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Contents

ARCHITECTURAL HISTORY AND PRESERVATION: The Need for Greater Professional Involvement

by Dr. Elizabeth A. Lyon
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Editor's Note: *The following paper, originally delivered to the Committee on Architectural Preservation at the 1979 annual meeting of the Society of Architectural Historians, reviews the role of architectural historians in the Georgia state preservation program. In the next issue of* 11593 *Richard Cloues, also of the Georgia Preservation Section, will present a close look at how academic research and historic preservation have interfaced to document and protect Druid Hills, an Atlanta suburb designed by Frederick Law Olmsted, Sr.*

That architectural history is basic to historic preservation should not startle anyone. The issue is whether or not sound architectural history provides a basis for preservation decisions that affect the built environment. In our opinion, architectural historians can and should play a crucial role in deciding what is and what is

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SURVEY OF FLEMING COUNTY, KENTUCKY: Suggestions for Recording Cultural Resources

by Camille Wells
Architectural Historian
Kentucky State Historic Preservation Office

Editor's Note: *Camille Wells is an architectural historian who works full time on historic building surveys. In the following essay Ms. Wells summarizes the approach of a recent survey and explains the conceptual basis of its form. The article is published in an effort to illustrate the survey approach of one state. The next issue of* 11593 *will include another survey article, and we encourage other states to send in additional ideas for our readers' benefit.*

In the spring of 1977, the Kentucky Heritage Commission initiated a field survey of the historic buildings in Fleming County, as part of a jointly funded federal and state program to record Kentucky's cultural resources on a county-by-county basis. Undertaken to identify all local buildings and structures worthy of preservation, the field survey and attendant research were published as *Fleming County, Kentucky: An Architectural Survey.* The survey catalog is designed to encourage interest in the understanding and preservation of the local architecture, to provide an orderly basis for both local and state preservation planning efforts, and to serve as an available record of Fleming County material culture. Because the survey and subsequent catalog were intended to be synthetic and comprehensive, the Fleming County study represents an attempt to resolve inherent questions about the ideologies and methods that are appropriate to a survey of cultural resources.

Photo: Camille Wells

The classical revival Sinnott Hotel is a result of the prosperity that heavy steamboat traffic on the Ohio River brought to Paducah between 1870 and 1890. Fleming County surveyors considered both contextual and physical significance in selecting structures such as the hotel for documentation.

Description of Survey Procedure

The procedure used to survey Fleming County is similar to that used by most agency survey programs. Although details have been refined and altered in more recent county studies, the techniques remain fundamentally the same.

Initially, the Heritage Commission survey program was presented to the community through newspaper and radio notices. At a public meeting in the county seat, a slide presentation was used to illustrate recording methods and to show a variety of surveyable buildings. The slides served to increase local understanding and

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acceptance of the project. Information was gathered, questions were encouraged, and a location for receiving messages was established. In Fleming County, calls were taken through the office of an interested lawyer. In many counties, the public library has been an ideal message center.

Clearly, the fieldwork is the backbone of a survey. In Fleming County, the written record was only cursorily examined before the field survey was done; substantial historical research followed consideration of physical evidence. Using USGS maps, the entire network of county roads was driven. The same complete traversal of Flemingsburg, the only sizable town, was made with the help of a detailed town map. In both cases the survey was conducted geographically in order to ensure a full and orderly study.

The principal responsibility of the survey team was to record the structures and sites with descriptive notes, photographs, and drawings. Buildings and structures selected for survey attention were mapped and assigned a letter and number designation. In the rural area, sites were numbered consecutively with the preceding Smithsonian identification of Fl, such as Fl–124. In Flemingsburg, sites were numbered with the prefix of Fl-F, such as Fl-F–43. Survey forms were filled out to include identifying data, as well as any information that the owner or resident could relate.

Contact was maintained with local citizens who wished to contribute advice and information to the surveyors. Once during the fieldwork, a public meeting was held. Slides of recently surveyed Fleming County buildings functioned as a form of progress report.

Following the field survey, extensive research was directed by the specific architectural characteristics of the area. The major intention of the study was to understand what the buildings themselves could reveal, rather than to produce a county history illustrated with local buildings.

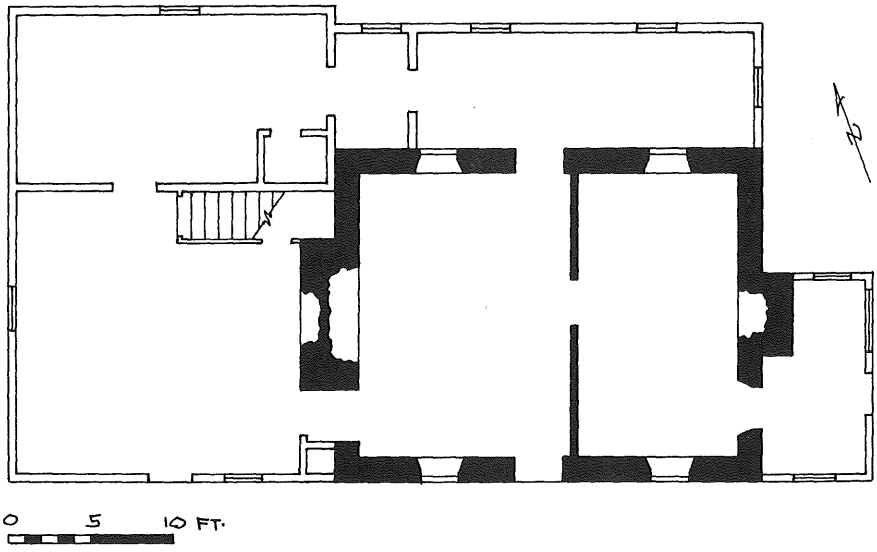
In compiling and filing the survey data, individual sites were divided among several levels of significance, and the proposed limits of historic districts were delineated. Such categorizations are merely practical means of focusing staff effort. Designations and boundaries are advisory and may be altered when needs and circumstances change.

During the final analysis, short evaluative essays were written for each building, and a historical/architectural overview was completed. A final presentation in Fleming County was designed to describe the results of the study and to establish avenues for future recognition and preservation programs. With this meeting, the survey process was considered complete, although, the agency continues to encourage the submission of additional information about buildings in the county.

Motives for the Intensive Survey

Much has been written about the survey process as a foundation for other programs of the preservation agency. As the operative word in most survey literature, "foundation" too frequently implies "introductory" or "cursory." Based on this interpretation, the survey is often a fragmented effort carried out by volunteers with varying degrees of skill and interest. The strength of the survey program that was initiated by the Kentucky Heritage Commission is the recognition that the foundation must be solid, and that the strength of the survey rests in it being as conscientiously complete as possible, within the limits of the professional surveyor's criteria and the sponsoring agency's resources.

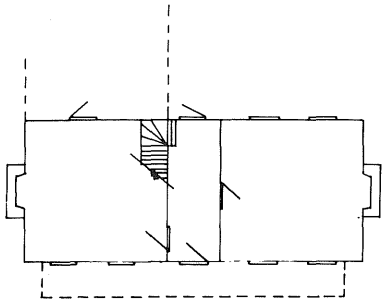
Archeologists have long understood the necessity of accomplishing a study completely and responsibly in one undertaking; an archeological site is literally destroyed as its information is extracted. Oral historians emphasize that it is impossible to get too much detailed data in the course of an interview. While it is assumed that the architectural historian will leave his subject intact, old buildings and their appropriate contexts are only a little more durable than archeological sites, and only less ephemeral than oral traditions. Realistically, with demolition and deterioration rates as they are, the survey record is the only scholarly attention many buildings will ever receive. It is therefore imperative that the surveyor conduct an intensive buildings survey.



Drawing: Edward Chappell and Dell Upton

A measured floor plan of the Stevenson-Anderson House, Clark County, reveals the original two-room enclosure, frame additions, and modified details of one of Kentucky's few surviving late-18th-century and early-19th-century stone dwellings.

Rather than obstructing or slowing the accomplishment of ensuing preservation programs, the responsible survey provides a stronger and more defensible foundation for most other agency goals. Additionally, it produces the kind of regional comprehension that is implicitly required by the new multiple resources format



Drawing: Camille Wells

Records compiled by the survey provide an index of Kentucky's domestic architecture. A sketch plan of the Bruce House exhibits the symmetrical facade and central passageway common in dwellings built from 1800 to 1875.

for National Register nominations. Aside from these recognized agency uses, the complete survey functions as a unique archive of regional material culture, focusing on buildings as man's most visible alteration of this environment. This systematically collected data can encourage and facilitate careful synthetic contributions to the understanding of American material culture.

