

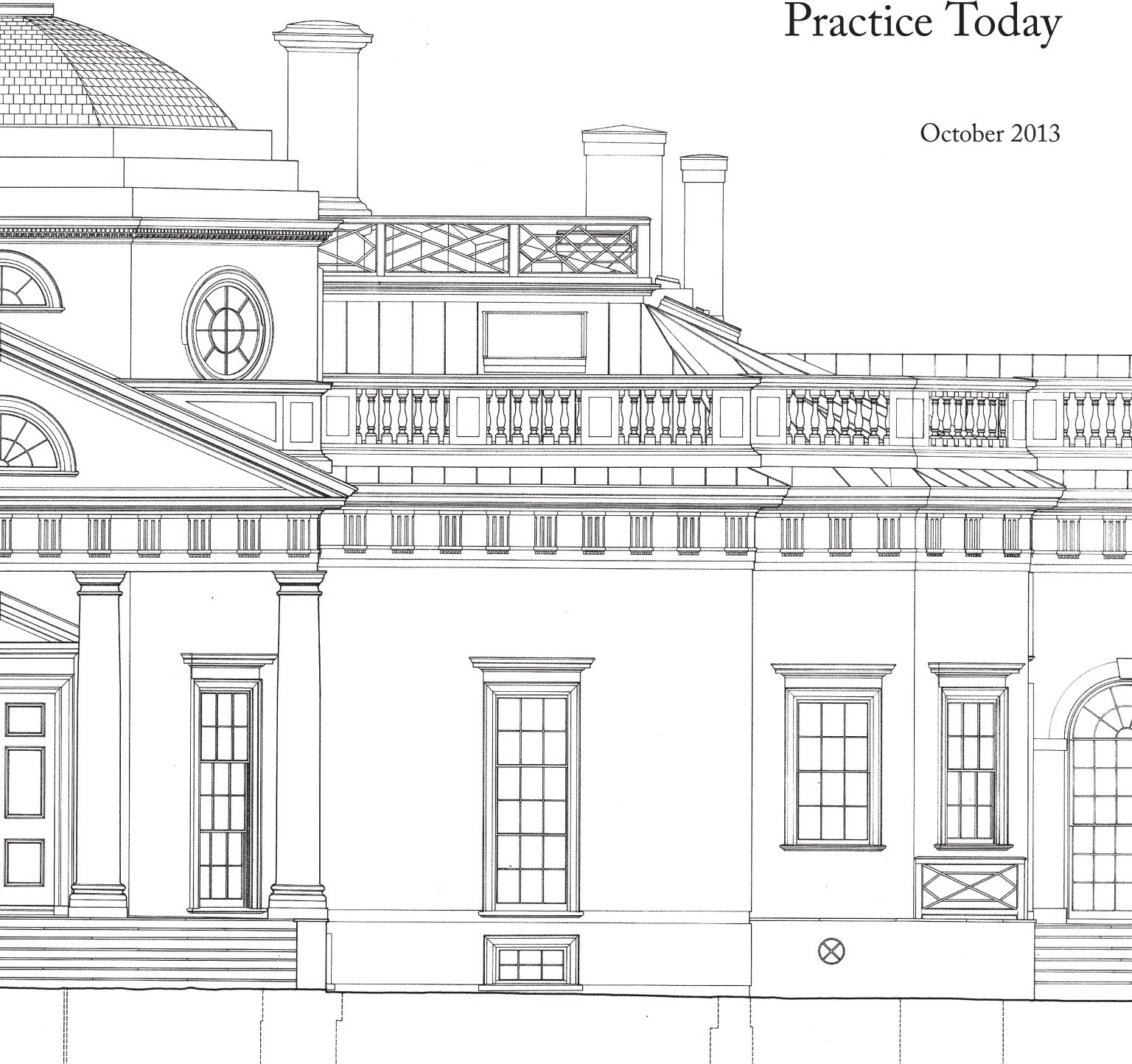


THE AMERICAN INSTITUTE
OF ARCHITECTS
Historic Resources Committee

The Historic American Buildings Survey

Its Relevance to Architectural
Practice Today

October 2013



Acknowledgements

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

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

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

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

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

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

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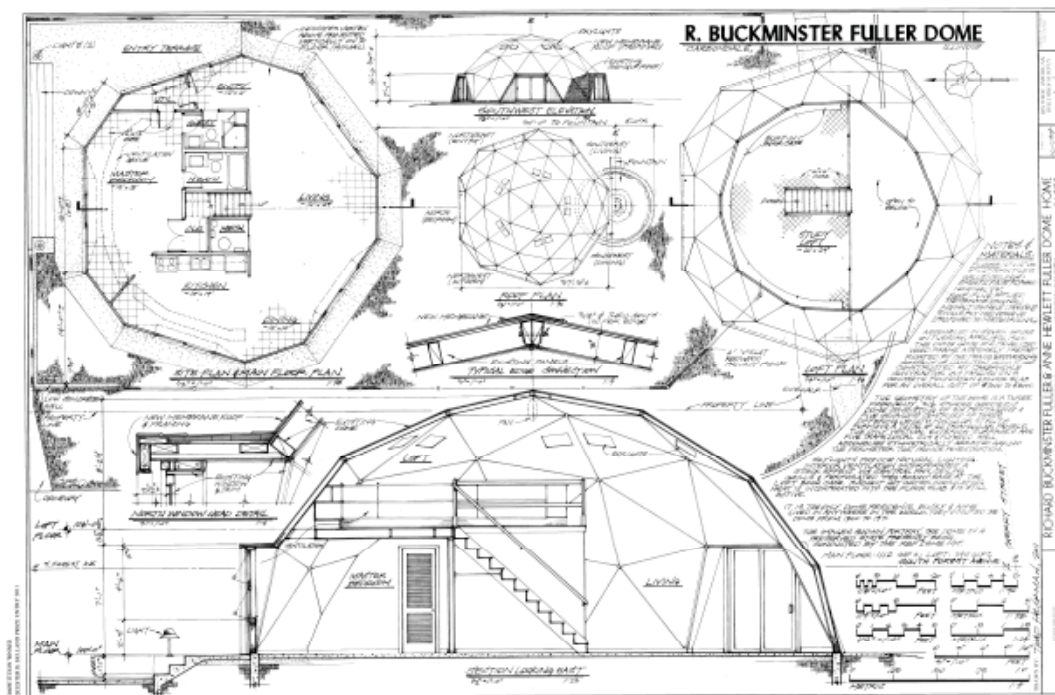


figure 1.1 Richard Buckminster Fuller & Anne Hewlett Fuller Dome Home , Carbondale, Illinois, 2011 Leicester B. Holland Prize Winner

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

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

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



figure 1.2



figure 1.3



figure 1.4

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

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

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

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

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



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



figure 2.2 AIA



figure 2.3
Library of Congress



figure 2.4
National Park Service

Introduction

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



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

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

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

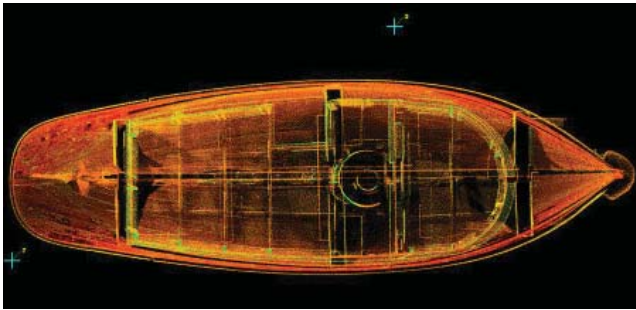


figure 2.6 Lucky Star



figure 2.7 documenting with a laser scanner

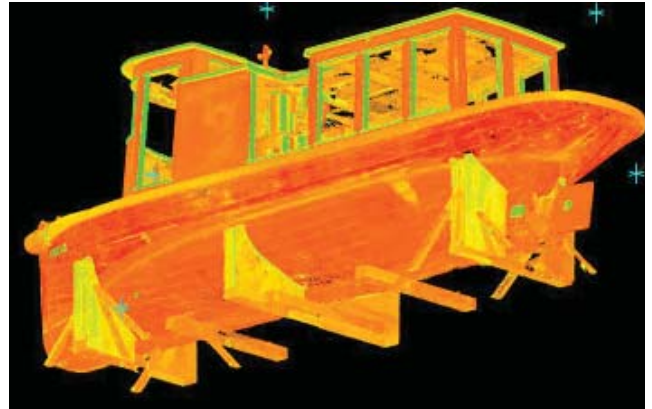


figure 2.8 Lucky Star

Lucky Star:

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

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

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

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

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

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



figure 2.9 Judging the 2013 Holland Prize

2013 Holland Prize Jury Members:

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

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

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

4 Main Issues:

1- Improving Visibility

2- Improving Search and Discovery

3- Encouraging Contributions & Capturing Recording Efforts Nationwide

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

Importance of this Report -

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

Catherine Lavoie, Chief of HABS



figure 2.9 Lovell Beach House



figure 2.10 Lovell Beach House

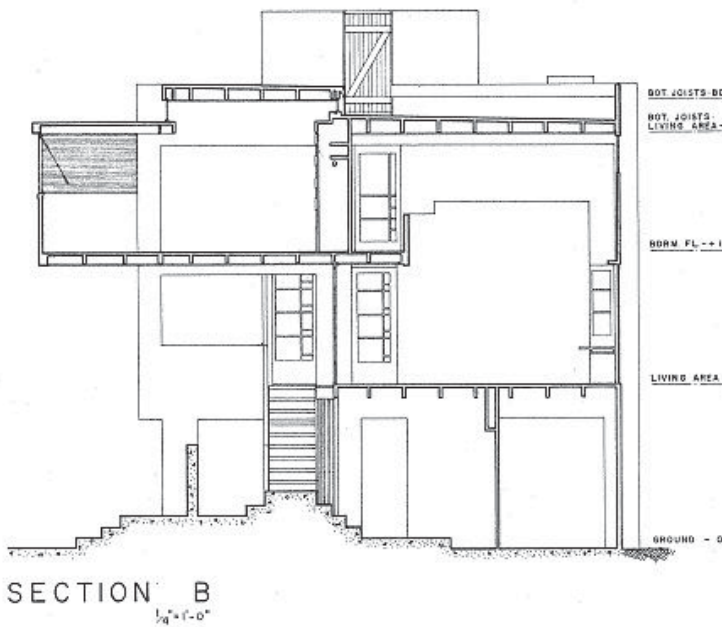
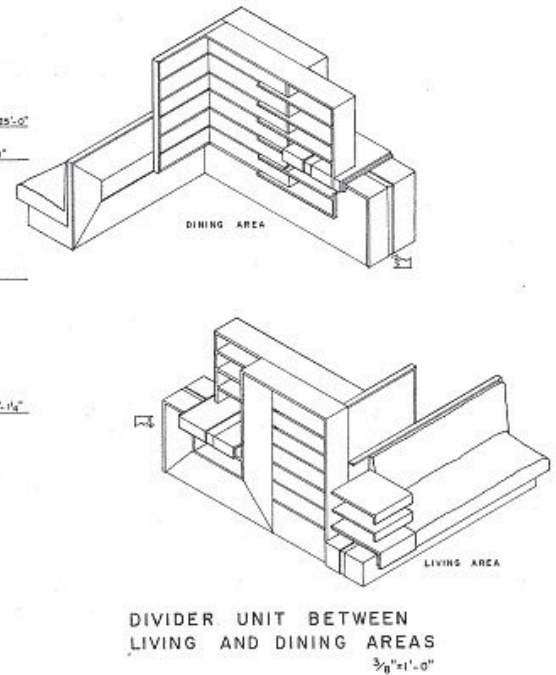


figure 2.11 Lovell Beach House



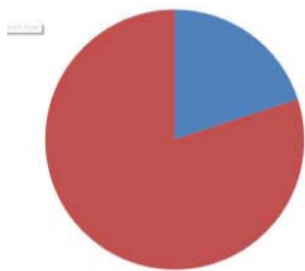


figure 3.1
20% of survey participants
did not know about HABS



figure 3.3 HABS Summer Interns



figure 3.4 HABS Summer Interns



figure 3.5 HABS Summer Interns

Improving Visibility

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

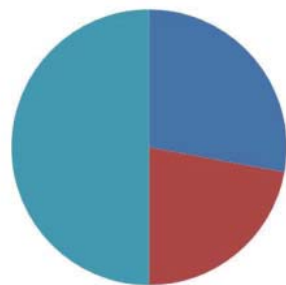


figure 3.2
29% of participants utilize
the collection occasionally
23% utilize the collection
once a month or more



