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Historic Resources Committee

PRESERVATION ARCHITECT



DECEMBER 2013 ISSUE

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UPCOMING EVENTS

March 22 - 23, 2014

LETTER FROM THE CHAIR

By Jonathan Spodek, AIA

Dear Historic Resources Committee Members:

The past few months have been very busy for the HRC gathering at the many preservation gatherings each fall. In this issue of Preservation Architect you will read about our activities at the National Trust's annual conference and the wonderful program at the HRC Colloquium held at Taliesin West. And while we did not have any formal programming at the annual APT conference in New York, it was a great conference where we were able to learning and visit with our colleagues from across the world.

[Read more.](#)



HRC HONORS H. ROLL MCLAUGHLIN, FAIA AT NTHP LUNCHEON

By John Bry | Masters in Historic Preservation Candidate, Ball State University



Lunch with a legend. If there was ever a question about the positive partnership and outcome that can result with blending good architectural design and historic preservation, H. Roll McLaughlin, FAIA is certainly an ideal role model. Mr. McLaughlin's impact on Indiana's architectural and preservation fields since the 1950's is unparalleled. His signature Historic Preservation projects dot the state as testimonials to how the past can remain functional and be a key ingredient to making a city livable and an attractive place to live, work and play. [Read more.](#)

DESIGN + HISTORY: THE TALIESIN COLLOQUIUM

By Peyton Hall, FAIA | HRC Advisor

[Architectural Ceramics in the 21st Century](#)
Cambridge, MA

April 8-10, 2014

- [International Cemetery Preservation Summit](#)
Niagara Falls, NY

RECENT DISCUSSIONS

November 6, 2013

I'm working on an existing building that has an existing fire escape as one of the means of egress from the upper level apartments. [Read more.](#)

October 25, 2013

A petition has been started to help preserve a Louis Sullivan building in Iowa. Please see the message below from the petition's author. If you would like to sign the petition, follow the link below. [Read more.](#)



In October the HRC initiated the Taliesin Colloquium in order to once again offer an opportunity for members and colleagues to discuss important professional practice issues in depth and at length. The two-day event was the culmination of ten months of planning between the advisors and the staff of the Frank Lloyd Wright Foundation and Taliesin West. Our beneficial relationship with the Foundation was strengthened by the process of planning and executing the event. The Foundation benefits by our bringing discussion of important architectural issues to augment their programs. The AIA has not been able to provide as much direct support to the Knowledge Communities as in the past, but enables us to act more freely in finding ways to support programs that bring HRC members together, provide education, and enable exchange of information. [Read more.](#)

ADVOCATING FOR PRESERVATION: THE DAVID WRIGHT HOUSE

By Peyton Hall, FAIA | HRC Advisor

HRC's Historic Sites Advocacy Team (HSAT) joined a successful nationwide effort to save the house that Frank Lloyd Wright designed for David and Gladys Wright House in Phoenix, Arizona. The property had been purchased by a residential real estate developer, who sold it, under great public pressure, to an anonymous benefactor. The property will be transferred to an Arizona not-for-profit organization responsible for the restoration, maintenance and operation. Completed in 1952 for Frank Lloyd Wright's son David, the house utilizes a circular spiral plan seen in the Guggenheim Museum in New York, which was built six years later.



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THE AIA HRC — HISTORIC SITES ADVOCACY TEAM

By Sharon C. Park, FAIA

The Historic Sites Advocacy Team (HSAT) is a subcommittee of the AIA's Historic Resource Committee (HRC) and is charged with responding to requests for assistance on endangered historic properties. The team is committed to identifying, understanding and helping to preserve the architectural heritage in this country and internationally. [Read full article](#)

PRESERVATION AS PROVOCATION – 2013 COMPETITION WINNERS

By Ashley Robbins Wilson, AIA | HRC Advisor



Want to see how 260 students and faculty designed eco-sensitive solutions to re-imagine an abandoned early 19th century fort in the Charleston, South Carolina Harbor? The Preservation as Provocation International Competition was administered by the American Collegiate Schools of Architecture and the Historic Resources Committee of the AIA. The 2013 competition tackled issues of memory, materiality, the changing environment, military history, eco-tourism and design in historic contexts. The competition was sponsored by the National Center for Preservation Technology and Training and Clemson University/College of Charleston Graduate Program in Historic Preservation. [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.