Criteria for Selection of Sites

At the outset of an intensive survey, it is important to recognize the limits of objectivity and to clearly define the parameters of the study. Without such boundaries, a comprehensive survey would involve the detailed recording of every structure in a specified area. Based on available time and money, the following criteria were used in the Fleming County survey. The formulations should be regarded as suggestive rather than definitive.

Broadly, everything that was surveyed could be classified as a structure, and most were at least 50 years old, although exceptions were freely made to this rule. Structures were considered eligible for survey because of either *physical* or *contextual* reasons.

Buildings recorded for *physical* reasons included those that were exceptional and those that were typical or illustrative of local form, material, construction, style, or use. It is important to note that a substantial quantity of common examples were given attention equal to that accorded prototypical structures and rare survivals. Buildings were also surveyed because of changes in essential features, such as the transformation of an asymmetrical single-pen dwelling into a symmetrical two-room house. Alterations were studied as important indications of changes in regional practices or individual values.

Buildings recorded for *contextual* reasons included those associated with a historic event or trend, generously interpreted to include such developments as the post-Civil War initiation of freedmen's hamlets and the construction of railroads. Association with an important person included a structure's identification with a known architect or builder. Additionally, buildings were recorded because of their connection with a person whose situation in the local social structure was regarded as representative. Buildings that were part of a series or recognizable building pattern were heavily sampled, as were any buildings, such as riverside warehouses, whose sites were particularly informative. Contextual reasons for survey also included visual criteria, such as the importance of a structure in a grouping, its function as a community referent, or its position as a visual keystone that successfully turns a corner or punctuates a streetscape.

The establishment of categories and criteria for survey is a useful exercise, and a necessary one if the surveyor is to effectively direct his energies within practical limits. It should be emphasized, however, that the survey process is not presently encumbered by official recognition or legal regulations. It is the best unrestricted opportunity to collect a formidable and varied body of information concerning the material culture of a locality. Allowance for exceptional features and anomalies should be carefully protected, while neat labels and categories are kept securely in a second-level position. Designations such as "National Register eligible" are imposed by necessarily subjective preservation-oriented agencies. Useful as they are, such labels must remain tentative and flexible if the field recording process is to be responsible to the groups and individuals who built and use the surveyed structures.

Intensity of Recording Methods

For those buildings that are the appropriate subjects of survey, there are varying levels of attention that may be accorded. The most basic method is the "traversal," which is familiar to cultural geographers. Frequently termed a "windshield survey," this technique is cursory, introductory, and for most purposes, of limited use. The traversal does not provide sufficient information for either scholarly synthesis or intelligent preservation decisions.

At the other extreme of established recording practices is the extensive undertaking of drawings, photographs, and research that is used by the Historic American Buildings Survey (HABS). There can be little doubt that this is the finest method of recording individual structures. Its obvious shortcoming is that it is a labor intensive operation, which precludes the recording of the large number of buildings required by preservation programs, and which is necessary for meaningful cultural analysis. Certainly, the ideal of a responsible survey should be to approach the HABS level of intensity while maintaining the broad overview of the traversal method.

During the Fleming County study, as well as during more recent county surveys, two levels of field attention were applied. Each ideally involved the completion of three recording techniques. Surveyed buildings were loosely divided between those structures that were rare, early, exceptional, or endangered and those buildings that were good examples of common features, techniques, or patterns. The first group should have received the commitment of a complete set of publishable exterior and interior photographs, careful explanatory notes about the structure and its site, and a measured floor plan. The second group of buildings were accorded extensive photographs, explanatory notes, and a sketched floor plan. Both levels of attention were varied to conform to practical considerations, but a constant attempt was made to represent the surveyed sites in an accurate and adequate manner.

Photo: Camille Wells

The Federal style Doom-Sisco House in Bardstown exhibits characteristics of exceptional and early design. The recording of such buildings in Kentucky's program of county surveys provides a solid foundation for preservation planning and for contributions to the field of American material culture.

The Fleming County survey is a careful study that fulfills most of its intended functions, although it has been a less than perfect model for subsequent surveys. Nevertheless, it is useful as the result of a rigorous and sound point of view: that a cultural resource survey, as the basic data-gathering step of a state preservation program, should be more than a cursory and facile process. The historic buildings survey is the most important responsibility of the preservation agency. It should be executed with professional skill and with a commitment that recognizes survey as a unique opportunity not only to provide a solid framework for other agency programs, but also to function as a substantial contribution to the record of American material culture.⌂

Acknowledgements: The ideas about survey that are presented in this essay were worked out in conversations with Edward Chappell, Robert Polsgrove, Orlando Rideout V, Carolyn Torma, and Dell Upton.

VINYL SIDING PROBLEMS CONFRONTED

by Cherilyn E. Widell
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Granting approval to apply aluminum and vinyl siding to historic structures has become a dilemma for many historic district commissions and architectural review boards across the country.

In an attempt to make a house "maintenance free," well-meaning homeowners have hurried to spend money to encase their dwellings in siding. They argue that vinyl or aluminum siding will relieve them of painting, will protect the building from moisture, will provide insulation, and if installed properly, will not radically change the appearance of their building.

Until recently historic commissions were only concerned with how such siding would alter the appearance or aesthetics of a historic building. Many review groups even adopted special provisions that would allow for the use of siding on historic buildings, 1) if it conforms to the width of the existing side and corner boards, or 2) if decorative details such as vergeboards, bargeboards, and lintels are not removed. Although in almost every case the character of a building is significantly changed by the application of siding, most commissions have approved such applications believing that siding also protected the building or provided insulation.

A recent case in Frederick, Maryland, involving the use of siding brought the question of protection into the decisionmaking process of the city's Historic District Commission. In the case, vinyl siding had been applied to a small 2-story brick townhouse within the Frederick Historic District. The contractor had applied siding to the bottom two-thirds of the building before he was stopped for not having acquired a building permit. Had the contractor applied for a permit, the case would have automatically been brought to the attention of the Historic District Commission before work began.

The applicant claimed the siding protected the old brick of the townhouse by keeping moisture off the brick surface and off window and door frames. The commission feared that removing the siding, which had been applied to the wall surface with firring strips nailed directly into the bricks and mortar, might damage the building more than the siding already had.

A historic structures consultant was hired by the Historic District Commission to study the situation. The commission felt that because most of the historic district consisted of small brick townhouses similar to the one involved, a thorough study of the problem would benefit all property owners in the district.

A public hearing was held to disclose the information obtained by the consultant and to give the siding company and contractor an opportunity to defend their case. The hearing provided the following information:

- The contractor and siding company admitted that the $750 installation job was inferior and should be redone if the applica-

tion was approved by the commission.

- The 40-year warranty of siding actually only guaranteed replacement and labor costs for 3 years following the installation.
- The historic structures report indicated that most of the moisture problems were caused by gutters in need of repair.
- Application of siding to the brick walls would compound moisture problems by trapping moisture inside the walls.
- The best solution to the moisture problems of the building was to remove the siding, replace the damaged brick, and repoint the building facade.
- The siding significantly altered the appearance of the building and did not contribute to the protection or preservation of the structure.

With this information, the Historic District Commission voted unanimously to deny the application. Adverse publicity against the commission ensued and an appeal to the decision is pending at the circuit court. But, because of the technical information made available, the Historic District Commission is confident that the decision is well founded and is in the best interest of the preservation of the Frederick Historic District.⌂

Editor's Note: Preservation Briefs No. 8 *"Aluminum and Vinyl Siding on Historic Buildings" has recently been published by the Technical Preservation Services Division, Heritage Conservation and Recreation Service, Washington, DC 20243. A limited number of copies are available upon request, as well as information regarding other Preservation Briefs topics.*

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not saved. However, the profession as a whole is seldom involved.

The National Register of Historic Places listing is the tool that the SHPO uses to identify and document cultural resources. To administer this program, we are confronted with two major decisions that depend upon the judgement of architectural historians: the significance of historic properties and how to determine it, and what the value of preserving these properties will be.