figure 3.8 HABS Summer Interns

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

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

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

NASA Michoud Assembly Facility in Louisiana

Battle Mountain Sanitarium in South Dakota

Flanders Field American Cemetery in Belgium

Chain Forge in Charleston

Navy Yard in Massachusetts

Wood National Cemetery in Wisconsin

Moose Brook Bridge in New Hampshire

Arlington Memorial Bridge in Washington, DC

Canoe Club in Washington, DC

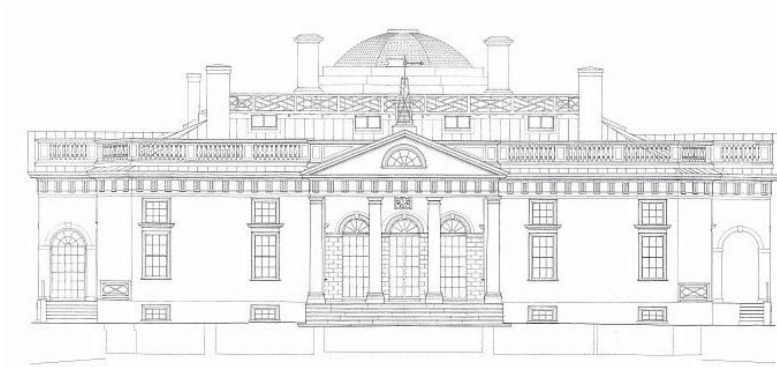


figure 3.9 Monticello East Elevation



figure 3.10 Monticello Photograph

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

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

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

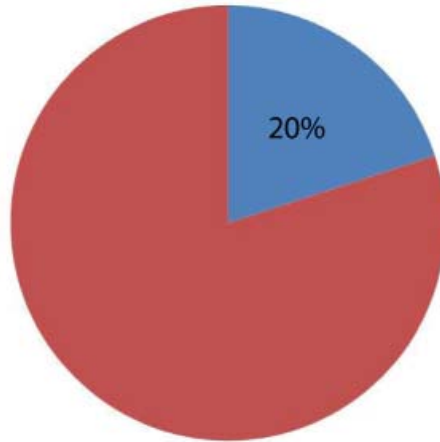
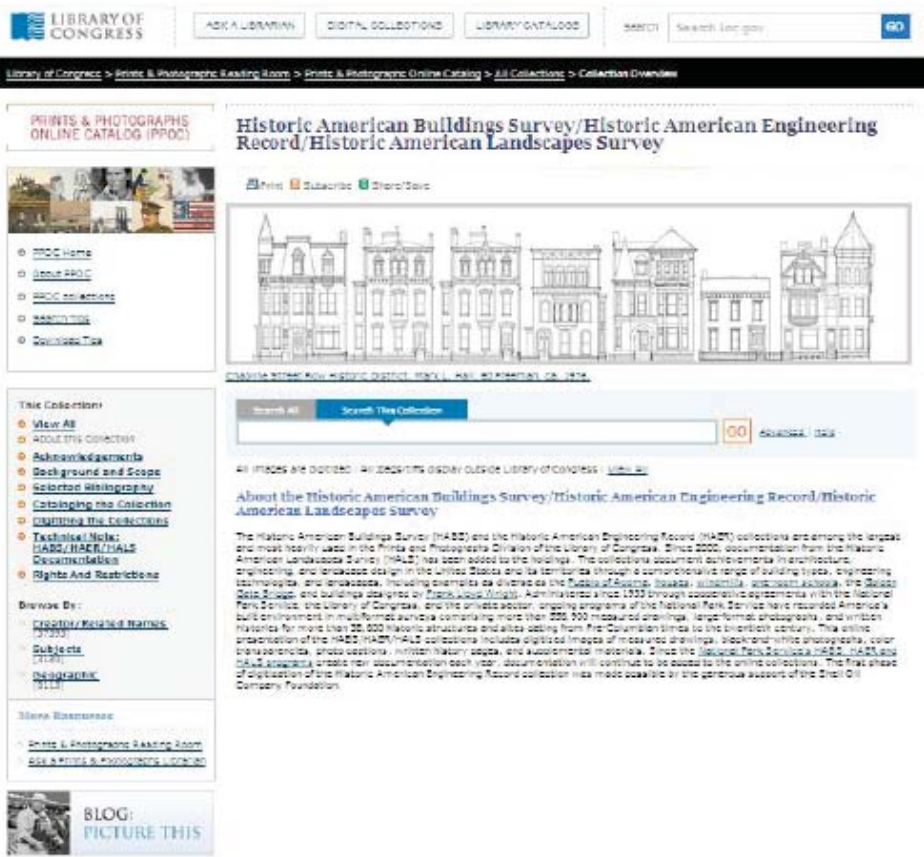


figure 3.11 Only 20% of survey participants had donated to the collection.

Donating to the collection:

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



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

figure 4.1 Library of Congress Online - HABS Homepage

Improving Search and Discovery

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

Digitizing the Collection

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

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

written comments from survey participants



figure 4.2
Only 50% of the collection is indexed.

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

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

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



figure 4.3 Statue of Liberty

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

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

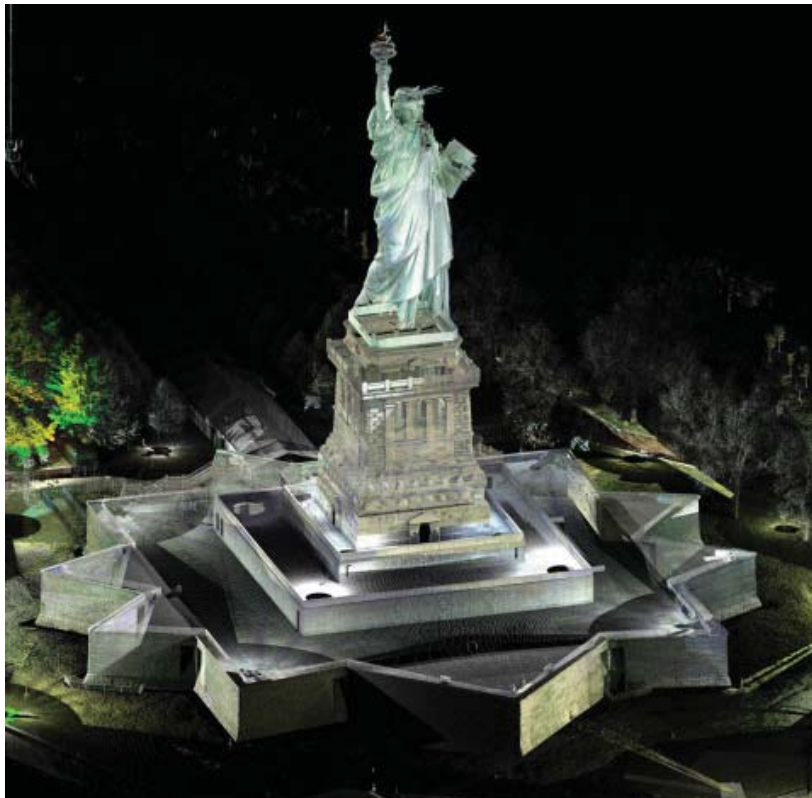


figure 4.4 Assembled point cloud produced by a high definition laser scanner of the Statue of Liberty and Pedestal

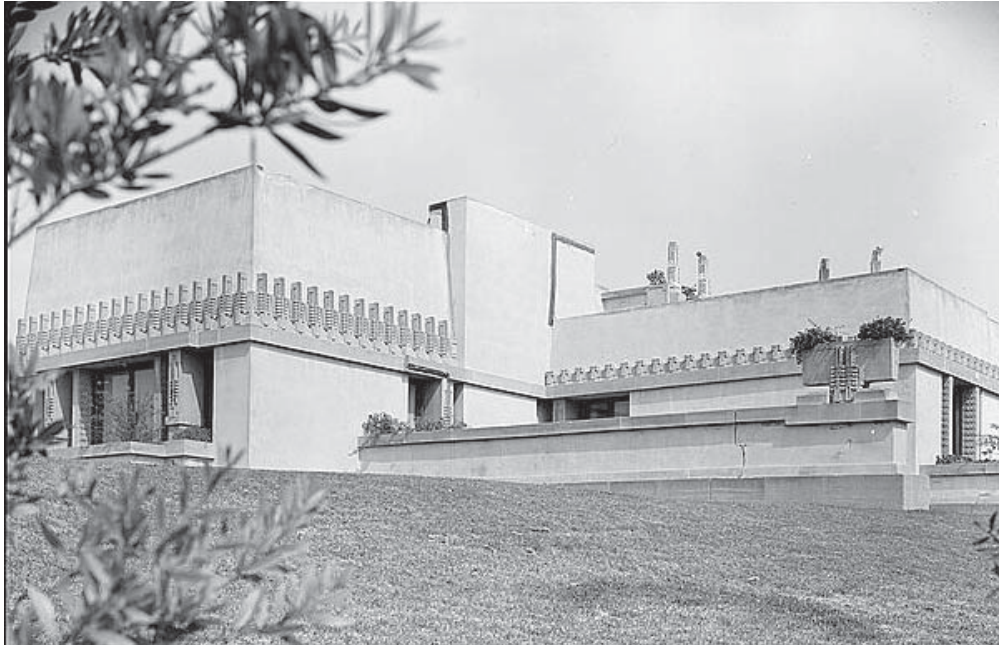


figure 4.5 Hollyhock House, Los Angeles, California

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



figure 4.6 Hollyhock House



figure 4.7 Hollyhock House



figure 4.8 Hollyhock House

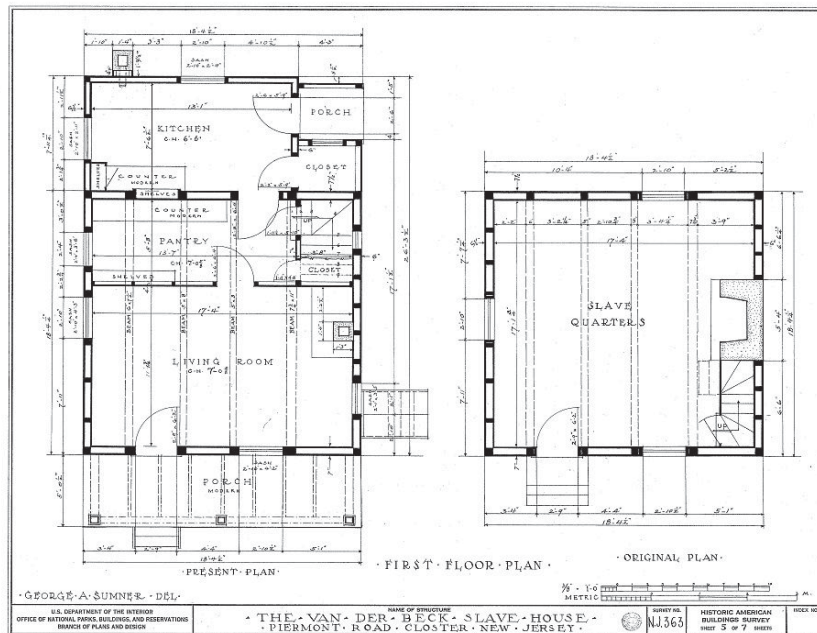


figure 4.9 The Van Der Beck Slave House



figure 4.10 The Van Der Beck Slave House



figure 4.11 The Van Der Beck Slave House



figure 4.12 The Van Der Beck Slave House

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

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

305 examples of slave housing in the HABS collection.

