professional qualifications. It is open to all suitably qualified architects and is based on a peer review of submitted project documentation. The process provides better information for clients; assists experts in the development of promotional and advertising material; and improves links between required competencies, professional training and continuing education. At a strategic level, it fosters best practice and raises technical standards.

The RIBA and other construction professions were wary at first of the need for accreditation schemes. However, the heritage bodies were determined to press forward and made it a condition of grant aid that owners of historic buildings must hire only accredited professionals before they could receive public subsidy for their conservation projects. This induced "supply chain demand" to incentivize accreditation was handled carefully so as not to breach fair-trade, human rights and other legislation. A "tapered gateway" was established to notify all parties of the impending start of this program three years in advance, and this enabled the professions and client groups to prepare for accreditation.

### Accreditation assessment

Applicants for accreditation submit a small portfolio of up to 5 conservation projects completed in the last five years, and are invited to demonstrate their conservation objectives, as well as indicate how well they thought the projects went, and how they would do them next time. They are required to submit their curriculum vitae, their continuing education records, and a conservation reference normally from clients, peers or mentors. Finally, the importance of postgraduate specialist training is stressed, and any qualifications in this area need to be declared. They are not considered a substitute for accreditation, however, as accreditation measures skills, judgment and experience, which are usually not tested adequately in the academic arena.

The UK heritage bodies have worked closely on a *Framework Strategy for Conservation Accreditation* (Historic Scotland, 2003), which is based on developments from Sir Bernard Feilden's *International Guidelines on Education and Training* (ICOMOS, 1993). This identifies all aspects of good conservation practice of which the different professions need to be aware, understand, or be competently skilled in their field. The framework becomes a checklist for individuals' self-assessment and planning for self-directed improvements. It can also be used by employers or clients to judge competency or organize training to fill gaps.

The consequences of these developments continue to unfold: demand for continuing education credits in the field are increasing, and practitioners desirous of becoming accredited, but lacking conservation experience, are offering "single project partnerships" to work with more experienced accredited specialists or mentors in order to gain the necessary portfolio materials.

### Next steps

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The system of professional accreditation in building conservation continues to thrive, and there is potential for European construction professions to follow the UK's lead and develop their own conservation accreditation programs, harmonize practice and look towards a more advanced free market in conservation services across the European Union. Colleagues in France are already taking this matter seriously because of the shortages of qualified *Architects en Chef des Monuments Historique*.

In the USA, the American Institute for Conservation (AIC) is moving slowly towards a professional accreditation process, though it is currently based on a written examination rather than peer assessments. To date, the AIA has been noncommittal on the subject. With an eye on global trade - e.g., the General Agreement on Tariffs and Trades (GATT) treaties - it looks, however, as though the international trend towards defining preservation expertise will continue.

#### Further Reading

AABC scheme: <http://www.aabc-register.co.uk>

Historic Scotland: <http://www.understandingconservation.org>

RIBA scheme: [http://www.riba.org/go/RIBA/News/Press\\_2945.html](http://www.riba.org/go/RIBA/News/Press_2945.html)

*John Fidler is a staff consultant with Simpson Gumpertz & Heger's preservation technology practice group in Los Angeles. He is a member of the Royal Institute of British Architects and an international associate member of the AIA. He was formerly the Conservation Director of English Heritage in London. He will be a guest speaker at **Preservation Technology & Engineering: A Different Perspective**, to be held on October 30, 2008 in New York.*



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## Lakeport Plantation

Lake Village (Chicot County), Arkansas

by Kwendeche, AIA

The Lakeport Plantation house, one of Arkansas's premiere historic structures, is the only remaining Arkansas plantation home on the Mississippi River. It was constructed ca. 1859 for Lycurgus and Lydia Taylor Johnson, part of a political dynasty that extended from Virginia to Kentucky to Arkansas. Built with enslaved labor, the house retains its original architectural features and many of its decorative finishes.

Lakeport Plantation remained in the Johnson family until 1927, when it was purchased by Sam Epstein. Vacant since 1972, the house was placed on the National Historic Register in 1974 and was designated an official project of the Save the America Treasures program through the National Park Service and the National Trust for Historic Preservation in 2002. The house was gifted to Arkansas State University in 2001 by the Sam Epstein Angel family. It has been restored through grants from the Arkansas Natural and Cultural Resources Council, the National Endowment for the Humanities, and the Save the America Treasures program.



The restored site will serve as a museum and educational center, interpreting the people and cultures that shaped plantation life in the Mississippi River Delta. In continuous cotton production since the 1830s, Lakeport provides a context for studying changes in the agricultural and African American experiences—from frontier and plantation slavery, to sharecropper and tenant farmer systems, to agricultural mechanization and the mass exodus of African Americans to factories in the North, to modern day farming practices.

