

**HISTORIC BUILDING DOCUMENTATION IN THE
UNITED STATES, 1933-2000:
THE HISTORIC AMERICAN BUILDINGS SURVEY, A CASE STUDY**

A Dissertation

by

TANYA WATTENBURG KOMAS

Submitted to the Office of Graduate Studies of
Texas A&M University
in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY

May 2005

Major Subject: Architecture

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May 2005

Major Subject: Architecture

ABSTRACT

Historic Building Documentation in the United States, 1933-2000: The Historic American Buildings Survey, A Case Study. (May 2005)

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The objective of the study was to gain new insight into archival building documentation in the United States since 1933 focusing on Historic American Buildings Survey (HABS) as a case study. It sought to help explain how individuals with different levels of involvement with the HABS program, and throughout its entire history, understood the development, current operational context, and future direction of HABS. Seven general philosophical and practical issues were explored: 1) how HABS documentation standards were understood and applied, 2) the relative values of the process and products of documentation, 3) the understanding and application of the objective and subjective natures of the documentation process, 4) whether the mission of the program had changed with changes in the operation of the program since its inception, 5) the role of technology in the process of HABS documentation and how it shapes the end products, 6) defining broader historical epochs with the goal of adding to existing understandings of the history of the program, and 7) the causes and effects of HABS drawing style changes over time.

DEDICATION

Dedicated to Nick, John, and Will Komars

ACKNOWLEDGMENTS

Acknowledgement must be given to several individuals who participated on this project. Endless thanks are extended to Mardelle Shepley, Yvonna Lincoln, Vivian Paul, Richard Anderson, staff and former staff of HABS, and other respondents for their time, insight, and friendship during this undertaking. A very special thanks to David Woodcock who shared his vast knowledge of the subject, provided guidance and wise insight on this and many other related matters, maintained patience and perseverance through the years, and for the friendship and support always so graciously offered by him and his wife, Valerie. Thank you to all of my family and friends who offered support and encouragement with special thanks to Nick, John, and Will for their support and understanding and for always helping to keep things in perspective.

TABLE OF CONTENTS

	Page
ABSTRACT	iii
DEDICATION	iv
ACKNOWLEDGMENTS.....	v
TABLE OF CONTENTS	vi
LIST OF TABLES.....	ix
LIST OF FIGURES	viii
 CHAPTER	
I INTRODUCTION	1
Overview	1
Defining Historic Building Documentation	2
Positions of the Inquirer	6
Problem Statement	9
Significance of the Study.....	19
II HISTORY OF HABS	21
The Early Years Through 1933	21
1933 to 2004.....	26
III TECHNICAL AND PHILOSOPHICAL ISSUES OF DOCUMENTATION	41
Drawing Style Changes Over Time.....	41
The Role of Technology.....	42
Objective and Subjective Natures of the Documentation Process	45
Visual Sociology	50

CHAPTER	Page
IV	METHODOLOGY 52
	General Methodology 52
	Context of the Study 54
	Procedure 58
V	FINDINGS 68
	Respondent Backgrounds 68
	How the Interviews Proceeded 69
	Explicit Findings 105
VI	CONCLUSIONS 151
	Research Approach 151
	Interpreting the Findings: HABS Today 153
	Implications for the Future: A Fourth Re-Creation? 162
	ENDNOTES 177
	REFERENCES 193
	APPENDIX A 198
	APPENDIX B 199
	APPENDIX C 206
	APPENDIX D 245
	APPENDIX E 253
	APPENDIX F 255
	APPENDIX G 264
	VITA 266

LIST OF FIGURES

FIGURE		Page
1	Independence Hall.....	3
2	Beauregard House Iron Details.....	4
3	Seward Residence.....	16
4	Sloss-Sheffield Steel and Iron Co. Furnaces	17
5	Beauregard House Interior Details	18
6	Montpelier	82
7	Amherst Street.....	88
8	Auditorium Building	111
9	Monticello	121
10	Point Isabel Lighthouse	144
11	Digitally Enhanced Historic Photograph of the Mrs. Sam Houston House	175

LIST OF TABLES

TABLE		Page
1	Explicit Responses Regarding the Objective and Subjective Natures of Documentation.....	126
2	Epochs in the History of HABS	140
3	Programmatic Changes Over Time	155

CHAPTER I INTRODUCTION

Overview

The objective of this study was to gain new insight into archival building documentation in the United States since 1933 by using the Historic American Buildings Survey (HABS) as a case study. This study sought to explain how individuals with different levels of involvement with the HABS program, and throughout its entire history, understood the development, current operational context, and future direction of HABS.

Discussions with nineteen respondents centered on seven general philosophical and practical issues. How were documentation standards understood and applied? What were the relative values of the process and products of documentation? How were the objective and subjective natures of the documentation process understood and applied? With changes in the operation of the program since its inception, had the mission changed? What role should technology play in the process of HABS documentation and how does it shape the products of the collection? With much written about the chronological history of the program, could broader historical epochs be defined? If so, what could understanding the epochs tell us about the program? What were the reasons for the HABS drawing style changes over time?

The study was conducted from the constructivist paradigm. The paradigm is “grounded in cultural anthropology and has as its aim the understanding from an emic or insider’s perspective.”¹ It centered on ethnographic interviews conducted in a two-way discussion format using qualitative methods. The nature of the relationship between the inquirer and the respondents was understood to be subjectivist; they influenced each other. The findings were literally the result of the interaction between the two.²

This dissertation follows the style and format of *APT Bulletin*.

Defining Historic Building Documentation

Documentation of existing buildings is often a necessity when any preservation approach is planned and there are no existing drawings of the structure or those that do exist are of questionable accuracy. Professionals and others in private practice have formed practical approaches for documentation since the time when the value of historic buildings was first recognized in this country. This type of documentation is typically aimed at preserving the physical building, sometimes referred to as “bricks and mortar” work, and includes anything from minor stabilization to major restoration.

Archival documentation, by contrast, is typically done for the sake of historical record, education, and other related pursuits not necessarily linked to the goal of preserving the physical building (although such efforts can be part of a larger preservation plan such as restoration). While there were some early efforts in the United States, such as John Sturgis’s 1863 measured drawings of the Hancock House in Boston,³ the process was formalized in 1933 with the Historic American Buildings Survey. HABS was initiated with a plan written by Charles Peterson in response to a federal government request for make-work project proposals under President Franklin D. Roosevelt’s Civil Works Administration (CWA). It began the codification of archival documentation approaches in this country and has grown into the most highly accessed collection in the Library of Congress with over “36,400 historic structures recorded comprising 54,000 sheets of drawings, 201,800 photographs, and 132,000 sheets of written data”⁴ (for a more detailed overview of the background and history of the program, see the literature review in Chapter II). Figures 1 and 2 demonstrate the care and effort that goes into producing HABS measured drawings and the rich character and aesthetic appeal that typifies the finished sheets.

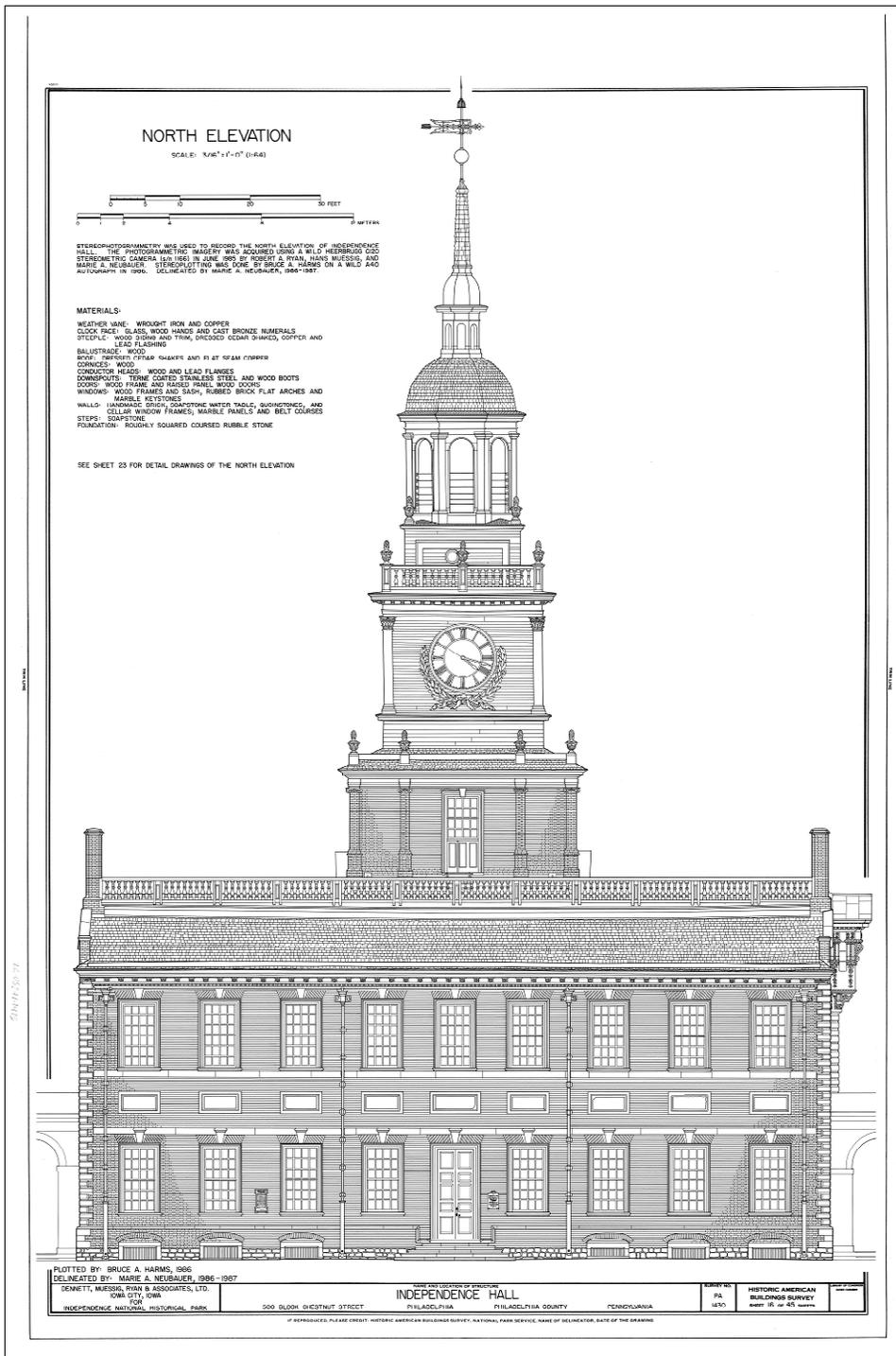


Figure 1. Independence Hall. HABS Survey No. PA 1430. Drawing dated 1986-1990. Plotted by Bruce A. Harms, delineated by Marie A. Neubauer.

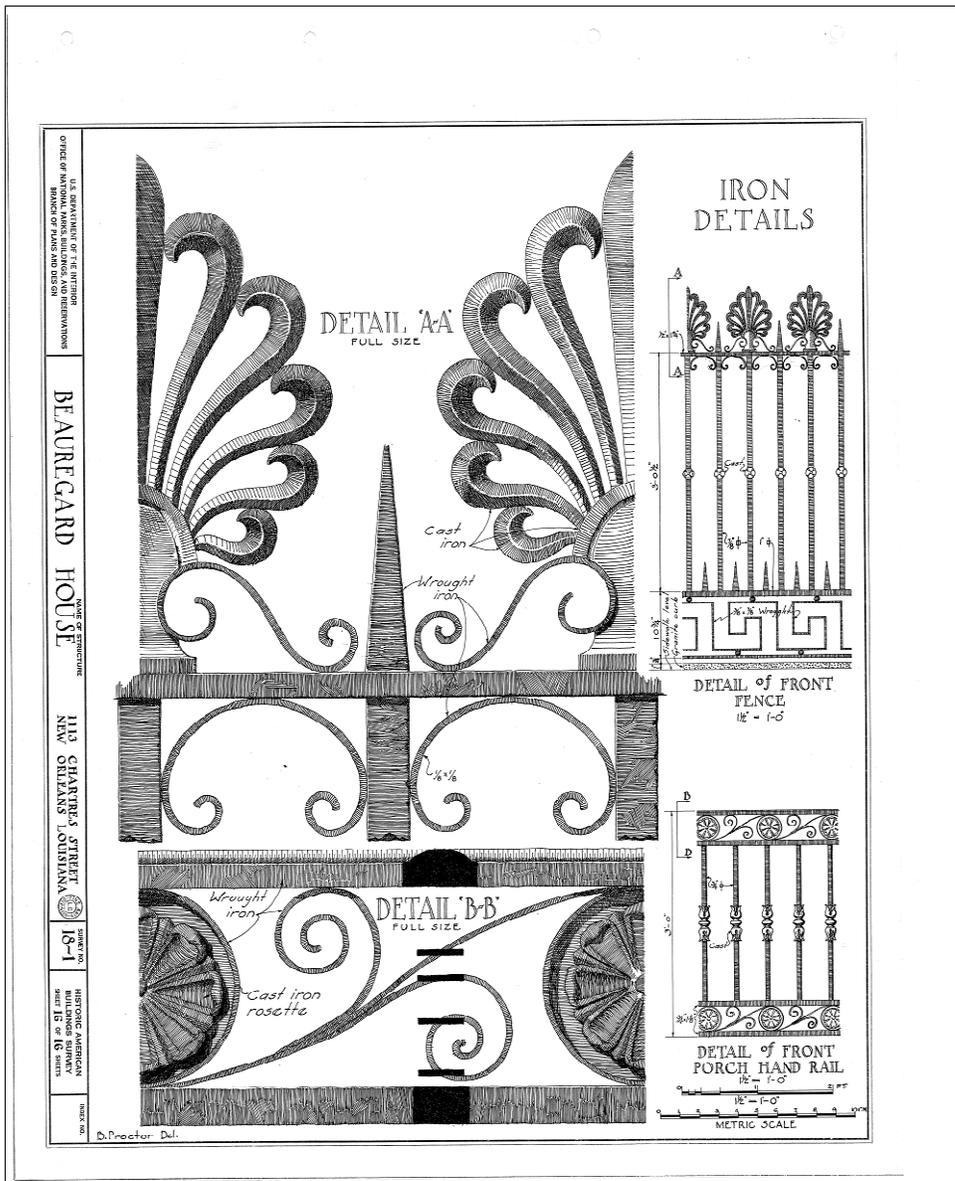


Figure 2. Beauregard House Iron Details. HABS Survey No. 18 ~ 1, MCH 13. Drawing dated 1934. Delineated by Allison Owen Jr.

Why Document Historic Buildings?

International recognition of the importance of preserving historic buildings was seen clearly when the IInd International Congress of Architects and Technicians of Historic Monuments met in Venice in 1964 to discuss the importance of preservation and develop an international agreement on the general principles to guide it. They recognized the need to re-examine and enlarge an earlier document guiding preservation, the Athens Charter (1931), which contributed toward “the development of an extensive international movement which [had] assumed concrete form in national documents”⁵ and resulted in several international organizations. The document that resulted from the 1964 Venice meeting, the Venice Charter, made a clear and powerful statement in its preamble regarding preservation: “Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity.”⁶

Article 16 of the Venice Charter clearly states that documentation is an essential component of preservation. It states in part: “In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs.”⁷

Robert Kapsch, Ph.D., ASCE. Hon. AIA, past Chief of HABS/HAER (the Historic American Engineering Record), offers a compelling argument for documentation in the United States. He estimates the number of lost structures recorded by HABS/HAER alone at one-third to one-half. He states that “preservation through documentation is the minimum preservation which all of our historic buildings should receive.”⁸

The current HABS Internet website further states the reasons why archival building documentation is important:

- Architectural and engineering documentation can provide future generations with information on structures long since vanished.
- Documentation can also serve as a form of insurance for a significant structure so that if there were to be a catastrophic loss, the structure could be rebuilt.
- Architectural and engineering documentation can be used to record historic structures that cannot be saved.
- Historic structures are destroyed in many ways and for many reasons: new development, technical or functional obsolescence, neglect, fire, natural disaster, and war.
- Architectural and engineering documentation broadens our experience of American history.
- Historic structures are frequently the only tangible evidence of history. They can open new doors to understanding the past.
- Historic structures can be significant for their characteristics and features, as well as for their association with people and events.
- Historic structures are artifacts; they can provide insights into past cultures and activities, events, and people.⁹

Positions of the Inquirer

A discussion of the current research must be prefaced by what led the researcher to the study. The researcher has educational and professional experience with building preservation and documentation, which includes participation as a student on a HABS summer team to produce archival documentation of the Texas State Capitol in 1987 (that was to be utilized in the subsequent rehabilitation), professional leadership on the rehabilitation of a landmark historic hotel in San Antonio (required the preparation of documentation for use in the project), and extensive experience with the application and development of digital technology for use in preservation.

After completing several interesting and challenging measured drawing and related projects essentially by practical knowledge and trial-and-error, the inquirer took a class in constructivist research at Texas A&M University. The course offered clarification of ontological and epistemological beliefs already held by the researcher but previously only understood at the tacit level. It also offered a clear and well-thought out methodological approach that seemed uniquely appropriate for addressing the questions about documentation that the researcher had formed over the years.

The researcher had initially regarded documentation as an essentially objective and scientific endeavor during early projects. With more experience and exposure to projects done throughout the history of HABS, the opinion was developed that the process and, therefore, products of documentation inherently involved a certain degree of subjectivity and interpretation due to differences in the experiences and backgrounds of the teams and the circumstances of the projects. This was a particular concern with computer drawings because it seemed that people might regard them as objective and accurate simply because they often, although not always, appear impersonal, clean, sharp, and “perfect.”

The researcher had always maintained the belief that archival documentation was worthwhile. However, by developing philosophical questions of which relatively little was spoken or written about in either the literature, common documentation standards, or by teams in the field (according to the researcher’s experiences), consideration of other more basic questions regarding the nature of documentation began to take shape. For instance, questions developed regarding the appropriateness of the ubiquitous use of the formulaic plan, elevation, and section approach of traditional documentation drawings for all building types regardless of architectural, historical, or cultural significance.

Through a minor area of graduate study in anthropology, the inquirer gained a perspective on the self-reporting measures that had been developed in anthropology and archaeology. The parallels with building preservation seemed obvious but fairly absent in the literature. The inquirer also gained considerable appreciation for the cultural value of buildings and how this value was regarded in building documentation. Henry Glassie, noted vernacular architecture researcher, writes that “material expression is but a mask for the mind.”¹⁰ He “reads buildings as more than technical accomplishments; he sees them as indications of thought . . . as the products of desire and emotion,”¹¹ as a reflection of culture. Is, or should, this be expressed in documentation?

It is the researcher’s position that all people are influenced by their cultural backgrounds. If this idea is taken together with a belief that the Heisenberg Principle¹²—the principle of observation that states that the very process of observation changes the situation—is true, then the very process of recording buildings inevitably involves an intervention that adds something to their meaning and interpretation.

The preeminent anthropologist Bronislaw Malinowski presented points worth considering in documentation. Malinowski was among the first in anthropology to argue for open and honest presentation of research results including recording the observer as well as the observed. He felt the anthropologist is not a passive camera but actually an interpreter of what he or she sees. A person recording a building can also be considered in these terms.

Another influence on the researcher was the considerations of the goals of preservation, and by extension documentation, from a philosophical point of view. Two influential nineteenth century intellectuals had very different views of preservation that have relevance in documentation discussions today. Eugene Emmanuel Viollet-le-Duc, an influential French writer and architect, defined the restoration process as the effort “to establish a completed state that may have never existed at any particular time.”¹³ John

Ruskin, an English architectural critic and social reformer, was at the opposite extreme. He thought “the age of a building was to be celebrated and spoke fondly of the ‘graceful irregularity’ or even the ‘graceful negligence’ of a monument.”¹⁴ He advocated a “leave it alone” philosophy that could be interpreted in documentation terms as a “record what you see” philosophy. The difference in these two positions, if they were taken for documentation, could lead to very different approaches: the former “graphically restoring” buildings and the latter perhaps focusing on the romantic patina of the old structure.

With all of these ideas in mind and in dynamic tension, the current study has developed through many iterations of focus.

Problem Statement

Focusing the Inquiry: Seven General Philosophical and Practical Issues

In addition to many other individuals who offered insight and guidance, there were three key individuals (hereafter referred to as advisors) who helped the researcher sort through previously held positions and questions and define the issues to be explored in the study. The first advisor had an extensive background in preservation education, private practice experience focusing on preservation, and considerable experience with HABS. There were many conversations with this individual throughout the study with particular emphasis on the subject content and its potential benefit to the profession. The second was the peer debriefer, a non-involved professional peer with whom the inquirer had many conversations regarding content that usually involved deep discussions about methodological approach. He had experience with HABS and HAER (the Historic American Engineering Record, a partner program to HABS), experience as a documentation educator (at a different institution than the first individual), and had a private practice specializing in documentation. The third advisor had a background in

architecture and considerable insight into the internal operations of HABS as a result of many years of distinguished experience with building recording and HABS.