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

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



figure 4.13 American Memory Website - Out of Date Website



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

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

About This Item

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Place:

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

Latitude/Longitude: 40.71417, -74.00639



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

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

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



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

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

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

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



figure 4.17 Ellis Island Summer Recording Team



figure 4.18 Recording at secondary house at Monocacy Battlefield Historical Park

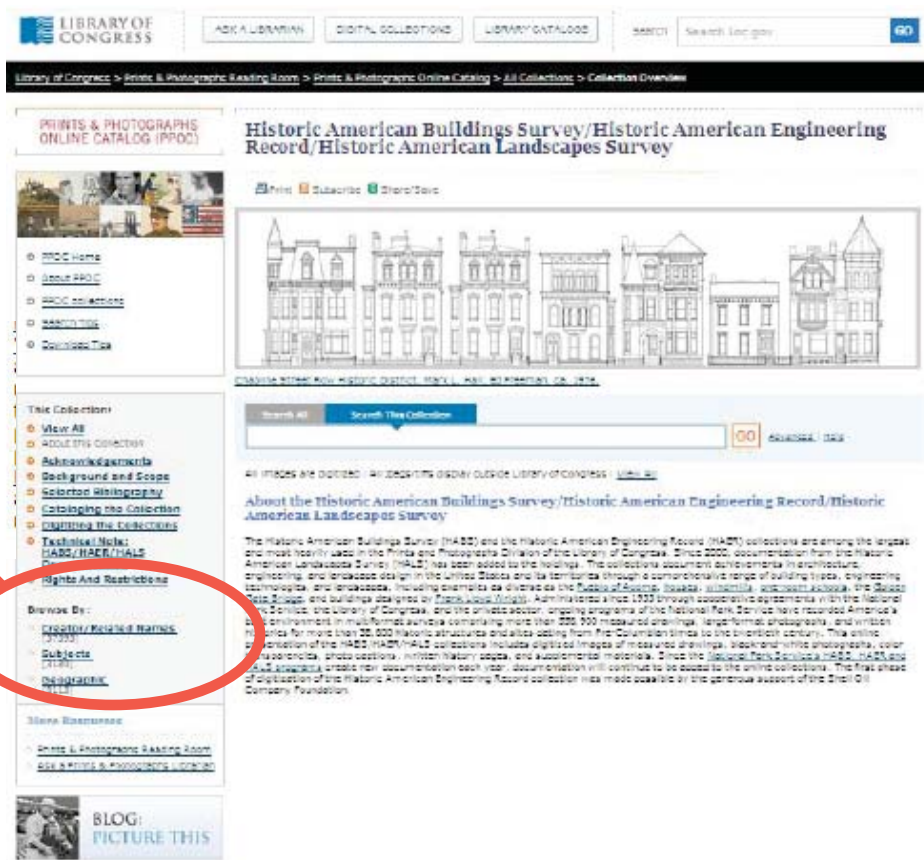


figure 4.19
3 Categories to use when searching

One can easily browse by:

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

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

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



figure 4.20 Searching by Subjects



figure 4.21 Searching by Names

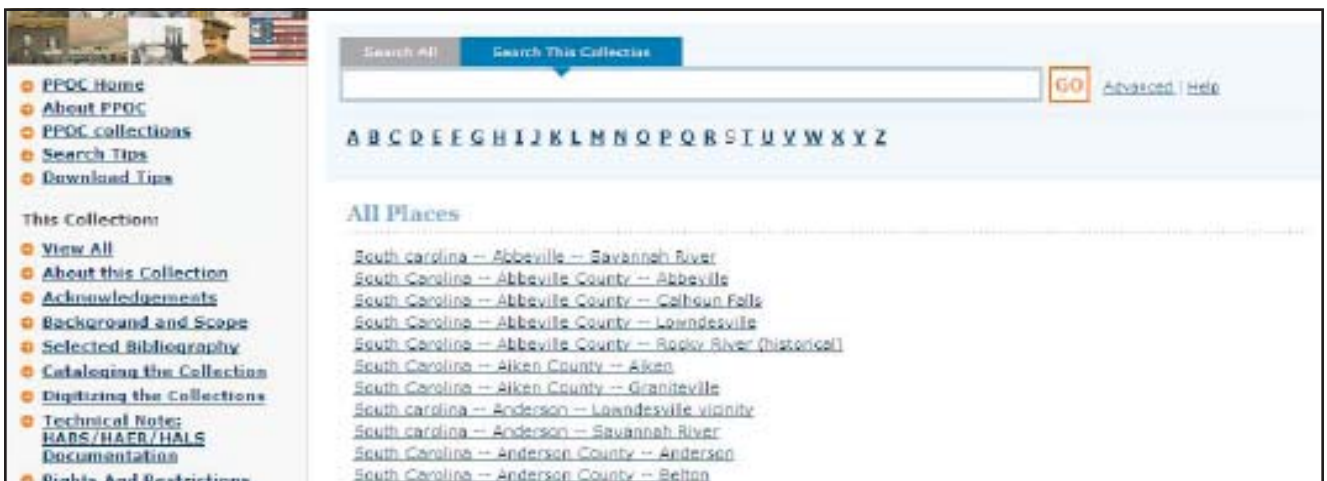


figure 4.22 Searching Geographically

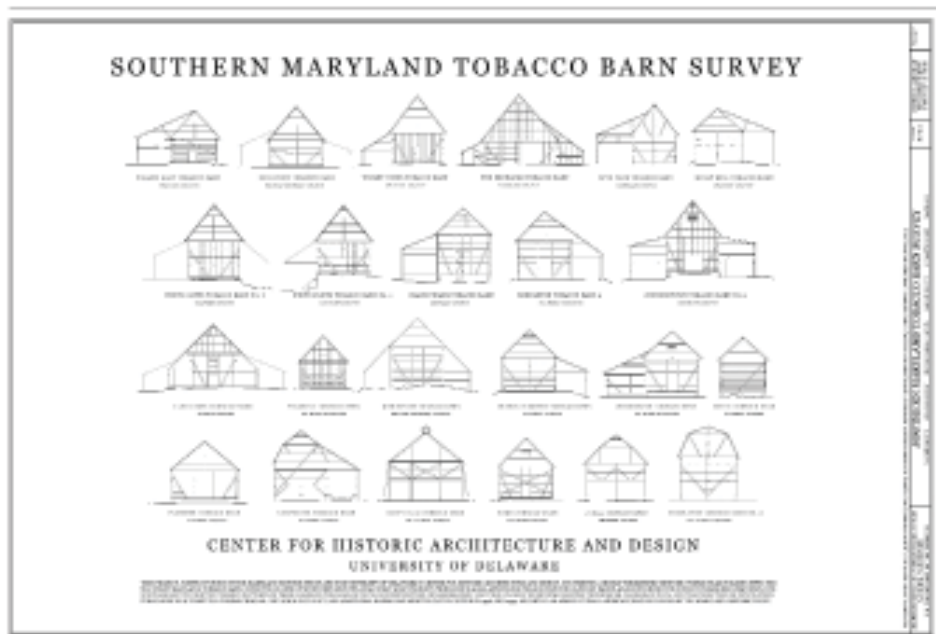


figure 5.1 Tobacco Barns of Southern Maryland

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

Encouraging Contributions & Capturing Recording Efforts

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

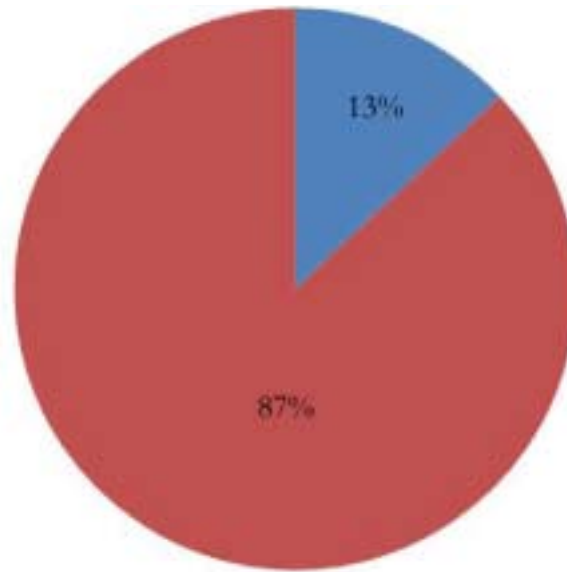


figure 5.2 Only 13% of the documentation being added to the collection is donations

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

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

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

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

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

Catherine Lavoie

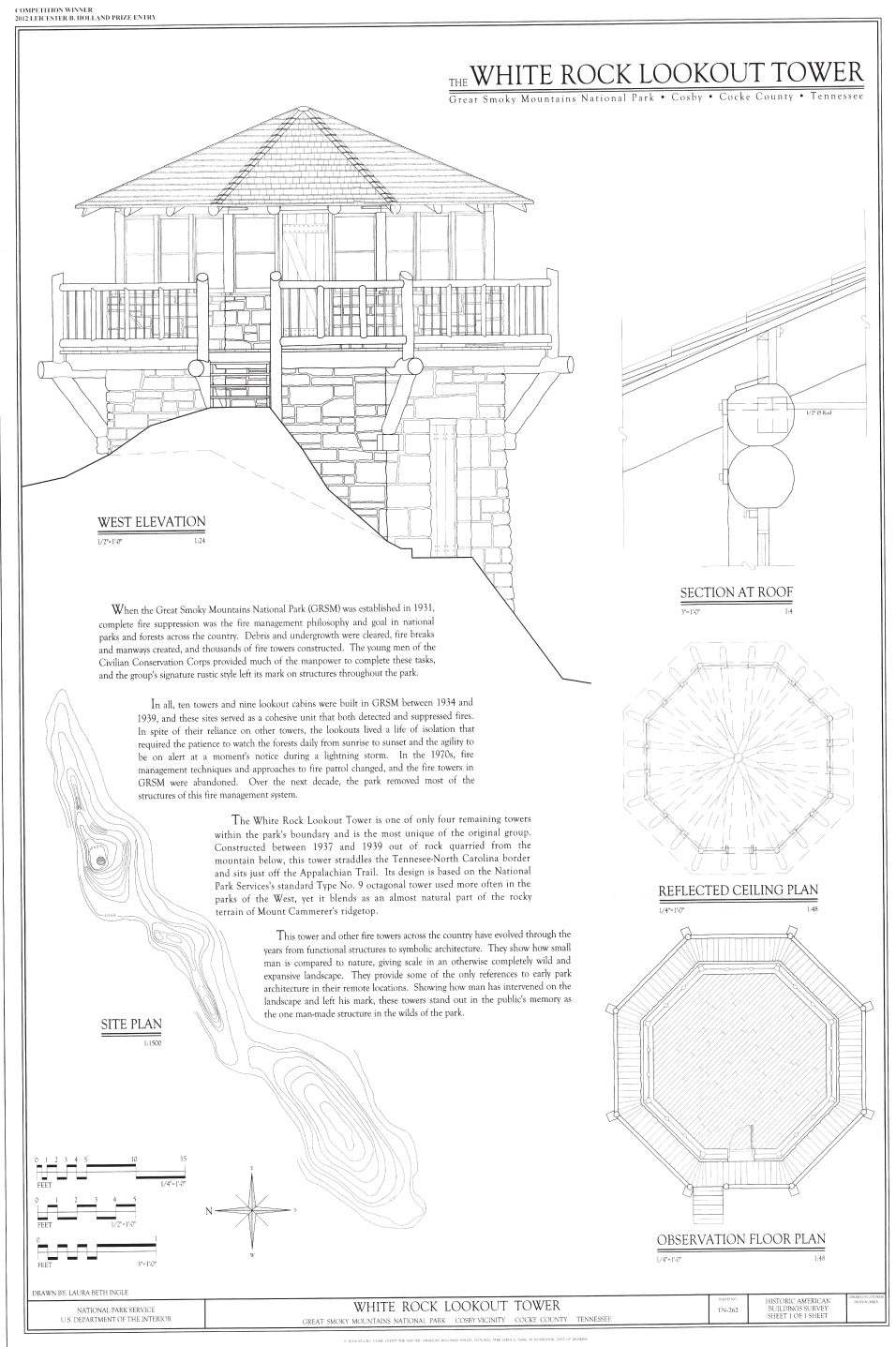


figure 5.3 Winner of the 2012 Holland Prize Drawing Competition, the White Rocks Lookout Tower in Smoky Mountains National Park in Tennessee. Delineated by Laura Beth Ingle from Clemson University / College of Charleston