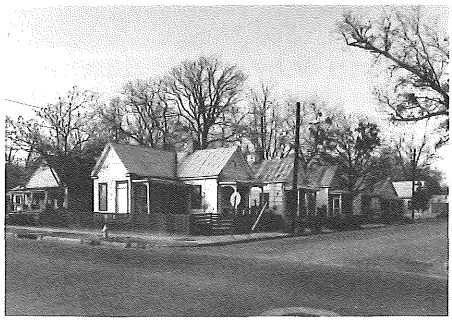


Photo: James R. Lockhart

The Pinchgut Historic District in Augusta, Georgia, includes a variety of Victorian frame, craftsmen period, and shot-gun dwellings. Because vernacular forms such as these defy precise stylistic definition, their significance is often difficult to determine and their survival is threatened.

Making Preservation Decisions

The criteria for listing in the National Register dictates that buildings, sites, and districts are significant when they represent broad patterns or specific details of our social, political, economic, and architectural history or prehistory. Since resources must be extant and possess "integrity of location, design, setting, materials, workmanship, feeling, and association," an architectural/historical evaluation must be made before significance can be determined.

Establishing a balance between architectural and historical significance can be complex. Even when a building's significance is in its historical associations, the form in which the building represents that history must also be assessed. It was relatively easy to justify to the Georgia Review Board that Whitehall at the University of Georgia, Athens, met National Register criteria. Recently restored by the School of Forestry, this elaborately detailed Queen Anne structure was built in 1892 for prominent banker and industrialist John Richards White, and clearly represents a monumental example of its period's architecture. However, the significance of the Vickery House, a much simpler Victorian residence in Dahlonega, Georgia, is less obvious. Several members of the board questioned its architectural quality and doubted whether its association with the professor of a small college was sufficient to warrant listing in the National Register. A local group aggressively supported the nomination for the property's local significance, signalling that the building's preservation obviously held value for the community. The SHPO felt that the typical Victorian cottage embodied the sociocultural character of the college town, satisfying National Register criteria. In districts, such problems of architectural evaluation and historical assessment become increasingly complex.

Since the National Register is not merely an honor roll but is intended to function as a planning tool, decisions must also determine which listed or eligible properties shall be preserved. Questions constantly plague SHPOs: Should structures of little architectural merit be preserved? How many monuments does the nation need? What is the value of a plain-style building on a Georgia plantation or a simply designed commercial building by a black fraternal order in the face of large-scale new development?

Such preservation decisions are often made at all levels of government without the research and professional judgement of architectural historians. Under the National Historic Preservation Act of 1966 and the Advisory Council's regulations, the SHPO requests that federal agencies assess cultural resources according to professional standards before approving federally funded or licensed activities that will affect the built environment. When lengthy negotiations between highway agencies and the SHPO failed to find a "prudent and feasible alternative" for the continua-

tion of an interstate highway, it was decided that the route must cut through the Augusta Canal Industrial District. Mitigation called for the SHPO's review and approval of the design for a bridge over the historic canal near the elaborately detailed and historically significant Enterprise Mill. How could such approval be accomplished without the insights of architectural history? Similarly, the community development block grant program for housing and rehabilitation frequently requires the assessment of significance and impact based upon sound architectural history.

Most preservation decisions are made by the state and local governments or by private citizens without the review required in federal actions. If preservation grants-in-aid or Tax Reform Act incentives are to be used, certain standards must be met and be applied by preservation architects and architectural historians. Although SHPOs establish working relationships with preservation groups and planning agencies to assure the consideration of historic resources, the majority of preservation decisions are made without the trained professional advice of any of the historical disciplines.

Preservation Training

A lack of architectural historians trained to carry out assessments and to advise project applicants is a serious problem that the Georgia SHPO faces. Of the small number of architectural historians in our state, few understand or are even aware of the National Register and Advisory Council regulations. The same is true of historians in our state. These two professional groups contrast with archeologists who both privately and in universities are available to conduct research, surveys, and assessments that are necessary for determining National Register eligibility and the effects of federal undertakings.

Trained architectural historians may be lacking in Georgia because of the absence of adequate educational programs. Despite our office's efforts to provide consultation for the development of preservation curricula in several colleges and universities, no programs have emerged. With the exception of a few well-known programs across the nation, I suspect the same condition prevails in other states. We are periodically besieged with resumés from students with degrees in history and occasionally in art history. However, we are not looking for degrees, but for professionals with training and experience in preservation. We especially seek those professionals with some understanding of the National Register program, environmental laws and planning tools, and the criteria for evaluating historical, architectural, and archeological significance.

Photo: David J. Kaminsky

The environmental review of cultural resources, such as the Enterprise Mill (1877–88) in the Augusta Canal Industrial District, often requires an architectural historian's judgement. In 1978 the National Advisory Council called for a bridge to carry a proposed federal highway over the historic canal near the textile mill. Georgia's SHPO was called upon to approve the design for a bridge that was in keeping with the district's historic and architectural character.

Need for a Broader Architectural History

A lack of basic information about architectural history is a second serious problem that the Georgia SHPO faces. Until recently, professionals tended to concentrate on high-style architecture, ignoring the majority of buildings. This left us without adequate knowledge of style and type on which to base our decisions.

We lack standards to determine the value of preserving monumental architecture. The first issue of *Architectural Preservation Forum*, published by the Society of Architectural Historians, reflected this lack of standards. In beginning the discussion of the preservation of the Breakers in Newport, Rhode Island, Leonard Eaton sparked discussion by asking whether a structure of such sheer vulgarity and bad architecture should have been preserved. In reply, Winslow Ames agreed that the building was indeed vulgar; however, he felt appeased by the manner in which architect William Morris Hunt inter-related the four facades and accommodated the necessary servant functions into the building's design. Longtime preservationist and architectural historian, Antoinette Downing effectively linked architectural history and preservation by pointing out that the Breaker's architectural merit is essentially an academic question; the building represents the tastes and social patterns of an important period in our history; because it has been preserved, the estate's meaning is accessible to scholars and casual visitors alike.

Vernacular architecture has also received little professional attention, except by cultural geographers. This includes the many residential, industrial, and commercial structures that make up the neighborhoods, main streets, and other communities currently being revitalized and adaptively reused. These building types are constantly threatened by new development, in part because they are assumed to have no value.

The SHPO must often comment on the impact of federally funded projects in neighborhoods such as the Pinchgut Historic District, Augusta, Georgia, which consists of vernacular types such as Victorian frame, craftsmen period, and shotgun houses. The most commonly used guide to architectural styles provides little assistance for defining and evaluating these kinds

of structures, and offers little support in convincing developers or government agencies that they are culturally significant. Although the guide defines some Victorian styles that can be applied to simple frame buildings like the Vickery House and defines variations of the 20th-century bungalow according to its orientation, gables, and number of stories, it provides little help in dealing with the variety of other residential structures that share common elements and were influenced by the craftsmen movement.

Shot-gun houses frequently display cut-wood details or classically derived porch-posts, but the question arises whether these stylistic associations are sufficient to identify and evaluate this particular building type. There has been, to our knowledge, no serious scholarly effort to study this housing form other than one article that postulates its derivation from African buildings. Therefore, can we justify eliminating such buildings from consideration except when they are in districts having more monumental buildings? We don't think so, but because there are few professional standards to measure these buildings against, it is difficult to convince developers and review boards that such buildings are significant.

Preservation Enriches Architectural History

The architectural history profession has a responsibility to consider the existing resource. Buildings, groups of buildings, and landscapes are documents of history. They are the basic data source from which architectural style, form, and history should be addressed.

Georgia's archeological profession is already meeting the challenge of preservation. Under the leadership of State Archeologist Dr. Lewis Larson, a task force of archeologists from several colleges and universities is developing the Georgia Archeological Research Design. This planning document not only will review the state's prehistory and history but will contain standards for archeological research and establish priorities for the preservation of these resources. By exercising their responsibilities to conserve a dwindling data base and by addressing the problems of resource management, the archeologists of our state have found opportunities for their own careers and have provided research experience and financial support for their students. We believe similar opportunities exist for architectural historians and historians.

The federal environmental review process offers many opportunities for architectural historians to conduct research that will guide the decisions of managing the nation's cultural resources. Career opportunities for experienced architectural historians and internships and grants for graduate students will provide a pool of trained professionals to meet the needs of the preservation program.