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.

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.

DEVELOPMENT COMMITTEE MAKES HRC PROGRAMS POSSIBLE

By Peyton Hall, FAIA | HRC Advisor

The Institute and members' dues provide the financial foundation for all knowledge communities. However, in recent years, staff and program support has been reduced to subsistence level. We rely on hardworking AIA personnel in Washington, D.C., to support our communications and accounting, but are increasingly responsible for initiating, planning, and executing our own programs. The HRC has been sustained in the new millennium by reinventing its programs. [Read more](#).

REPORT FROM THE HRC DEVELOPMENT SUBCOMMITTEE

By James J. Malanaphy, AIA | 2012-2014 Chair, HRC Development Subcommittee

Thanks to HRC Development subcommittee members - Peter H. Miller, Hon. AIA, President, Restore Media; Gary Behm, President, St. Louis Antique Lighting Co., David Roccasalva, Evergreene Architectural Arts; Karl Stumpf, AIA, RTKL; and Peyton Hall, FAIA, Historic Resources Group - the HRC achieved its 2013 fund raising goal. ([View Table](#).)

Please acknowledge and thank our HRC sponsors for their ongoing support of 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, 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 HRC fellowship events and educational programs at the annual conferences of the AIA, APT and NTHP.

The HRC Development subcommittee gives an extra special thank you to the AIA members and AIA member firms that provided financial support

for HRC programs in 2013 - Ashley Robbins Wilson, AIA; the Historic Resources Group; Mills+Schnoering Architects; Page and Turnbull; and RTKL. [Read more and become a sponsor.](#)



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Letter From The 2013 HRC Chair
By Jonathan Spodek, AIA |2013 HRC Chair

Dear HRC Members,

The past few months have been very busy for the HRC gathering at the many preservation gatherings each fall. In this issue of Preservation Architect you will read about our activities at the National Trust’s annual conference and the wonderful program at the HRC Colloquium held at Taliesin West. And while we did not have any formal programming at the annual APT conference in New York, it was a great conference where we were able to learning and visit with our colleagues from across the world.

Reflecting on 2013, I am very delighted with all the activities of the HRC. A few of the highlights . . .

The HRC was able to sponsor a research scholar, Lauren Schuyler, to complete 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.

Peyton Hall lead a particularly thought provoking Design + History Colloquium working with the Frank Lloyd Wright Foundation. This is a relationship we hope to continue.

During the annual convention, we partnered with the Rocky Mountain Institute for a workshop on Deep Energy Retrofits on Existing Buildings.

At the HRC Luncheon at the AIA Convention, the new manager of Denver’s Community Planning & Development shared with us the efforts Denver is leading to engage historic communities in sustainable planning.

Our bi -annual [Preservation as Provocation design competition](#) was one of the most engaging design competitions held by the Association of Collegiate Schools of Architecture.

At the National Trust Preservation Conference in Indianapolis, the Historic Resources Committee honored H. Roll McLaughlin, FAIA for his incredible contribution to the field of preservation architecture.

In addition to these events, the HRC worked to continue with other efforts. We worked closely with the National Park Service in its advisory capacity with the Historic American Building Survey and Library of Congress. We were peer reviewers for several Preservation Briefs under consideration for revision. And looking forward, we began working towards 2016 and the centennial celebration of the National Park Service and the semi-centennial celebration of the National Historic Preservation Act.

The Historic Resource Committee is looking forward to 2014 with great anticipation with many continued events, programs and initiatives. The 2014 Advisory Group will be led by Peyton Hall, FAIA. I know he has already been working hard setting a full agenda for next year. Working closely with him will be Carolyn Kiernat, Ashley Wilson, and Karl Stumpf. Our newest member of the Advisory Group, Wendy Hillis, will be joining the leadership in January. The leadership is supported by a plethora of wonderful volunteers on several committees

In the coming month you will hear more about several program the HRC is working on including workshop and educational sessions at the annual convention, a cemetery summit in [Niagra Falls](#) hosted by NCPTT, and student and professional competitions working with [HABS](#) and [ACSA](#), not to mention all the behind the scenes involvement and work the HRC



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does to with the Institute.