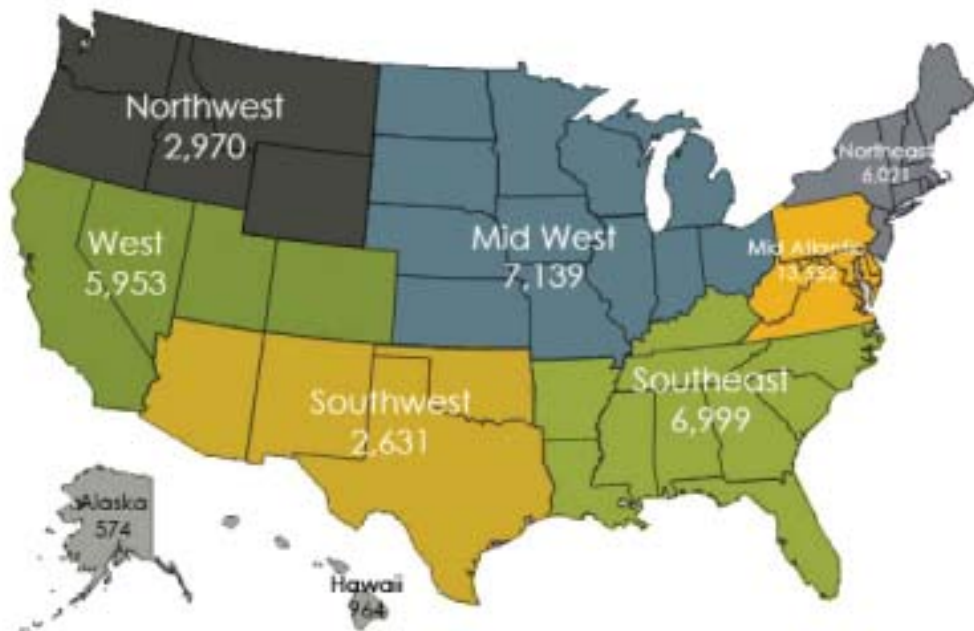


figure 6.1 Regional Distribution

Gaps in the Resource Types and Regional Distribution of the Collection

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

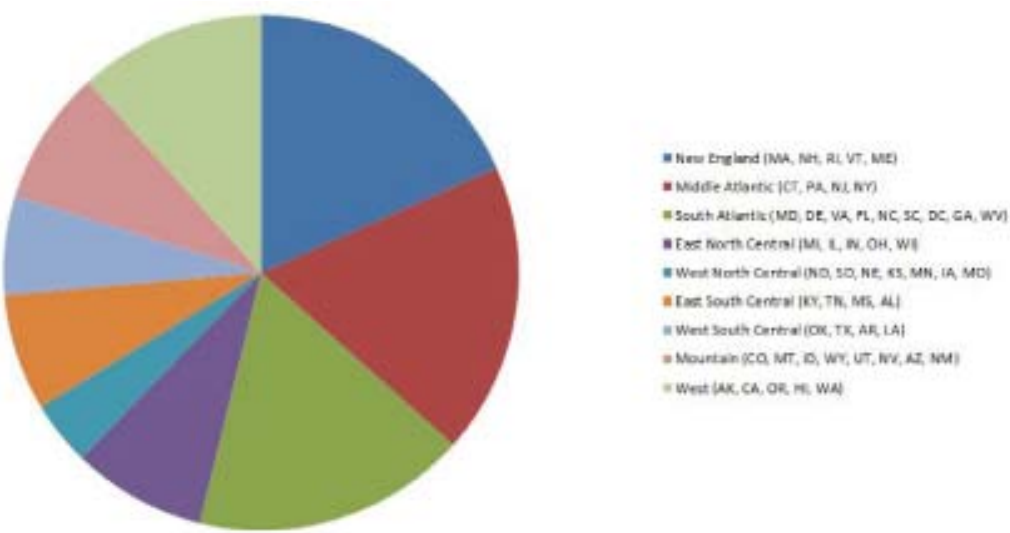


figure 6.2 Regional Interest of Survey Participants

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

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

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

figure 6.3 Sites per State



figure 6.4 Frank Lloyd Wright Home and Studio

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

Survey Participant

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

Architects works in HABS

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



figure 6.5 Farnsworth House

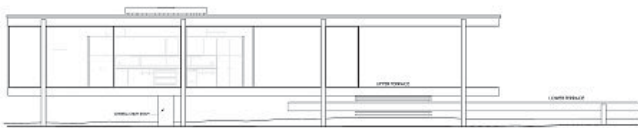


figure 6.6 Farnsworth House



figure 6.7 Farnsworth House



figure 7.1 Historic View of San Francisco



figure 7.2 Golden Gate Bridge

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

Recommendations

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



figure 7.3 Cape Decision Lighthouse, Alaska



figure 7.4 Cape Decision Lighthouse, Alaska

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

Camille Wells

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

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

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

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

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

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



figure 7.5 Aerial View World Trade Center Site



figure 7.6 Aerial View World Trade Center Site

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

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

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

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

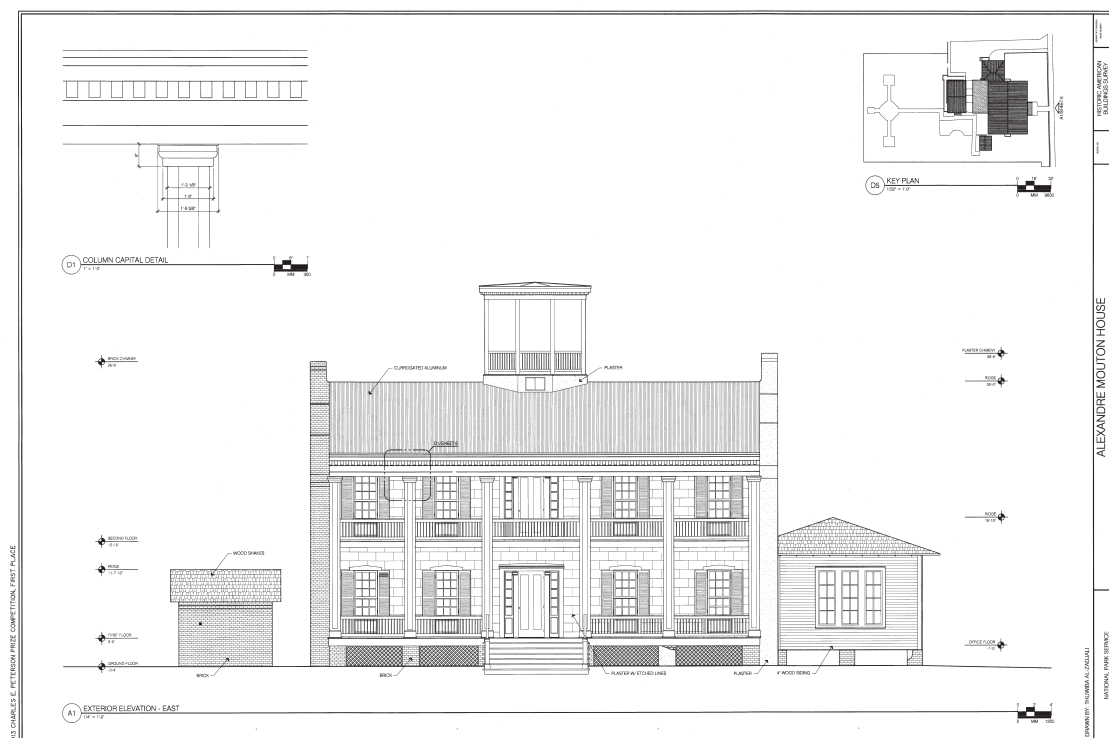


figure 7.7 Winner of the 2013 Peterson Prize Drawing Competition, the Alexandre Mouton House in Lafayette, Louisiana. Completed by students from University of Louisiana at Lafayette, School of Architecture and Design

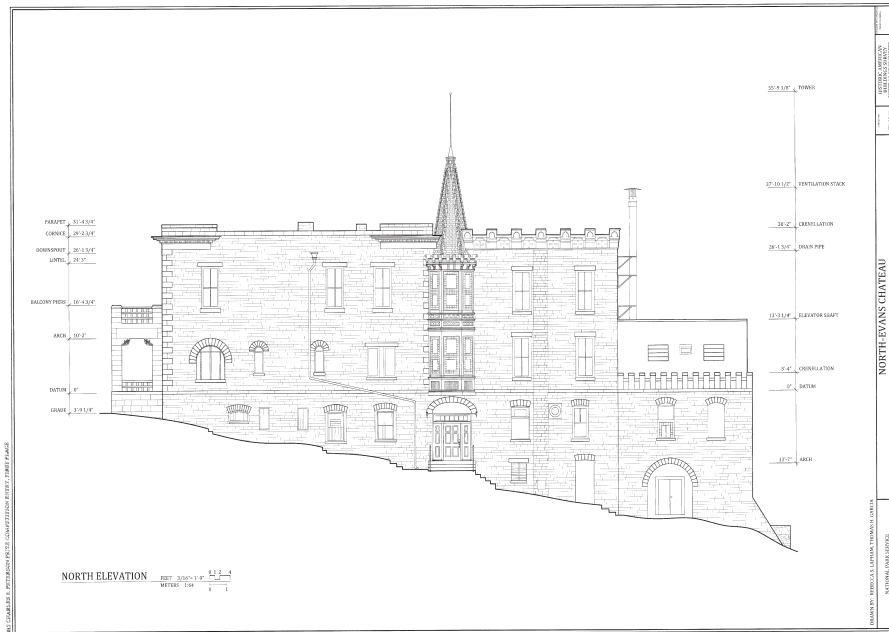


figure 7.8 Winner of the 2012 Peterson Prize Drawing Competition, North-Evans Chateau in Austin, Texas. Completed by students from University of Texas - Austin, School of Architecture

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

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



figure 7.9 Edward Diederichs House

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

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

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

Present Owner: Eliot Fitch

Present Occupants: Mr. and Mrs. Eliot Fitch

Present Use: Residence

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

A. Physical History:

- figure 7.10 Edward Diederichs House Exert From Data Survey

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

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

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

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

COMPETITION WINNER
2013 LEICESTER B. HOLLAND PRIZE ENTRY

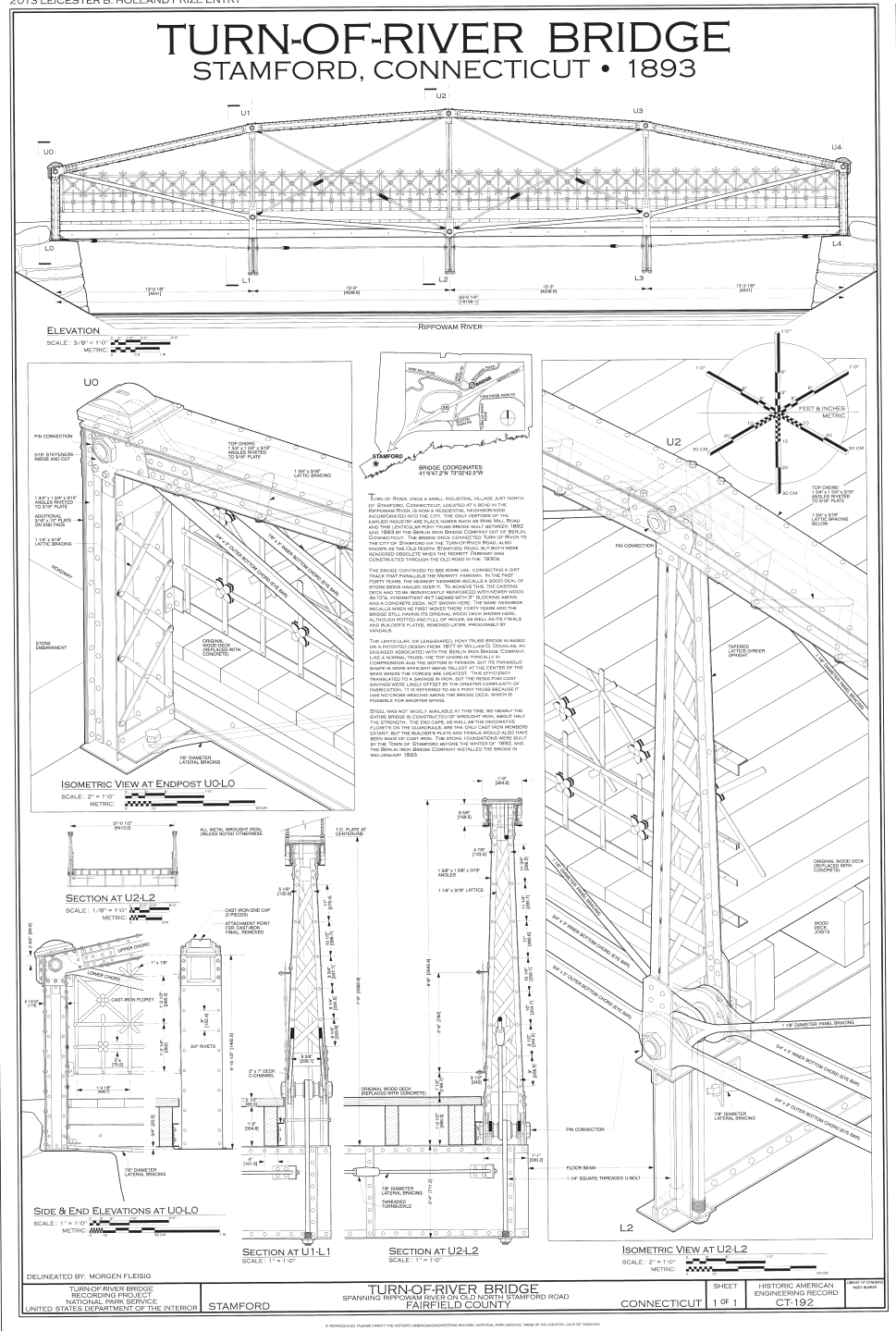
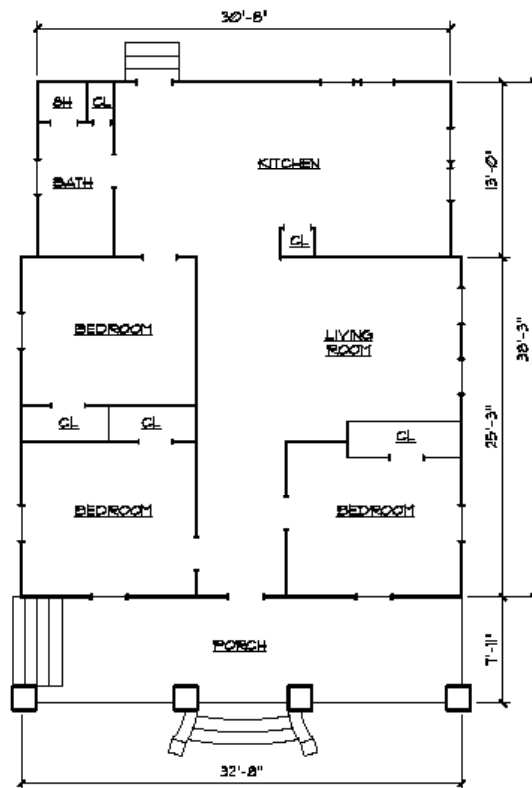


figure 7.11 Winner of the 2013 Holland Prize Drawing Competition, the Turn of the River Bridge in Stamford, Connecticut. Delineated by Morgan Fleisig