The seven general philosophical and practical issues outlined earlier evolved from discussions with the advisors. The issues served as the preliminary focus for the study and were the basis for the initial protocol questions used in the interviews. The following paragraphs describe the seven issues and how they evolved through the discussions with the advisors.

1) How were documentation standards understood and applied?

How standards are understood and applied was of interest for the study. Standards for documentation were not a part of the original HABS plan but began informally and developed over time (see Chapter II, Literature Review, for more on the development of standards). Current standards were meant to guide teams in the field and encourage consistency, but to what extent were they actually followed and what level of consistency was really desirable if one considered that buildings had unique characteristics and circumstances?

2) What were the relative values of the process and products of documentation?

In terms of the value of participating in the process of documentation, the researchers own experience on a HABS team was reflected in the discussions with the advisors. The experience was extremely educational, enlightening, exciting, and facilitated later opportunities. In the case of the inquirer, it significantly aided in graduate school acceptance and served as essential background for being hired as an entry-level architectural intern in professional practice and being given great responsibility almost immediately. These values of the process are recognized on the HABS website and in various areas of the literature; however, they were still important enough to discuss with the respondents for any additional insights they could offer.

The inquirer and advisors talked about the value of the four different products of HABS documentation (field notes, drawings, histories, and photographs). The drawings had long been the component that the public saw most, appearing on everything from placemats, to illustrations in numerous books, and framed prints in executive offices. However, in the opinion of professionals “in the trenches” of building preservation, which component was most important?

In the early years of HABS, architects knocking on doors did the written histories. The result appeared as perhaps little more than a small paragraph on a drawing. Some current historians might not hold the accounts in high regard because of the methods used in collecting the information, and drawings were the goal in the early years, not histories. So how important are the histories today? How important are all the aspects of the collection in comparison with one another?

3) How were the objective and subjective natures of the documentation process understood and applied?

With prompting by the researcher, there were many discussions with the advisors about the subjective and objective natures of documentation processes and products. It was agreed that there was a degree of subjectivity because choices necessarily had to be made on all projects and may vary depending on who made the decisions. Project sponsors and organizers as well as individuals and teams in the field had to make decisions about such things as how to proceed within given project constraints and what aspects of a particular building got recorded. For example, decisions might be made about what to record, such as whether or not to include light fixtures that were later additions or even whether to include an entire building addition such as a later garage. Operational decisions might also be made, such as how to deal with personnel problems that could affect the project.

The idea of self-reporting during documentation was discussed. In other words, recording the documentation process so that users in the future could evaluate the products in terms of how they were produced. The inquirer presented the idea to the advisors referring to it as “thick description,” a self-reporting measure originally developed in anthropology that also is an essential part of constructivist research. One of the advisors was interested in the idea and had experience with it, calling it a “field report” in which team members would essentially “rat on themselves.” He also described it as “metadata: data about the data.”

If field reports were done for each project and archived with the documentation set, they could aid in the understanding of the context of the production process. For example, there might be beautiful drawings but what were the qualifications and backgrounds of the people who did them? Field reports describing team members’ prior experiences and the experiences they gained on the project could help clarify this. Were there problems on the project? Were corners cut because of schedule and funding limitations? If so, where and why? Did it introduce inaccuracies and how serious? Everyone makes choices: fieldwork forces it on them and field reports could chronicle them for the later user.

The advisor suggested that justification for field reports could actually be found in Standard III of the Secretary of the Interior’s Standards for Documentation (discussed further in the literature review in Chapter II), which says that limitations should be clearly stated to permit independent verification of the information. Article 16 of the Venice Charter reaffirms this justification by stating that “every stage of the work” should be recorded in the “analytical and critical reports” and that “this record should be placed in the archives of a public institution and made available to research workers.”¹⁵

Problems with the idea of field reports were also discussed, including the added time to write reports and issues of security because people might not like to admit they cut

corners. “People think that if you cut corners the work is bad. Actually, however, Standard II provides the loophole, as long as you state that you are doing it, it is not cheating. People look at accuracy as purely a measurement thing, it’s more than that.”¹⁶ The advisor explained it as “C.Y.A.,” or “Cover Your Behind,” which is a way of explaining, for instance, if you only had a week to do the project and not a whole year, what do you expect?

4) With changes in the operations of HABS since its inception, had the mission changed?

The founding mission for HABS was to create work for unemployed architects while creating a record of the nation’s architectural patrimony. Historically, was one of those components, the make-work aspect or the historical record, more important than the other? What about today? There remained the obvious goal of creating a record of history but operationally the program had undergone a major change; it had transitioned from teams of professional architects hired from the unemployment lines of the Great Depression to teams of students who often gained their documentation education on the job. Currently, what is understood to be most important: creating a record of history, educating students, both, or something else?

Clearly HABS had changed, at least operationally, since its inception. What were the reasons for change? The literature and discussions with the advisors addressed several reasons including necessity, precedent, administrative preference, convenience, and momentum. The HABS program and collection currently seem to be stronger than ever as evidenced by the results of a Kellogg Foundation grant that brought school teachers to the Library of Congress who recommended that the HABS/HAER collection be the first priority for digitization to make it more widely available over the Internet.¹⁷ Looking forward to the future, what is the desired foundation for any potential change? Should ideas such as critical introspection and explicit methodology have a greater role?

As will be examined in greater detail in a discussion of HABS history in the literature review in Chapter II, in spite of the fact that the now defunct HABS Advisory Council, the more recent HABS/HAER Coordinating Committee, and, through a tripartite agreement, the American Institute of Architects and the Library of Congress have all been in, or are in, a position to advise the HABS program, questions still remain regarding mission and goals. Was the goal to encourage broader historical understanding (implying less need for detailed drawings) or enable building reconstruction (implying the need for drawings with more information). What was the collection as a whole intended to represent by the buildings that were chosen to be in it? Was the mission to record the elements of architectural style or capture the meaning of the cultural landscape with the buildings as a part? Was HABS recording the right things? Was HABS meeting the needs for future generations?

5) What role should technology play in the process of HABS documentation and how does it shape the products of the collection?

The use and development of different technologies in preservation had long been an interest of the inquirer, particularly computer aided design and drafting (CADD). CADD drawings are produced on a computer utilizing a variety of software packages ranging from basic 2-dimensional drafting programs to complex 3-dimensional animation and virtual reality programs. Most types of CADD files can be viewed on the computer, printed out to traditional media such as paper or Mylar, or recorded to other media such as CDs and videotape.

There was an interest in how the flexibility and seemingly unlimited possibilities of CADD and other technologies might challenge existing traditions and standards for historic building recording and representation. The advisors discussed their ideas about the potential uses and benefits of technology, such as the fact that CADD files were useable by others and had the ability to “take you through space,” and experience “rhythms of space” that two-dimensional drawings did not. Three-dimensional, virtual

reality, and other emerging technologies might allow more appropriate recording of important building characteristics as illustrated in buildings by Frank Lloyd Wright. An advisor recalled that Mr. Wright typically showed his designs as three-dimensional drawings for a reason; they appeared flat and uninspiring drawn as elevations in two dimensions. With computers, there is now the opportunity to present the rich content of older HABS drawings as attractive “salon drawings” with the push of a button. In other words, layers of information in CADD drawings can be turned on and off depending on the desired view.

Negative aspects of technology were also discussed. A concern was voiced that people might assume the accuracy of CADD drawings was better because they were computer generated. Another problem is that computer products (files and the media they are stored on) are not archivally stable (CADD files printed out to traditional media can be archivally stable). To maintain the files, there would always have to be the resources to keep them and the equipment updated. This could be difficult with limited budgets.

6) With much written about the chronological history of the program, could broader historical epochs be defined? If so, what could understanding the epochs tell us about the program?

This point evolved from discussions about the historical development of HABS. The advisors referred to several historical accounts of the program but the discussions revealed that it might be educational to study the history in a new way, in terms of historical *epochs* as they were commonly perceived among the respondents.

Understanding the defining characteristics of the major epochs might offer insight for the future and help define what the legacy of the current epoch might be. It might also add to the understanding of other questions in the inquiry, such as differences in HABS drawing style over time.

7) What were the reasons for HABS drawing style changes over time?

The origin, evolution, use, and understanding of HABS drawings proved to be an interesting topic in discussions with the advisors. It was suggested that the early drawings might not necessarily have even been HABS styles, but rather just the result of how the architects who did them were trained. They were typically trained in the Beaux Arts styles with drawings that were detailed enough to allow reconstruction. Drawing sheets might contain plans, elevations, sections, and details individually or in combinations in addition to copious details, notes, and dimensions that filled much of the sheets. (Figure 3).

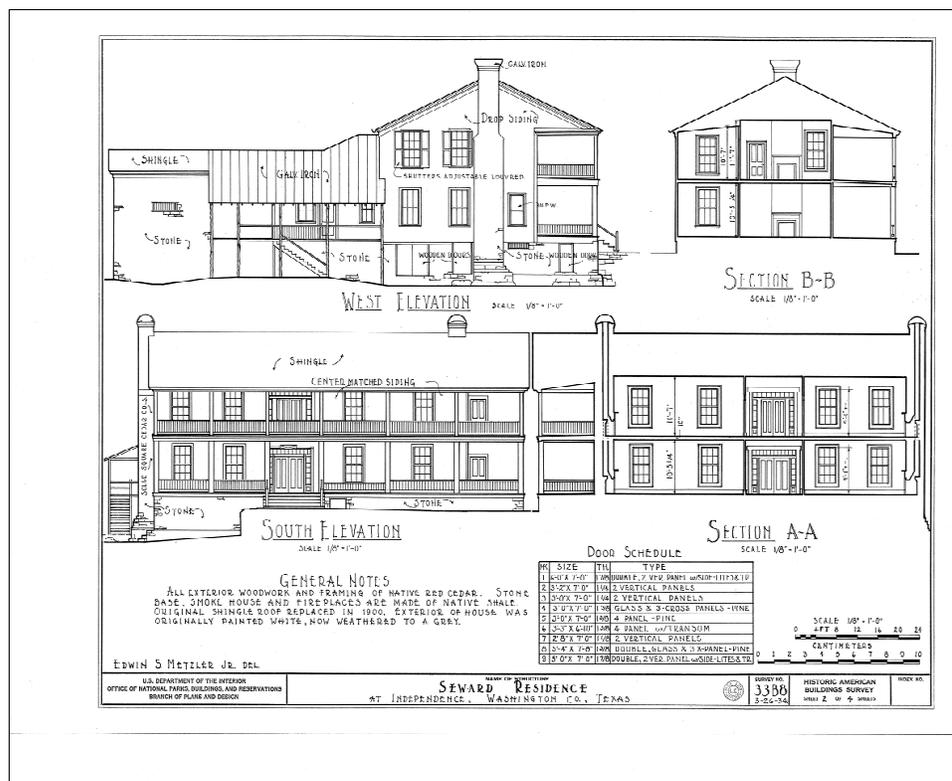


Figure 3. Seward Residence. HABS Survey No.33B8. Drawing dated 1934. Delineated by Robert D. McCready.

It was also suggested that with the introduction of student teams, drawing styles became susceptible to drawing trends present in schools at the time. For instance, with the switch to Leroy lettering (lettering by machine), schools stopped teaching hand lettering and the drawings lost a certain character. At one point, there was a move to “salon drawings.” This was a term used by HABS insiders during this inquiry to describe a particular drawing and sheet composition that typically consisted of a single drawing view, extensive white space, and few if any details, dimensions, or notes (Figure 4). Two possible reasons for this change were suggested. Drawing styles in the architecture schools at the time could have been the influence, or, because HABS drawings are part of the public record, it could have been that the desire for attractive drawings stemmed from a desire to gain the public’s interest.

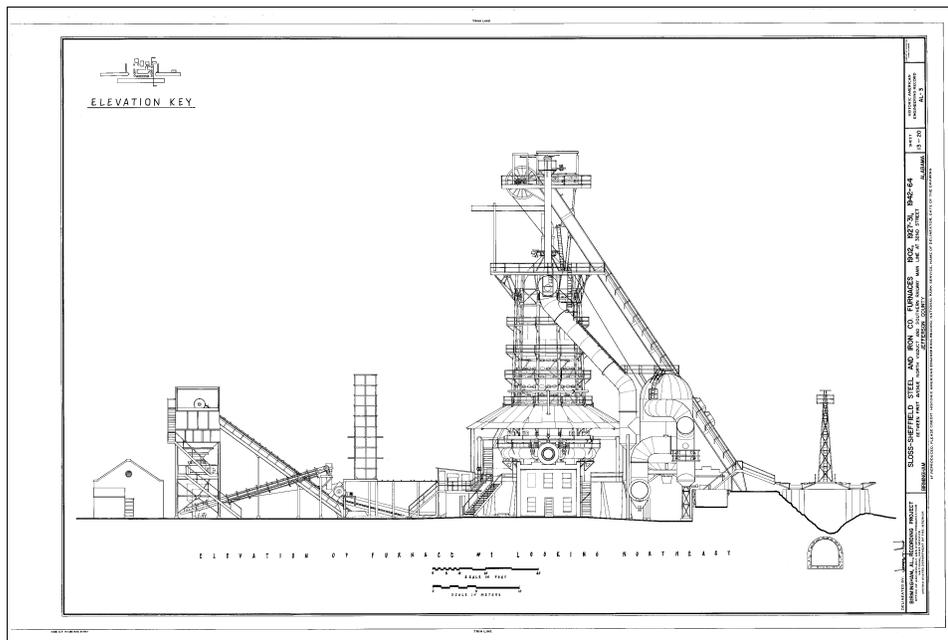


Figure 4. Sloss-Sheffield Steel and Iron Co. Furnaces. HABS Survey No. AL-3. Drawing dated 1976. Delineated by James Y. Hunt.

In addition to the origin and evolution of drawing style, one advisor offered, “good aesthetics properly communicated are a great tool, but not having that sense can impact the ability to communicate.”¹⁸ This was in the context of a discussion about the idea of a drawing’s style and aesthetic appeal affecting an individual’s perception of the building that the drawing represents. For example, one advisor warned that older HABS drawings might be more aesthetically pleasing because of their smaller size (typically 18”x24” versus the more recent larger sheets), artistic qualities, and hand-drawn and hand-lettered effects (Figure 5).

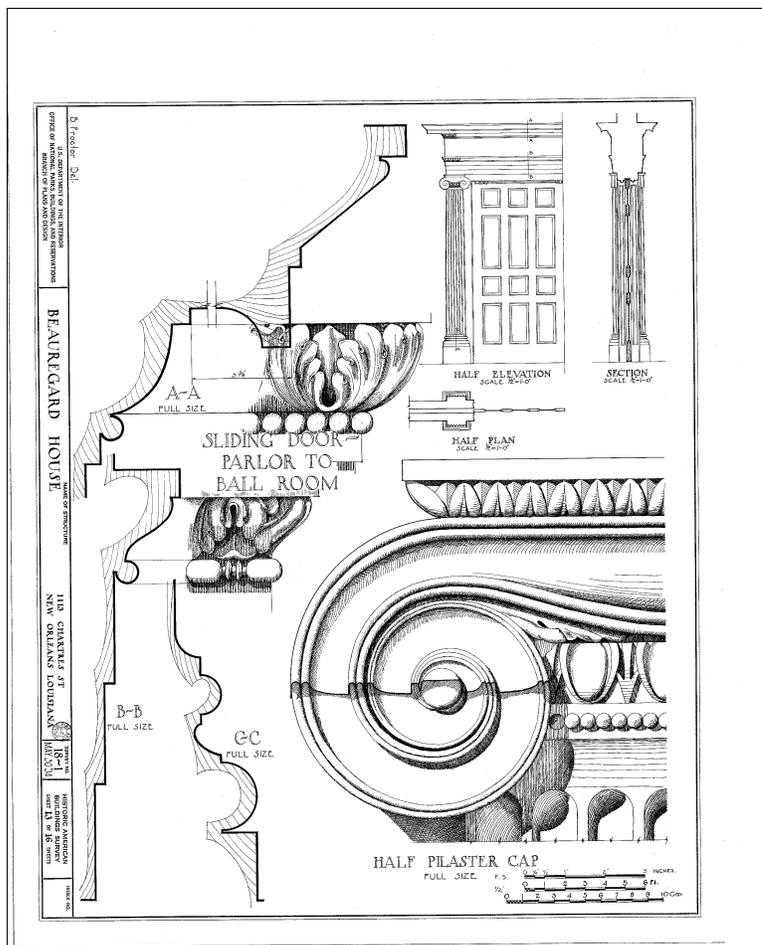


Figure 5. Beaugard House Interior Details. HABS Survey No. 18 ~ 1, MCH 13. Drawing dated 1934. Delineated by B. Proctor.

Out of these and related discussions came the decision to use examples of HABS drawings during the interviews given that they were so intrinsic to the program's documentation process. The process for selecting and using the drawings in the interviews is discussed in the methodology in Chapter IV.

Summary of Discussions with Advisors

The general focus of the study remained with the seven issues, but it was also allowed to evolve as the ethnographic process went forth. For example, several points emerged as important that were not identified as central points at the onset, including connections between HABS and other entities, the documentation of color, collection use and to some extent collection management, and which aspects of buildings get recorded once they are selected.

Significance of the Study

This study was initially considered significant because HABS archival building documentation had changed over time and a better understanding of its development and operations could be of value when considering its role in the future. That there is an important role for HABS documentation in the future can be seen in its impressive role in the past:

Today [the HABS] collections are counted among the [Library of Congress's] best known and most widely used and disseminated. Over 100 libraries and archives, both in this country and abroad, now have copies of these materials in their collections. These records have provided the basis for countless publications, exhibitions, and special studies; for the analysis, appreciation, repair, restoration, and even rebuilding of the nation's heritage of historic sites and structures; and as source material for almost four generations of students, scholars, and professionals in architecture, engineering, design, historic preservation, history, genealogy, and many other subjects.¹⁹

The history and accomplishments of HABS has been impressive, but it nonetheless remains vulnerable to budget cuts, as any program partially funded by public dollars is. HABS has survived several government cutbacks over the years; however, despite becoming more self-supporting, it has experienced a loss of personnel. HABS “had 53 people at one time. Now they have 24 plus three to four temporary employees.”²⁰ This study aimed to provide developmental understanding, such as how decisions had been made in the past, and operational insight, such as the positive and negative aspects of the use of technology, which could potentially be of use in supportive arguments during cutback situations.

One timely aspect of this study is the fact that the individuals responsible for founding and guiding the HABS program through its formative years are advancing in age. It is important to record their thoughts before their input is no longer possible. Charles Peterson, now in his 90s, is one such important individual. Peterson agreed to be interviewed on the record and was an important cornerstone of the study.²¹

CHAPTER II

HISTORY OF HABS

It is the responsibility of the American people that if the great number of our antique buildings must disappear through economic causes, they should not pass into unrecorded oblivion.

Charles E. Peterson

This chapter focuses on the history of HABS as it has been presented in existing literature and from other knowledgeable and reliable sources. Chapter III will continue the literature review with specific topics relevant to other issues in the study.

The first section in this chapter is a historical overview of preservation in the United States from its early years through 1933, the year HABS was established. It addresses preservation as it relates specifically to the development of HABS. The second section completes the historical overview including the years 1933 to 2000. It focuses more closely on the establishment and development of HABS. Underscoring the discussions are ideas about what is considered meaningful about old buildings and why we document and preserve them. It serves as the basis for understanding much about the current study.

The Early Years Through 1933

Recent acknowledgement about the importance of preserving old buildings was discussed in Chapter I with reference to the Venice Charter (1964), but it is worth reviewing the historical development of preservation thought in greater detail. In his 1849 acknowledged classic, *The Seven Lamps of Architecture*, John Ruskin eloquently speaks of the value of aged buildings in our lives.