Preservation also offers the academic historian and architectural historian the opportunity for enriching university and college research and teaching programs. When teaching architectural and urban history at Emory University in Atlanta, I found that the built environment of Atlanta and its surroundings could provide research opportunities for students. By researching seminar papers and by delivering slide presentations, students gained experience in preservation. They learned research techniques and documentation methods necessary to study buildings with no written history. This kind of experience has value for anyone planning a future career in preservation, and it can also be an integral part of education not available through more traditional curricula.

Architectural historians may also enlarge the scope of subjects for original research. By broadening their focus of the built environment and by recognizing the value of local history, academic architectural historians and historians can provide the basic research and interpretation needed by preservation programs. Individually, in groups, and in their settings, these structures represent architecture not only as art but also as cultural record.

These valuable resources, however, are quickly disappearing.

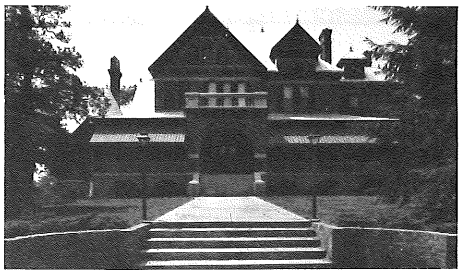


Photo: James R. Lockhart

Photo: James R. Lockhart

SHPOs must often determine the architectural merit of buildings that are significant primarily for their role in local history. Fine styling of Queen Anne and Richardsonian Romanesque details distinguishes Whitehall, the home of a prominent banker and industrialist in Athens, Georgia (top). In contrast to Whitehall, the middle-class, Victorian frame Vickery House was the home of two leading professors in the history of North Georgia College, Dahlonega (bottom).

There is an urgent need to involve researchers and teachers in efforts to study and record them. These activities can mutually benefit the profession of architectural history and public preservation programs.

The need to involve the profession of architectural history more effectively in federal, state, and local preservation planning is imminent. The Georgia SHPO continues reaching out to academic communities. Some interchanges of information and student projects have resulted, and we are optimistic that the upcoming year's activities will improve this coordination. That the Society of Architectural Historians has recently accorded its Committee on Architectural Preservation a regular session at its annual meeting and has published the *Architectural Preservation Forum* is encouraging. It is our hope that these events signal the beginning of a stronger involvement of academic architectural historians in the development of public preservation policy.⌂

PUBLICATIONS. . . .

HABS Iowa Catalog Available

Another in the series of Historic American Buildings Survey (HABS) state and regional catalogs is now available. This fall the University of Iowa Press published *The Iowa Catalog,* which includes HABS documentation on 124 historically and/or architecturally significant structures recorded in Iowa since the Survey began in 1933.

Professor Wesley Shank of Iowa State University's Department of Architecture complied the catalog and authored its introductory essay entitled "Historic Architecture in Iowa." The essay traces the development of architecture in the state from the log cabin to the work of Louis Sullivan and Frank Lloyd Wright, and includes a brief critical bibliography. The forward is by Adrian D. Anderson, the Iowa SHPO, and a short history of HABS activities was written by Nancy B. Schwartz, former Senior Historian at HABS. Todd R. Mozingo, an Iowa-based architect and architectural historian, contributed a short guide to architectural styles that is illustrated with examples from the HABS Iowa records. The publication also includes a list of structures inventoried by HABS between 1953 and 1970, and a good index.

Records that are in the HABS collection at the Library of Congress as well as those being held in the HABS office for processing are listed geographically by city, town, and vicinity. Each entry contains a thorough description of the site or structure and the type (architectural measured drawings, documentary photographs, and/or written data), number, and date of the records pertaining to it in the HABS collection. Shank personally reviewed the HABS Iowa records and visited each site while compiling the catalog.

The book's historical essay and numerous illustrations should have broad appeal to history buffs and preservationists throughout the state, but the catalog as a whole should be especially useful as a research tool for Iowa professionals responsible for cultural resource survey and planning activities. Requests for reproductions of items listed in the catalog should be directed to Mary Ison, Prints and Photographs Division, Library of Congress, Washington, DC 20540 (202/287-6399).⌂

The Iowa Catalog *is available from the University of Iowa Press, The University of Iowa, Iowa City, IA 52242. Price: hardbound, $12.50 (8288 ISBN 0-87745-091-9); paperback, $8.95 (8289 ISBN 0-87745-092-7).*

Sources of Museum Funding

Funding Sources and Technical Assistance for Museums and Historical Agencies is an up-to-date directory of federal and regional agencies and national organizations, which may prove helpful to small museums and historical agencies. The guide contains synopses of 103 public programs and similar annotated lists of organizations that provide traveling exhibitions and technical assistance to museums.

The 138-page softbound publication was compiled by Hedy Hartman, Museum Liaison for the South Carolina Museum Commission, and produced by the American Association for State and Local History. *Copies are available from the American Association for State and Local History, 1400 Eighth Avenue South, Nashville, TN 37203 for $10 ($7.50 for AASLH members).*⌂

FIXING UP: A Bilingual Handbook for Older Homes

by Ancelin V. Lynch
Principal Historic Preservation Planner, Rhode Island Historical Preservation Commission

If anyone had told us in December 1974 it would take us 4½ years and almost $7,000 (in actual costs exclusive of our time) to produce *Fixing Up: A Bilingual Handbook for Older Homes/Manual de Consertos em Casas Antigas,* I doubt we would have undertaken the writing of it. But we had little idea of the resources the task would require and a very clear idea that such a handbook was needed—so we began.

Survey of Warren, RI

The targets we hoped to reach were the buildings and people of Warren, a small Rhode Island community of 10,500 residents on the eastern shore of Narragansett Bay. Warren had been an important shipbuilding center in the 18th century with major whaling activity and, later, industry overlaid into the 19th century. The vitality of the port and town were assured for two centuries; but, for various reasons, Warren went into decline in the 20th century. By the late 1960s the town's building stock, though still essentially intact and still excitingly rich, had fallen into general disrepair, as had the vision and pride of many of the town's citizens.

In 1969 the Rhode Island Historical Preservation Commission chose Warren as one of the state's first communities in which to undertake a survey of historic resources. Over 300 buildings in the densely built waterfront area were surveyed and photographed, culminating in a nomination of this area to the National Register of Historic Places. In 1972 efforts were made by a small nucleus of citizens to save the Philip Monroe House (1803) from demolition. Although this effort failed, the attempt to relocate this fine Federal brick house and the ongoing work of the Rhode Island Historical Preservation Commission survey began to build a preservation awareness.

In 1973 the local historical society, the Massasoit Historical Association, was rejuvenated. Several new young members joined the association, bringing with them an outsider's appreciation of what Warren's history, setting, and buildings had to offer. New perceptions and fresh leadership, in addition to the official recognition of Warren's unique value by entry of the Warren Waterfront Historic District on the National Register in February 1974, stimulated the association to take on a series of projects. These included a lecture series on "The Architectural Development of Warren" in the fall of 1973 and a walking tour of the waterfront area in June 1974.

Many technical questions were generated by these activities: What do I do about storm windows? What color should I paint my house? What should I do about the cracked mortar in my chimney? The committee that had sponsored the events, the Advisory Group for Warren's Restoration, decided that a restoration handbook would be the best way to answer such questions well and to make sound basic information available to the greatest number of people—both those who asked questions and those who we wished would ask them.

Planning the Handbook

At first the committee thought in terms of a strictly English version. But it soon became apparent that making the book bilingual would be more effective. The census figures of 1970 indicated that 8.8 percent of Warren's population was Portuguese, and that many Portuguese-speaking residents lived in or owned property in the older historic part of town. We wanted to "reach people where they lived," to make the information accessible to everyone who might want it. We also considered the fact that we intended to apply for grant support from the National Trust for Historic Preservation and that a bilingual handbook might stand a better chance of being funded.

Christmas vacation in 1974 was spent preparing the application forms for a Consultant Services Grant from the Trust. By February we had confirmation that $2,000, the largest grant amount then available, would be forthcoming.

As we earnestly began drafting the contents of the book, which meant analyzing the subjects that seemed to be of greatest concern to residents and to the continued life and character of the buildings we hoped to help preserve, it became clear that a smaller body than the then eight-member Advisory Group would be easiest to work with. Because there were three professional preservationists in the group, Lombard Pozzi, Elizabeth "Bonnie" Warren, and myself, the project became primarily our concern.