7.12 Sketch Plan

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

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

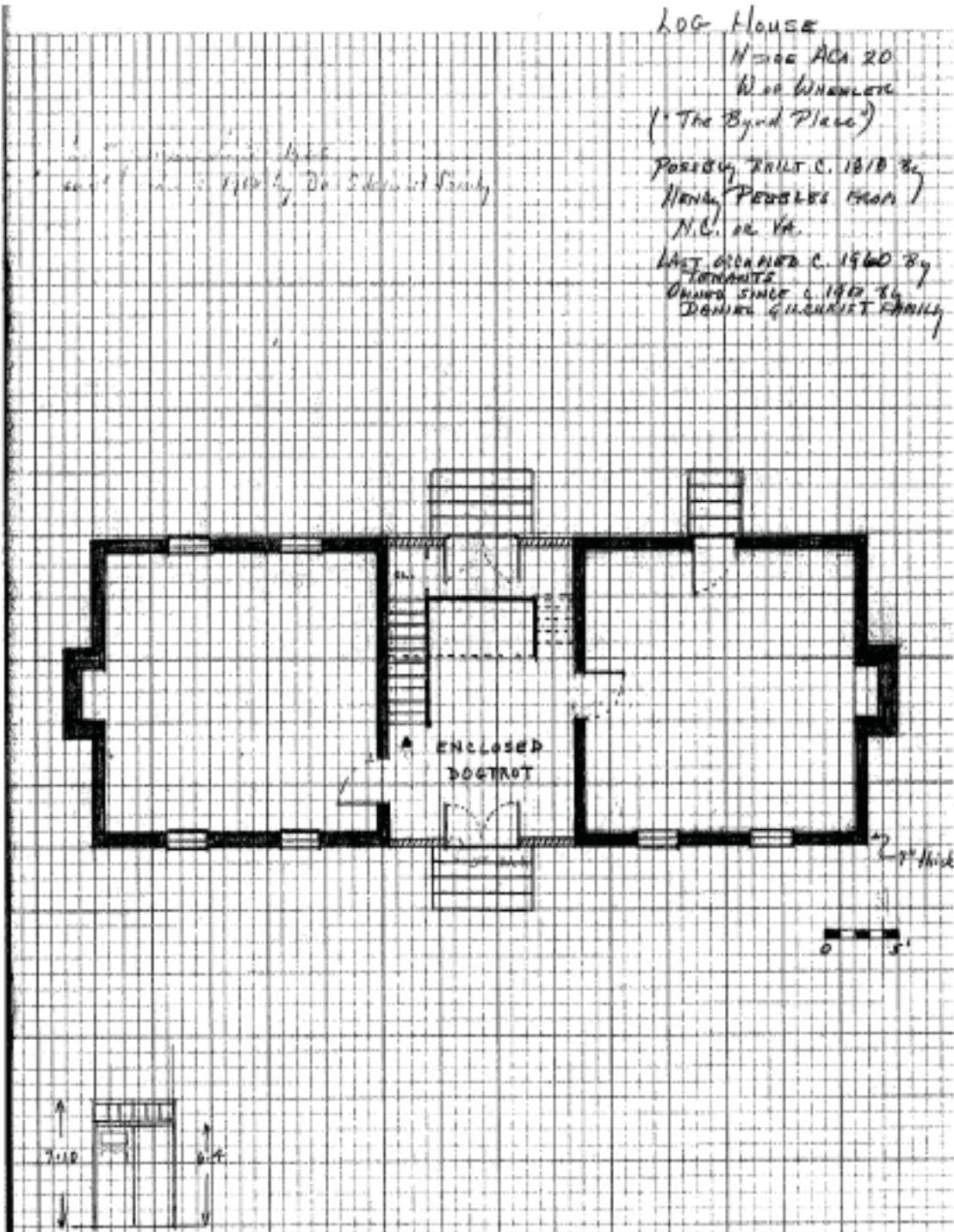


figure 7.13 Sketch Plan An example of important documentation done by SHPOs that is not being submitted to HABS.

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

Charles E. Peterson, FAIA

Forward to Recording Historic Structures 1989 edition

Conclusion

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

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

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

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

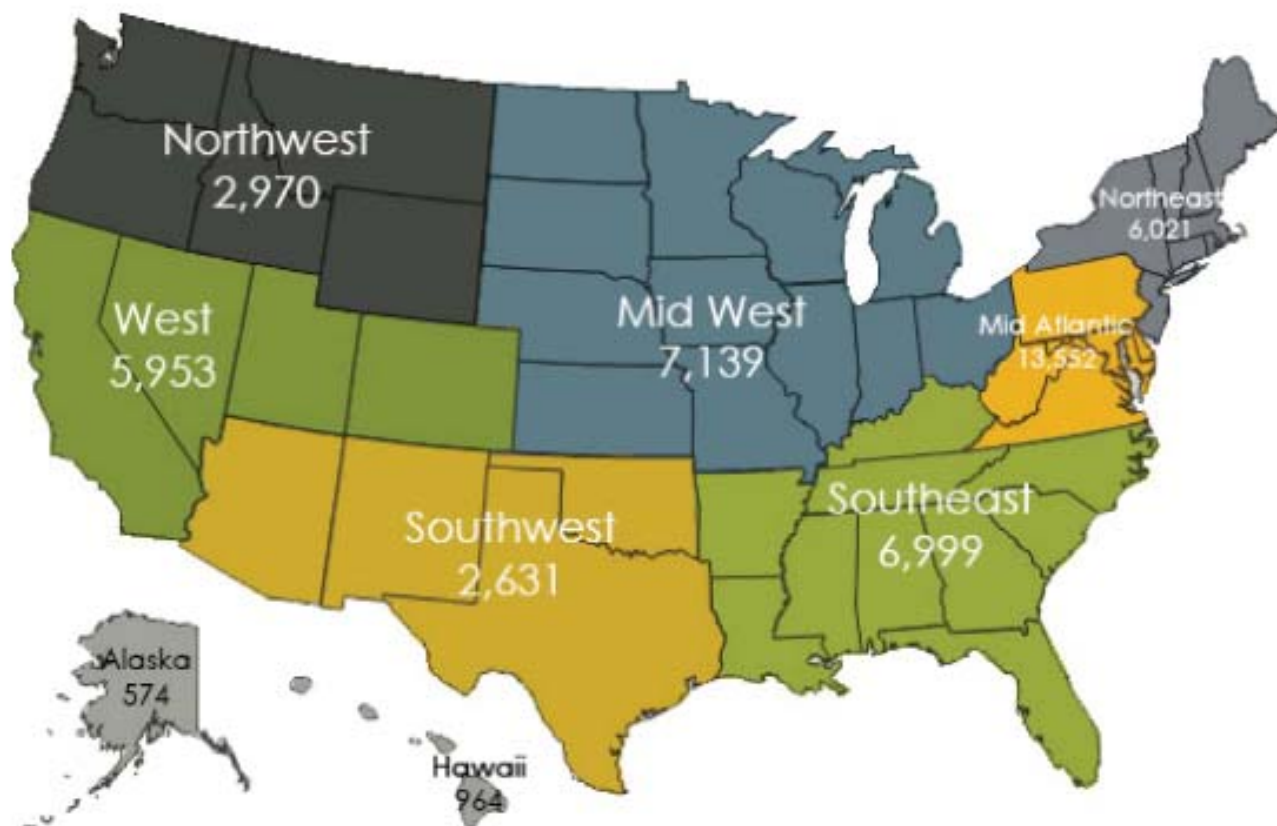
Most of these black-and-white images are striking and evocative; some are starkly beautiful. They offer us a path to understanding the intertwine stories of early American families and their houses. Equally important, these photographs are crucial documents linking us to the past, as important in their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