For, indeed, the greatest glory of a building is not in its stones, nor in its gold. Its glory is in its Age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval or condemnation, which we feel in walls that have long been washed by the passing waves of humanity. It is in their lasting witness against men, in their quiet contrast with the transitional character of all things, in the strength which, through the lapse of seasons and times, and the decline and birth of dynasties, and the changing of the face of the earth, and of the limits of the sea, maintains its sculptured shapeliness for a time insuperable, connects forgotten and following ages with each other, and half constitutes the identity, as it concentrates the sympathy, of nations, it is in that golden stain of time, that we are to look for the real light, and colour, and preciousness of architecture; and it is not until a building has assumed this character, till it has been entrusted with the fame, and hallowed by the deeds of men, till its walls have been witness of suffering, and its pillars rise out of the shadows of death, that its existence, more lasting as it is than that of the natural objects of the world around it, can be gifted with even so much as these possess, of language and of life.²²

Interest in old buildings can be seen in many times and parts of the world. Concern for the preservation of historic buildings had taken hold in Britain by 1770. The idea of a national preservation agency emerged in France in 1831 with the creation of the Commission des Monuments Historiques.²³ There is even evidence that isolated incidences of preservation occurred very early in America. Peter Kalm, a Swedish botanist and explorer who traveled in North America in 1749, wrote about a preserved Philadelphia log cabin.²⁴

Wider interest in preservation in the United States appeared in 1812 when architect Robert Mills proposed the restoration of the steeple on Independence Hall that had been missing for nearly thirty years.²⁵ The plans for the steeple were never employed and were subsequently lost (although it was finally rebuilt in 1828-29 following a design by William Strickland), but this type of effort marked the beginning of a new patriotic interest in historic buildings, or “the protection of single buildings of landmark quality and with strong historic significance.”²⁶

Preservation in this country quickly matured with extraordinary efforts such as the preservation of Mount Vernon, the home of George Washington, by the Mount Vernon Ladies Association in 1859. It can be said that this effort marked the beginning of preservation as a conscious organized movement in the United States.²⁷ Several undertakings to preserve places of patriotic importance occurred during this early period such as the 1856-57 project by the Carpenter's Company of Philadelphia to furnish and display to the public the room occupied by the first Continental Congress.²⁸

Although early efforts traditionally focused on high-style buildings, occasional efforts focused on vernacular structures. In 1876, "'An Old-Time New England Farmhouse' [was] shown at the Centennial Exposition, Philadelphia. The interior of the log cabin [was] 'made in exact imitation of the country dwelling of a hundred years ago.'"²⁹ Although vernacular, this example was still a patriotic endeavor, one meant to celebrate a certain segment of our country's heritage. It would still be some time before the preservation movement would expand its scope of building and site types and broaden its philosophical basis beyond the patriotic.

In addition to the preservation of the physical aspects of buildings, documentary preservation, sometimes referred to as "preservation through documentation," also occurred early in the preservation movement in this country. In 1863, John Sturgis made detailed measured drawings of Hancock House located in Boston, Massachusetts.³⁰ Sturgis's work is important as the first known measured documentation drawings in the United States. It is also important because it was undertaken on a building slated for demolition, an idea that appeared later in the National Historic Preservation Act of 1966.

Elsewhere, documentation was undertaken and disseminated in various forms such as the series of photographs and measured drawings of early American architecture published in *The White Pine Series of Architectural Monographs*.

Early preservation was traditionally supported through private interests with the occasional involvement of local and state governments. Around the turn of the twentieth century, the federal government began to take an interest as well. “Two important governmental actions were taken that, though still defined in tightly circumscribed terms, set the stage for modern preservation. These were the Antiquities Act of 1906 and the creation of the National Park Service in 1916.”³¹

The Antiquities Act of 1906 was the federal government’s reaction to the destruction of prehistoric remains in the Southwest. The Act “provides for the protection of historic and prehistoric remains on federal lands; establishes criminal sanctions for unauthorized destruction or appropriation of antiquities; authorizes the President to declare by proclamation national monuments; and authorizes the scientific investigation of antiquities on federal lands, subject to permit and regulations.”³²

The National Parks Service (NPS) was formally established in 1916 to reflect the federal government’s growing concern for preserving natural resources. This concern on the part of the federal government grew together with its concern for cultural resources, including historic buildings. After several moves and reorganizations, HABS eventually became, and remains today, a permanent program of the NPS.

The importance of documentation was growing along with the overall field of preservation. The idea of preserving and documenting individual buildings of great patriotic importance was growing to include entire historic districts. In 1927, John D. Rockefeller, Jr., funded the restoration of Williamsburg, Virginia, to its colonial appearance. This seminal project has continued to the present day as an ongoing, highly respected preservation experiment, serving as a living testament to the evolution of preservation philosophy and technology.

Elsewhere, in 1931, Charleston, South Carolina, recognized the value of historic districts and passed a pivotal zoning ordinance “to preserve and protect historic places and areas in the Old and Historic Charleston district.”³³ This ordinance served as an example for subsequent ordinances throughout the United States, especially within cities’ inner cores.

As concern grew for entire historic areas threatened by deterioration, architectural surveys gained importance (architectural surveys typically identify significant historic structures in given areas; documentation might take several forms including photography, sketches, written descriptions, etc., but do not typically include detailed measured drawings). These survey efforts helped draw attention to preservation issues in general and to many individual structures not otherwise likely to be preserved. Among them were the “Old Philadelphia Survey” in 1931, the “Great Georgian Houses of America” survey in 1933-37, and the “Western Pennsylvania Architectural Survey” in 1936.³⁴ Carol Smith observed that as surveys became recognized as an essential aspect of preservation activities, the stage was being set for the establishment of the Historic American Buildings Survey.³⁵

Historic preservation had thus expanded from these early efforts to save a few monumental places of patriotic importance to include vernacular structures, urban districts, and even entire towns. It would eventually expand to include all aspects of the landscape, going beyond buildings to include gardens, open spaces, and streets.³⁶ But like most professions and trades at the beginning of the twentieth century, preservation was about to be affected by the Great Depression. Ironically enough, however, it was the Depression itself that gave rise to the Historic American Buildings Survey.

1933 to 2004

The story of HABS began on November 8, 1933, when President Franklin D. Roosevelt announced a depression-era work relief program, the Civil Works Administration (CWA). “The CWA’s primary purpose was to get federal money from employment programs directly to workers, bypassing the trickle-down methods of other works projects, as well as much of the bureaucracy found at the state and federal levels. With its centralized control, the CWA went into immediate action, and when a call was put out to all federal agencies to submit proposals to hire the unemployed, Charles E. Peterson and the National Parks Service responded.”³⁷

When the story of HABS is recounted, it is often noted that Peterson wasted no time to form his proposal. With the stage having already been set by the growth of preservation as a whole and historic architecture surveys in particular, Peterson spent a Sunday afternoon in November 1933 penciling his proposal for the Historic American Buildings Survey. He delivered it on the Monday morning that followed the CWA announcement to Harold L. Ickes, the Secretary of the Interior, who quickly approved it. Ickes sent the proposal to Harry L. Hopkins, Federal Relief Administrator, who approved the funds for the project. Just over one month from Roosevelt’s initial announcement of the CWA, the Historic American Buildings Survey was formally established within the National Parks Service, which marked a new level of federal involvement in preservation. It was to exist under the guidance of a national advisory board made up of knowledgeable individuals in the architectural preservation field.

The proposal contains several very powerful passages that are quoted in nearly every historical account of HABS. It would be remiss to not recount them in this review of the HABS story—they are convincing, adept, illustrious, and timeless.

Peterson wrote passionately about the need to record historic buildings: “Our architectural heritage of buildings from the last four centuries diminishes daily at an alarming rate. The ravages of fire and the natural elements together with the demolition and alterations caused by real estate ‘improvements’ form an inexorable tide of destruction destined to wipe out the great majority of the buildings which knew the beginning and first flourish of the nation.”³⁸

He made a convincing argument that the program was worthwhile for many reasons, some of which were framed on historical, work relief, and fiscal standpoints. “The chief virtues of this plan are that men could go to work almost at once, and that a very minimum of equipment, supplies, and overhead is necessary. From the cultural standpoint an enormous contribution to the history and aesthetics of American life could be made. Relief would be offered to one of the professions that has suffered most conspicuously during the years of the economic depression.”³⁹

Peterson’s plan was ambitious but still had to maintain a level of practicality given the limits of the CWA work relief project. The original purpose of HABS was not to prevent the loss of the buildings but to compile a public record of them for posterity in case they should vanish. This simple goal seemed to have expanded almost immediately after it began. Interviews and literature have suggested that many of the architects doing the early HABS drawings did so with future construction work in mind. Today, the educational value of the drawings is immense. The HABS collection is a copyright-free resource that continues to grow and is the most highly accessed collection the Library of Congress. In addition, although it was not the specific purpose, HABS projects have indirectly saved buildings by creating interest in their preservation by local communities.

Mindful of the limited scope of the CWA project, Peterson established a clear picture of the buildings to be recorded. He proposed that only buildings with a pre-civil war construction date be recorded, which meant that they had to be at least 73 years old. As

the program grew beyond the initial phase, buildings constructed after this date were recorded but there is no mention in the literature of an official change in the original cut-off date for selection.

Peterson also specified the type and location of the buildings that should be considered. He wrote that the focus would be on the Atlantic Seaboard and adjoining states and include well-known types grouped roughly as “‘Jacobean,’ ‘Georgian,’ ‘Early Republic,’ and ‘Greek Revival.’”⁴⁰ However, he allowed for an almost limitless list of subjects to be recorded. In his handwritten proposal, he wrote, “the list of building types should be almost a complete résumé of the builders’ art. It should include public buildings, churches, residences, forts, barns, mills, shops, rural outbuildings, and any other kind of structure of which there are good specimens extant.”⁴¹ He included specific “neglected subjects,” such as the Indian territory of the Southwest and the buildings of the Spanish Colonial culture. This demonstrated not only his deep understanding of the broadening scope of preservation and its move beyond the well-known styles and patriotic emphasis, but his vision of a successful and continuing HABS tradition. Today, HABS honors the “complete résumé” vision through efforts to ensure a diverse collection reflecting all aspects of American culture.

Work began almost immediately. “Within the first four months of the survey, 880 buildings had been recorded by more than 5000 ink on paper drawings and 3000 photographs, while only \$196,267.23 had been spent of the allotted \$448,000.”⁴²

In July 1934, to ensure HABS’s survival after the initial phase, the National Park Service (NPS), the Library of Congress, and the American Institute of Architects (AIA) entered into an agreement commonly known as the Tripartite Agreement. Within this agreement, the National Park Service, through HABS, sets qualitative standards and directs the documentation projects and preparation of records; the Library of Congress preserves the records, makes them available for study, and supplies reproductions upon request; and,

the AIA provides professional guidance.⁴³ With only minor changes to accommodate new needs, the Agreement was reaffirmed after World War III (WWII). It still exists today and is the longest lasting official partnership between the federal government (NPS and the Library), and a private organization (AIA).

Two years after the establishment of HABS, the Historic Sites, Buildings, and Antiquities Act of 1935 was passed. The Act permanently authorized HABS and called for “establishing a uniform process and standards for documenting historic properties by public agencies and private parties for purposes of incorporation into, or complementing, the national historical architectural and engineering records within the Library of Congress”⁴⁴ HABS still operates under authorization from this Act.

Funding for HABS has come from a variety of sources since its inception. The initial 1933 CWA program was slated to last six months but continued through 1935 with funding from the Emergency Relief and Public Works Administration. From 1936 through 1941, support “for local and regional projects was provided by the Works Progress Administration [WPA], which had earlier been consolidated with Emergency Relief and Public Works Administration. In 1940, a formal budget had been prepared for HABS, which allowed for the creation of four mobile units in Boston, Washington, D.C., St. Louis, and San Francisco, and the scope of HABS slightly expanded to include the recording of historic gardens.”⁴⁵

The WPA sponsored several projects in addition to HABS, which included:

the [Federal Arts Project’s] Index of Design [that] sought to document the main trends in American decorative arts from the close of the 17th century through the 19th century. The Historic American Merchant Marine Survey documented over a one and one-half year period, a vast collection of materials reflecting our maritime history. And, the American Guide Series prompted the public, through large entertaining volumes, to become involved in tracing the local history of many American cities. Each of these programs had reflected the WPA’s concern with carrying out the goals of the Historic Records Survey which sought to

recognize and make available to the public the vast quantity of historic material researched but never publicized.⁴⁶

Combining original research with resources developed by HABS and the Federal Writers' Project (linked to the American Guide Series mentioned above), John Michael Vlach demonstrated in his 1993 book, *Behind the Big House*, how the WPA materials could be used to further historical and cultural understanding. He was able to gain a new understanding of black slave culture through photographs that were originally taken during HABS documentation projects to record the "big house" plantation architecture, but which serendipitously recorded the slave structures in the background as well.⁴⁷

HABS and all other WPA programs were officially shut down in 1941 due to the impending war. Unofficially, HABS did manage to continue during the war at a reduced level through volunteer and AIA-sponsored efforts. It also managed to continue through Thomas Waterman who "continued to make drawings surreptitiously in a Bureau of Yards and Docks drafting room."⁴⁸

Prior to the war, HABS had placed an emphasis on recording structures with a high degree of historical significance and those in danger of demolition. With the onset of the war, the emphasis shifted somewhat to recording government buildings that could potentially be under threat of war-related destruction. This group of buildings had previously been considered relatively safe as they did not necessarily face the threats common to private sector structures, which included "demolition by neglect," obsolescence due to changes in economics or technology, and changes in stylistic taste.

Following the war, Charles Peterson informally revitalized the program through his Parks Service assignment to the new Independence National Historical Park in Philadelphia. His charge, independent of HABS, was to study, analyze, and plan the restoration of selected historic buildings in the area. "Peterson perceived an opportunity to begin once again to build the [HABS] collection with the recording of historic

buildings at Independence. Drawings had to be made anyway, he reasoned, so why not make them to HABS standards and submit them to the Library of Congress?”⁴⁹ It was Peterson’s foresight and tenacity in situations like this that has earned him such high regard in the preservation profession and beyond.

The work at Independence inspired a new direction for HABS. In 1952, following an idea then in use by the Corps of Engineers, the first students were hired to make measured drawings of historic buildings at Independence. Prior to this, HABS projects had been undertaken by professional architects. With the end of the war and the subsequent building boom, most professional architects were otherwise gainfully employed. By 1993, over 2,500 students had participated on HABS recording teams.⁵⁰ Two such students who participated in the Philadelphia project were James C. Massey and E. Blaine Cliver, both of whom later became leaders in preservation and HABS.

Although still not officially reinstated after the wartime shut down, HABS gained importance as part of the National Park Service’s Mission 66 program. The Mission 66 program was inaugurated in 1957 to revitalize Park Service properties by its 50th anniversary in 1966. For its part in Mission 66, HABS undertook documentation of numerous Park Service structures for inclusion in the Library of Congress collection and for the “bricks and mortar” revitalization of the structures.

Also in 1957, HABS finally gained its own funding through a Congressional appropriation as part of the National Parks Service. Though this may seem only an administrative detail, “this action served to reinforce the importance of HABS and its role in generating interest in local preservation efforts.”⁵¹ By 1958, HABS was slowly growing “with projects being organized out of various NPS offices: the Eastern Office of Design and Construction in Philadelphia under Charles Peterson and James Massey, [then] supervisory architect for HABS; by Charles Pope in the San Francisco office; Charles Lessig in Washington, D.C., and Earl Reed in Chicago.”⁵²

Throughout the late 1950s and 1960s, several important developments occurred. Architectural photography became an important aspect of the HABS program through the work of such outstanding photographers as Jack E. Boucher, who, by 1993, had photographed in 49 states.⁵³ Realizing that architectural photography could be extended beyond its traditional role in building documentation, Perry E. Borchers of Ohio State University experimented with photogrammetry for recording structures. Since then, HABS has continued the experiment with great success in recording large and complex structures such as the Lincoln Memorial but realizes the limitations for everyday use due to cost and the level of skill required to use the technology.

By the early 1960s, the tradition of hiring inexperienced students during their summer recess, rather than well-trained professional architects, had brought about new problems with turning out professional quality products. The HABS instructions from the 1930's for guiding documentation were still being used, but there was a need for an overall convenient reference volume. Thus, in 1961, Professor Harley J. McKee of Syracuse University completed a reference manual that was an update and expansion of the 1930s instructions. The manual was published as the book *Recording Historic Buildings* in 1970 under the direction of architect James C. Massey. Charles Peterson later referred to the book as a "handsome production."⁵⁴

By HABS's 50th anniversary in 1963, "the collection of HABS recordings amounted to more than 27,000 sheets of measured drawings and 37,000 photographs of some 10,000 structures."⁵⁵ Quantitative measures of the collection, such as this, are impressive and appear in most publications where HABS is discussed at any length.

Significant federal legislation that had far reaching implications for historic preservation and HABS was passed in 1966. The National Historic Preservation Act (NHPA) of 1966 "broadened the federal government's traditional concept of preservation, taking it

beyond entities of national historical significance to include those of state and local importance and architectural value as well.”⁵⁶

A provision in the 1966 Act directly affected HABS. It “directed the process of centralization and reorganization for HABS as part of the newly formed Office of Archaeology and Historic Preservation, with Ernest A. Connally as chief. James Massey came to Washington as the first chief of HABS and was directed to create a national program.”⁵⁷

NHPA also called for the Secretary of the Interior to create the National Register of Historic Places, a list of historic American sites and structures worthy of preservation. Today, the National Register remains an important part of preservation in the United States. Several aspects of preservation are tied to it such as local preservation ordinances that evaluate buildings according to their real or potential listing on the National Register and the federal tax incentive programs for preservation. To be listed on the National Register, a building must meet several criteria, including that it be 50 years of age or older. HABS currently does not require a specific date of construction for documentation (having gone beyond the initial pre-civil war standard) but does often take the National Register criteria into consideration.

With the increased awareness brought about by NHPA, HABS began to expand its focus. It moved into new localities and found increased interest in vernacular structures and those with important folkloristic associations. New types of buildings were recorded such as movie palaces and gas stations. As mentioned previously, the dates of construction were widened. Earlier areas of focus were also continued, such as attention to recording structures faced with imminent demolition or alteration.

The 1966 National Historic Preservation Act, as amended in 1980, further impacted HABS. It directed the Secretary of the Interior to develop a uniform process and

standards for documenting historic properties for inclusion in the Library of Congress HABS collection. Derived from earlier HABS standards that had evolved through necessity and experience, *The Secretary of the Interior's Standards and Guidelines for Architectural and Engineering Documentation* was published in 1983. They were intended for use not only by HABS but also by other governmental agencies and private organizations producing documentation that might end up as part of the HABS collection. Four standards broadly describe the requirements for documentation.

Standard I includes content and requires documentation to adequately explicate and illustrate what is significant or valuable about the historic building, site, structure, or object being documented. Standard II covers the quality of the documentation, stating that it must be prepared accurately from reliable sources with limitations clearly stated to permit independent verification of the information. Materials are described in Standard III, which requires that documentation be prepared on materials that are readily reproducible, and in standard sizes. Standard IV says that documentation shall be clearly and concisely produced.⁵⁸

The guidelines that accompany the standards provide more specific direction and technical information and HABS maintains its own more detailed *Field Instructions* booklet for use by HABS team members in the field.

The standards were an important subject in the current study because discussions leading to the research uncovered differing points of view. The standards were considered by some to be “performance standards” allowing interpretation while others regarded them as more steadfast and proscriptive.

The NHPA Act was also responsible for a large quantity of drawings being submitted to HABS by other federal agencies. It required that “federal agencies record any historic property [on, or eligible for, the National Register] under their control that was about to be altered or demolished. Each agency must have recording done using the HABS . . . standards of documentation so that the records might then be deposited in the Library of Congress for future use and reference.”⁵⁹

Based on the enormous success of HABS and the desire to document a wider scope of the country's cultural heritage, the National Parks Service initiated the Historic American Engineering Record (HAER) in 1969. HAER's charge was to begin compiling a record of the design and operation of important engineering and industrial works throughout the country including bridges, dams, canals, power plants, factories, ships, and missile silos, among others.

Further reorganizations were to occur for HABS. In 1978, HABS was "transferred from the Park Service to the newly established Heritage Conservation and Recreation Service and merged under the new title of National Architectural and Engineering record (NAER). This agency was abolished in 1981, and the programs returned to NPS as HABS/HAER."⁶⁰

Understanding the history of the leadership of HABS can be confusing as presented in some versions of the literature until the positions and personnel are clearly described. As a former HABS team member and someone involved with HABS for some years, it was only during the researching and writing of this document that the author finally understood the hierarchy of the positions and who held them and when.

Just prior to when HABS was returned to the National Park Service, a new position was instituted to oversee the joint HABS/HAER program. The first Chief of the Division of HABS/HAER was Robert J. Kapsch who held the position from 1980 to 1995. Kapsch was succeeded by E. Blaine Cliver who remained in the position until 2002. He was succeeded by John A. Burns.

The position of Deputy Chief of HABS/HAER was instituted in 1988. Sally Kress Tompkins held the position from 1988-1989. John A. Burns succeeded Tompkins as Deputy and served until 2002 when he became Chief of HABS/HAER.

While the positions of Chief and Deputy Chief of the Division of HABS/HAER were instituted to direct the newly formed division in 1980, HABS and HAER had been operating under individual leadership since their inception much earlier and would continue to do so within the new hierarchy. As the founder of HABS and someone deeply involved with its formative years and beyond, Charles Peterson never actually served as Chief of HABS. Thomas C. Vint was another key figure and served as the HABS supervising architect in the 1950s. The first official Chief of HABS was James C. Massey who served from 1967 to 1972. John Poppeliers succeeded Massey and held the position until 1980. Kenneth L. Anderson served as Chief from 1985 until the time of his early death in 1988. Paul D. Dolinsky followed Anderson and held the position until 2002 when he became Deputy Chief of HABS/HAER.