Finally, I want to thank everyone for the amazing experience I have had working with the HRC as an Advisory Group member for the past several years. During this time I have had the pleasure to meet many of you. I want to specifically thank those who work so hard through our subcommittees to make the HRC a meaningful knowledge group within the AIA.

2013 HRC AG Members:

Peyton Hall FAIA; Carolyn Kiernat AIA; Ashley Robbins Wilson AIA; Karl Stumpf, AIA

HRC Historic Site Advocacy Team:

Jean Carroon , FAIA

HRC Communications Subcommittee:

Wendy Hillis, AIA; Carolyn Kiernat, AIA; Amanda Gann, Assoc. AIA; Nicole Gerou, Assoc. AIA; James Malanaphy, AIA; Michael Mills, FAIA; Don Swofford, FAIA

HRC Development Subcommittee: James Malanaphy, AIA; Peyton Hall, FAIA; Karl Stumpf, AIA; Peter Miller, Hon. AIA; Gary Behm

HRC Education Subcommittee:

Ashley Wilson AIA

HABS Coordinating Committee:


Richard O’Connor, Ph.D.; Walker Johnso, FAIA; Catherine Lavoie, Mark Schara, AIA; Lewis W. Barlow, IV, FAIA; Michael Mills, FAIA; Sue Ann Pemberton, FAIA; Ford C. Peatross, Ph.D.

I wish everyone a happy and healthy 2014 and I hope to see many of you at our upcoming events!

Jonathan Spodek, AIA

2013 Chair, AIA Historic Recourses Committee

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HRC Honors H. Roll McLaughlin, FAIA at NTHP Luncheon
By John Bry |Masters in Historic Preservation Candidate, Ball State University

Lunch with a legend. If there was ever a question about the positive partnership and outcome that can result with blending good architectural design and historic preservation, H. Roll McLaughlin, FAIA is certainly an ideal role model. Mr. McLaughlin’s impact on Indiana’s architectural and preservation fields since the 1950’s is unparalleled. His signature Historic Preservation projects dot the state as testimonials to how the past can remain functional and be a key ingredient to making a city livable and an attractive place to live, work and play.

Mr. McLaughlin was honored at the AIA’s Historic Resource Committee Luncheon in Indianapolis during the National Historic Preservation Conference on November 1st. Organized by James Malanaphy, AIA and James Kienle, FAIA, HRC Chair Jonathan Spodek, AIA and Indiana Historian/Journalist Nelson Price took the audience down memory lane interviewing Mr. McLaughlin about his long career and key role in the creation of Indiana Landmarks with philanthropist and industrialist Eli Lilly. Mr. McLaughlin recalled how Mr. Lilly called him to a meeting and proceeded to pass on an envelope stashed with Lilly stock worth millions of dollars with the mandate funding initiatives through a new statewide historic preservation organization. Today, Indiana Landmarks is the largest private non-profit statewide organization in the United States with multiple field offices and staff of 50.

A native Hoosier, World War II veteran, and Past Indiana State Preservation Coordinator for the AIA, Mr. McLaughlin has witnessed many changes to the preservation landscape in Indiana. He pursued his interest in architecture despite being enticed to pursue other careers. The result has been an exceptional portfolio of projects, including East Hall at DePauw University, where he faced skepticism from the school’s Board of Trustees that the 130 year old structure should be saved. He also played a key role in Indianapolis neighborhoods such as Lockerbie Square, a historic 19th century working class neighborhood east of downtown that most people had given up on, but today is one of Indianapolis’ most desired neighborhoods. McLaughlin was also had charge of renovating and saving other Indianapolis icons such as the City Market House downtown and the 1875 Gothic Chapel at Crown Hill Cemetery.

Mr. McLaughlin’s preservation and architectural career is not limited to Indiana. He served for many hears on the HABS Advisory Council helping reinvigorate the program after WWII. One of Mr. McLaughlin’s favorite memories was when he was called upon to repair Eli Lilly’s “garage” filled with an impressive Chinese art collection that was damaged during a Halloween vandalism spree. Mr. Lilly contacted Roll after several weeks had passed when he had not received an invoice for architectural services. Mr. McLaughlin never intended to bill Lilly for the work, but Lilly insisted. An invoice was sent for \$250 to the millionaire industrialist. Mr. Lilly told Roll upon paying the bill, “If this is all you are going to charge you are going to have a difficult time at making a living as an architect.” Roll got his check for \$250 a short time later.