Jack Larkin



figure 7.14 Student from Ball State University preparing field notes

Appendix A - Maps



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



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



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



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

Appendix A - Maps



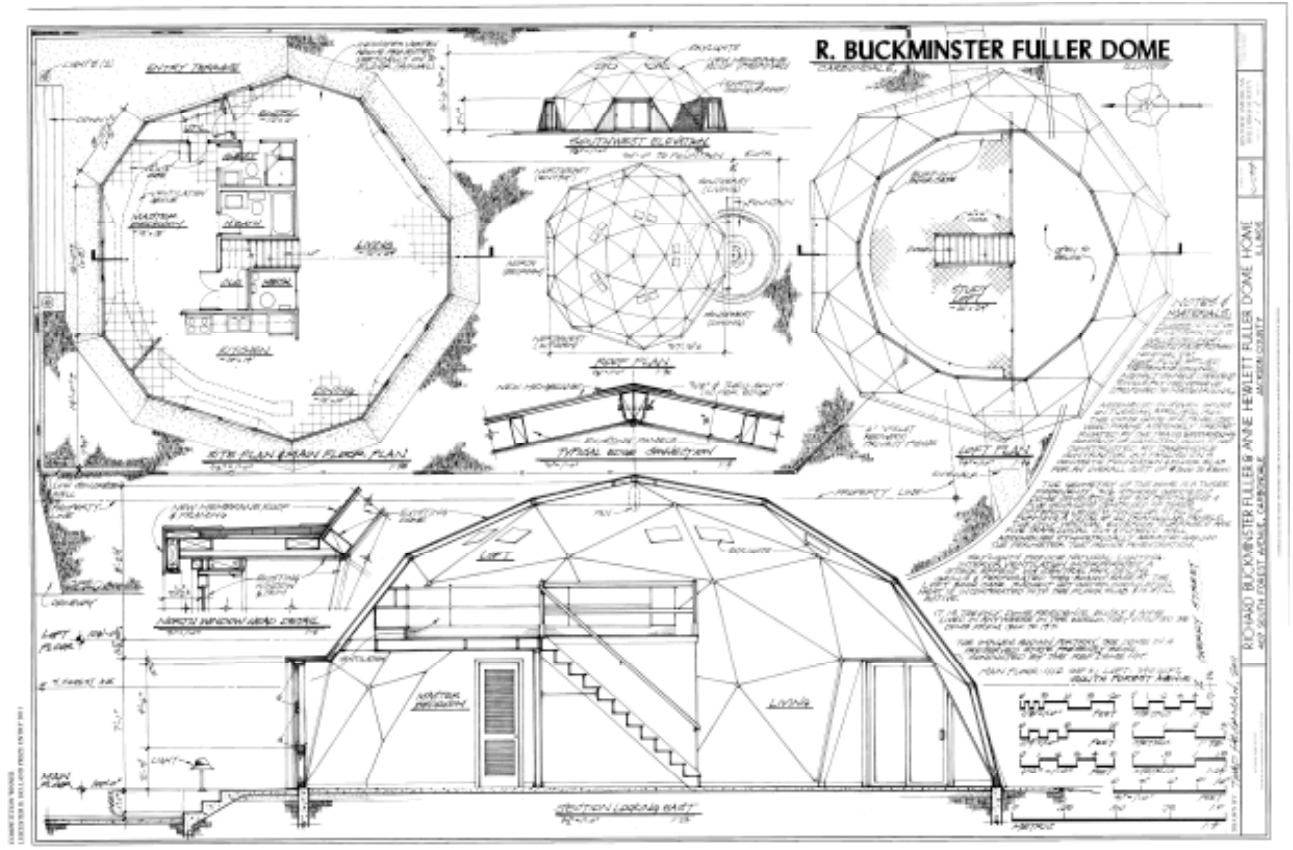
OK - 126
TX - 1,222
NM - 318
AZ - 628



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

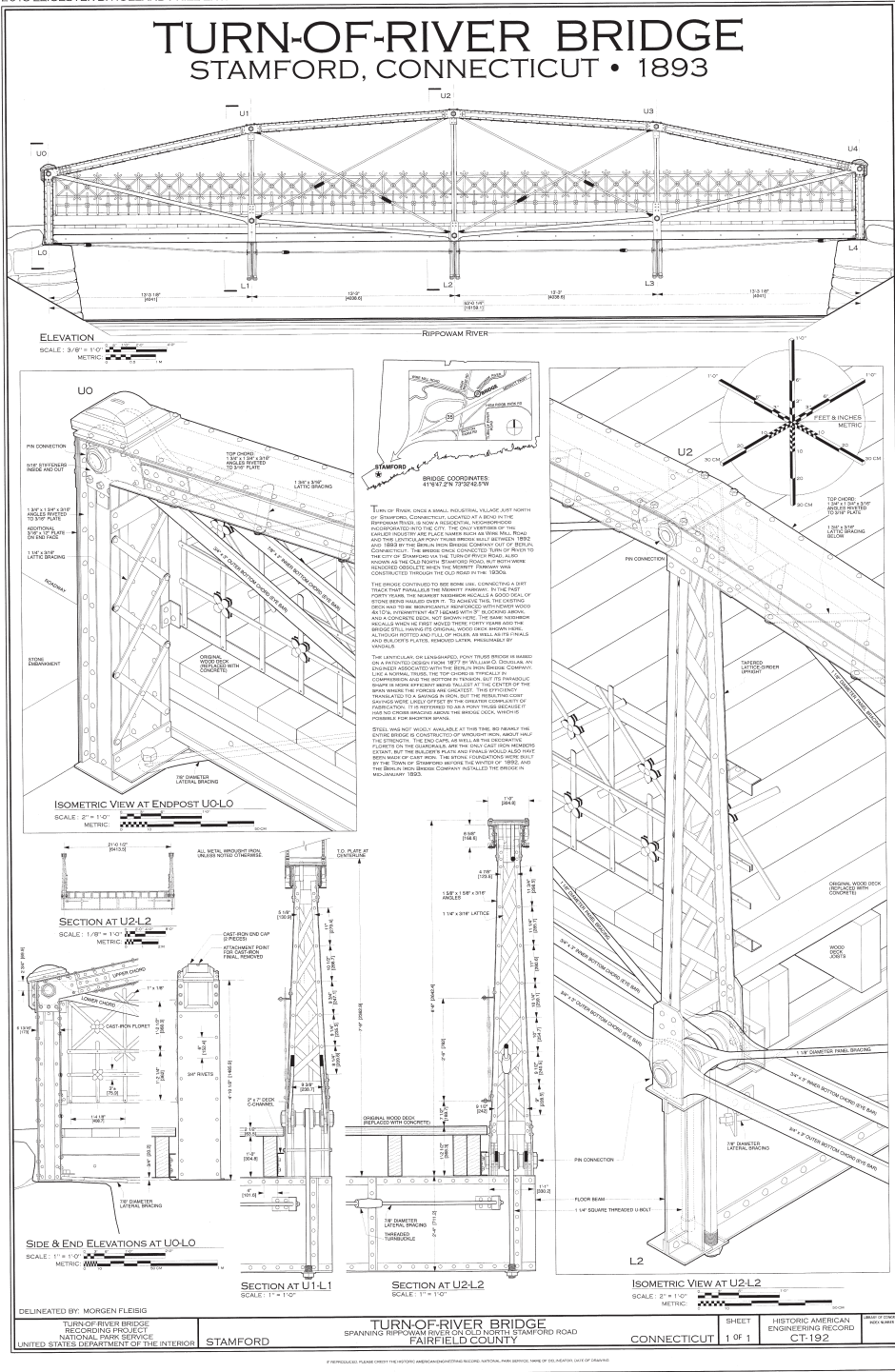


CO - 974
UT - 681
NV - 453
CA - 3,917



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

COMPETITION WINNER
2013 LEICESTER B. HOLLAND PRIZE ENTRY



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

COMPLETION WINNER
2012 HOLLAND PRIZE ENTRY

THE WHITE ROCK LOOKOUT TOWER

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



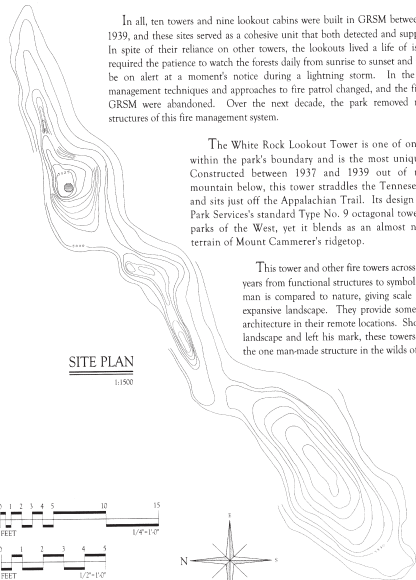
WEST ELEVATION
1/2"=1'-0"

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

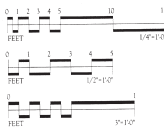
In all, ten towers and nine lookout cabins were built in GRSM between 1934 and 1939, and these sites served as a cohesive unit that both detected and suppressed fires. In spite of their reliance on other towers, the lookouts lived a life of isolation that required the patience to watch the forests daily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

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

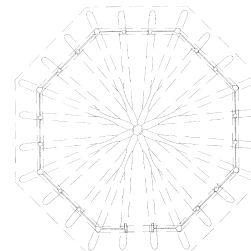
This tower and other fire towers across the country have evolved through the years from functional structures to symbolic architecture. They show how small man is compared to nature, giving scale in an otherwise completely wild and expansive landscape. They provide some of the only references to early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



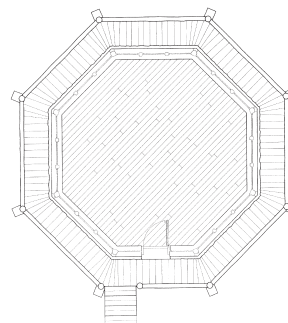
SITE PLAN
1"=50'



SECTION AT ROOF
3/4"=1'-0"



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



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

DRAWN BY: LAURA BETH INGLE

NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

WHITE ROCK LOOKOUT TOWER

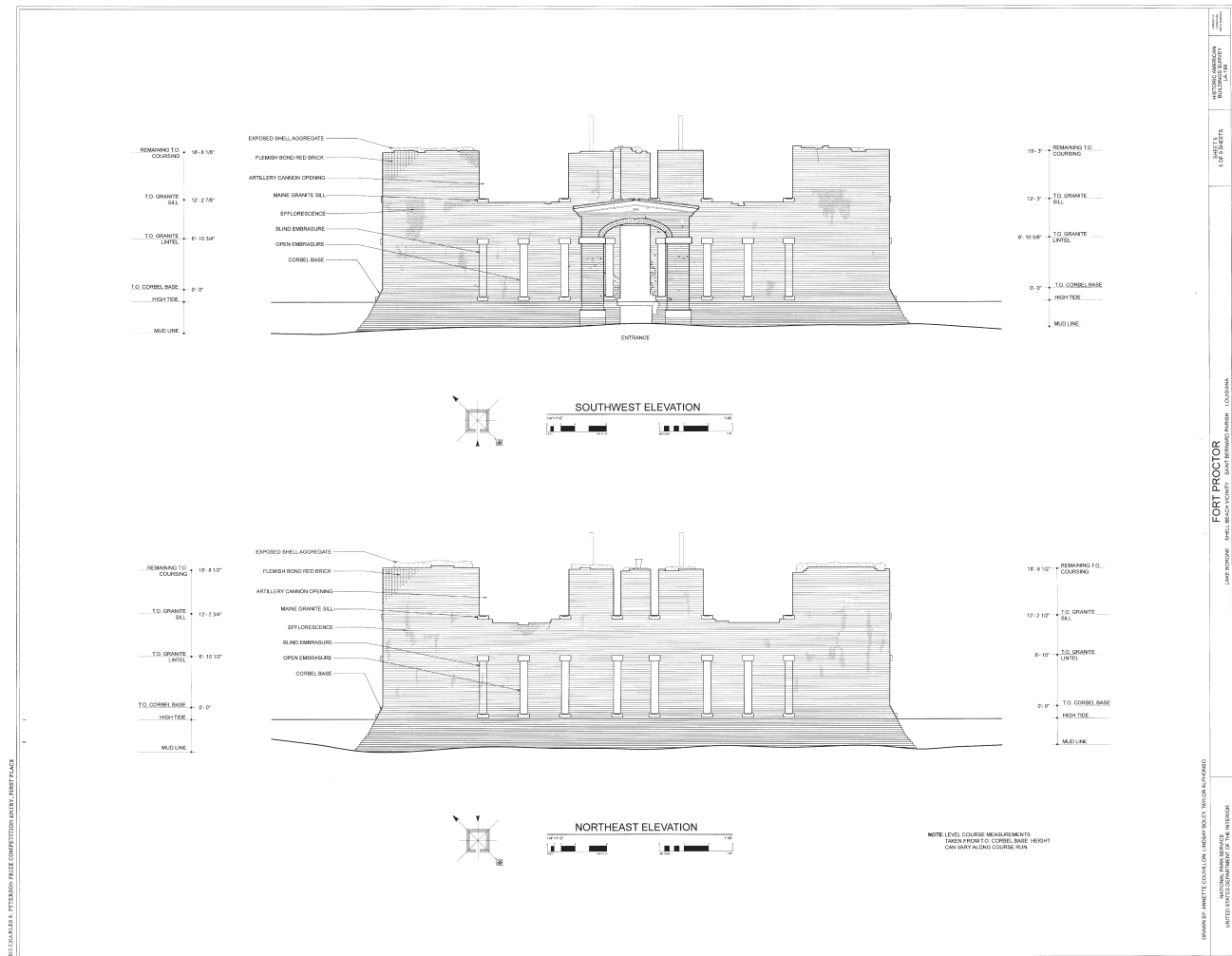
GREAT SMOKY MOUNTAINS NATIONAL PARK COSBY VIGNITY COCKE COUNTY TENNESSEE

PROJECT
TN-262

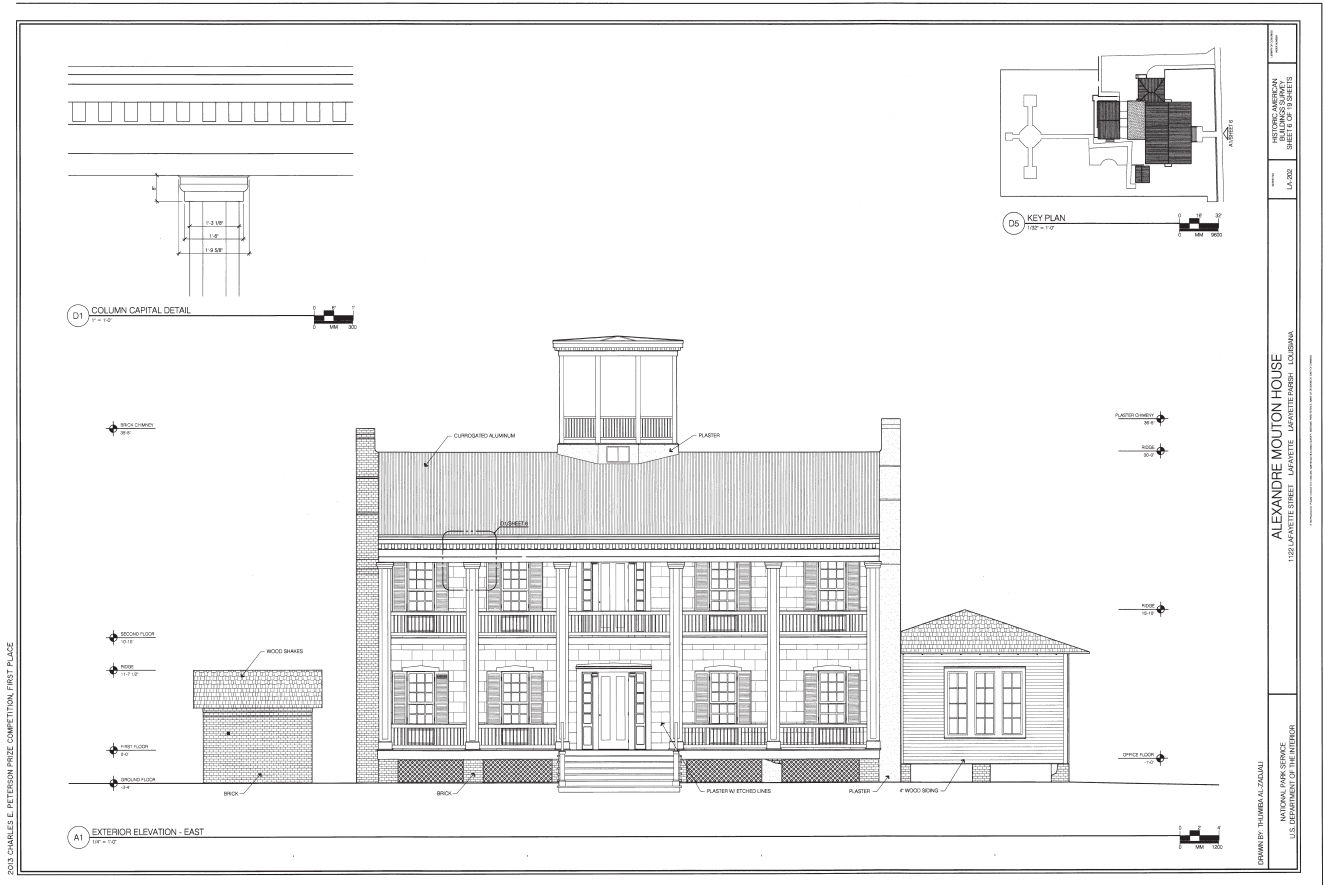
HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET TOP 13 SHEET