Douglas L. Griffin was the first Chief of HAER and served from the program's inception in 1969 through 1980. Eric N. Delony followed Griffin and remains in the position today. Although the history and accomplishments HAER are interesting and worthy of investigation, in an effort to remain directed for the current study, the focus will remain on the HABS program.

The idea of leadership legacy was a focus in the interviews for this study and was of interest in the literature as well. For example, John Poppeliers is cited as the HABS Chief responsible for enhancing the historical component of the program. Kenneth L. Anderson is regarded as the HABS Chief who focused on increasing the use of technology. He oversaw some of the first HABS projects that utilized computer graphics, such as the recording of the Texas State Capitol (for which this author was a team member and met Anderson on several occasions during his visits to the Texas project to observe the progress of the recording).

By the early 1980s, the focus on student documentation teams during the summer months had become quite strong. The benefit of hands-on recording to the students was

unquestionable. Virtually anyone involved in building documentation would agree with Charles Peterson writing in 1989 (56 years after he penciled the proposal for HABS) that “quite apart from whatever value measured drawings may have as 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 fabric. Someone has aptly called it ‘graphic analysis.’”⁶¹ He continued with a criticism that today students are “taught to ‘talk architecture’ and even make pretty pictures for models of things which could—or could not—be built. But there is no way to appreciate an existing, working structure—its virtues and its failures—like making a careful drawing of it. The man who doesn’t get his hands dirty on the job will never know enough.”⁶² Producing measured drawings provides students, architects, and others dealing with historic structures an opportunity to understand what they are dealing with in terms of actual physical conditions, history, design, and function.

David Woodcock, FAIA, RIBA, and Robert Warden of Texas A&M University in College Station provide a description of the skills a student should acquire as part of a summer field team: “the student should be familiar with safe field survey procedures, field note preparation, photography in support of recording, and the development of precise record drawings, the organization of field records, site photographs and documentary support data to HABS standards . . . By definition field documentation is a team activity and the student will learn effective communication techniques, professional responsibility and team management.”⁶³ In their documentation courses at Texas A&M University, students are also exposed to new technology relating to measuring and drawing as it becomes available.

HABS celebrated its 50th anniversary in 1983 with a great deal of activity. The Charles E. Peterson Prize was inaugurated that year in recognition of the student contribution to the HABS program. The award is given annually by HABS for the best set of measured drawings produced and submitted by students from American colleges and universities.

By HABS's 60th anniversary in 1993, over 2,500 architects, engineers, and historians had participated on HABS/HAER teams⁶⁴ and the Peterson Prize had been responsible for 2,229 measured drawings being donated to the collection.⁶⁵

In 1984, the HABS summer student field program was expanded with the introduction of foreign students. Internships became available through the International Council on Monuments and Sites (US/ICOMOS) for students from all over the world. By 1993, 225 foreign students representing 30 countries had participated on summer HABS/HAER teams in the United States.⁶⁶

Discussions during this study found very little contradiction in the literature regarding the opinion that participation on HABS teams provides a unique and valuable learning experience for students. However, it seems that citations in the literature regarding the numbers of participants and numbers of drawings submitted tend to lead a reader to think that HABS is very well known in university architecture schools. Many respondents felt that the program is not well known enough, which is especially unfortunate because of the tremendous benefit it offers. In addition, students who had participated on HABS teams felt that they did not know enough about the history and purpose of the program during their projects.

Private sector individuals and architects may also prepare measured drawings of significant historic structures and donate them to the HABS collection. This may occur because the recording was required by a governing body. It may also occur because it is a logical step in preparing drawings that must be created for some other purpose. The most common purpose is measured drawings that must be prepared prior to "bricks and mortar" work on a building when no existing drawings can be located. The opportunity in these cases, one that is encouraged by HABS, is to prepare the drawings to HABS standards so they can serve the dual purposes of the actual rehabilitation work and also be submitted to the collection.

During the 1980s, HABS staff realized the need for a new handbook of updated standards and procedures for documentation. The *Secretary of the Interior's Standards and Guidelines for Architectural and Engineering Documentation* had been published in 1983, but useful as they were together with their companion *Guidelines*, a more useful handbook was needed. McKee's *Recording Historic Buildings* had served this purpose well but was out of print. The HABS/HAER staff considered revising or updating McKee's volume but eventually decided to produce a new volume. *Recording Historic Structures*, edited by John A. Burns and the staff of HABS/HAER, was published in 1989 and remains today "the bible, so to speak,"⁶⁷ for recording historic buildings in the United States.⁶⁸

Several other documentation volumes exist that together provide a wealth of guidance for documentation. *Measured Drawing for Architects*⁶⁹ is an English volume published in 1980 that contains a reference to HABS. In a footnote to a HABS drawing, the author commends HABS by stating that it is "another example of the high standard of drawings executed for HABS."⁷⁰ *Measurement and Recording of Historic Buildings*⁷¹ was published in London 1993 with detailed instructions for recording buildings. The *Manual for the Preparation of 'As Found' Drawings*⁷² was released as part of a Technical Series in British Columbia, Canada, in 1992. This manual references HABS in the introduction and throughout the volume. References to HABS such as these illustrate the high regard with which HABS is held in other countries around the world.

The most recent outgrowth of HABS is the Historic American Landscape Survey (HALS) begun in 2002. The development of HALS brings to the forefront the discussion about whether to maintain or grow the focus of the program. Should it remain "a program designed by architects for architects,"⁷³ as Peterson and some others felt, should it be based in history as emphasized by Popplier, or should it focus as a leader in documentation technology and/or student training?

Thus, the unique history and legacy of this distinctive program continue to grow and offer an invaluable record of the historic sites and structures of this country as well as provide important practical experience for those involved in recording efforts. The fact that it was the only WPA program to be renewed after the war and has survived numerous organizational and leadership changes, and the fact that it continues to the present day as a strong force in the preservation movement, clearly illustrate the “uniqueness of HABS, not only in its creation, but also in what it creates.”⁷⁴

In recognition of the achievements of the HABS program at its 70th anniversary in 2003, the AIA presented HABS with the AIA Presidential Citation Award. The words on the citation are inspirational: “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.”⁷⁵

CHAPTER III

TECHNICAL AND PHILOSOPHICAL ISSUES OF DOCUMENTATION

This chapter reviews administrative, methodological, technological, and practical issues in the literature that relate to the issues that were initially identified as important in this study. It is divided into four sections: drawing style changes over time, the role of technology, the objective and subjective natures of the documentation process, and visual sociology.

Drawing Style Changes Over Time

The four Standards set forth by the Secretary of the Interior address the content, quality, materials, and presentation of HABS/HAER documentation. They do not specifically dictate the appearance of the finished presentation drawings, which are the most widely viewed aspect of the collection. Over time, the appearance of HABS finished drawings has changed to reflect changes in other areas.

The responsibility for presentation standards for the drawings that HABS teams produced in the 1930s fell to Thomas T. Waterman, one of the first HABS staff architects. “Standards of presentation were achieved by circulating memoranda to field parties. These were compiled in the haste and battle smoke of the emergency campaign to relieve professional unemployment—the overriding problem of the period.”⁷⁶

Given the cutoff date of 1860, the subjects being recorded were fairly uniform in construction and size, which was reflected in the drawings. “Before 1860, materials of construction were predominantly brick, stone, and wood. The format designed for the documentation was correspondingly simple and straightforward. The drawing sheet size

was roughly 60” x 80” at the common scale of 1/4” = 1’-0,” which accommodated most pre-1860 buildings. The drawing format was horizontal; the need to document tall buildings was outside the scope of early HABS work.”⁷⁷

The drawings of the 1930s were produced by individuals with professional qualifications and are still highly regarded as Peterson observed in 1989: “The high quality of the architectural delineation in HABS work if the 1930’s was due to the skill of the draftsmen recruited with the help of the HABS National Advisory Board and the American Institute of Architects. The early employees were all architects . . . [and] had the historical training necessary to do the work.”⁷⁸

There is little discussion of standards for drawing appearance in the literature for the early years of the program beyond those developed by Waterman in the 1930s. After World War II, HABS finished drawings took on a new appearance, and continued to change after that, as Cliver, Burns, Dolinsky, and Delony describe:

Although high levels of accuracy have been a hallmark of HABS/HAER measured drawings, styles and forms of presentation have changed greatly over the history of the programs. The first generation of HABS measured drawings stylistically reflect Beaux-Arts drafting techniques, including relatively simple elevations and plans, supported by copious architectural details . . . A marked change in drafting style occurred with the rekindling of HABS after World War II. Documentation from the 1950s through much of the 1970s reflected a more pristine approach, with emphasis on the elevation and plan rather than on details . . . More sophisticated measured drawings of the late 1970s and 1980s blended early Beaux-Arts techniques with overall elevations and plans. This was further highlighted with the addition of construction axonometrics.⁷⁹

The Role of Technology

There are many sources in the literature that discuss the role of technology in preservation. It is typically regarded as a beneficial tool presented with exciting

examples to illustrate the point. It has also been acknowledged that “new thinking and new approaches to standards of application”⁸⁰ brought about by emerging technology are necessary.

From early on, technology has provided great advances in obtaining measurements and producing drawings.

Changing technology altered the way drawings were produced. Throughout the mid-nineteenth century architectural and engineering drawings had included the use of not only ink-and-pencil but color washes. During the twentieth century ink on linen and vellum changed to ink-and-pencil on Mylar sheets. Drafting technique and presentation were influenced by the Beaux-Arts and Bauhaus schools of design, and these influences were reflected in the HABS/HAER collection . . . As HABS/HAER approached its tenth year the computer was placing its mark on how drawings were produced and delineated, and the use of photographic imagery began to play a larger role. In the 1980’s computer-aided-drafting (CAD) became available.⁸¹

Computer drawings had become so prevalent in the 1990s that the HABS/HAER staff decided to produce CAD guidelines. Working with the Historic Resources Imaging Laboratory at Texas A&M University, under a contract with the National Park Service, Richard K. Anderson took the lead in producing the *HABS/HAER Guidelines for Recording Historic Sites and Structures Using Computer-Aided Design (CAD)* in May 1997. In the introduction, Anderson was specific regarding the purpose and limitation of the guidelines.

These preliminary guidelines address the application of the *Secretary of the Interior’s Standards for Architectural and Engineering Documentation* to the use of computer-aided design (CAD) . . . The guidelines are limited to the production of 2-D measured drawings and do not address archival specifications for software and digital storage media, or the production of 3-D models, model renderings, interactive audiovisual multimedia programs, and other advanced types of presentations. HABS/HAER encourages exploration of these subjects, but believes that advancements in archival technology and more experience in these

approaches is needed by preservation students and professionals before a consensus and guidelines can evolve that are compatible with the Secretary's Standards.⁸²

Mara Rempel presents an interesting argument concerning the use and applicability of CAD guidelines.

If the Historic American Buildings Survey is concerned with the end product, a set of beautiful archival drawings, then computer guidelines which specify a layering system, etc. are basically irrelevant. The manner in which drawings are produced should not be of concern as long as the plotted drawings meet archival recommendations. If, however, HABS eventually wants to use more than just drawings to create a computer library, then stringent guidelines are critical. In this situation the guidelines would need to be extremely specific, to the point of becoming regulations which must be followed in order to create a truly interchangeable computer file . . . If it is to become an easily transferable drawing file then everyone working with computer files needs to be working in exactly the same manner. However, this type of program could limit those who are able to produce drawings and files for HABS.⁸³

Rempel concurs with many sources in her concern for the relatively quick obsolescence of digital technology and the common uncertainty, beyond requiring "hard copies" (printed or plotted drawings on archival media such as Mylar), for how to deal with it. She points out that the cost of maintaining the succession of computer equipment required to access old and new digital files is prohibitive. Also of issue is that digital media does not meet the archival standards of the Library of Congress, requiring, at least for the foreseeable future, that hard copies be submitted for the Library collection.

HABS/HAER makes it a goal to consider new technologies as they became available. The staff and summer teams have used such tools as computer-rectified photogrammetry⁸⁴ and total station theodolites.⁸⁵ HABS is always interested in new developments

occurring in private and international communities and has recently experimented with new scanning lasers for acquiring data from large objects.⁸⁶

While the benefits of technology, especially CAD, are noted and even celebrated in many literary sources, it is also pointed out that care and caution must be taken when any technology is used for recording. David Woodcock aptly concludes that “computer drafting, and the associated techniques of scanning, tracing and composing drawings and text, can greatly simplify the act of creating HABS/HAER documents. However, like all tools and techniques, they are only valuable when properly understood and used, and never a substitute for intelligence and a keen sense of observation.”⁸⁷ Two students, Martin Howell, HABS team member on a project at Clemson University under the direction of Elizabeth Loudon of Texas Tech University, and Mara Rempel, HABS team member on a project at Texas A&M University under the direction of David Woodcock, also note the continued necessity for “accurate field documentation, including hand-measuring using careful sketch drawing.”⁸⁸

The Library of Congress is also moving forward with technology by digitizing the HABS/HAER collection and making it available over the Internet. Much of the collection is now widely available whereas in the past it was available only to those able and willing to go to the Library in person and browse the holdings.

Objective and Subjective Natures of the Documentation Process

The balance between the scientific (objective) and interpretative (subjective) aspects of building documentation is an interesting area of inquiry. Literature from a variety of sources addresses this issue from different standpoints.

A series of four articles, originally published in *Vernacular Architecture* and conceived by English sources, engage in a debate about which approach, detailed, interpretative/selective, or a combination of the two, is most appropriate for use in recording historic buildings. Although framed around recording vernacular buildings,⁸⁹ the arguments may be applied to other types of structures and sites. The arguments suggest ways of thinking about the HABS approach to recording historic buildings: is it subjective, objective, or a combination of the two?

I. M. Ferris argues for an approach to recording buildings using detailed, systematic recording with uniform, pre-designed record sheets similar to those used in archaeology. He speaks from a positivistic standpoint holding that objectivity is possible and that not only can generalizations be made, but that they are desirable. A detailed approach, he argues, can lead to uniform data collection for all sites and offers “an objective record of what is there, one that should allow independent verification.”⁹⁰ It would also allow the opportunity for others to use the systematically gathered data “to build up local patterns and potentially lead to regional trends being formulated for the dating of buildings”⁹¹ and allow a variety of other questions to be asked, including those not yet formulated. Ferris quotes John Ruskin to bolster his argument for objective recording: ““We must take some pains . . . to read all that is inscribed or we shall not penetrate into the feeling either of the builder or of his time.””⁹²

Bob Meeson disagrees with Ferris’s argument for objective recording. He holds a more constructivist position, similar to the approach of this study, and proposes that a synchronous process of selective recording and analysis is appropriate for building documentation. “Investigators must realize that they may never be able to see all relevant evidence (without complete destruction) and therefore must engage in at least some interpretation and should therefore be selective.”⁹³ Meeson says that “the question [of what and how to record buildings] should be considered against the circumstances and purpose of each survey, the resources available, the degree of threat (if any), the

chronological and architectural complexity of the building, and a host of other factors.” All of these factors can be considered a priori leading to decisions being made, implicitly or explicitly, even before the researcher sees the building. Once the researcher sees the building, decisions continue to be made.

Because a . . . building stands in three visible dimensions, the juxtaposition of many of its phases of construction being apparent to the surveyor even before he takes out his tape measure, the process of recording and interpretation becomes a simultaneous interaction of observation, recording and deduction. The level of detail in the information recorded will depend to some extent upon the object of the survey, but for most purposes the accurate and reliable understanding of a building does not always depend upon the accumulation of all observable data. Judgment of the quality of building records can be based not upon the quantity of data collected but upon the degree of understanding expressed therein.⁹⁴

Meeson concludes that “there is no need for context and feature cards [as proposed by Ferris] if an accurate record of a building can be obtained and communicated through the employment of graphic skill, scholarly observation and radiant prose.”⁹⁵ It can be said that HABS drawings, photographs, and written histories accomplish accurate records through similar means.

J. T. Smith agrees with Meeson’s selective recording position. Smith is concerned with the advancement of knowledge and feels that it is better served by selective recording “with well-defined aims in mind.”⁹⁶ He studied the records and visited a few buildings recorded with an archaeological approach similar to Ferris’s and found that many important questions were left unanswered due to recordings being detailed but not properly directed. “Underlying Dr. Ferris’s paper is the erroneous idea that knowledge automatically advances through the accumulation of facts.”⁹⁷

John Bold argues for a position in “the murky, intellectual no man’s land between”⁹⁸ that of Ferris and that of Meeson and Smith. Bold is squarely in line with constructivist

views in this passage: “Recording of buildings, like any other human activity, does not admit of absolutes. The reason for recording a particular building, the resources deployed and the capabilities and enthusiasms of the individual recorder will all vary, inevitably, and bear upon the nature of the record made. A total record is chimera; choices must be made throughout the whole procedure, from the moment when it is considered whether or not to record at all.”⁹⁹

Bold moves somewhat to the other side of the argument citing an English approach to documentation calling for four levels of record (HABS has three levels) and cautions that at all levels “the recorder should attempt to come to terms with the built evidence by seeking to define what is significant.”¹⁰⁰ Because significance is subjective, and a purely subjective record is not always of use to those not involved in the recording, he suggests that “a record should comprise such core elements as would enable basic enquiries [*sic*] to be answered and comparative judgments made The problem for building recorders is one of degree and purpose. If a building is worth recording at all, it is worth recording to a basic, consistent level, with discussion of typology, date, plan development, decorative features and so on, beyond which the questions of its deeper significance may be addressed.”

Bold agrees with Ferris’s position in spirit with one important difference. Bold advocates the use of “core elements” but does not go so far as to claim that objectivity is possible or even desirable. He advocates striking a balance and acknowledges that recording “will be of and for this moment.”¹⁰¹

HABS recording is essentially Bold’s middle-of-the-road approach with its view toward recording significance and its use of “core” elements (e.g., histories, photographs, and typically plan, elevation, and section drawings). This approach is also in line with the Venice Charter that states that in addition to critical reports, analytical reports are also needed to define the parameters of investigators’ activities.

An extension of the objective/subjective discussion is the question, Are HABS finished drawings art or science? The discussion is relevant since HABS is primarily known as a measured drawing program.

An argument for art can be made since HABS drawings have the power to elicit a response from an observer. Leo Steinberg talks about the power of art: “A work’s capacity to place or displace the viewer, to send forth reassurance, summons, accusation or exhortation, may reside in its total structure. And the imaginative, or the irritated response to its presence is primitive and animistic, as if each of its parts were empowered.”¹⁰² By this argument, the “total structure” of a HABS finished drawing sheet must affect the affinities of the viewer (and, by extension, their appreciation of the building itself).

One might argue that HABS drawings are produced with a scientific approach (constructivist or otherwise) and are therefore scientific documents. Steinberg creatively sums up the difficulty in the art/science debate. “The animistic charge of art works—the vitality imputed to them by the receiver—this vitality is, I think, what sets art apart, and so dissociates it from the propositions of science that any procedural similarity between what artists and what scientists do pales into insignificance . . . On the other hand . . . Shifting position, I find myself ready, more than ready, to take the opposite side of the argument. It’s that kind of problem.”¹⁰³

In the end, “art and science have this in common: they interpret the world for us.”¹⁰⁴ Perhaps the better question is not whether HABS drawings are art or science (they certainly interpret the world for us so, therefore, are both) but how to better understand the artistic and scientific natures of the recording process with a more enlightened approach as the goal.

Visual Sociology

The field of visual sociology addresses seeing and understanding, which are elemental in the process of building recording.

Douglas Harper provides a historical look at the development of the field of visual sociology beginning in the sixteenth century with Roger Bacon and the logical positivism's suggestion that observable data were the basis of knowledge. Galileo's invention of the telescope and the accompanying notion that "the world observed with human eyes was not complete or even correct"¹⁰⁵ so challenged prevailing church beliefs that philosophers refused to use the new observational tools and even forced Galileo, under threat of death, to recant the discoveries his telescope had revealed. But the scientific revolution had begun and questions of seeing and understanding took on more significance.

In terms of the current study, an important implication of that historical development is the notion that to see through an instrument, such as a camera, provides a more profound reality than can be observed by the human eye. For example, the idea that a picture can capture the true color of a structure better than the human eye. This notion of photographic reality was questioned over time as technology developed. It can hardly be argued today that photographs are the objective truth since digital technology exists that can easily change and create images. "The connection between image and 'truth' has been forever severed."¹⁰⁶ In anthropology today, there is the understanding that the camera is not a passive recorder of the truth; it requires value-laden decision-making on the part of the person operating the camera. For the example of photographing building color, the person taking the image has to make decisions about such things as lighting, lenses, distance, and surface shape. Those decisions make the idea that a photograph of color is the "truth" invalid. A photograph showing building color can certainly be

considered as empirical data, but it does not represent objective truth. “The very act of observing is interpretative, for to observe is to choose a point of view.”¹⁰⁷

Harper describes a 1960 film in which the producers filmed people’s reactions to their own previously filmed interviews. He describes it as “adding a layer of interpretation to the already ambiguous film statement.”¹⁰⁸ Likewise, collecting data about a building in the field involves an element of interpretation, producing finished drawings from the field data adds another layer of interpretation, and the person viewing the drawings adds yet another layer.