Implementing Our Strategy

Volunteers are probably much the same everywhere. Our enthusiasm, energies, and commitment of personal time began at a high level, but varied considerably during the course of the project. In the winter of 1975, when we had fallen into our first serious slump, Dennis Albert, a friend at the Rhode Island Historical Preservation Commission, expressed interest in helping us finish the project. He brought with him additional technical knowledge and a wonderful ability to draw almost anything. Thus, our working committee became four.

To write the text, we divided topics among us according to our areas of expertise and special interest. Once each topic was written, we exchanged drafts, added to, edited, and sharpened each other's work, finding out where further research was needed for greater depth or clarification. Except in the summer and in the last year of production, we met almost every Wednesday evening for 2 or 3 hours, to review text, to argue preservation issues, to plan what needed research or editing, and to review the color graphs.

Our consultants, who donated their services, but who were spared the Wednesday sessions, included Antoinette Downing, a nationally known preservationist and architectural historian, and Russell Wright, a preservation architect. Both reviewed the text, the color graphs and chart, and the illustrations, and gave us invaluable feedback.

Finding a Translator

The toughest problem encountered in preparing the handbook was translation. First we had to find the right translator. Then we had to decide whether to use Brazilian or mainland Portuguese (we used mainland). We had to find words to translate not only architectural terms but also wooden elements. The building tradition in Portugal is almost entirely masonry; the American tradition in New England is almost entirely frame. For example, there is no Portuguese word for clapboard. There is a word for shingle—*tabuinha*—and we based our word for clapboard on that—*tabua*. The fascinating differences between American and Portuguese cultures were apparent in other elements of translation; for example, "hipped roof" translates literally and poetically into "the roof of four waters."

We had hoped to involve a local resident as translator, but we became discouraged after several of our initial requests were disdainfully turned down and one effort at translation proved to be unusable. Abandoning the idea that we would be able to find a qualified and willing translator in Warren, we began to look elsewhere.

We realized that translation of meaning and not just of literal words is a difficult art, requiring more than merely a working knowledge of both languages. Eventually we found our solution and hired professor Mario J. B. Raposa from the Department of Portuguese and Brazilian Studies at Brown University as our consultant and translator.

Another problem we were fortunate enough to solve was that our committee's sporadic production schedule did not always mesh with the translator's. During the summer we had the text typeset and began proofing galleys, Professor Raposa was traveling in Portugal. Not wanting to wait 3 months for his return, we found able and valuable assistance of Rachel Cunha, a professional bilingual educator and a leader of the Rhode Island Portuguese community. Together, Rachel and I reviewed all the text and galleys,

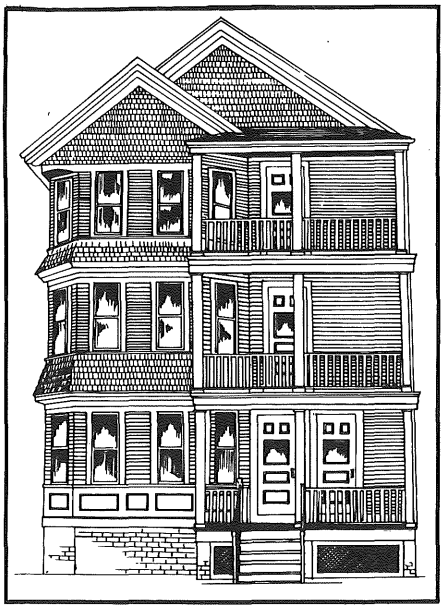
during which time I gained a fairly credible ability to read Portuguese.

Producing a Color Chart

The tasks of researching and assembling the chart were far more complicated than we had imagined and took almost 2 years. The difficulties and delays of translation were matched only by those of four busy people trying to find time to work consistently on the project, and by those of our study of color. We wanted to assemble a color chart for each period from Colonial through Bungalow and Triple Decker, to give base and trim color combinations accurate for each period, and to put together actual paint chips on a color chart.

We knew we wanted to include data for all periods; our philosophy throughout the book was that all periods and styles have historical and preservation value. We wanted to base our color recommendations on what was actually done, rather than on anyone's conceptions of "Colonial" or "Victorian" colors. Our sources of information included houses we had known and scraped ourselves to determine color, 18th- and 19th-century paintings, 19th-century builders' guides and architectural treatises (the writings of A. J. Downing and Palliser were especially helpful), and a 1912 Sears and Roebuck catalog (which described Bungalow colors in vibrant terms). We also had available to us the vast experience of Antoinette Downing and Russell Wright. Once the basic color combinations were in place, choosing the actual color chips to match our concepts of "ochre" or "buff" or "red" became a major time-consuming activity.

At the same time that we were trying to locate actual paint chips to place in our dummy color chart, we sought a method to faithfully reproduce the chart's colors at a price we could afford (which was next to nothing given our original $2,000 budget). We approached a major reputable paint company, but the firm was interested in a run of no less than 100,000 copies.



Fixing Up-A Bilingual Handbook for Older Homes © 1979

Triple Deckers 1890–1925

Multiple-family dwellings built in the 1890's and early 1900's were often designed for a single family to occupy each floor. Most had three stories and were "triple deckers." The house at 92–94 Kickemuit Road is a good example of a triple decker.

Edifícios de Três Andares 1890–1925

Os edifícios que alojavam várias famílias, construídos na década de 1890 e começos do século XX, eram muitas vezes projectados de modo a que uma só família ocupasse um andar. Contudo, a maioria tinha três andares e por isso, chamavam-lhes "triple deckers." A casa com o número 92–94 na rua Kickemuit é um bom exemplo deste estilo.

At that point we planned to print only 3,000 books.

In the fall of 1978, our dummy color chart in hand, we sought help from the *Providence Journal* Art Department. We hoped they might print the chart themselves, or at least help underwrite the heavy expenses of quality color reproduction. What they did, instead, was to direct us to Mowbray Company, one of the finest color printers in the country, handily located in Providence. Mowbray uses a four-color separation process, which was not ideal for our purposes. In fact, our job turned out to be a major challenge to the abilities of both the company and the process. But Mowbray undertook the job as a labor of love and the resulting chart, while still with a few off-colors, amazed us all with its quality and fidelity to the original.

Last-Minute Problems

Of the other difficulties we encountered, one overriding element was our own perfectionism. We kept correcting, refining, altering the illustrations, and redoing the color graphs. Laying out the book also presented a problem since the Portuguese version ran a good 20 percent longer than the English. This led Bonnie Warren, who did most of the layout, to do some interesting juggling with graphics and illustrations. Paper shortages delayed the printing of the cover, the color chart, and the text; three different printers had the same problem. Mowbray's original shipment of paper for the color chart—detoured and unloaded somewhere in rural New York state during a truckers' strike—never showed up.

Finding funds for actual publication cost was not as difficult as we had feared. We worked on funding sources for well over a year, exploring such possibilities as underwriting by major banks or institutions, or applying to some organization for a specific publication grant. We finally concentrated on advanced sales. The City of Providence ordered 3,000 copies; the Rhode Island Historical Preservation Commission ordered 500; and several other communities placed orders for between 50 and 200 copies. At prepublication rates of $1.50 per copy in lots of over 50, the advanced sales gave us adequate working capital.

Our thrust now is on distribution. Local distributors in Rhode Island are essentially in place, and we've made contact with Fall River and New Bedford, other areas of high Portuguese concentration. We are still working out regional and national distribution points. We've had a few inquiries about preparing a Spanish edition of *Fixing Up*, which is encouraging feedback. Such a project would certainly be well worth undertaking, but right now we're taking a breather. After 4½ years of "handbook," a rest feels very good!⌂

ERRATA

Fixing Up was reviewed in the October 1979 issue of *11593*. The review should have stated that the publication was produced by local efforts and was published by the Massasoit Historical Association in Warren, Rhode Island. The cost of the manual is $3.75, which includes postage. Make checks payable to the Massasoit Historical Association and send requests to the attention of Ancelin Lynch, 163 Butler Ave., Providence, RI 02906.⌂

HHAA Holds Second Annual Meeting

The Historic House Association of America (HHAA) will hold its second annual national conference in Princeton, New Jersey, May 9–11. HHAA is concerned with issues affecting the nation's private owners of old and historic properties. The association has over 1,000 members, publishes the bimonthly *Historic Houses* and *The HHAA Guide to Preservation Literature,* and holds conferences for owners of old houses, including a week-long course, "Historic House Preservation," which is given each spring and fall.

Last fall the HHAA received a $40,000 matching grant from the National Trust for Historic Preservation and entered into a 2-year cooperative agreement under which the HHAA will continue to occupy office space in the Decatur House in Washington, DC.