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HRC's Fall Conference in Scottsdale: Design + History: The Taliesin Colloquium

By Peyton Hall, FAIA/HRC Advisor



John H. Stubbs, Assoc. AIA, Favrot Professor and Director, Master of Preservation Studies, Tulane School of Architecture, assisted by Steve Farneth, FAIA, of Architectural Resources Group in San Francisco, conduct a break-out discussion on design and the Secretary of the Interior's Standards.

In October the HRC initiated the Taliesin Colloquium in order to once again offer an opportunity for members and colleagues to discuss important professional practice issues in depth and at length. The two-day event was the culmination of ten months of planning between the advisors and the staff of the Frank Lloyd Wright Foundation and Taliesin West. Our beneficial relationship with the Foundation was strengthened by the process of planning and executing the event. The Foundation benefits by our bringing discussion of important architectural issues to augment their programs. The AIA has not been able to provide as much direct support to the Knowledge Communities as in the past, but enables us to act more freely in finding ways to support programs that bring HRC members together, provide education, and enable exchange of information.

Taliesin West is a National Historic Landmark complex that accommodates conferences in one of the places that Frank Lloyd Wright created as experiments in design, studios, and for the teaching of architecture. The location is in a convenient metropolitan area, yet provides a retreat apart from it in a hillside desert setting with mountain and valley views. The Foundation provided, at no cost, their facilities, staff support, plus lodging and meals in the communal dining room for the conference speakers.

This event represents renewal of an old relationship (HRC met at Taliesin in Spring Green, Wisconsin, in the 1970s) in a new age, and a topic which resonates in both organizations: “Design + History.” The AIA recognizes the legacy of Taliesin and Taliesin West as the residence, studio, and school of Frank Lloyd Wright, and as highly significant landmarks of American architecture. Both organizations welcomed the opportunity to tackle current and forward-looking issues in architecture. Approximately 40 individuals from many different states and cities participated, plus students from the Frank Lloyd Wright School of Architecture.

The topic, “Design + History” brought leading professionals and professors to lecture and lead group discussions about the design of additions to historic buildings, new infill buildings in historic contexts, and the interpretation of the National Park Service’s guidance on this issue. The challenge of design in historic settings is hotly debated. Architects participate in those increasingly polarized debates, but mostly outside of the AIA. The discussions that were reported out of the colloquium will be summarized and published by the HRC.

The distinguished speakers were Daniel Bluestone, Ph.D., Professor, and Director of the Historic Preservation Program, School of Architecture, University of Virginia; Vincent L. Michael, Ph.D.

Executive Director, Global Heritage Fund; John H. Bryan Chair in Historic Preservation at the School of the Art Institute of Chicago, and Trustee of the National Trust for Historic Preservation; Fred Fisher, AIA, FAAR, Frederick Fisher and Partners Architects; and John H. Stubbs, AIA, Assoc., Favrot Professor and

Director, Master of Preservation Studies, Tulane School of Architecture. Dean Victor Sidy, AIA, of the Frank Lloyd Wright School of Architecture and Jonathan Spodek, AIA, Chair, AIA Historic Resources Committee, Associate Professor, Ball State University, led three break-out discussion groups that encouraged direct participation.

Jonathan Spodek, AIA, current HRC Chair, and Chair of the HABS Coordinating Committee, brought this year’s student winners of the Peterson Prize to Taliesin West for recognition, and the chance to benefit from the Colloquium. Go to http://www.cr.nps.gov/hdp/competitions/Peterson_winners.htm for details of the awarded sites and documentation teams for the 2013 competition.



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Advocating for Preservation: The David Wright House
By Peyton Hall, FAIA/HRC Advisor

HRC’s Historic Sites Advocacy Team (HSAT) joined a successful nationwide effort to save the house that Frank Lloyd Wright designed for David and Gladys Wright House in Phoenix, Arizona. The property had been purchased by a residential real estate developer, who sold it, under great public pressure, to an anonymous benefactor. The property will be transferred to an Arizona not-for-profit organization responsible for the restoration, maintenance and operation. Completed in 1952 for Frank Lloyd Wright’s son David, the house utilizes a circular spiral plan seen in the Guggenheim Museum in New York, which was built six years later.