Taking the notion further, *hyperlogic* allows new levels of interpretation. It provides the ability to guide one’s own tour through information via links such as those used on Internet webpages. HABS is developing a database capable of being searched using limitless combinations of questions, which will result in new levels of understanding and interpretation of the data.

Another interesting concept is the idea that “like all research, visual research depends upon and redistributes social power.”¹⁰⁹ John Michael Vlach’s discovery of rich information about southern slave life in the background of pictures originally intended to highlight the “big house” is a telling example. At the time the pictures were taken, the focus was on architecturally and historically significant structures to the relative exclusion of cultural significance. Without insightful researchers like Vlach who re-examined the photographs from a different perspective, the layers of cultural meaning expressed in the background slave structures might have been missed.

There is real power in the making of HABS drawings. In the social construction of building documentation, the power exists to define people, traditions, and even entire histories.

CHAPTER IV METHODOLOGY

“Far better to approximate the answer to the right question, which is often vague, than an exact answer to the wrong question, which can always be made precise.”¹¹⁰

John Tukey

General Methodology

Research Paradigm

This research was conducted from the constructivist paradigm. The paradigm is grounded in cultural anthropology and seeks understanding from an emic, or insider’s, perspective.

The constructivist’s view of the nature of reality (ontological position) is *relativist*—realities exist in the form of multiple mental constructions, socially and experientially based, local and specific, dependent for their form and content on the persons who hold them.¹¹¹ In other words, different people can reasonably hold different and potentially equally valid views of a situation (there are multiple realities). The constructivist’s view of the nature of the relationship between the knower and the known (epistemological position) is *subjectivist*—the researcher and the respondents influence each other. Findings are literally the result of the process of interaction between the researcher and the respondent.¹¹²

General Methodology

The constructivist inquirer typically, although not always, utilizes qualitative methods and strives to elicit individual constructions and generate consensus in understanding.

This research utilized qualitative methods with ethnographic interviews as the primary method of data collection.

Ethnographic interviews are often used in anthropology and focus on the description of ethnic groups. The research was concerned with describing the way a group of people connected with HABS understood the historical development and current operational context of the program by taking into account that the researcher was an involved participant and has an impact on the outcome.

This research began with the researcher's interest in certain areas of the HABS program, but there was not a specific expected outcome. Constructivist inquiry begins not with a priori theory, but rather the researcher begins with the premise that he or she does not know what is not known. The theory is the *product* rather than the *precursor* of the inquiry. The emergent theory will be "grounded" in the circumstances of the specific study.¹¹³ Instead of proving a theory, the qualitative researcher studies a setting over time and develops theory grounded in the data.¹¹⁴

This investigation was intrinsically tied to the researcher, the participants, and the context of the study. It was designed to optimize understanding of this case rather than to generalize beyond.¹¹⁵ "It may, however, be tentatively applied to other, similar contexts, if empirical comparison of the sites seems to warrant such an extension."¹¹⁶

Lincoln and Guba offer an overview of the steps in a constructivist inquiry.

Once in the field, the inquiry takes the form of successive iterations of four elements: purposive sampling, inductive analysis of the data obtained from the sample, development of grounded theory based on the inductive analysis, and projection of the next steps in a constantly emergent design. The iterations are repeated as often as necessary until redundancy is achieved, the theory is stabilized, and the emergent design fulfilled to the extent possible in view of the time and resource constraints.¹¹⁷

Each of these four steps will be elaborated upon throughout the remainder of this chapter.

The research project was overseen by the investigator's committee. It was also conducted with input from a debriefer, a non-involved professional peer. Conversations with the debriefer helped tease out difficult questions and "explored methodological next steps."¹⁸ The conversations were recorded with handwritten notes. The debriefer for this inquiry was a well-respected preservation professional and educator with extensive HABS experience.

Context of the Study

Duration of the Study

The duration of the study, from the first interview to the writing of the case report, was approximately four years. Prior to that, the researcher spent four years completing preparatory course work and meeting with her committee and other knowledgeable individuals to form the parameters of the research. Over the eleven months during which the interviews were conducted, the researcher lived in Columbia, South Carolina.

Interview Settings

Constructivist inquiry typically takes place in a natural setting. In the case of the current research, there was no single "natural" setting common to all respondents as they were located in several areas across the country and, in general, worked partially in the field and partially in various types of offices, from their homes, or at universities. Given this and the cost of travel, the interview locations were mutually agreed upon between the researcher and the individual respondents based on practicality and convenience.

When there was more than one respondent in the same city and the opportunity to gain access to any of them in the future was uncertain, the choice was made to take the opportunity and conduct the interviews back-to-back. A detailed discussion of the process that was followed for these cases appears in the interview summaries in Chapter V.

The interviews were conducted during six long-distance trips and one by phone. The first trip was in early July 2000 by car to Atlanta, Georgia, for one interview. The second trip was in late July 2000 by airplane to California for one interview in Lafayette and one in Sacramento. The third trip was in August 2000 by airplane for one interview in Charlottesville, Virginia, and five interviews in Washington, D.C. The fourth trip was in October 2000 by airplane to Philadelphia, Pennsylvania, for three interviews. The next trip was in November 2000 by airplane to College Station, Texas, for one interview and a progress meeting with the respondent's Ph.D. committee. The sixth trip was in April 2001 by airplane for one interview in Strasburg, Virginia, two in Washington, D.C., and two in Georgetown, D.C. The final interview was in May 2001 conducted over the phone from Columbia, South Carolina, with a respondent in Savannah, Georgia.

How the Respondents Were Chosen

With the goal of adding understanding to the long, rich history of HABS and uncovering meaningful ideas for the future, it was essential that as many viewpoints, experiences, and expectations as possible be included in the study. Therefore, purposive, maximum variation sampling was the method of choice for selecting the interview respondents. This is often the case in constructivist investigations where “the purpose of sampling is most often to include as much information as possible, in all of its various ramifications and constructions.”¹¹⁹ The intent was to talk with as many people as possible from differing viewpoints until theoretical saturation was reached and/or within the limitations of a Ph.D. dissertation.

Through consultation with the inquirer's committee, it was decided that the study would focus on two groups of respondents who could provide a wide range of perspectives from differing ages, experiences, and locations. The first group would be individuals with direct connection to the HABS program, including former and current HABS staff, summer team supervisors, and students. The second group would be professional in private practice who were involved in documentation and had at least some knowledge and experience with HABS but were removed from current HABS operations.

Initial respondents fitting the criteria for the first group were provisionally identified through consultation with the inquirer's committee and other experienced and knowledgeable experts in the field. These included the founder of HABS, Charles Peterson (who agreed to be interviewed on the record with authorization for public showing of voice and video recordings), two other past Chiefs of the program, and three key current leaders of the program. All participated in the study which led to the involvement of every living past Chief of the program.¹²⁰

A summer team supervisor with extensive experience conducting teams for HABS was also identified as a potential participant for the first group. He agreed to participate but, after several conversations trying to arrange a mutually convenient meeting location, it did not occur. However, since he was the inquirer's supervisor during her undergraduate HABS team experience in Texas, his influence on this study was certainly not absent. Although a current summer team supervisor was not interviewed as part of the study, several of the respondents who did participate had supervised teams in the past.

The basic criteria for the second group were decided through consultation with the inquirer's committee. This group was comprised of individuals in private practice with documentation experience and knowledge of HABS but removed from the day-to-day operations of the program. Two initial respondents were identified by the researcher

based on fitting the criteria and because they offered geographic diversity to the initial respondent pool.

During the course of the study, a third group emerged. Originally identified as part of the first group, input from merely two students identified them as distinct enough from the others to warrant describing them as their own group. Two exceptional and insightful students participated. One was chosen on the recommendation of the researcher's committee chair who had extensive experience with summer documentation teams. The researchers' peer debriefer, who was also very experienced in HABS documentation and summer teams, recommended the other student.

Given practical limitations of a Ph.D. dissertation, the goal for the total number of respondents was initially set at fifteen with approximately half of the respondents from the first group and half from the other. The initial list began with the eight individuals discussed above but was purposely left open so that additional respondents could be identified through discussions with respondents and other knowledgeable individuals and through analysis of the data when it showed consistent reference to a certain individual or the need for input from a certain type of person. In the interest of gaining the widest perspective possible, and because worthwhile opportunities presented themselves, the final number of respondents was nineteen.

Breaking down the 19 respondents into their respective groups showed that there were nine individuals closely connected to HABS (were at the time of the interviews, or had been in the past, full-time on the HABS staff), eight professionals in private practice who had knowledge of HABS but who were somewhat removed from its daily operations, and two students who had very recently participated on HABS teams. These groups were defined as clearly as possible keeping in mind that some respondents could have been considered for more than one category. For example, one practitioner had

worked with HABS early in his career but had never been on the full-time staff so he was categorized as a practitioner.

Two additional impromptu interviews were begun but not completed. They did not progress far enough to be considered in the main body of the research. To keep consistency with the hand-written field journals in which notes from these partial meetings were recorded, and in which the two respondents were assigned interview numbers, the consecutive numbering was maintained. Therefore, interview numbers 13 and 14 were not included in the list of respondents who fully participated. It may appear that there were 21 respondents if one fails to notice that 13 and 14 are missing.

Procedure

Protocol Questions

Interviews were conducted in a two-way discussion format. Topics of discussion were initiated by the protocol questions but the respondents were encouraged to direct the discussions along whatever course they felt was important.

The initial protocol questions were derived from the seven general philosophical and practical issues that resulted from discussions with advisors (reviewed in Chapter I) and with input from the committee overseeing the research. They were slightly adjusted throughout the research process to fit with the emerging themes as they appeared during the study. Below are the initial protocol questions.

1. What are some of your most memorable experiences with building documentation?
2. Why are you, or where you, involved in building documentation and how has it affected your educational and professional career?

3. Tell me what you think of the balance between the scientific (objective) and interpretative (subjective) aspects of building documentation.
4. What is your understanding of the overall mission of HABS?
5. What would you say are the defining epochs in the history of HABS?
6. Give your assessment of the value of the different aspects of the HABS process (i.e., pedagogic tool for future architecture professionals) and products (e.g., recording history). Is the value today different than in the past? Should it be different in the future?
7. Which aspect of the HABS collection is the most valuable and to whom? (e.g., finished drawings, field notes, photographs, etc.)?
8. How closely do you think teams follow the HABS standards in the field?
9. The HABS finished drawing style has changed over time (examples of 1936 and 1998 drawings will be provided). How does drawing style affect the perceived value of the documentation?
10. What is the value of the HABS experience to the student team members?
11. What do you think potential employers think about HABS experience in potential employees? If they value it, which aspects of the experience are most valued?
12. What do you think graduate schools think about HABS experience in their acceptance process? If they value it, which aspects of the experience do you think are most valued?
13. We do not document the historical reality of buildings; we document the reality that has survived. One could say that when we document buildings what we are actually doing is making statements about our culture today, not the culture of those who actually built the buildings. We are recording the buildings as we see them through the particular lenses of our time and our culture. It could be further said that that is a worthy cause because it lets future generations know something of our present culture. Any thoughts on this idea?
14. Are there any other areas/topics that you think I should include in these discussions?
15. Is there anyone that you would recommend that I interview for this research?
16. Briefly explain your educational and professional background.

This list of initial protocol questions appears again in Appendix B together with two subsequent lists that show key changes in the evolution of the inquiry. Findings that influenced the changes are discussed in context in the interview summaries in Chapter V.

The following paragraphs provide brief discussions that may clarify the purpose and intent of the questions.

Memorable Experiences

At the suggestion of an insightful committee member, the question regarding memorable experiences was asked at the onset of the interviews with the aim of engaging the respondents and establishing a comfortable and interactive atmosphere between them and the researcher. The question served its purpose extremely well as will be discussed in the interview summaries in Chapter V.

Technology

The use of digital technology, and the development of appropriate approaches for its use in preservation, had long been a proficiency and an interest of the inquirer and was part of the discussions with the advisors. Of particular interest was how the flexibility and unlimited possibilities of digital technology might challenge existing drawing traditions. As such, a wide range of issues related to technology naturally emerged during discussions to focus the inquiry. These included change over time, the archivability and sustainability of digital files, hardcopy or other output, software, hardware, the appropriateness of its use in different situations, varying skill levels, the positive and negative aspects related to the pedagogic aspects of recording, the perceived “authority” of digitally versus manually produced products, and the aesthetic potential of digital products. With technology spanning so many areas, the formation of a single question became difficult. Therefore, it was decided to simply bring it conversationally into the

interview discussions as appropriate rather than to attempt to predict or direct the focus with a specific question.

Selection of Drawings for Use in Interviews

The selection process for the drawings that were shown to the respondents for question nine (regarding drawing styles) was based in the constructivist approach of the research overall. A methodological goal for the study was to understand and clarify each respondent's position vis-à-vis HABS documentation and then make sense of the group's position as a whole within the specific context of this study. In the case of the inquirer selecting a set of drawings for use as an interview discussion tool, the process was also individually and context dependent; it reflected the understandings and biases of the inquirer based on her positions regarding HABS documentation. The process had an element of convenience as well. With over 54,000 sheets of drawings in the HABS collection by the year 2000, it would have been another research project altogether to evaluate every drawing in the collection and form something approaching a representative sample for this study.¹²¹ Even if it were possible to search the entire inventory in the Library of Congress along with all projects awaiting transmittal from the HABS office within the confines of a Ph.D. dissertation, the end result would have still been individually and context dependent because of the involvement of the research inquirer. Therefore, the drawings were chosen from those previously known to the inquirer, with input from the peer reviewer, as good examples of variations in appearance and approach taken by HABS recording teams over time. Attention was given to form an illustrative set from available examples that represented the maximum variation in the collection as understood by the inquirer.

Drawings were included that demonstrated different periods defined simply as "early," referring to drawings from the 1930s and early 1940s that were done by architects under the original WPA idea, and "later," referring to drawings done after approximately World War II when HABS was re-established as a student-based program. Greater

specificity in the “later” group was avoided because it was not clearly understood by the inquirer what the dates of division should be. The literature had provided groupings of drawings by date but the inquirer wanted to let the respondents provide their understanding.

Drawings were also selected to represent varying building dates, building styles, and building sizes, different sheet sizes and layouts, a range of technological approaches for measuring and rendering from traditional hand work to fully electronic, and different levels of self-reporting appearing directly on the drawings regarding the team and project circumstances.

Once the drawings were identified, what remained was how to best integrate them into the interviews. It seemed that they would be a useful conversation tool but, as one advisor cautioned, they had the potential to be distracting given their aesthetic appeal. Further, the choice had to be made whether to show them full size or as 8 ½”x11” reductions (the standard reduction size available from the Library of Congress). The full size drawings (18”x24,” 24”x36,” and even larger) might be logistically difficult if physical space were limited. On the other hand, the original size was important to the overall impression of the drawings. The decision was to show 10 full size sheets from 7 different projects, then as the conversations directed, look at all or some of 38 reduced sheets from 12 different projects stored in a 3-ring binder. Other than two HABS photographs that were shown to specifically provide points of comparison, no other HASB photos were shown in order to keep the focus on the drawings.

As the interviews proceeded, the role of the sample drawings changed as appropriate for the study as it unfolded. For example, at what point in the interviews the inquirer brought them out changed. For the first two interviews, they were shown approximately half way through the conversations. After that, they were shown at the end of the interviews because the amount of time they consumed had been a problem. Another

problem was the space necessary to view full-size drawings if the meetings were anywhere that did not have a large conference table. After use in nine interviews and failure to resolve the logistical problems, and after discussion with the committee overseeing the research, it was decided that the drawings would not be used for the remainder of the interviews. Relatively little new information was being offered that had not already been revealed in earlier interviews (theoretical saturation had essentially been reached). Further discussion of the process of showing the drawings as it occurred in successive interviews can be found in context in the interview summaries in Chapter V.

The importance of the drawings in this study, even though they were abandoned approximately half way through the study, should not be minimized. They served as important illustrative tools as can be seen in Appendix C where the reader is encouraged to view all drawings that were shown together with captions explaining each sheet's significant characteristics as they related to the study.

In summary, the sample drawings were a tool to prompt the respondents to discuss their own ideas about HABS drawings in general within the framework of the study focus. The inquirer input (choice of drawings) necessarily influenced the respondent's discussions and the respondent's discussions influenced the inquirer's understanding of their positions. In addition, the attempt to integrate the drawings into the interviews was influenced by the inquirer and the interaction with each successive respondent. Thus, the study was coming full circle as the inquirer and respondents' inputs fed back into the inquiry process.

How the Interviews Proceeded

After initial respondents were identified and contacted to secure their participation, the interviews were scheduled. Following a request from the second respondent, and then for all scheduled respondents thereafter, the list of protocol questions was forwarded

ahead of the meeting via mail, fax, or e-mail depending on the respondents' preferences. The fourth respondent also requested a written summary of the research. The summary was provided with the questions to this and subsequent scheduled respondents. Six respondents were not scheduled well enough ahead of time to receive the questions and/or summary before the interview.

Just prior to an interview, a phone call was made to the respondent to confirm the arrangements. Upon arrival, before meeting with the respondent, a "thick description" of the context was recorded using handwritten notes. The initial intent of the thick description was to record descriptive information about the physical setting of the interviews and the state of mind of the inquirer at the time of each interview. Additional information that emerged as noteworthy was also recorded. This type of description is recorded so that "anyone else interested in transferability has a base of information appropriate to the judgment."¹²²

The respondents were made aware of the purpose of the research prior to the meetings and reminded of this at the onset of the interviews. The respondents were asked to sign two copies of a consent form, one for their records and one for the inquirer's records. The consent form was in a standard format established by the Institutional Review Board for Human Subjects in Research at Texas A&M University (See Appendix E).

The interviews were recorded using handwritten notes. In rare cases, tape recordings were used when the future availability of respondents was questionable. In these cases, the respondents signed an audio consent form. At the conclusion of the interviews, member checks were undertaken in which the inquirer reviewed the interview notes with the respondents to ensure that they were correctly understood and recorded. Member checks allow feedback to the researcher to help ensure credibility and ensure that the study addresses the pertinent questions.

Immediately following each interview, the inquirer wrote a post interview memo intended to recall the situational context. The interview notes were then expanded, typewritten, and forwarded to the respondents. The respondents were asked to review the transcripts and comment as they felt appropriate. Of the nineteen respondents, six returned their transcripts. Additional information and/or corrections on the returned transcripts were incorporated into the transcripts. All transcripts were content analyzed as described below.

Data Analysis

Processing the data in this study was accomplished using the constant comparative method.¹²³ This approach calls for ongoing data processing throughout the study. It relies on inductive analysis and is comprised of four stages: (1) comparing units applicable to each category, (2) integrating categories and their properties, (3) delimiting the theory, and (4) writing the theory.¹²⁴ In more basic terms, the process begins with breaking down the first interview transcript onto 3x5 cards. Each card contains one bit of information called a unit. Units are the smallest possible bits of coherent information that can stand alone, such as a phrase, sentence, or paragraph.

Once the cards are made, they are sorted into categories that begin to tell a story. “Categories may be names for things, cover terms, and semantic relationships.”¹²⁵ After the next interview is completed and unit cards made from the transcript, the cards from the two interviews are sorted and categorized together. The process is repeated after every interview. “The essential task of categorizing is to bring together into provisional categories those cards that apparently relate to the same content; devise rules that describe category properties and that can, ultimately, be used to justify the inclusion of each card that remains assigned to the category as well as to provide a basis for later tests of replicability; and to render the category set internally consistent.”¹²⁶ The overall process utilizes the constant comparative analysis technique until theoretical saturation is

reached in developing the categories.¹²⁷ The concluding theory that emerges from the study is based on these categories.

During the course of the study, notes and materials were collected and archived for later use in testing whether the constructions that emerged near the end of the study were adequate to account for them as well.¹²⁸ Measured drawings, photographs, articles, and books mentioned by respondents during interviews or later discussions were collected and served as later reference materials to determine if they fit with the emerging themes. For example, an ongoing e-mail discussion with one of the respondents revealed several useful references and notions that supported the study. Additionally, impromptu conversations with four individuals at the annual meeting of the Association for Preservation Technology International in Philadelphia in October of 2000 and other occasions were recorded in field journals. These discussions centered on general topics in the inquiry and served to reinforce the developing ideas.