DATE OF STUDY
MAY 2002

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

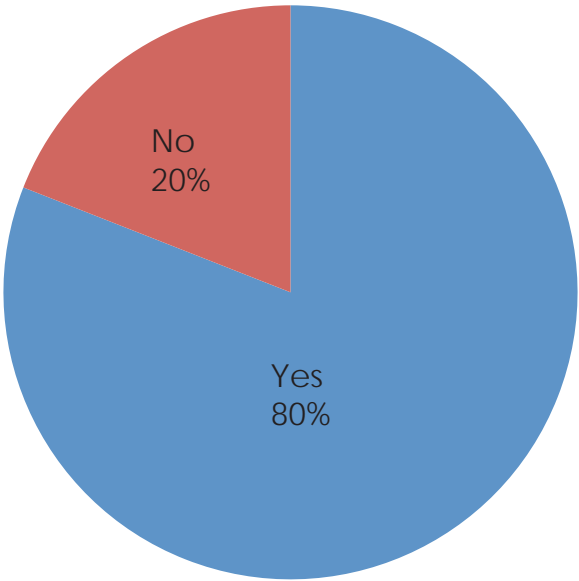


Winner of the 2012 Peterson Prize Drawing Competition, Fort Proctor in Lake Borgne, Louisiana. Completed by students from Louisiana State University, School of Architecture. Sheet 5 of 9.

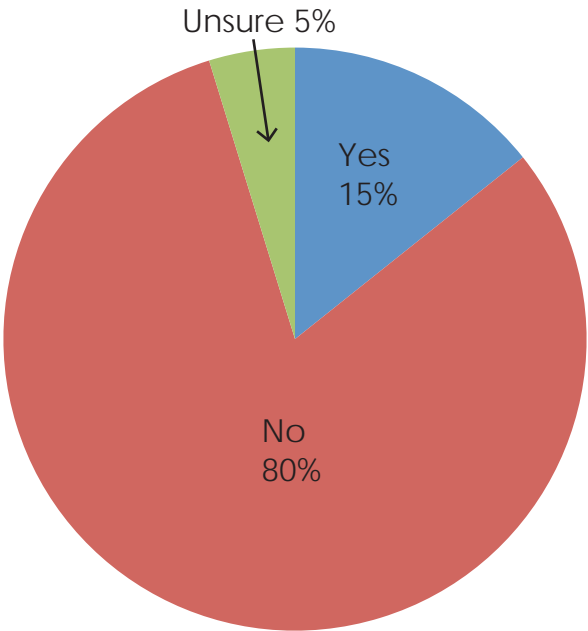


Winner of the 2013 Peterson Prize Drawing Competition, the Alexandre Mouton House in Lafayette, Louisiana. Completed by students from University of Louisiana at Lafayette, School of Architecture and Design. Sheet 6 of 19.

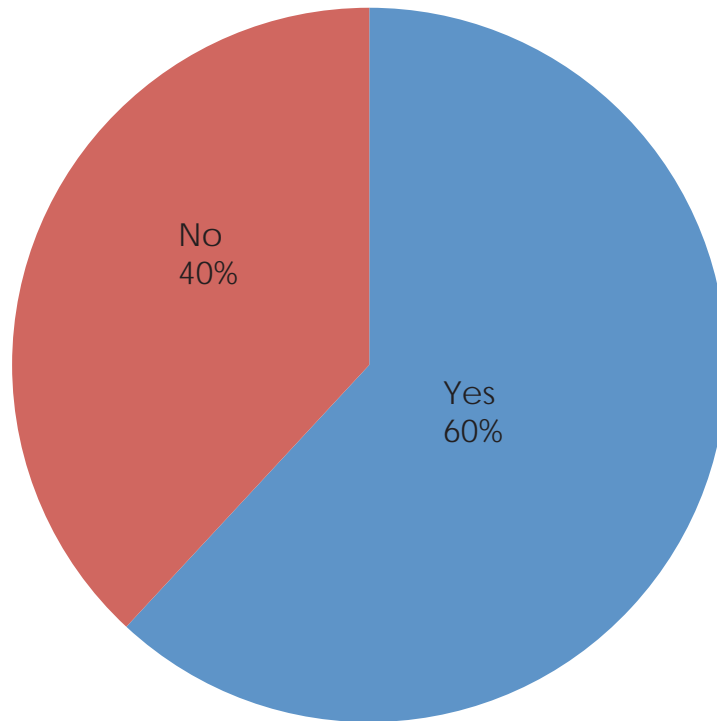
Are you aware that the HABS collection of measured drawings, large format photographs and written historical reports is available on-line via LOC?



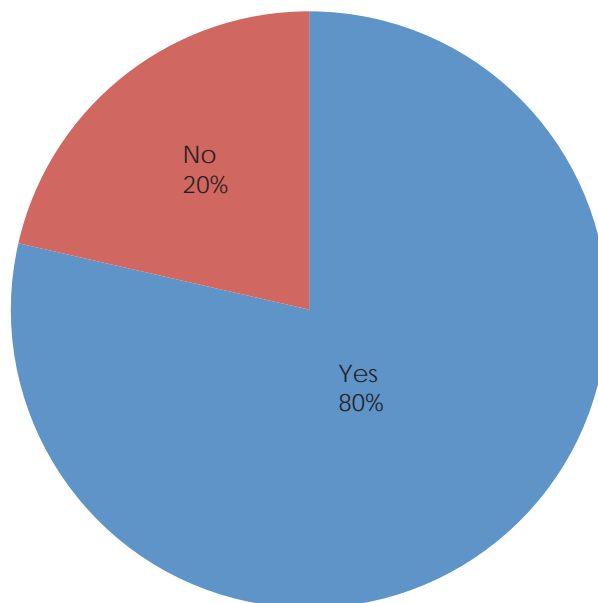
Are you using the collection to select accurate period designs/motifs for new designs?



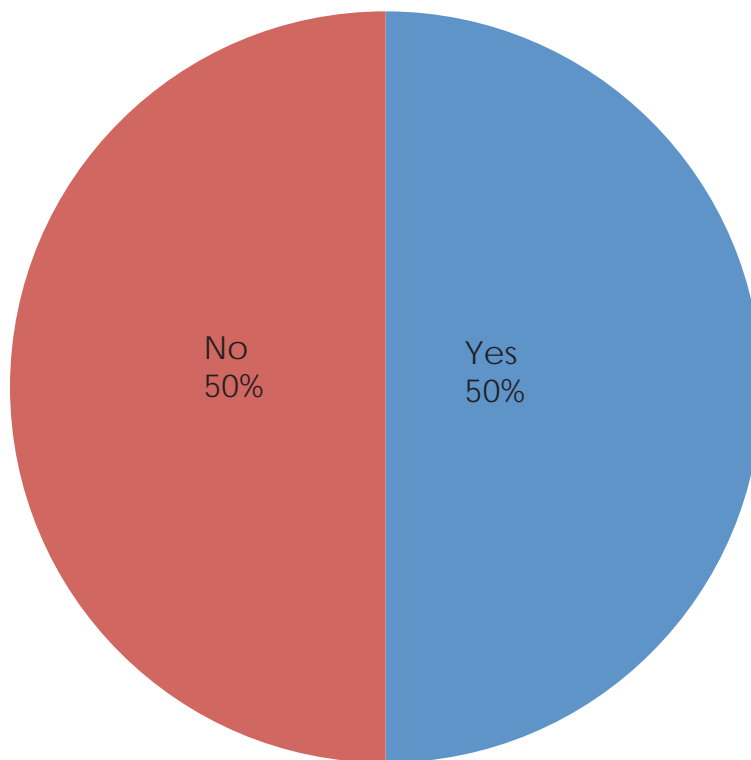
Are you using the collection for documentation of sites for your restoration or rehab work?



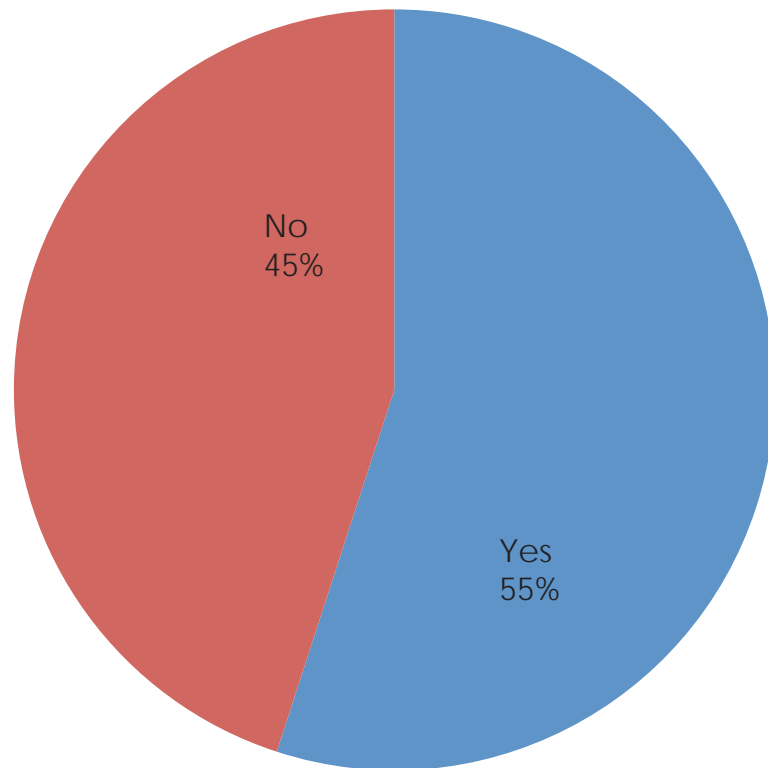
Are you finding the type and styles/periods of arch. And historic resources are relevant to your work?



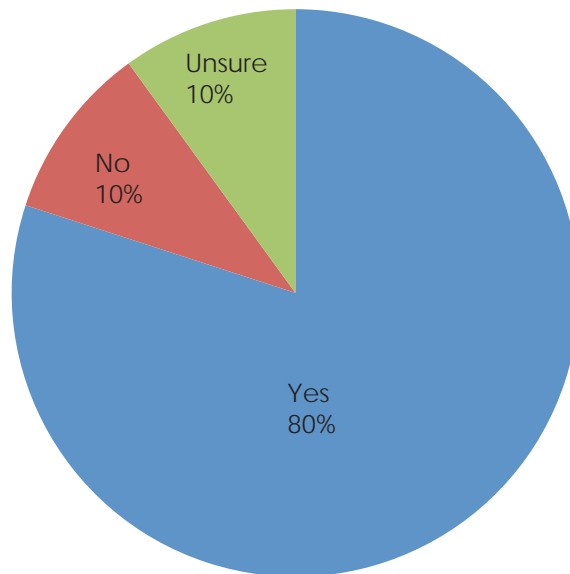
Are you aware that HABS accepts donations of document executed to its standards & guidelines?