The HSAT and current Advisors researched the issue, and worked with the AIA staff in Washington D.C. to insure that our position was not in conflict with local components. Ultimately, past President Jeff Potter signed a letter in support of preservation on behalf of the Institute.

The effort was led by the Frank Lloyd Wright Building Conservancy, a non-profit organization that is different from the Frank Lloyd Wright Foundation, which also strongly supported the work. Planning has begun for the restoration of the house and grounds and additional donations from the public will be sought for the costs of restoration. The goal after restoration is to make the house available for educational purposes.

The HSAT subcommittee acts on issues of importance to the HRC by gathering information to determine if an issue is of national importance for direct HRC involvement. If so, it develops a proposed action for Advisory Group consideration. Minimally, the team also encourages local HRC committees to follow HSAT Guidelines. Tom McGrath, FAIA, immediate past Chair of the Advisory Committee, is HSAT Chair, and will be succeeded by Jonathan Spodek, AIA, (JSPODEK@bsu.edu) in January 2014.

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The AIA HRC – Historic Sites Advocacy Team
By Sharon C. Park, FAIA

The Historic Sites Advocacy Team (HSAT) is a subcommittee of the AIA’s Historic Resource Committee (HRC) and is charged with responding to requests for assistance on endangered historic properties. The team is committed to identifying, understanding and helping to preserve the architectural heritage in this country and internationally. The AIA Policy on Support for Threatened Historic Resources was adopted in September of 2008 and charges the HSAT with reporting to the Executive Committee of the AIA a recommendation for action. Actions may be in the form of support letters, requests for design assistance or further communication through AIA components or other organizations. The ultimate goal of the HSAT and the AIA is to encourage local involvement in finding solutions that work for communities. With scarce financial resources, it is difficult for the AIA to fund studies, but it can encourage local design efforts to consider incorporating endangered buildings into new complexes.

The process for requesting support should come in a written form to the Historic Resource Committee or to the Executive Committee of the AIA outlining the issues. The information will be transmitted to the HSAT which is generally made up of the past five chairs of the HRC who rely on local chapters and components to provide more detailed information on the issues. The HSAT does not act without consultation to the local chapters as it is critical that support come locally. If there is disagreement within the local chapter, the HSAT will inform the Executive Committee so that they are aware of the complexity of the issues.

Based on its investigation, the HSAT will prepare and submit through the HRC a briefing paper for the Executive Committee on its findings and recommendations. Critical to the investigation is the nature of the historic resource, whether or not is has been designated historic, and the appropriateness of any rehabilitation treatments. In most cases, the concern is demolition when there are not adequate local protections in place for the resource. Letters of support from the AIA can be instrumental in bringing to light the importance of the historic resource and opportunities for protection.

The most recent cases for the HSAT have been associated with modernist buildings. These include the Sarasota Florida schools (1953-1074) threatened with demolition for new schools, the Cyclorama at Gettysburg (1966) to be demolished to return the battlefield setting, and the Gropius influenced and designed (1949-1957) Michael Reese Hospital buildings in Chicago slated for demolition to make room for future development. In each case, demolition was or is planned and the AIA support for grants, further study for National Register of Historic Places listing, or support for design charrettes was recommended. In some cases, the HSAT will recommend no action if the buildings do not appear eligible for the National Register due to lost integrity of design from previous alterations or if the resource cannot meet the threshold for listing. Each case is given in-depth assessment and the HSAT draws on experts in the field to assist with analysis. The HSAT has discretion to consider other sources, as appropriate, in determining significance which helps with buildings less than 50 years old which may not have gained much support for their architectural contributions to heritage.

Requests for assistance may be sent to [AIA HRC HSAT](#)



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Preservation as Provocation – 2013 Competition Winners
By Ashley Robbins Wilson, AIA/HRC Advisor

Want to see how 260 students and faculty designed eco-sensitive solutions to reimagine an abandoned early 19th century fort in the Charleston, South Carolina Harbor?