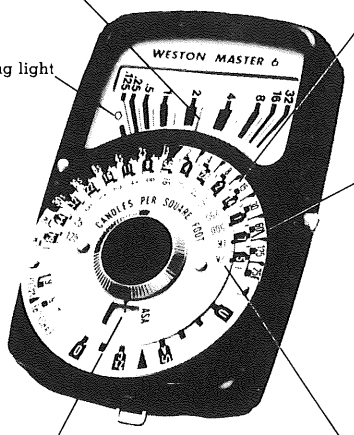
For membership information, additional information on the annual meeting, or for a copy of The HHAA Guide to Preservation Literature *($1.00), write to HHAA, 1600 H Street, N.W., Washington, DC 20006.*

USING A HAND-HELD LIGHT METER

In photography, one of the major differences between an amateur and a professional is in the amount of control one has over the medium. Control is contingent upon having the ability, skills, and knowledge necessary to obtain the desired results in a given situation. The ability to look at a subject and envision the final print or transparency is a first step in gaining control, and the knowledge of how to use a hand-held light meter is an important skill toward this end.

Knowing how to properly use a hand-held light meter can improve the quality of a photograph whether taken with a 35mm or a large-format camera with architectural lenses. Exposing film properly by adjusting for light and shadow areas will result in a better final print. Proper density and tonal gradations in a negative result directly from correct exposure, which results in turn from knowing how and where to measure light and setting the camera functions accordingly. Part of obtaining a good printable negative or a balanced color transparency is due to proper processing of the film, but exposing properly for uneven light, bright areas, or heavy shadows is very important. No darkroom magic can compensate completely for a bad negative.

Varying light conditions such as reflections, shadows, or bright sun are difficult to meter accurately with a built-in light meter.



Light sensitive needle moves according to light level.

Arbitrary number scale indicating light levels.

Number indicates the ASA rating. This should be set according to the film being used. On most light meters, the dial is rotated to do this.

Numbers indicating shutter speeds, in fractions of a second, and for long exposures, seconds and minutes.

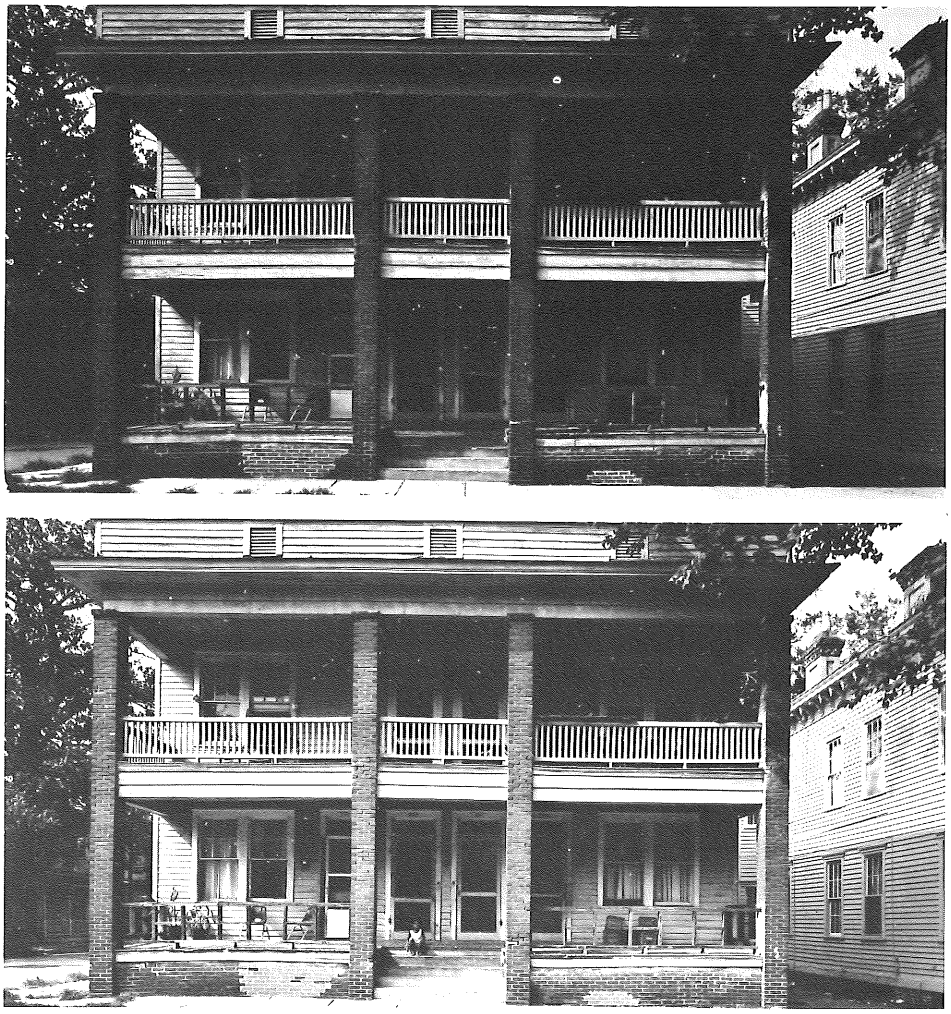
Numbers indicate f/stops corresponding to diaphragm openings on the lens (f/1 to f/90).

This number corresponds to the numbers on the scale. The dial is then rotated to match the numbers indicated by the light sensitive needle. This lines up the proper exposure (f/stop and shutter speed).

However useful these meters are for snapshots or action shots, they cannot accurately compensate or adjust for radically varying light conditions. Most built-in meters "average" the light entering the camera; that is, they meter halfway between the brightest and dimmest spots in the frame. When light is even, this works well, but if architectural details, such as cornices and doorways, are obscured by shadow, they will appear black or dark in a final print unless the photographer meters the light for those shadows and exposes accordingly. Basic skills and the use of a hand-held meter allow this.

A light meter need not be expensive. Various brands and prices are available. The primary differences among brands are the ruggedness of materials and the range of light they measure. Expensive meters register light in rather dark situations such as at night or in dimly lit interiors, giving readings for time exposures that require a tripod to secure the camera. Less expensive meters are more limited.

In order to add versatility to a photographer's capabilities, a light meter should register from 1/1000 second to 1 second, and for time exposures, up to five minutes or more. The meter should be accurate for f/stops from f/1.8 to f/22 at the least. Many architectural lenses for 35mm cameras are capable of closing to f/22, while most



These photographs illustrate the importance of metering for shadow detail. Photo, top, has dark areas, obscuring door and window detail; a meter reading was made for the average light, reflected from the sidewalk (bright area) as well as the doorways. The problem was corrected (bottom) simply by the photographer stepping onto the porch and metering light reflected from the doorway, which is in shadow.

large-format cameras have lenses that close to f/64 or smaller. Prices for light meters vary from under $20 to over several hundred dollars. An accurate and practical meter for the skilled amateur might cost about $30.

How a Light Meter Works

Basically, a light meter operates according to how a photosensitive material moves in response to the amount of light that passes across it. This material is connected to a meter that puts a numerical value (corresponding to the shutter speeds and f/stops of a camera) on the amount of light. The light sensitive material is usually cadmium sulfide, silicon, or selenium cell. But the material makes little difference to the amateur; cost would be a more important factor.

A light meter measures light in two ways: reflected or incident. Reflected light is light reflected off a surface such as a face or building. Obviously, different materials reflect light of different intensities, affected by color, texture, surface finish, and other factors.

Incident light measurement is made directly from the light source, usually with a special adapter on most meters. The light meter is aimed at the sun or at the primary artificial light source. Not all meters are equipped for this method, and it is usually most accurate in studio and controlled light situations.

Instructions may vary from model to model, but basically the light meter is "set" according to the ASA of the film. A reading is taken and the light sensitive material moves a meter along a scale corresponding to the amount of light. On most meters, this scale is an arbitrary set of numbers that correspond to the shutter speeds and f/stop openings on a camera. Usually, there is a choice of several combinations of each, allowing the photographer to vary the speed, using a shorter exposure if action must be stopped, or a slower one if the subject is still. Also the f/stop can be varied to suit the photographer's aesthetic choice for depth of field, affecting what objects in the picture plane will be in or out of focus (see HOW TO Improve Quality of Photos for National Register Nominations, Fall 1979).