Trustworthiness Tests

The constructivist approach provides rigorous tests of trustworthiness including credibility, transferability, dependability, and confirmability.¹²⁹ These criteria are defined appropriately for the paradigm's ontological and epistemological positions and are loosely akin to the positivist trustworthiness tests of internal validity, external validity, reliability, and objectivity. In an effort to establish trustworthiness in this inquiry, the development and maintenance of an audit trail was strictly adhered to.

Justification for the Approach of the Study

Justification for the research approach took several forms. As an initial inquiry into this area of the HABS program, and as a study that was conducted independent of the HABS institution, suggesting definitive solutions or major policy regarding issues raised in this contextually-bound study were neither realistic nor desirable. Thus, the most appropriate goal for the study was to gain an understanding of past development and identify

desirable areas of consideration for the future. Constructivist inquiries often focus on achieving a better understanding of a situation and creating interest in future, related studies. This makes it the optimal approach for this study.

The constructivist position that individuals may hold differing ideas of reality is applicable even when a respondent pool is seemingly homogeneous. In this case, the respondent pool was not homogeneous; it contained individuals from several levels of involvement in HABS who had varying viewpoints leading to great variations in constructed realities. A constructivist approach is well suited for dealing with this situation.

A major factor that uniquely qualified constructivist inquiry as the paradigm for this study was the fact that the principal investigator had a highly involved insider's perspective of the material under investigation. She had significant interest and educational and professional experience with preservation, documentation, and HABS. Even if inquirer objectivity in this type of research was possible (and constructivist philosophy says that it is not), detached objectivity on the part of this researcher would not be possible. The constructivist paradigm embraces the idea that researchers affect, and are affected by, the studies they conduct. Researchers are not expected to attempt to remain objective. Value-free research, especially in the case where people are the primary agents of information, is not possible. Researchers are considered to be participants in the research; their role is intimately tied to the outcome. With this in mind, the constructivist approach relies on rigorous tests of trustworthiness to ensure high standards and applicability for the study.

CHAPTER V

FINDINGS

Respondent Backgrounds

The findings in this research cannot be separated from those who contributed to it. 19 respondents ranging in age from 24-94 participated in this study. They attended institutions of higher education in 11 different states. Terminal degrees for the respondents included two doctorates, 13 master's degrees, and three bachelor's degrees in architecture or related subjects. One respondent was not a college graduate but had risen to a highly respected position in the profession.

During the time many of the respondents were in school, instruction in historic architecture was unavailable since the focus was on Modern architecture in the schools at the time. Seven respondents spoke at length about this fact. One mentioned that he had taken a documentation course, but it was not in the architecture department, it was in the art department. He said that was interesting because he had been asking where was historicism, classicism, and traditional values in the curriculum, and the only faculty member who emphasized history had just been fired because the other more "liberal" faculty wanted the school to focus on Modern.¹³⁰ Another respondent said he had become interested in old buildings but had to do it quietly "because a person could get kicked out for not doing the Mies-type of architecture!" He added that, for a long time, the only training in historic architecture a student could get was with HABS but now "every architect is a 'preservation architect.'"¹³¹

Group One consisted of men: six current HABS staff and three former HABS staff still involved in preservation through related pursuits. Group Two was composed of six men and two women. Of these, seven were architects in private practice (five were principles

of their firms) and one was an independent preservation consultant. Group 3 was composed of two students: one male and one female. Many respondents had been in other related positions before their current situations but, perhaps more interesting, were the occupations some respondents had that were unrelated to architecture and historic preservation, such as electronic publishing, teaching at an all girl's school, a year at the CIA, photographer for a newspaper, professional football, and service in the Army, Navy, and Air Force.

Eight respondents had participated on HABS teams as students, and two had participated as students on university documentation teams, while the remainder of the respondents gained their documentation skills on the job.

One of the most revealing facts about the depth and range of experience possessed by the respondent group as a whole, as well as the importance of their positions in the profession, was the impressive number of significant projects they had worked on. Evidence of this can be seen in Appendix G, which contains a list of projects that were specifically mentioned by respondents during the interviews for this study.

How the Interviews Proceeded

The following interview summaries present the respondents' backgrounds, the settings of the interviews, some of the major points made by the respondents, and the ways in which the interviews related to each other and shaped the direction of the study. Rather than recite every point made in every interview, especially when the same general ideas were repeated across interviews, the summaries will focus on the most profound and unique points made by each individual respondent leaving the following section, "Explicit Findings," to describe specific findings for the group as a whole.

Respondent #1

At the time of the interview, this respondent was a professional in private practice, was experienced in documentation, and had knowledge and opinions about HABS but was somewhat removed from its day-to-day operations. He was a good fit with the criteria for Group Two. As it turned out, although he was the respondent with the least direct experience with the program, he contributed greatly to an understanding of the relationship between HABS and private practice.

He had received a bachelor's degree in architecture and a master's degree in architecture in urban design. He spent 20 years working in community regional planning and was the principal of his own six-person architectural practice in Atlanta, Georgia.

Documentation was a fundamental part of the work done in his office.

I knew him previously from various professional gatherings and thought the familiarity would encourage a comfortable first interview, which it did. I regarded him as a thoughtful and broadly experienced professional and felt that his unique background would add a useful perspective given that many potential respondents would likely have worked in architecture and perhaps even preservation throughout their entire careers. His location in Georgia also provided a geographic difference from the other initially identified respondents.

On July 3, 2000, I drove to Atlanta from my home in South Carolina the day before our scheduled meeting and stayed the night at the home of a friend. On the day of the meeting, I arrived almost an hour early and spent the time in a café in the building preparing for the interview. Although I knew the respondent, I was still not completely relaxed since it was the first interview.

I walked into his office and was met with a friendly welcome. After some initial sociable conversation, meeting his colleagues, and a tour around his open-plan, relaxed office, he

suggested that we talk over lunch in the building's café. We ordered sandwiches at the counter and got our drinks. He insisted on paying for lunch. I argued saying that I had invited him, but he would not take no for an answer. I acquiesced feeling grateful for his time and gentlemanly, professional disposition. We sat down in the bright, open sitting area with an informal, garden-like atmosphere.

I began with an introduction of the research topic and methodological approach and then asked him to discuss his most memorable experiences with building documentation. I quickly realized the wisdom (offered by a member of the committee overseeing the research) of having this question open the discussions. The respondent initially said he could not really respond to it because he had not participated on a summer HABS team. He even questioned whether he was a good fit with the focus of my study. However, the question soon led him to talk about the fundamental importance of documentation to the practice of architecture and the profession's relationship with HABS as he saw it. The conversation continued, without pause, and revealed ideas not previously considered for this inquiry.

I decided the two questions dealing with objectivity/subjectivity and cultural bias were very useful because they prompted deep, philosophical consideration of the nature of documentation. The respondent raised three topics that I had not addressed in the initial protocol questions. They were recording color, record drawings of newer buildings, and the use of the HABS collection. During discussions to focus the research, one of the advisors had mentioned recording color but it seemed too specific to include as a protocol question, but this respondent felt that it was very important for understanding design intent. Based on these two references, I decided to include a question about color in the next interview.

In terms of record drawings of newer buildings, the respondent posed the question:
When newer buildings become eligible for landmark status in the future, would record

drawings of them be available? He felt there needed to be more effort toward depositories for record drawings of newer buildings and wondered what role HABS might have in this. It occurred to me after talking with him that the faster HABS recorded buildings, the faster they could get behind because of all the newer structures becoming historic without record drawings. I decided to include a question regarding this issue since the impact seemed potentially significant in the future.

Lastly, although I asked about the value of the different aspects of the collection (finished drawings, field notes, histories, and photographs), I did not ask about their use. The respondent felt the collection was a valuable educational product but not often enough seen until it went on the Internet. For the next interview, I included a question asking if and how respondents used the different aspects of the collection.

I modified several other questions because of this first interview. To encourage respondents to elaborate in their own directions, two questions regarding the mission of HABS and HABS drawing style were reworded to be clearer and less leading. A three-part question about the value of the HABS experience to students was condensed to reduce redundancy. Finally, the question asking respondents to assess the value of the pedagogic and recording history aspects of HABS was split into two questions to encourage independent consideration of the two aspects before considering comparison.

The interview concluded with a review of what we had discussed and me having hardly touched my sandwich (it had not occurred to me that writing and eating a sandwich would not work well together; I made a mental note for any future interviews in restaurants). We walked back to his office, and he pulled out a set of old drawings from his files and compared them to the Seward House drawings I had shown him during our discussion of HABS drawing style. As one of the advisors had mentioned earlier, the respondent observed the connection between HABS drawing styles and whether they reflected styles in private practice during the same periods of time. I underscored this in

my notes and would listen for more references to the idea in future interviews. With all that he had said during the interview, and the fact that he went back to his office and his own files to illustrate a point, I left impressed with his insightfulness, obvious dedication to his profession, and willingness to participate in the study.

Respondent #2

I met this respondent in 1991 when I interviewed with him for a job in his San Francisco architectural office after completing my master's degree. I knew his firm did a considerable amount of preservation and documentation work that included measured drawing consultant jobs for which the products were often submitted to HABS. He had not worked on a HABS student team but had known many of the players on the government end and had worked with one in particular. I was interested in his input because of his knowledge and experience with HABS and also because he represented a point of view geographically distant from HABS in Washington, D.C. After discussing my research with him by phone, he agreed to participate.

I arranged a trip to California for this second interview and the third one that was scheduled for the following week. These two meetings were separated by several days, which allowed time to assess the second interview in preparation for the third. The respondent and I made arrangements to meet but, after I had purchased the airline tickets, he called to change the date and time. He suggested that we meet at a mutually convenient restaurant for lunch shortly after my flight arrived and accepted the potential that any flight delay would make me late.

My flight to California on July 23, 2000, arrived late. I got to the restaurant 15 minutes after our scheduled time. Even though he knew it could happen, I still felt bad about being late. I need not have worried. When I walked in, he was enjoying a beer and eating chips and was not the least bit agitated. The atmosphere was relaxed. I sat down and followed his cue and ordered a beer. It briefly occurred to me that not eating might be

smarter in terms of recording the interview with handwritten notes. However, besides being hungry, I decided that the more comfortable atmosphere created by having lunch with the other person at the table was important. We ordered lunch, and I chose an easily manageable item so I could talk and write while we ate.

During the initial conversation, we discovered that our fathers had been very close friends but had lost touch over the years. The common tie of family friendship led to a comfortable and friendly interview, although I had suspected that it would be anyway because of his easy manner. I was tired since I had been traveling, and he was kind enough to allow me the breaks I needed to make sure I understood his points of view and wrote them down adequately.

As he talked about his memorable experiences with documentation, I again saw the value of the question as it encouraged an interactive, two-way conversation with the focus on the respondent. It also occurred to me that responses to it could provide a perspective into the nature of the individual. The respondent told of a project he had worked on that required a unique form of dedication and attention. The project was to record an abandoned building that had no electricity. While they worked, a mountain lion peered down from the attic where apparently two of them lived. The team continued to work while two sheriffs, armed with rifles, watched over them. He told of another project that involved photographic documentation of a tunnel that had electricity during the preliminary visit but no electricity when they arrived to work. They brought in a generator, moved it along for every exposure in otherwise complete darkness, and made up their recording process as they went along. I got the impression that he was a complete, knowledgeable professional with a practical point of view, a sense of humor, and the ability to be flexible and creative when he had to be.

Regarding the inquiry overall, the respondent felt it was a good set of questions for the study. This was interesting because the questions seemed to generate themes that were

unanticipated at the onset. The inquiry had initially focused on HABS, but after analyzing the first two interviews, it seemed that talking about HABS with respondents in private practice involved more discussion of documentation in the private sector than previously anticipated. The common point of view of the first two respondents was, overall, very practical and undeniably important to discussions about HABS. The next interview was going to be another professional in private practice, so I decided to leave the questions essentially as they were (with one minor change to split the “value of HABS” question into three parts) to see if similar ideas appeared that would suggest a need to reevaluate the questions for future interviews.

As with the first interview in Georgia, the respondent insisted on paying for lunch. I argued that I should pay since I had invited him and he was helping my research, but, once again, I deferred to adamant insistence and gentlemanly, professional character and accepted his gesture with many thanks. I had not anticipated that these sorts of situations might come up during interviews. I appreciated that the research approach I was following allowed me to handle them as I felt appropriate for the situation rather than having to follow a strict protocol that could create uncomfortable situations or risk compromising the validity of the study.

Later, after reflecting on the first two interviews, it occurred to me that talking about drawing style with the aid of sample drawings was taking a great deal of time. Bringing out a group of drawings (some of which were 24”x36” in size) seemed to interrupt the flow of the discussions, which was particularly problematic in a setting without much table space to spread out the drawings. I decided to leave the question where it was in the list for one more interview then make a change afterward if the situation arose again.

Respondent #3

Since I was going to be in California for the second interview, I had called ahead to the California Office of Historic Preservation to inquire if they knew of someone who would

be a good candidate for the study. The woman I spoke to recommended this individual as the one with the most involvement in documentation and HABS in Northern California.

I called him at his office in Sacramento, gave a quick overview of my research, and he agreed to participate. He suggested that we conduct the interview over lunch at a Lyon's restaurant in Sacramento during the week following the second interview.

On the morning of the interview, July 30, 2000, I drove approximately three hours from the Bay Area to Sacramento. The restaurant had the typical nondescript atmosphere of a chain diner and was about half full. It was a bit warm inside but comfortable enough after I relaxed. The respondent arrived and we sat down at a table.

The respondent had worked for the California Transit Authority (Caltrans) for 20 years. During that time, he participated in putting archival copies of HABS/HAER documentation in appropriate depositories around the state. He had not participated on a HABS summer team, but through his professional work learned about HABS and documentation in general. As a documentation consultant, he found the work profitable.

As he began to discuss his most memorable experiences, I felt an association between what he said and what I was thinking. He said it seemed that the most interesting aspects of some projects were the logistical problems that had to be solved. His cited buildings with no electricity, that were closed up, and/or had tight quarters where wide-angle lenses presented problems. "What do you do? Haul around 400' of extension cords?"¹³² For one project, he and his team documented a grain elevator in Stockton, California, which was closed up "light tight." They held up a lighter to focus the camera and avoid dead pigeons. Once again, the respondent's memorable experiences illustrated the unpredictable conditions that individuals documenting historic buildings must be prepared to deal with through practical and creative approaches.

As the interview progressed, I decided to put off the question about HABS drawing styles until the end of the meeting to maintain the flow of the discussion. The interview was going well, and I did not want to disrupt the momentum by bringing out the drawings.

The respondent commented at the close of the interview that the “outline of the research [was] really good,”¹³³ then proceeded, over my now usual objections, to pay for lunch. I made sure to thank him several times, and he left the restaurant. I remained for a short time longer and made notes about the interview, including that I found it a bit harder to talk with this respondent. He was certainly interested in participating but not as relaxed as the others, partly, I assumed, because I did not know him prior to that day. I left the restaurant to visit family in Davis, California.

The next day, I had the opportunity to visit a former professor at U.C. Davis. As someone involved in documentation from the position of a landscape architect and with extensive experience in the development of digital approaches for documentation, he could offer a fresh perspective on the subject. He was the person who had initially made me aware of HABS and encouraged me to apply for a summer job (I did apply and was accepted for the Texas State Capitol recording project). Unfortunately, we were not able to arrange a time for a full interview and had to settle for a quick chat over coffee. After telling him about my research, he wondered why I was not using a computer database to help organize and analyze the data. I had already been thinking about that, especially since the majority of the interviews would involve travel and hectic schedules. Anything that better facilitated analysis and organization would be helpful. We talked about database design and how it could work well with the research approach I was taking.

I returned home to South Carolina the next day and transcribed and analyzed the interviews over the next few days. The data created a good outline but the questions needed to be updated to better reflect the themes that emerged during the interviews.

Due to reasons of accessibility, the first three interviews happened to be with professionals in private practice. Their input immediately broadened the research because it highlighted the different, and often linked, roles between private practice documentation and that of HABS, which had not been prompted by the existing questions.

Based on the data, I undertook the first of two significant changes to the list of protocol questions. In addition to subtle rewording to be less leading and some reorganization for better flow, there were several noteworthy changes. I had initially asked a question about the use of HABS standards by HABS teams. In addressing it, the respondents in private practice had tended to focus on their own use of standards, so I included a question about that. I also added two questions about how an individual's approach to recording had changed over time and about the building selection process since those topics seemed significant to the respondents and related to the goals of the research. I significantly shortened the question about the historical reality of buildings. It had been awkward to present it in the interviews, so I decided to introduce the idea with a brief statement and let the respondents take it where they wanted.

I had not included a specific question about the technology of documentation in the initial protocol list. All three respondents to date had brought it up in the context of other topics, but the discussions were minimal, fairly unexcited, and demonstrated a practical acceptance of the values of technology such as its flexibility and its limitations in regard to cost and hardware and software obsolescence. I was curious to see if there were other technology issues of interest and whether there were any positions regarding how it might challenge traditional approaches from a broader perspective, so I added two new questions. One question was general in nature and inquired as to their thoughts about the use of technology. The other question asked respondents to discuss technology in relation to documentation standards.

The question regarding the value of the HABS program initially began as an effort to get at the most salient aspects of the program's operations and mission. There was one initial protocol question that addressed mission and one focused on operations that asked about the pedagogic versus historical value of the program. The question about the mission seemed to encourage good discussion so it was not changed. The operations question had been slightly expanded and split into two questions for the second interview to encourage consideration of the two roles independently and also to prompt consideration of any other important roles. For the third interview, it had been split into three questions. After analyzing the data from the first three interviews, it appeared that attempts to tease out ideas about HABS's operations independent from ideas about the mission was not yielding useful information. The three respondents tended to give similar responses to both questions. Overall, they championed the value of documentation experience for students but emphatically felt that the primary mission of HABS was, and remained, the creation of a record of history. Since the mission question seemed the broader of the two, and because operational considerations naturally appeared elsewhere in the interviews, the question regarding the operational value was abandoned in future interviews.

Moving the discussion of drawing styles to the end of the conversation for this interview had positive and negative results. Although the respondent looked at the drawings and made useful comments, he seemed anxious to conclude and did not take nearly as much time to review and comment on them as had the previous two interviewees. Perhaps he would have taken a brief amount of time no matter where in the interview they were presented, or perhaps he was rushed at the end because he appeared to have just realized how late it had gotten. Either way, I decided to continue asking the drawing style question at the end of the meetings because it kept a better flow going for the rest of the interview (see Appendix B for the list of questions for the interview of Respondent #4 that resulted from these changes).

Respondent #4

This respondent had received a bachelor's degree in architecture and a master's degree in architectural history. At the time of the interview, he was the principal of his own architectural firm involved in the full range of preservation activities that also included HABS documentation. He had written many articles and historic structure reports and had been a presenter at conferences and seminars.

I knew him previously from various professional functions and conferences over the years and had gotten to know him as an involved preservation architect with a commitment to his profession. Prior to arranging the trip for this interview, I arranged interviews with three other respondents in the general area of Washington, D.C. It would consist of four interviews over four days. The first interview of the trip was with this respondent at his office in Charlottesville, Virginia. Following this would be three interviews in Washington, D.C., two with staff at the HABS office, and one with a private practice professional.

Before the trip, which I anticipated would be intense, I set up a database on my notebook computer to assist in data organization and analysis. It provided a single place where I could make all notations regarding anything to do with the research, and included everything from directions to meeting locations, reflexive thoughts, and methodological notes. It allowed searches of the information according to any number of key words or circumstances. For example, I could print out a list of all reflexive entries relevant to transcribing the interviews.

Also in anticipation of the busy schedule, I decided to take a tape recorder. I composed a separate audio tape recording consent form for the respondents to sign if I decided to use it and they agreed. I planned to do my usual handwritten notes, but I thought tape recording might be helpful given the number of interviews that would occur in a short time and the stress that would likely accompany them.

I flew to Charlottesville early in the morning on August 14, 2000, rented a car at the airport, and drove directly to the respondent's office. As I got closer to the building, I was aware of how beautiful and historic the area was. I arrived at the building and observed that it had likely been a residence, but now served as the respondent's architectural office. As I started in the front door, I was immediately taken with the feel of the place. It had the rather dim lighting, rich finishes, and a particular heavy smell that reminded me of other old buildings I had been in.

The respondent met me and we sat down at a large conference table. We chatted for a short time before I reviewed the approach and goals of the study. I had not mentioned the tape recorder yet when he asked if I was going to record the meeting. He was in favor of my doing so and requested copies of the transcript for his records. He signed the consent forms as I placed the tape recorder on the table slightly away from us and turned it on. I was glad he agreed to be recorded because he spoke rather fast and had a lot of interesting things to say.

His memorable experiences included an art course recording project he had done as an undergraduate student. He had been asking where historic architecture was in the curriculum, and the project was the first time he was exposed to it at the school. Another memorable project was recording Montpelier (Figure 6). What made this project so interesting was the requirement that the finished drawings had to reduce well enough to fit on National Trust placemats.