The Preservation as Provocation International Competition was administered by the American Collegiate Schools of Architecture and the Historic Resources Committee of the AIA. The 2013 competition tackled issues of memory, materiality, the changing environment, military history, eco-tourism and design in historic contexts. The competition was sponsored by the National Center for Preservation Technology and Training and Clemson University/College of Charleston Graduate Program in Historic Preservation.

With \$10,000 awarded in prize money, the first and second places were awarded to teams from Milan Polytechnical University in Italy. Third Place was captured by a student from Louisiana State University and Two Honorable Mentions went to Louisiana State University and Ball State University. See the winning entries, student winners and faculty sponsors by clicking on following links.

[WINNERS](#)
[DETAILED PROGRAM INFORMATION](#)

Jurors: Jean Carroon, FAIA, Goody Clancy Architects; John Fidler, RIBA, John Fidler Preservation Technology Inc.; Dr. Carter Hudgins, Director of the Graduate Program in Historic Preservation at Clemson University/College of Charleston.

Prize winning submissions will be exhibited at the 2014 ACSA Annual Meeting and the 2014 AIA National Convention.

Be on the lookout for interviews with the student winners in upcoming Preservation Architect issues and the launch of the 2014-2015 Preservation as Provocation competition. The competition is perfect for studio projects, thesis projects and for many, a kick-start to design careers.

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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

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 18th 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 18th 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 89th 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 28th or 29th, 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 19th 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 4th edition say that the 3rd edition did not?

William Murtagh: Well the 4th 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 4th 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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Preservation Action, Legislative Update Volume 16, Number 44, November 8, 2013 → Biggert-Waters: Preservation Action Needs You to Contact Your Members of Congress If your member has not already signed on as supporter of the amendment to fix flood insurance reform legislation known as Biggert-Waters, contact them today. Preservation Action members brought to our attention ...

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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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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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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

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 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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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.

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Development Committee Makes HRC Programs Possible
By Peyton Hall, FAIA/HRC Advisor

The Institute and members’ dues provide the financial foundation for all knowledge communities. However, in recent years, staff and program support has been reduced to subsistence level. We rely on hardworking AIA personnel in Washington, D.C., to support our communications and accounting, but are increasingly responsible for initiating, planning, and executing our own programs. The HRC has been sustained in the new millennium by reinventing its programs.

Attendance and income from educational and conference programs have been dwindling. As a result of the Development Committee, ongoing programs have been firmed up and there are successful new initiatives, in particular the Taliesin Colloquium on the Practice of Historic Architecture. This new fall conference provided members an affordable opportunity to discuss important issues, in depth, and at length, with outstanding speakers, in a landmark desert retreat.

The Development Committee solicits contributions and sponsorships from organizations, individuals, and firms. These funds are used to support HRC’s various and expanding activities. Sponsors are recognized in our media, and at our events, according to the benefits listed in our prospectus. Since the Development Committee was formed, James J. Malanaphy, III, AIA, Advisor Chair Emeritus, has served as Chair of the Committee. James maintains contact with a growing list of supporters, and is currently soliciting renewal of support for 2014. Peter H. Miller, Hon. AIA, President, Restore Media LLC, a Committee member, is truly our Founding Father; Pete is a perennial supporter and introduces many of his colleagues in the traditional building sector to the HRC and its programs. The other committee members are Gary Behm, of St. Louis Antique Lighting Company, David Roccasalva, of EverGreene Architectural Arts, Karl Stumpf, AIA, of RTKL (HRC Advisor), and Peyton Hall, FAIA (HRC Advisor).

The 2014 work plan for the HRC includes the following activities: a symposium, luncheon, and reception at the AIA 2014 Convention in Chicago, leadership of the HABS Coordinating Committee, NPS Peterson Prize for HABS drawings by students, Leicester Holland Competition, Preservation as Provocation competition, participation in the NPS 100 year and NHPA 50 year anniversary planning committees, AIA Grassroots 2014, participation in the annual Knowledge Leadership Assembly, planning study sessions for the AIA 2015 Convention in Atlanta, training sessions and an affinity luncheon at the National Trust for Historic Preservation Conference in Savannah, an affinity reception at the APTi conference in Quebec, and the second Taliesin Colloquium.

For more information about sponsorship and recognition, contact James Malanaphy at jjmalanaphy@gmail.com.



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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
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