How to Take a Light Reading

A good basic rule to remember when using a light meter is to expose for the shadows. If details in a heavily shadowed area are to be clear and sharp in the photograph, it is necessary to make a reading from that area and set the camera accordingly. Otherwise, the area will go black in the final print or color transparency. It is best to avoid situations where a vast difference between light and shadow areas occurs if the shadowed areas must be clear. However, an average light reading with more emphasis on the dark areas might work. If this fails and the situation cannot be avoided, artificial lighting cast on the shadowed areas is most helpful (see HOW TO, Fall 1979).

Sometimes it is difficult to get close enough to a subject to take a light meter reading. If, for instance, a cornice has shadowed areas while the rest of the building facade is in bright sunlight, a light reading can be successfully taken on any material close at hand with similar surface and lighting conditions. A light reading might be made from a wooden doorway molding painted white and partially obscured by shadow if this were similar to the cornice. The same method may be used for photographing people. If a subject is standing in a well-lit area, but his or her face is in shadow, an averaging meter built into the camera would be thrown off by the bright light and would expose the film so that the face became too dark. However, the photographer could use his hand (a similar

surface) and measure the light reflected while holding it in shadow.

An inexpensive 18% reflective neutral density gray card available at photo supply stores can be a useful tool when taking light readings. This card reflects and absorbs light about equally and can be used best in even light, but it can also be turned away from light sources and held in shadow. A light reading is taken by holding the light meter against the card, and measuring the light that is reflected from the surface.

In those situations where light is evenly balanced and detail is not obscured by shadow, the best method for metering is to use an average reading of highlights and shadows. This is done by taking a reading where light is brightest, and again where it is dimmest, and by setting the camera at the shutter speed and f/stop halfway between the two.

Filters pose a special problem when using a hand-held light meter. When using a built-in meter, light passes through the filter and the decrease in light is registered automatically by the meter, whereas, when using a hand-held meter, the photographer needs to make some manual compensations. Generally, filters have guide numbers on their side or rim, or come with a fact sheet that tells how many f/stops the lens must be opened to adjust for the decrease in light caused by the filter. Often this is indicated by a number and an "x." For instance "2x" would mean that the lens must be opened two stops. If a reading with the meter indicated the exposure of f/11 at 1/250 second, the filter compensation would make it f/5.6 at 1/250 second or f/11 at 1/60 second.

Particularly in architectural photography, control of the medium is important. The play of light on building forms can be aesthetically exciting, as well as a technical challenge. Knowing how to deal with varying light situations is essential to producing good photographs. The use of a hand-held light meter is a helpful tool and a skill worth the effort of learning.⌂

—Walter Smalling
Photographer, HCRS

REDISCOVERING OUR MARITIME HERITAGE THROUGH GRANT-IN-AID FUNDS

Historically America has depended upon her vast waterways for travel, trade, industry, and defense. Today only vestiges of this rich heritage remain—in decaying boats, abandoned waterfronts, vanishing skills of shipbuilding and seamanship, and uninterpreted artifacts.

To help reverse this unfortunate trend, a unique partnership was recently formed among the Heritage Conservation and Recreation Service, State Historic Preservation Officers, and the National Trust for Historic Preservation. These groups are working together in a new grant-in-aid program to preserve and restore a number of our remaining maritime resources and to expand the public's understanding of America's maritime heritage. Under the Maritime Heritage Preservation Program, HCRS has awarded $5 million for 84 projects in 26 states and Puerto Rico.

The use of maritime funds to successfully restore several tall ships will not only help people to recall the grand enterprises that linked America with the world, but will highlight current waterfront revitalization efforts. The *Elissa,* a three-masted barque, will be restored as a museum and training ship that will become the focal point of the Strand's redevelopment in Galveston, Texas. The lumber schooner, *Wawona,* will be pivotal in the planning and construction of a historic seaport on Lake Union in Seattle, while the *Wavertree,* one of the nation's last surviving square-riggers, will be restored and docked at new York City's busy South Street Seaport.

A variety of vessels were awarded maritime grant funds for restoration and reuse as maritime museums to promote a greater understanding of our inland waterways. Among these are Nebraska's *Captain Meriwether Lewis,* a large dredge that helped open the Missouri River to barge navigation; the S.S. *Ticonderoga,* the last surviving side-wheel packet in the US, located at Lake Champlain in Vermont; and the *W.P. Snyder, Jr.,* a sternwheel towboat that once moved coal barges along the Monongahela River in Ohio.

Several maritime projects will illuminate naval history. The restoration of the hull of the Frigate *Constellation,* in Baltimore Harbor, will initiate preservation of the US Navy's first warship. When restoration of our last surviving unaltered liberty ship, The SS *Jer-*

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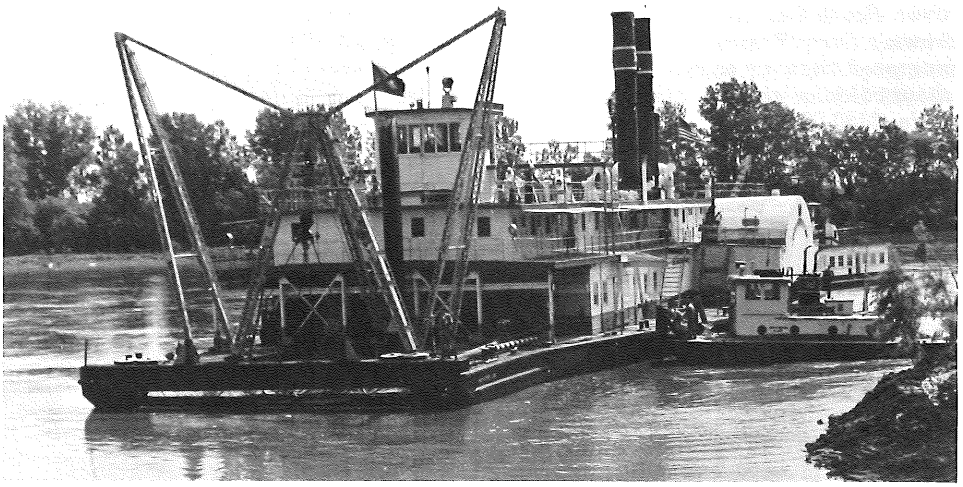
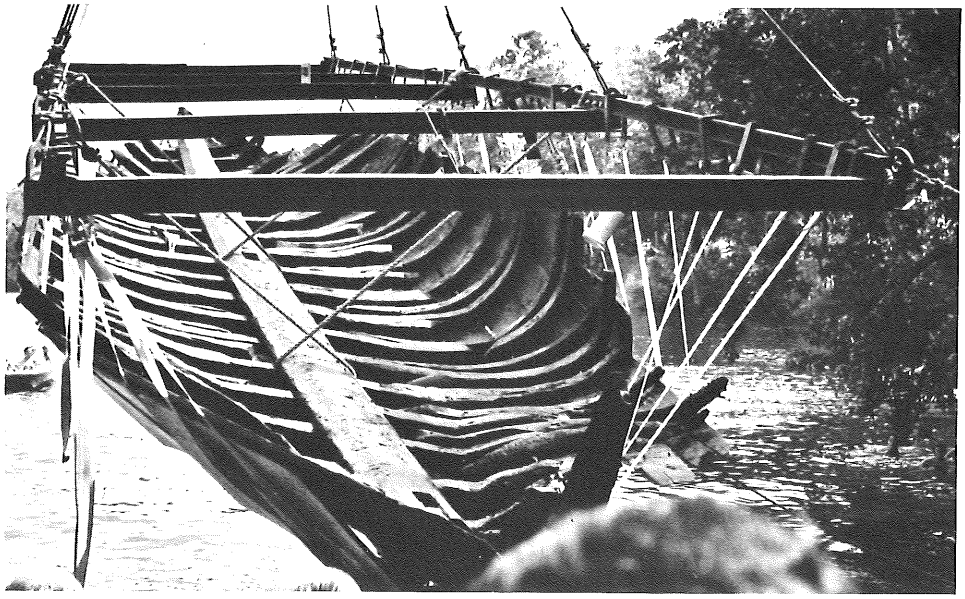


Photo: Lyle Tanderup, Nebraska State Historical Society.

The Captain Meriwether Lewis, a sidewheel steam dredge that could move 80,000 cubic feet of silt a day, played a vital role in opening the Missouri River for navigation and flood control from 1932 to 1965. Restored and moored at Brownville, Nebraska, through maritime heritage preservation funds, the dredge will become a museum of Missouri River history.