Lakeport Plantation is one of three Arkansas State University off-campus heritage sites, including the Hemingway-Pfeiffer Museum and Educational Center in Piggott and the Southern Tenant Farmers Museum in Tyronza. It serves as the southern anchor for the Arkansas segment of the Great River Road, a National Scenic Byway that extends through 10 states along both sides of the Mississippi River.

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Just a stone's throw from the mighty Mississippi River, this well-restored Greek Revival-styled plantation house stands out quite boldly from the distant road. Its presence amongst the waist-high cotton stalks also added significant contrast to the new contemporary suspension bridge being built across the Mississippi River a few hundred yards to the northeast. The primary buff yellow-painted cladding added a stark contrast the overall landscape and juxtaposition of the house to the adjacent cotton fields.

With thirteen (13) fireplaces and 14-foot ceiling heights, the restoration of this grand house was well planned and implemented by the Restoration Team, made up of preservation architects, engineers, surveyors, historians, archeologists, students, and a decorative paint specialist.

They labored over a few years in recreating as much of the original essence of the slave-built edifice as possible , both within the spacious interior spaces as well as the exterior. Over 155 slaves were used to build the house, some of whom are buried within the more than 1,300 acres of this once-thriving plantation. An ongoing effort is being made to locate the burial sites and slave quarters, using ground penetration radar.



From my curious viewpoint, the integration of a state-of-the-art mechanical system housed in a rebuilt outbuilding was an effective and quite concealed solution in providing conditioned air to the house. The system evolves from the use of a ground source heat pump system, three hundred feet in depth, whose resulting air duct system is routed underground from the discreetly concealed outbuilding. Additionally, rainwater is collected from the replicated metal downspouts into the original underground troughs leading to the cistern. I thought it was an amazing feat for the MEP engineers to work in such a coordinated manner within the Restoration Team to realize such an effective and concealed solution.



The opening day celebration (September 28, 2007) was festive and educational; however, I really wished that I could have been there in 1859, armed with a digital camcorder, documenting the whole process. Since that didn't happen, let's make an effort to record in an audio / visual medium our current work, so that in a few hundred years the descendant population will have a much more detailed understanding of the process of preservation.

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*Lakeport Plantation, An Arkansas State University Heritage Site, Grand Opening Ceremony Program excerpt, September 28, 2007*



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THE AMERICAN INSTITUTE OF ARCHITECTS

## AIA Spartanburg

### *Celebrating South Carolina Community Design in Glendale*

Although only six miles from downtown Spartanburg, Glendale lies somewhat off the beaten path. Founded in 1832, it is considered by some scholars to be the most historic textile mill community in South Carolina. In addition, it has an abundance of natural and cultural resources that need to be protected for the future. With the right planning, Glendale has the potential to become a prosperous historic suburban community.



[Click to Enlarge Image](#)

Remarkably, most of Glendale's historic area is still intact and much is eligible for listing on the National Register of Historic Places. A master plan for the community would help develop solutions that enhance the town's economy, improve quality of life and encourage active lifestyles, while restoring and improving the community's natural characteristics.

The Glendale Mills were closed in the 1970s, leaving behind vacant mill buildings which burned in 2004. All that remains of the site are picturesque stone and brick ruins and an historic office building on the banks of the Lawson's Fork Shoals. Contributing to Glendale's decline was the closing of Glendale United Methodist Church. The congregation's numbers had dwindled to the point that the church could not remain in operation. Though difficult, these two events ultimately were a catalyst for changing the course of Glendale's history.

In December 2005, forty citizens gathered to consider the fate of the Methodist Church property. During a brainstorming session, it was suggested that the site be turned into an outdoor leadership and education center. With help from the Palmetto Conservation Foundation, the community created an adaptive reuse plan for the church that incorporated fitness and walking trails on the six-acre site.

As a result of this creative thinking, participants realized the need for a master plan for the entire community of Glendale. They understood their unique position as an historic community on the edge of a major metropolitan area. A village master plan would give shape to their vision of the future.

In early 2007, [AIA Spartanburg](#) undertook an historic resources survey of the Glendale community. More than 140 properties were surveyed by a team of five historic preservation students from the University of South Carolina and leaders from the Design Arts Partnership and State Historic Preservation Office. The survey results were presented to the National Register review committee for South Carolina who determined that the central core of the mill village is eligible for listing on the National Register of Historic Places. The team completed the project by taking measurements for drawings of the Glendale mill office, Methodist Church, and Bivings-Converse House.

Subsequently, public officials, village residents, mill owners, representatives from the Palmetto Conservation Foundation, architecture students and faculty, [AIA Spartanburg](#) members, and other design professionals gathered for a two-day community planning workshop. During public input sessions, discussion included regional planning, historic preservation, parks and recreation development, and reuse of the mill site.

The study resulted in a master plan for the Glendale mill, a proposal for a new town square, a digital photo movie featuring images of Glendale, and specific recommendations for implementation.

The final reports on the planning workshop and historic survey were presented at the South Carolina Community Design Summit.

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