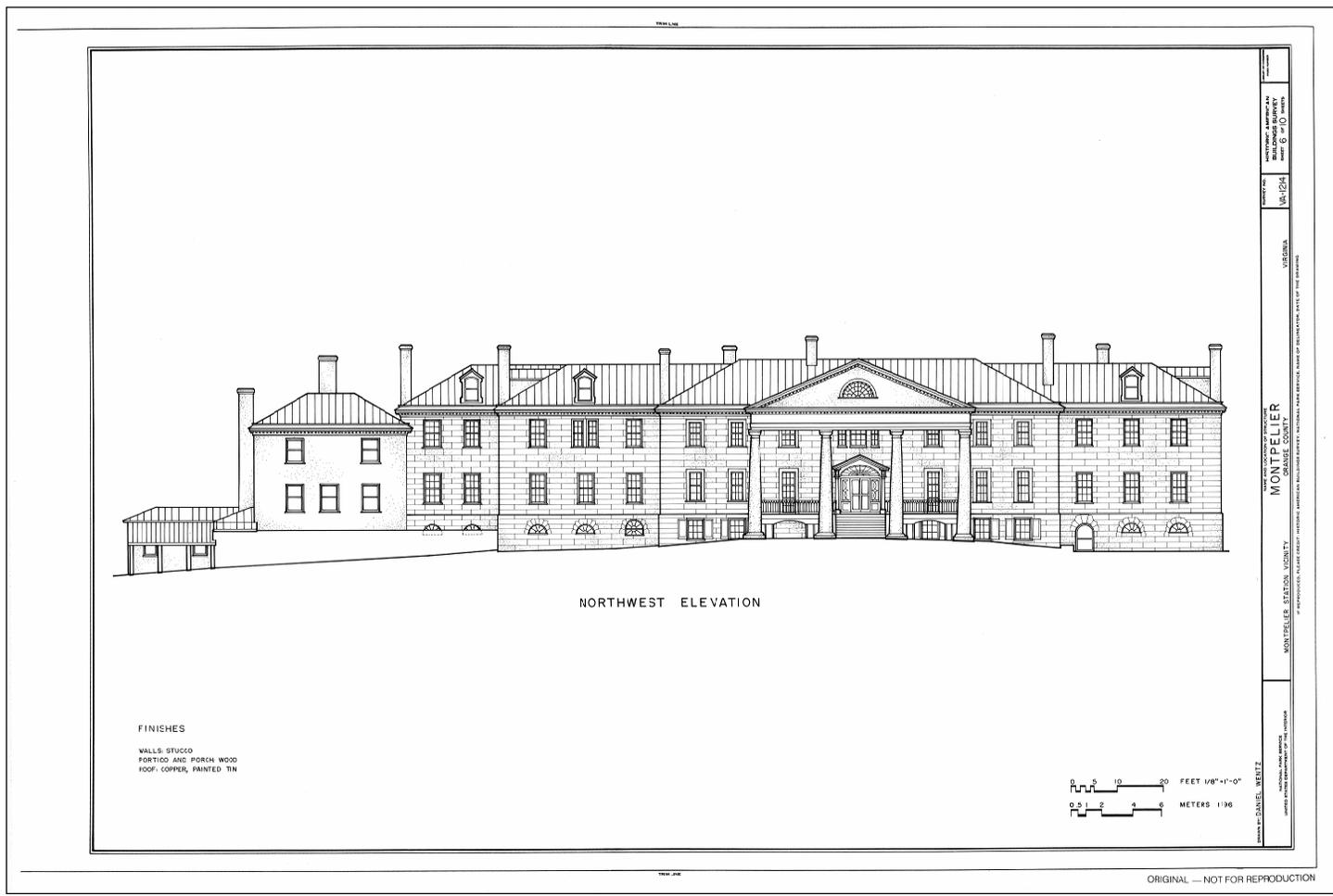


Figure 6. Montpelier. HABS Survey No.VA-1214. Project Date 1985. Delineated by Daniel Wentz.

After the interview concluded, I followed him in my car to have a quick sandwich with him and some of his friends before leaving to begin the three-hour drive to Washington, D.C. I followed his advice and took a beautiful, relaxing drive from Charlottesville through the Virginia countryside, complete with gently rolling hills, clean white fences, green pastures with handsome horses, and an occasional stately historic house. It felt like something out of a movie. Once in the area of Washington, D.C., it took me an hour to locate the hotel because the central reservations operator had given me the address for the wrong Sheraton Hotel. I finally arrived at the correct hotel across the river from Washington, D.C. I was tired but determined to do what I could to analyze the interview together with past interviews in preparation for the next day's meeting.

I could see already that it was going to be difficult to complete any in-depth analysis on such a trip, but I was encouraged by two things. First, as soon as possible following each interview, I would complete as much of the transcription as possible using my notebook computer (leaving audiotapes for later if I found I really needed them), and enter important points and related thoughts into the database. This would allow for preliminary analysis that would prepare me for the next interview.

The second encouraging thought was remembering something I had read in *Naturalistic Inquiry*, which offered assurance that challenging situations were normal. The passage encouraged inquirers to be prepared as best they could and record what they did during the entire process. I later reread that section and noted that "because the design is emergent, time management becomes a problem."¹³⁴ I also noted an example that was provided to illustrate the potential problems of initial analysis. It said, "there is not enough time to do even an initial analysis overnight, yet guidance is needed for tomorrow's interviews,"¹³⁵ and finally, "no one has yet devised a foolproof way of dealing with these field problems . . . it is not a reflection on the inquirer's competence that they occur, but evidence of the normal state of things."¹³⁶

I completed a significant portion of the transcription for the interview that had been done that day. Being too tired to complete it, I read over the handwritten notes several times and studied the protocol questions. Based on that, the changes to the protocol questions that I considered might be warranted for the next interview were minimal, including relocating two questions in the list. I decided to ask for a brief description of the respondent's relative background at the onset because I had unknowingly missed important things in earlier interviews. The other change was to move the historical reality question next to the objective/subjective question because the respondents seemed to relate those two questions to one another.

Respondent #5

The next morning I walked to a nearby Kinko's to print a new copy of the questions for the interview at the HABS office later that morning. After that, having decided the night before that driving a car in that particular metropolitan area was not only expensive but inconvenient as well, I drove to the airport, returned the car to the rental agency, and took a cab into Washington, D.C.

I arrived at the office building, paid the cab fare, and walked around what appeared to be a strange building for the HABS offices. I finally asked a security guard where the HABS office was. After he talked with his colleague and made a phone call, he informed me that the HABS office was in another building across town. He gave me the address. It had not occurred to me that the mailing address, which I had used so many times, was not the same as the physical location of the office. I got another cab and went across town to what turned out to be another wrong building. Taking yet another cab, I finally arrived at the correct building. Amazingly, I was still a half an hour early for the 9 A.M. meeting and actually avoided much of the hassle of government office building security searches because I showed my military ID as identification (at the time my husband was a Major on active duty with the Army).

I entered the HABS office and told the receptionist that I was there for a meeting with the respondent. My trip of mishaps continued. The respondent had gone out of town at the last minute and would not be back before I left Washington. The deputy chief of the program apologized and suggested that perhaps I could interview another individual in the office he felt would contribute a useful perspective to the study. He introduced me to the new respondent, and we agreed to meet later that morning. It worked out well because the new respondent offered a perspective I was hoping to get anyway, that of collection management, and I felt confident that I could interview the previously scheduled respondent at another time (which I did, on another trip to Washington, D.C., in April 2001). Before our meeting, I reviewed the previous day's interview sitting at an open workspace they offered for my use.

As I worked, the respondent I was going to interview the next day stopped by to chat. He had read the questions I had e-mailed to him before the trip and made the comment that HABS could do only what was authorized by Congress. It occurred to me that he might be reacting to an idea I had had earlier: the questions might appear critical of HABS's operations simply because I was asking them in the first place. They were not intended to be critical, just inquisitive. We chatted about a few other unrelated things, and then he excused himself saying we could talk more tomorrow during our interview.

The respondent received an undergraduate degree in history and a master's degree and doctorate in architectural history. At the time of the interview, his primary responsibility at HABS was collection management; he dealt with the products of documentation once they were completed, which included editing them when they come into the office and transmitting them to the Library of Congress. He had not participated on a HABS team as a student, and his experience was in writing.

His most memorable experience from the perspective of a historian had to do with finding material. He found original drawings for the Baltimore Memorial Stadium when

everyone thought none existed. He said it was not “brain surgery,” he just traced them back and found them. From the perspective of collections management, he found it satisfying to get the materials out of the HABS office and into the Library of Congress where they could be available to the public. That line of discussion was interesting to me because it had not occurred to me that the transmittal process was an issue and that a backlog existed.

Since he had dealt with many copyright issues, he was the first respondent to discuss that issue in any great detail. He said copyright issues were the biggest obstacles he faced when he submitted materials to the Library of Congress. HABS was not legally allowed to place anything in the Library unless they owned the exclusive rights. As a result, he estimated that about 10% of the material in the backlog at HABS could not legally be transmitted to the Library.

He was a very approachable person, and even though the interview was not planned, he was prepared and interested to talk about the subject. I appreciated his fresh perspective from the point of view of a historian and person working with collection management. We talked for a bit longer about unrelated things, and then I thanked him and excused myself. I left the building and found a nearby coffee house where I spent the rest of the afternoon reviewing the interview in preparation for another interview that I had scheduled for that evening.

Respondent #6

I arrived at the office building for the next interview just after 5:00 P.M. that evening to talk with the first female respondent. An upper level person at HABS referred her to me. That person knew the respondent’s work well felt that she would be an asset to the study.

I went into the office and was shown into a conference room. As I studied the numerous design and preservation awards adorning the space, the respondent walked in and

introduced herself. After exchanging a few introductory bits of conversation, I immediately felt she was a very likeable person. My early impression was that she had an easygoing manner with a sort of half-amused manner of a person who knew her profession well and was confident in that and many areas.

While working on her undergraduate degree in architecture, she participated on summer HABS teams (Figure 7). She had interesting things to say about architecture school. She was one of three women who started in her class and was the only one to graduate. She liked the history part of architecture, and one of her professors said she should apply for a job with HABS. She said that working with historic architecture suited her because she had never seen herself sitting in a large architectural office drawing details and being in that environment. After graduation, she participated on another HABS team as the team leader. When that project ended, she went to work in an architectural firm and eventually began her own firm with a focus on preservation and existing buildings.

She said it was memorable to have had the opportunity with the HABS teams to be in interesting places, meet interesting people, and sometimes work on great buildings. While on a HABS team, she recalled that it was exciting climbing around a wonderful, huge brick house that everyone was worried would fall in. She was fine with the structure being only half there; it was recording a ruin and she found that interesting. Like other respondents, she also had her memorable experiences with animals including snakes, rats, raccoons, and opossums; “all those things that you find in old buildings.”¹³⁷ She also mentioned dirt, “lots of it, even if it is the cleanest building that you have ever recorded, it is dirty.”¹³⁸ She said that working with old buildings meant getting dirty and not being afraid of wild animals, scaffolding, ladders, and roofs. She had had people work for her who hated to get dirty and told them they were looking to do the wrong thing. “If you don’t want to put on your jeans and boots and end up dirty at the end of the day, you can’t do this.”¹³⁹

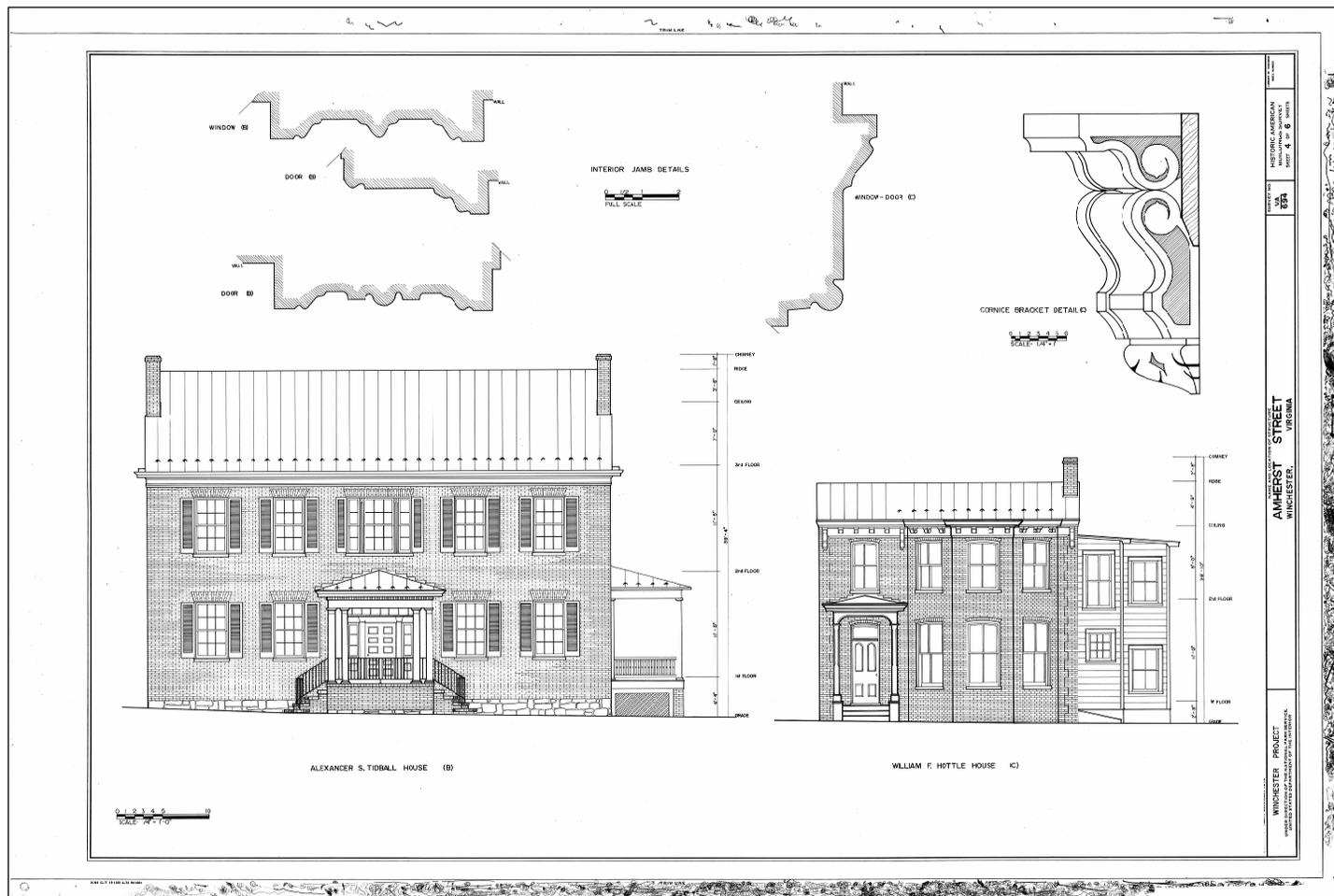


Figure 7. Amherst Street. HABS Survey No. VA-694. Drawing dated 1972. Delineated by Respondent #6.

As the meeting was coming to a close, I was aware that I had been listening with a certain amount of envy. It had been several years since I had “gotten dirty” climbing around an old building, and I missed it. Regardless, I was impressed with this individual. She was an admirable combination of assertiveness and confidence with a relaxed, practical approach. She was obviously good at what she did judging by the awards on the walls throughout her office.

I returned to my hotel well after dark. I was surprisingly not too tired and was able to transcribe the two interviews from my handwritten journal notes. I did not attempt to listen and transcribe from the audiotapes; I left those for use later if I found that I needed to clarify anything. As I worked through the transcriptions, it was becoming clear that, among the five respondents in private practice with whom I had spoken to date, a pattern appeared that suggested this group tended to see things from a very pragmatic point of view. Not that they could not appreciate a beautiful drawing or the value of spending a summer doing one, but they simply needed to make a living and had to do practical documentation. I had only interviewed one individual from the HABS staff group to date, which did not provide enough information to form a pattern based on the data. However, I realized my bias as an individual with previous understandings of HABS and private practice documentation, and I could not help but think that the general point of view of the HABS staff group might be more on the idealistic side. The next day I was going to delve directly into this when I talked with several individuals from HABS.

Respondent #7

Before I left South Carolina to begin this trip, this HABS respondent and I had difficulty arranging a mutually agreeable time to meet during my stay in Washington, D.C. That left me with the initial impression that he might be too busy to have much time to give for the interview. The impression turned out to be unfounded. He spent an hour and a half of quality time discussing the issues of the study.

The night before, I had made the decision to abandon the use of the tape recorder that I had used for interviews three through six. I was satisfied that my handwritten notes were sufficient to record the salient ideas the respondents described, and the tape recorder only added difficulty to the interview process.¹⁴⁰

I arrived at the HABS office about one-half hour ahead of our scheduled 10:30 A.M. meeting. I read over my notes until the respondent was ready to talk with me. We went into his office, sat down, and commenced with introductory conversation. He said that, like many others in his generation, he participated on a HABS team as a student as a way of getting an introduction to historic preservation since it was not offered in the schools.

After he completed his undergraduate degree in architecture, he graduated with his master's degree. He worked in various areas of historic preservation and moved into his position at HABS where one of his main interests was the technical side of documentation including computers and photogrammetry.

Of his experiences with building documentation while in school, the opportunity to work with important people in preservation and doing detailed drawings of the roof truss system in one particularly important building were the most memorable.

The sample drawings were discussed at the end of the interview as they had been done for the previous four interviews. I was coming to the conclusion that looking over full-size or even reduced drawings was not the best use of time for an inquiry that had larger overall goals. The drawings had been difficult to manage in restaurant situations and were also awkward in an office setting where the respondent had his or her own work laid out on the desk. Ideally, I would have conducted all the interviews in large conference rooms with space to spread drawings out, but that simply was not practical given the great geographic diversity of the respondent pool, which meant that I had to be flexible in terms of interview times and settings. In addition, after only seven interviews,

many of the same things were being said about the drawings. Since I had one more interview already arranged for this trip, I decided to show the drawings for that interview as I had done with the others then reconsider the situation once I had time to analyze the data after the trip.

I left the respondent's office feeling not only glad to have gained his insight about the subject, but also happy to have gotten to know this respondent as a person. Speaking from a candid position, I came into the interview with the baseless impression that he might be a bit hard to talk to and perhaps quite political in his position. Although I had an occasional, slight sense that there was political correctness and caution in his responses, I found him to be forthright, gentlemanly, extremely well-informed about HABS and preservation in general, and genuinely interested in contributing to the study.

Respondent #8

After completing the previous interview and taking a long break to go over my notes, I met with Respondent #8. This had not been the original plan, but due to last minute schedule changes, there were just a few hours between the two interviews.

I knew this respondent from professional interactions on several occasions and had gotten to know him as a friendly, helpful, and extremely knowledgeable person who was deeply committed to the HABS program. I had talked with him prior to that day for guidance and references regarding the development of the research direction.

We met in his office at HABS and proceeded to talk for four and a half hours! He had so much to say, and all of it was intriguing. He described his memorable experiences broadly, in terms of how he enjoyed learning about old buildings and having the opportunity to teach students about them. He considered his job rewarding because of those factors. He also regarded going into the less glamorous areas of buildings, such as the attics and basements, as memorable because that is where the real workings of the

buildings are located. He had the strong opinion that HABS ought to focus on recording the things that make buildings meaningful beyond formal architectural style.

The meeting ended with pleasant conversation about our respective children. I returned to the hotel, I reviewed my notes from the day, made several entries in my database, and then looked over notes from previous interviews. From this rather brief overview, a few new ideas emerged from the interviews of that day, which included getting documentation from other sources, the impact of the Mission 66 program, the Section 106 provisions of the National Historic Preservation Act of 1966, and significantly more information on the role of students in the program from the HABS perspective.

Respondent #9

This respondent was not scheduled prior to the onset of the trip, but two individuals I had interviewed that week recommended that I talk to him. I interviewed him on the morning of August 17, 2000, at the HABS office.

He had a background in architecture and architectural history and talked about the operations of HABS from a collections-wide perspective. He counted among his most memorable experiences the ability to do research, learn things that could have personal meaning to him, and extrapolating a message from the collection and getting it out to the public. He was appreciative of the fact that he was able to see so much of the collection in his job. An insightful point he made was that the collection might be under appreciated if not considered in its entirety; people can better envision its usefulness once they see how all parts of it work together.

After the interview, I took a cab to the Library of Congress. I spent the rest of that day browsing the HABS collection and being reminded of how impressive it is. The first-hand experience of being there is an enlightening and even humbling experience.

Once home from the intensive trip, I began an in-depth data analysis of all the interviews. After much consideration and consultation with the committee overseeing the research, I decided to abandon the use of sample drawings for the remainder of the interviews. The drawings were simply not contributing enough new information to counteract the problems that occurred with their usage and possible alternative ways to incorporate them were unrealistic in terms of the study.