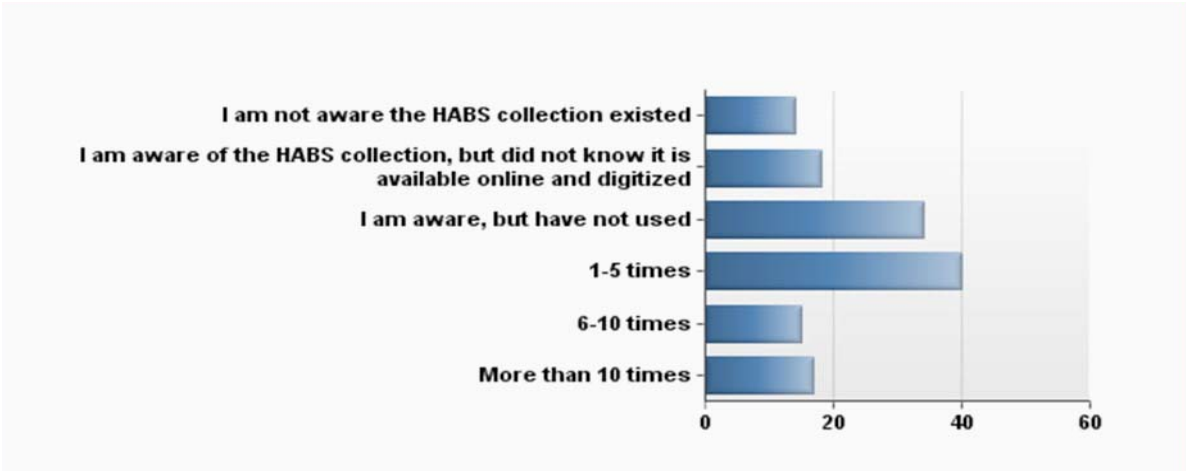
Have you contributed through the undertaking of mitigation documentation in compliance to Section 106 of the National Historic Preservation Act?



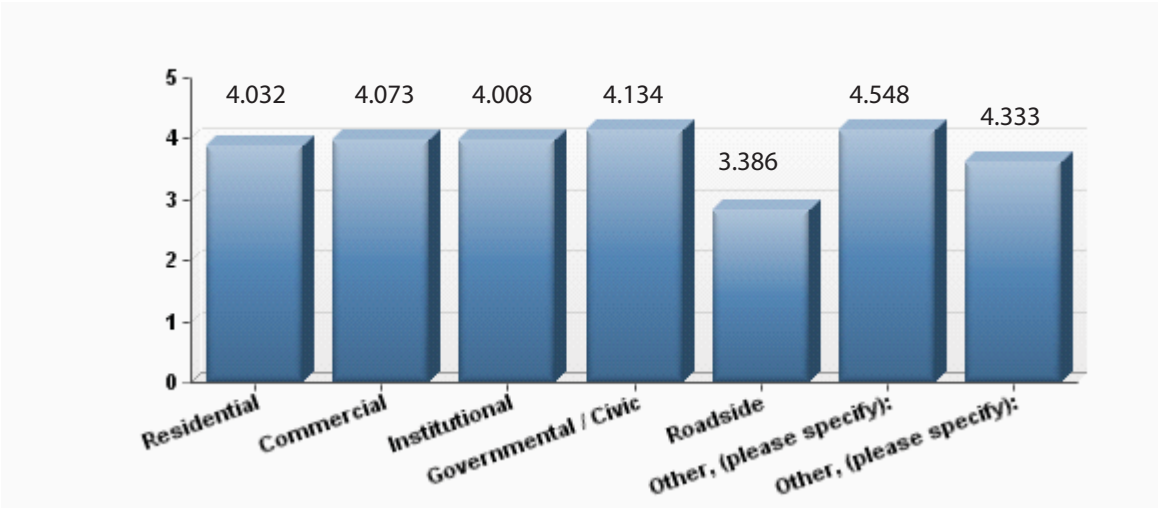
Do you find that the measured drawings produced to HABS standards is an effective way of conveying information?



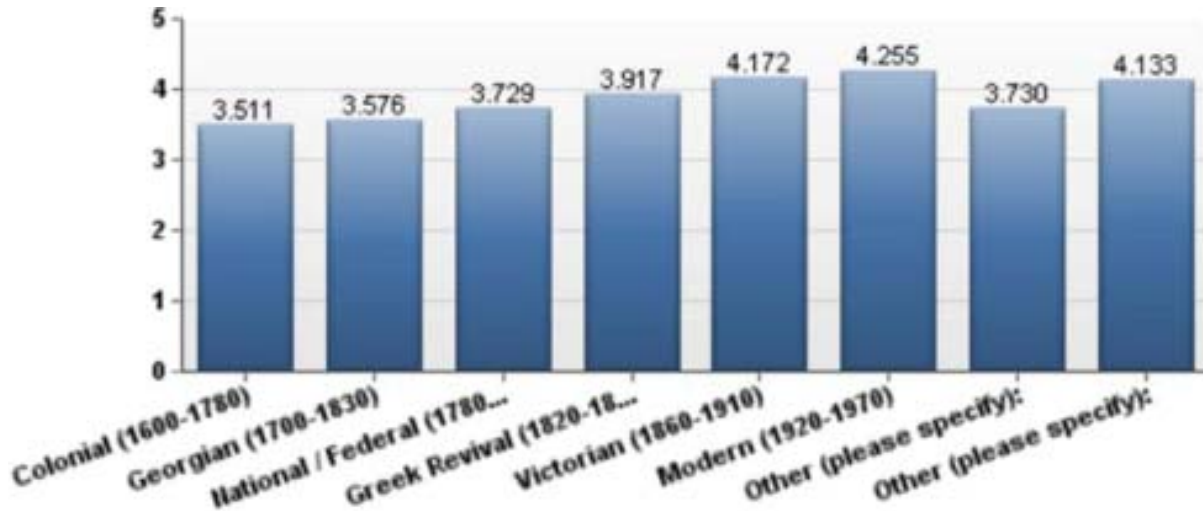
Please estimate how many times you have utilized the HABS collection in the last 12 months?



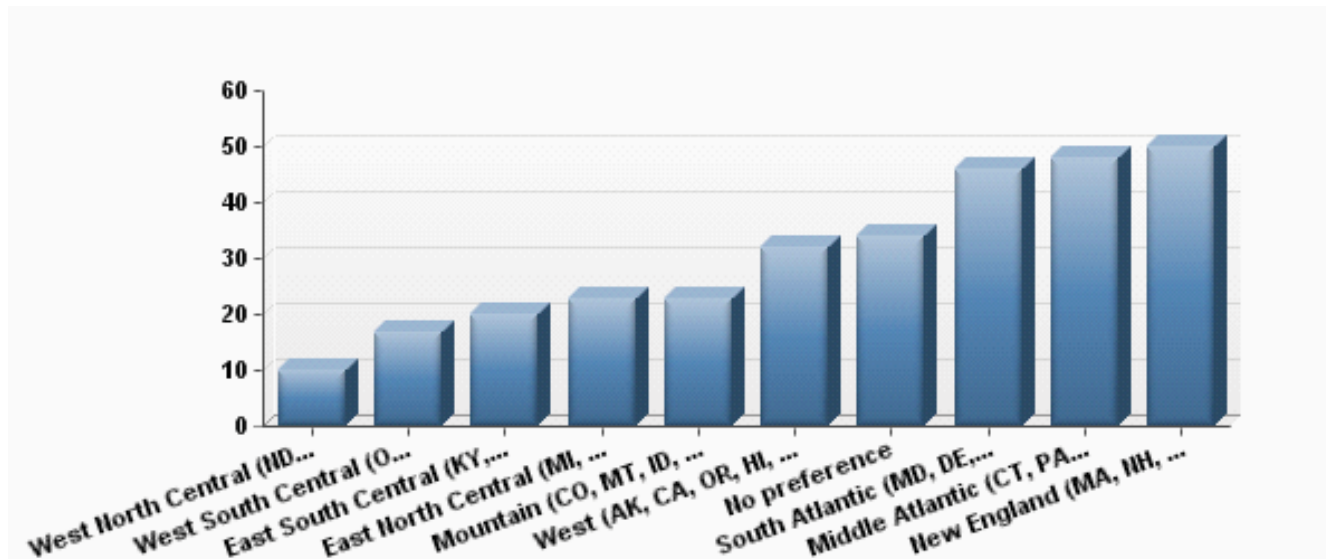
Please rate your interest on the following styles or periods of architecture that you would like to see represented in the HABS collection, where "5" is Very Interested and "1" is Not at All Interested?



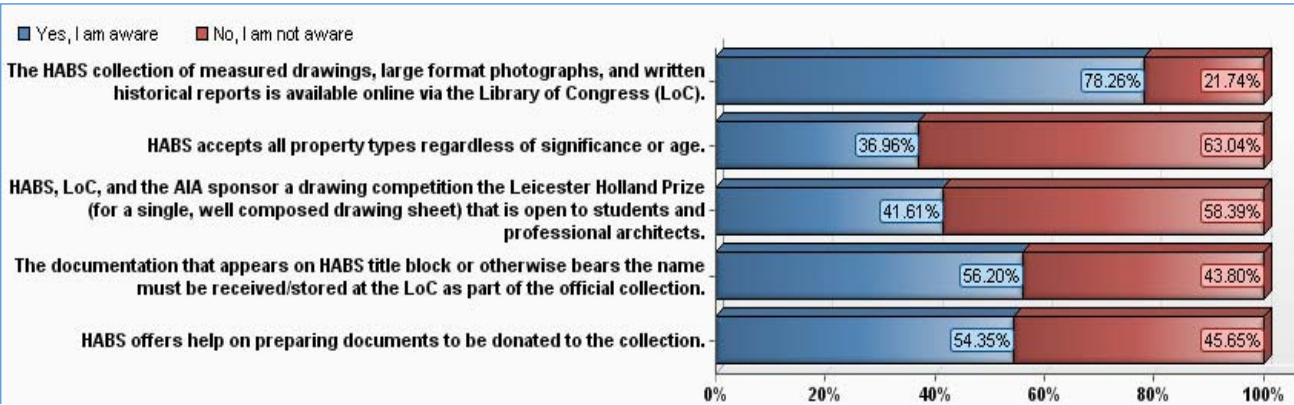
Please rate your interest on the following styles or periods of architecture that you would like to see represented in the HABS collection, where "5" is Very Interested and "1" is Not at All Interested?



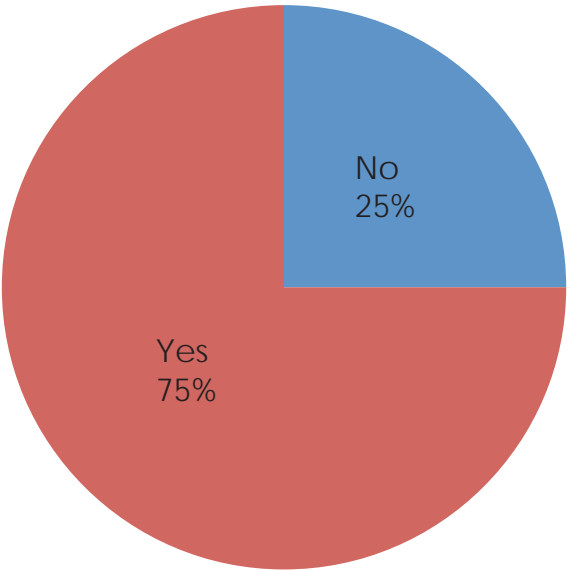
Please tell us if there is a particular geographic region that you are interested in as part of the HABS collection?



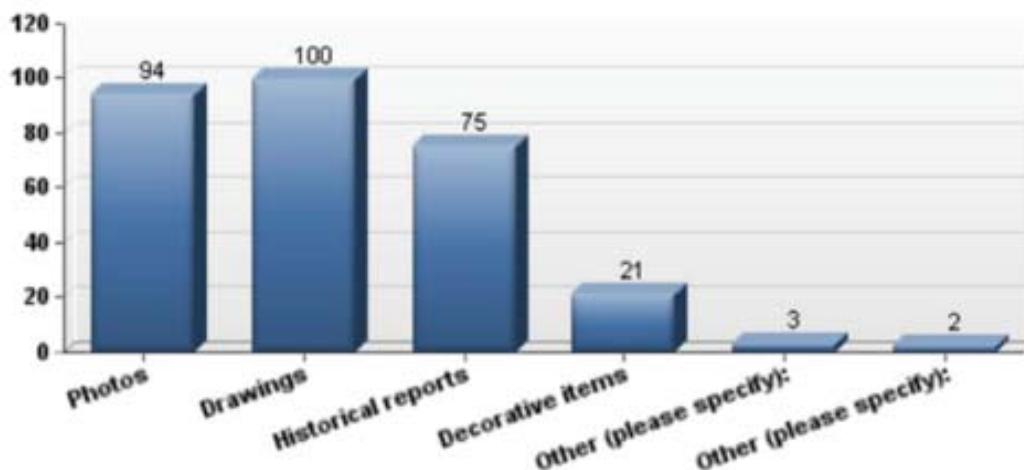
Please tell us your knowledge/awareness of the HABS collections:



Have you used the HABS as a resource and/or for your work?



Please tell us what resources and information do you and have you used from the HABS collection



In your opinion, do you feel any of the following types of buildings, sites, and structures are under represented in the HABS collection?