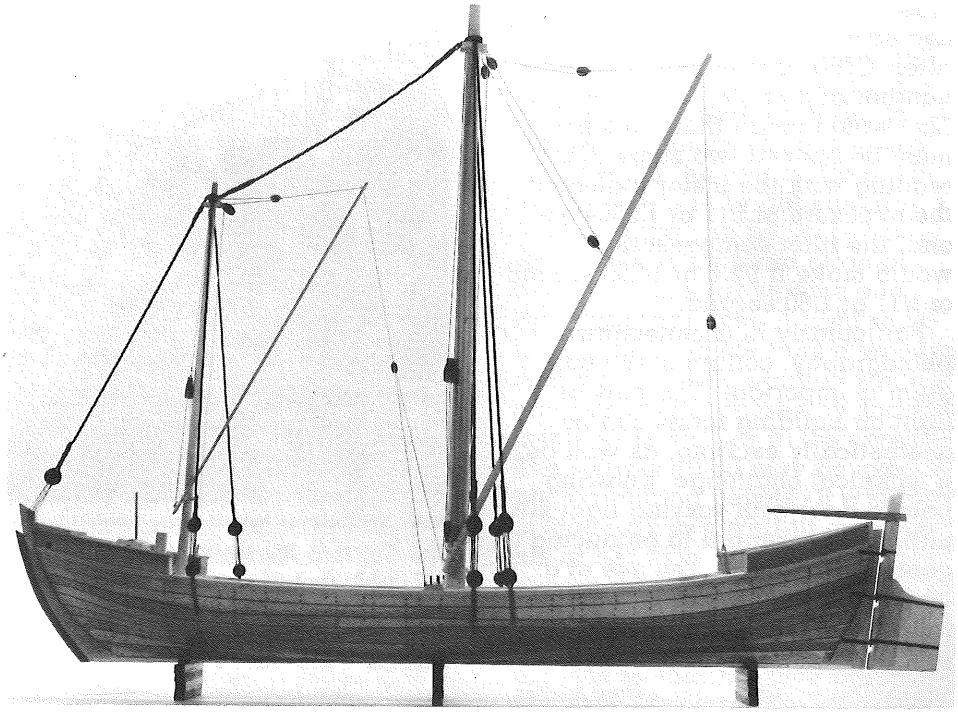
Photo: Perry's Photography, Richmond, CA.

The East Brother Light Station (1873) is the oldest wooden frame lighthouse on the Pacific Coast. While its light and horn, now automated, continue to guide ships safely along San Francisco Bay's northern shore, the island's Victorian buildings will be restored for future cultural and recreational uses under the Maritime Heritage Preservation Program.



Photos: Gordon Brown, Institute of Archeology and Anthropology, University of South Carolina.

Since its discovery (top) in the Black River, South Carolina, in 1976, Brown's Ferry Vessel (c. 1735) has prompted answers to many questions about colonial shipbuilding and trade. $150,000 in grant-in-aid funds will establish a laboratory to conserve and further study the fragile remains of this rare, 50-foot cargo ship (bottom).



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emiah O'Brien, is complete, it will be moored at San Francisco's Golden Gate National Recreation Area. In addition, the underwater excavation of eight shipwrecks from the Battle of Yorktown (1781) and the conservation of two Civil War vessels in Georgia, the CSS *Jackson* and CSS *Chattahoochee,* should yield new information about associated historic events and the periods' defense technology.

HCRS maritime grant funds will also support vernacular watercraft. Restoration of a rare, Poquoson log canoe in Virginia, and reproduction of a Piscataqua River gundalow in New Hampshire, should stimulate interest in indigenous boat forms that were adapted for local waters and uses. The restoration of several Chesapeake Bay skipjacks, a Long Island oyster sloop, and several salmon boats from Oregon's Columbia River will depict important seafood industries.

The new program will help perpetuate traditional maritime skills. Vanishing boatbuilding crafts will be documented by televising the building of an oyster boat in Newport News, Virginia; by restoring three Herreshoff yachts in Rhode Island; and by reproducing a sprit-sail skiff in North Carolina. At Hampton Mariner's Museum in Beaufort, North Carolina, and the Essex Shipbuilding Museum in Massachusetts, local artisans will conduct workshops and lectures in cabinetmaking, rigging, and sailmaking. Especially innovative is the one-year apprenticeship aboard the Tancook Schooner and Quoddy boat in Maine, which will help revive the skills of seamanship and navigation.

In another area of the Maritime Heritage Preservation Program, grant funds will assist with surveys of maritime resources to provide the bases for interpretive programs and comprehensive planning. A study of Erie Canal boat remains will help determine the design of early-19th-century canal vessels, while a marine magnetometric survey will chart and help protect 165 shipwrecks currently endangered by off-shore drilling near Galveston, Texas. In Puerto Rico, research about the island's rich maritime heritage will be presented at two conferences and incorporated into the state preservation plan.

The maritime preservation program will also encourage the use of shoreline facilities for new culture, recreational, or scientific uses. The Split Rock Lighthouse on Lake Superior, a steamboat dock on the Connecticut River, the Burlington Freighthouse on the Upper Mississippi River, and the Frank F. Penney boatshop on Long Island will all be restored to house interpretive exhibits on local maritime history. The Capitola Wharf, once engaged in California's lumber trade, is slated to become a public fishing pier, while locks and towpaths along the Illinois and Michigan Canal will be restored for public recreation. Feasibility studies will suggest new uses for the Thames River Shipyard in Connecticut and the Port Mahon Lighthouse in Delaware.

Several projects will focus on the conservation of maritime artifacts and documents. Funds will assist in the development of a conservation laboratory and the installation of climate controls in the library of the Old Dartmouth Historical Society in Massachusetts to insure preservation of the largest collection of whaling logbooks in America; to conserve artifacts from the Monitor Marine Sanctuary, North Carolina; and to assist another new laboratory in South Carolina in conserving and studying the remains of *Brown's Ferry Vessel,* an unusual colonial cargo ship.

An important goal of the cooperatively administered program is to increase public awareness of our country's maritime heritage. Thus, exhibitions, demonstrations, films, and publications will result from a majority of the grant-assisted projects. A restored lighthouse on Nantucket Island will become the classroom for an innovative curriculum in maritime history, while a new ocean center in Hawaii will sponsor exhibits and educational programs focusing on the results of research on the Waianae region's ancient maritime history. At New York City's Snug Harbor, senior citizens, who have retired from maritime activities, and students will exchange ideas to develop a high school curriculum, ten radio programs, a television documentary, and a museum exhibit.

It is strongly felt that the $5 million in HCRS grant-in-aid awards to 84 projects across the nation and in Puerto Rico will lend new energy to maritime preservation in the United States by supporting a variety of real-life, continuing uses that can be enjoyed by many people.⌂

—Compiled by Linda Flint
Architectural Historian,
National Register

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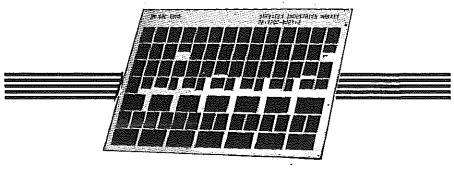

PUBLICATIONS AVAILABLE ON MICROFICHE

All publications of the Historic Preservation Programs of HCRS are now available on microfiche at 24X (magnification) reduction. Requests for single copies only may be obtained by contacting Editor, *11593,* Heritage Conservation and Recreation Service, Washington, DC 20243 (202/343-6261).

New Vernacular Architecture Organization

Vernacular architecture is the focus of a new national organization forming in the mid-Atlantic region. The organization and its first issue of the *Vernacular Architecture Newsletter* have emerged from a symposium on vernacular architecture held last April at George Washington University in conjunction with a rural conservation conference sponsored jointly by the Maryland Historic Trust and the National Trust.

Through the modest newsletter, the group proposes to disseminate news of publications, research, and related activities in this growing field, which is attracting professionals in diverse areas such as anthropology, architectural history, folklore, geography, and historic preservation. A 3½-day meeting to include field trips and presentation of research, planned for May 1980, will explore the vernacular forms of the Chesapeake region and address studies and research methods being developed in other areas of the world.

For further information about the newsletter or program or to propose papers for the May meeting contact: Dell Upton, Box 7357, Richmond, VA 23221 (804/355-2303).

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