After I had gone through all the data several times and recalled thoughts from my reflexive journal, I confirmed something else that I had been considering: the list of protocol questions had become rather daunting in its long length. I had added questions here and there when topics emerged as potentially important and had not kept a broader focus on overall meanings. I was becoming aware of this during the most recent set of interviews; however, practicality on the trip necessitated that I wait until I got home to take the time to review the data thoroughly and make appropriate choices about how to deal with it. I decided to continue using all of the questions, since each of them seemed important to some sector of the respondent pool, but decided to prioritize them by groupings under major thematic headings. The themes were: Background, General Archival Documentation, HABS, HABS Drawings, and Closing Discussion (see Appendix B for complete list of the questions under each theme). I decided to encourage the respondents in future interviews to talk about their ideas in terms of the broader themes and refer to the questions as needed. This was the second and last major change in the list of protocol questions for the study.

Respondent #10

The initial intent for my next trip in October 2000 was to interview Charles Peterson (who was respondent #12). Mr. Peterson lived in Philadelphia and it was necessary for me to travel to his home for the interview because of his advanced age. I was able to coordinate his interview with the Association for Preservation Technology's (APT)

conference, which would enable me to meet with other respondents who might otherwise have been difficult to meet in person. One such person was Respondent #10.

This respondent was a professional in private practice who had significant past experience with HABS. I had never met him before but had heard of him; he was a well-respected professional having worked on very significant buildings. We met at the conference as agreed and decided to walk to a nearby restaurant for an interview over lunch. The restaurant was busy and loud, but we were able to get a table in a somewhat quiet area. The respondent had invited a coworker of his to come along, a younger man who worked in his office. That turned out to be advantageous for the respondent and me. The respondent was able to confirm facts with the gentleman, and I gained the younger man's additional perspective.

The respondent recalled that among his most interesting experiences were the HAER projects on which he had participated. The projects allowed exploration of interesting industrial processes. Like other respondents, he mentioned the "critters" they occasionally dealt with that made for memorable experiences. He enjoyed the discovery of going into the attics and long-closed up spaces of old buildings.

Although sample drawings were not used in this interview, drawing style changes were still discussed. After analyzing the data from this meeting, it was clear that points made regarding drawing style changes were no easier to categorize than they had been in the first interviews. Many points from one interview to the next were similar and seemed to define their own categories but overall they also seemed to relate to many other areas of the inquiry. Drawing style changes were obviously important but precisely how to categorize and talk about them was elusive.

Respondent #11

Later in the evening on the same day as the previous interview, I had the opportunity to interview a woman who had been mentioned in reference to this study and whom I had known in graduate school. Like so many in preservation, she had participated on a summer HABS team as a student and remained committed to preservation from that point. At the time of our meeting at the APT conference, she was a practicing architect in Chicago.

We met in the lounge area of the bar at the conference hotel. It was a beautifully restored building from the 1950s that was appropriate for the conference theme of “preserving the recent past.” The seating in the lounge was a couch-style bench that allowed us to sit comfortably for the interview.

Her participation in the study was important because she was one of four respondents in a general age group fairly recently out of school but far enough along to be established professionally. She was dedicated to preservation and held her HABS experiences as some of the most memorable.

Respondent #12

Interviewing Charles Peterson the next day, October 13, 2000, was a very memorable experience for me. It began when my Ph.D. committee chair, who had arranged the interview, ran into Mr. Peterson the day before at the APT conference, and Mr. Peterson asked him, “Is your girl here?” My chair relayed Mr. Peterson’s question to me with obvious concern for how I might react. I assumed his concern was because of the current times of what I considered to be overly sensitive political correctness. He need not have worried. I was warmed by Mr. Peterson’s endearing, if not sometimes intimidating, personality and fully respectful of his right to be exactly who he was. Thus, the tone of the interview was set even before my chair and I arrived at Mr. Peterson’s house in Philadelphia’s Society Hill area.

Mr. Peterson's assistant showed us in the front door and then along a hallway lined with stacks of books. We entered the sitting room, also piled high with books, where the interview was to take place. I set up the video camera and audio tape recorder and we waited for Mr. Peterson to join us. He walked slowly into the room and crossed to his rather small, nondescript metal desk. I began to introduce the study as I had done in the past, but I found myself immediately at a loss for words. The questions on my list suddenly seemed irrelevant for a man such as Charles Peterson, and he all but told me so when he asked the rhetorical question, "How can I tell it all over again?" He proceeded from that point to talk about what he wanted to talk about; things varied in scope but much that was relevant to the study in one way or another. He occasionally stopped to inquire after his assistant to have her locate and deliver a book or other reference, which she did. Overall, the direction of the interview was his to define. About half way through the meeting, my chair and I exchanged a glance that was understood to both of us to mean that the way the meeting was going was exactly the way it should be going. We relaxed back in our chairs a bit and enjoyed our moment in the presence of living history.

Respondents #13 & #14

Meetings with these two individuals also occurred in Philadelphia during the APT conference. Both were men who were highly involved and respected in preservation and had experience and knowledge of HABS. Prior to the conference, I had not planned on interviewing either person, but after casual conversations with both early in the conference, I felt they might be good candidates for the study. Unsure if I would get another opportunity to meet with them, I approached each of them with a brief overview of my study. Both men agreed to sit and talk with me. One conversation occurred while sitting on a bench with conference goers milling about and the other was over a truncated lunch in the busy hotel restaurant. Both conversations were cut short and were therefore not included in the study as full interviews. The comments they made did serve as referential material, which I referred to later for comparison with the emerging

themes. Both individuals seemed to be headed in a direction that agreed with the findings. For the purpose of maintaining clarity since I had made inked notes in my field journal and assigned each person a respondent number, I did not reassign their numbers to the next respondents who fully participated.

Respondent #15

After returning to South Carolina and analyzing the respondent pool to date from the point of view of their relative ages and levels of experience, and because input from students was part of the initial study design, it was time to interview a student. The opportunity presented itself a month later when I traveled to Texas A&M University for my Ph.D. preliminary exam. I asked my committee chair if he could recommend a student who was participating on a HABS team at that time, or a student who had very recently participated on one. He recommended an architecture graduate student who was completing a set of documentation drawings at the university after spending a summer in the field on the project.

I introduced myself to the student, described the study, and she agreed to be interviewed the next day, November 8, 2000. We met at an arranged location but found it to be occupied, so we left the campus and went to a local coffee house to talk and have lunch. The atmosphere was comfortable and quiet with only one other patron in the dining area. I had a cup of soup and coffee while she had a muffin and small carton of milk, which she drank with a straw. Her use of a straw in a carton of milk initially secretly amused me; it was certainly in contrast to the other respondents who tended to be more reserved and mature. My amusement quickly turned to respect. She was a very mature person who was confident, well spoken, dedicated, and obviously intelligent. She demonstrated insightfulness in many areas, especially about the realities of fieldwork, the difficulties teams face in dealing with sponsoring organizations, and the use of computers and other documentation technologies. I thoroughly enjoyed talking with her and came away with the impression that she would do very well in whatever she chose to do in the future.

Respondent #16

The next interview occurred five months later on April 22, 2001. After an airline flight and an hour and a half driving a rental car, I arrived at his house a bit weary. I was quickly reinvigorated in the presence of the respondent and his wife and was warmly welcomed into their mid 1800s picturesque Virginia country home.

I had identified this individual as an important respondent at the onset of the study; that the decision was a good one was confirmed when several previous respondents recommended that I interview him. He readily agreed to participate during an initial phone conversation, but we had some difficulty arranging a time to meet. We had narrowed it down to several possible days so I went ahead and made travel arrangements with confidence that it would work out. Fortunately for me, the meeting was confirmed the day before my departure. Had it not worked out to meet with him, and although he was the main reason for my trip northward, I did schedule other interviews in the nearby Washington, D.C., area over the following days.

The respondent had received a bachelor's degree in architecture and a master's degree in planning and had extensive experience with HABS and private practice. His experience with HABS began as a student working with Charles Peterson then progressed as he moved up through the HABS organization to a position of leadership. He left HABS after nearly 20 years for another related government position and then went into private practice that focused on preservation work.

In speaking of his memorable experiences, he told of an interesting outgrowth of HABS that I had not heard before. He told the story of a HABS architect, who, not to be deterred by service as a chaplain's assistant in Vietnam, received equipment, which included a drawing board, from the respondent and others in the HABS office in Washington, D.C., so that he could continue his HABS work by transforming rough penciled drawings into finished inked drawings. That one man constituted a little-known

branch of HABS, the “HABS Vietnam office.” Apparently, that name is actually recorded on his drawings. The respondent related another memorable story about a situation where an important site was not accessible because the current inhabitants were not cooperative, so the team got creative and took photographic stereo pairs from an airplane. Another memory he recalled was that one reason for going to work for HABS in his day as a student, in addition to the good architectural and preservation opportunities, was that the pay was good. Interesting, I thought, that I had the same thought over 30 years later when I took a summer job with HABS.

I sat comfortably and talked with this colorful and kind man for over four hours, every bit of it pleasant. About half way through our meeting, we took a break and joined his wife in the old farmhouse-style kitchen for coffee, cheese, and crackers. It was there that I realized my full sense of the respondent as person. He was a great wealth of information and thoughtful insight. In some ways, I felt as I did when I spoke with Charles Peterson; I was having afternoon coffee with one of the legends of HABS. It was different, though, because this setting was more relaxed and the respondent was interested in discussing each point and question I posed. The respondent was so helpful that he agreed, without hesitation, to loan me a sizeable stack of publications that we had talked about so that I could take them home to copy and then return to him.

Following the interview, I drove to the Washington, D.C., area and checked into my hotel. I reviewed the notes in my journal from that day in preparation for the next day’s interview with an individual at HABS.

Respondent #17

On April 23, 2001, I went back to the HABS office in Washington, D.C., to meet with the individual who, at the last minute, had to cancel our previously scheduled meeting during my last trip to the area. The respondent was an obvious candidate for the study since he had been in a leadership position with HABS for some time. We met and talked

in his office, which was neat, well lit, and gave the feeling it belonged to a busy yet organized person.

The respondent had a background in architecture and landscape architecture. Having a background in landscape architecture myself, we had a lot to talk about concerning HALS and what those in his office planned for the program. He had experience in many areas of HABS and a concern for recording not only the architectural aspects of historic sites but the cultural aspects as well. He was interested in combining the different historical focuses that HABS had had over time, including Popplier's interest in research, Anderson's focus on technology, and Peterson's overall ideas for the program. He was very pleasant and helpful and, after talking with him over the phone and via e-mail, I was glad to have finally gotten to talk with him in person about the study.

Respondent #18

After essentially no break following the previous interview, I met with Respondent #18. This meeting had not been scheduled prior to the trip. Another respondent in the office had introduced me to this individual earlier that day and, since I had heard his name several times before from respondents, I chose to take the opportunity to talk with him while I had the chance. I considered that because he was a HABS photographer with many years of experience in the program, he might offer a new perspective. We met in his office cubicle, a space demarcated by simple partitions but which felt like a comfortable, private office with his personal touches that included many books.

That this respondent was quite an interesting character became apparent as soon as he started talking. He had an entertaining way of describing his ideas with colorful anecdotes that involved people from many different times and places throughout the history of the program. Although he did not have an advanced academic degree, he was obviously well read judging by his rather sophisticated vocabulary and conversation style. He had a great deal of practical knowledge of his field having learned the special

needs of HABS architectural photography on the job. He had an obvious love for what he did.

Although I was interested in the conversation, I was having a hard time concentrating since I had not eaten yet that day. I was relieved when the earlier respondent came by and asked if we would like to join him for lunch. The respondent accepted saying we might have a better conversation after a break. We left the building and started along the sidewalk toward an Irish pub and grill they had chosen. The respondent, in an act of chivalry that was unpretentious and natural, motioned for me to walk between himself and the other man. Once seated at the restaurant, we ate hearty sandwiches and chatted about HABS and the new landscape initiative. While the other individual and I talked, the respondent excused himself and quietly paid the bill after which he refused to let me contribute my share.

We returned to the HABS office and resumed our interview in his office space. I was more receptive and involved in the conversation after having taken the lunch break. I thoroughly enjoyed the rest of the afternoon talking with him. As we were wrapping up our conversation, the respondent recommended another person he thought I should talk with. To encourage the matter, he proceeded to pick up the phone and call the person. The respondent made the introduction and handed the phone to me. The individual was interested in participating and offered his time that very evening.

After saying goodbye to several people in the office, I left the building and went back to my hotel for a quick shower and change of clothes before the next meeting. While doing so, I thought about the difference between interviews conducted in respondents' offices and those done away from their places of work. Talking to respondents away from their offices was not only more enjoyable, but I felt I got to know the respondents better. The conversations were generally more interactive and relaxed and seemed to flow more

freely. By contrast, interviews in respondents' offices seemed more formal and tended to follow the list of questions more closely.

Respondent #19

Other previous interviewees had recommended that I talk to this individual and I intended to contact him but I had not done so prior to that day. I planned to make the contact at a later date but given the opportune introduction by the previous respondent and a mutually agreeable schedule, we set a time to meet later that day. He was an obvious candidate for the study since he had been involved with HABS during important times in the program and had been a significant contributor to its development. So, on April 23, 2001, after having already completed two interviews, I met this respondent for an impromptu interview over a casual dinner.

He suggested a restaurant in Georgetown where we sat in a well-lit, garden courtyard-inspired space. He had no background on my study having spoken to me for the first time that day on the phone. We therefore began the conversation with an overview of my study. He was interested in the subject and the approach and offered his insight about completing a dissertation that stemmed from his own experiences in education.

The respondent was a wealth of information about HABS. He had spent a good deal of time with the program and had worked with many of the past leaders. An area of discussion he was particularly knowledgeable and forthcoming about was his perspective on the different budget and programmatic obstacles the program and its leadership have had to maneuver over the years.

After the conversation came to a close, he paid for dinner and asked if I would be able to get back to my hotel safely. I thanked him for the gentlemanly gestures of paying for the meal and the concern for my safety, but assured him that I was comfortable taking a cab.

After the long day and feeling like I had accomplished a lot, I enjoyed the quiet drive back to my hotel through the historic and picturesque Georgetown.

I was appreciative of the opportunity to talk with this individual and felt that his offers to help in whatever way he could with the study were sincere. He did prove to be sincere when he followed a short time after the interview with an e-mail in which he gave additional background and references for ideas we had discussed. I appreciated his time and interest and, over the course of the rest of the study, he occasionally wrote or e-mailed with a new idea or to check on my progress and offer words of encouragement for finishing the study.

Respondent #20

The following day, April 24, 2001, I returned to the Georgetown area for a scheduled interview with an individual who I knew to be a good candidate for the study because of his experience with preservation, HABS, and extensive knowledge of computers for use in architecture and building documentation. He was also a good fit with the study because he was of a younger generation, and I thought the study needed more input from that perspective. He was also a friend I had gotten to know as a teammate on a HABS team recording the Texas State Capitol in 1987 and with whom I had kept in contact through conversations at occasional professional conferences and gatherings over the years.

I met him at his office we walked to a nearby restaurant where we sat in comfortable chairs in a quiet dining room. We spent some time catching up on happenings with our mutual friends, respective careers, and both of our spouses and children then finally decided we should talk about the study.

The conversation was informative, candid, and enthusiastic. An area of note for this interview was the respondent's comments on the need for practicality in documentation

in private practice and how that differed from his experiences on HABS teams where the focus could be broader. He approached the topic from a practitioner point of view but also as someone who still had HABS team experiences fresh and vivid in his mind. He recalled having to rethink his approach to recording for professional projects. This individual had a sincere appreciation for the history of the program. He also covered many of the same topics as the other interviews and the emerging themes were effectively reinforced by the conversation. The meeting concluded with a statement that I asked him to repeat so I was sure to record it with exactitude: “I loves [*sic*] its [HABS] roots in the depression, taking architects out of the soup kitchens and putting them to work on old buildings. Philosophically, it’s delightful.”¹⁴¹

We left the restaurant and walked back to his building so I could retrieve my luggage, which I had stored at his office while we were at lunch. He hailed a cab for my trip to the airport and we said goodbye with greetings for each other’s families and a promise to keep in touch.

Respondent #21

The study was nearing its conclusion but I felt I needed the input from at least one more student either on a HABS team or very recently having completed a project. I had called the peer debriefer for this study to inquire if he might suggest a good candidate. He had instructed many students in building documentation and on various recording projects. I asked him for a recommendation from his area of the country because it was different than the first student I had interviewed. I thought the geographic and instructional differences would add depth to the study. The student he recommended was from a foreign country and had come to the United States to study preservation. He readily agreed to participate but, given difficult schedules on both of our parts, we were unable to arrange a mutually convenient time and place to meet within the foreseeable future. We therefore agreed to conduct the interview over the phone.

At the agreed upon time on May 16, 2001, I called his home and we spent approximately an hour talking about the study. Although it was a good conversation and I gained a different perspective because of his unique background, the phone interview format made me aware of what was missed when face-to-face interaction does not occur. There is less opportunity to learn about the individual and a loss of the implicit messages they may be displaying only through accompanying body language.

Explicit Findings

In qualitative studies such as this, one of the most difficult tasks is to make sense of the inordinately large amount of raw data. From the 19 interviews that were conducted for this study, 2,821 units of data resulted from the typewritten interview transcripts. Rather than just report how often groupings of topics occurred, the data was studied through repeated processes of organization, examination, comparison, contrast, and categorization until themes began to emerge related to the questions posed to the interview participants.

There were eight major themes that resulted from the data. They are presented in the following paragraphs in an order that relates as closely as possible to the initial seven philosophical and practical issues described in Chapter I. However, exact direct correlation was not possible because the inquiry evolved over the course of the study and some issues were redefined. The “Memorable Experiences” theme was not anticipated at the onset and took on significance in describing the overall group of respondents and their standing in documentation and the profession. “Documentation Standards” was an opening issue and became a theme that grew in importance over time. The initial issue concerning the relative values of the process and products of documentation became two

separate themes in the end, the “Significance of the Collection” that covered each of the aspects of HABS documentation (field notes, histories, photographs, and drawings) and “Doing Documentation” that discussed the value of participating in the process and what it meant to students and professionals in practice. “The Objective and Subjective Natures of Documentation” was an initial focus and a final theme. The “Mission of HABS” theme evolved from an initial issue concerned with whether the mission had changed over time; the findings grew into a major theme and encompassed many subcategories related to what HABS does and might do in the future including technology and recording color (both of these had been regarded as separate issues at the onset of the study but naturally fell into context as a subcategory of broader discussions about the program’s mission). “Collection Use and Management” was a theme not anticipated at the onset; findings in this area were not as extensive as in others but had relevant information worth reporting. The “Epochs in the History of HABS” theme was defined at the onset, but the richness and depth of the findings in this area were unanticipated.

Memorable Experiences

This was a group of very outgoing, confident individuals who were at the same time creative and practical in their understanding of, and approach to, documentation. They all had elucidatory and often amusing memorable documentation experiences to talk about with the common feeling that “the question is not which [experiences] are the most memorable, but rather which of the most memorable experiences to talk about.”¹⁴²

The respondents understood that crawling around dirty old buildings without electricity, being surprised by mountain lions, and avoiding dead pigeons was not for everyone but the individuals in this study seemed to enjoy the challenges that old buildings constantly presented. Many respondents mentioned animals they had encountered on documentation projects and three actually gave lists that included snakes, dogs, rats, raccoons, opossums, bats, and, as already mentioned, mountain lions, and pigeons. At first glance, it might seem that the respondents were constantly surprised by unexpected

logistical problems such as negotiating animals or other challenges such as tourists moving theodolite (electronic measuring device) markers or having to resort to documentation from an airplane because of site access problems. However, upon deeper consideration of what each of them said, it became clear that the situations were not all that unexpected but rather an expected part of the routine of dealing with old places that made the work interesting and the individuals proud to be doing it. Quite simply, they were the things that memories were made of, and memories that began in places as varied as an insane asylum in New York, a church on an island off the coast of Georgia, the top of the Texas State Capitol dome, a leper colony in Hawaii, the heat of a desert in California, a moat surrounding a fortress in Puerto Rico, and a castle tower in Scotland.

There were also new challenges that made documentation memorable. One respondent in particular spoke of the challenge presented by the “problems that arise when HABS tries to apply the HABS structure of drawings, photos, etc., to structures that are not architecturally significant but are culturally significant.”¹⁴³ Challenges such as this that were related to the expansion of HABS beyond its original focus on architectural significance ran throughout the discussions, well beyond the memorable experiences question, and included urban planning situations, historic landscapes, and different aspects of material culture, among others.

Interesting situations were also the source of fond memories. On a somewhat light note, one respondent told of the occasional unexpected excitement that occurred on projects, such as having to straighten out a touchy situation after a team member and a building owner’s daughter developed a fondness for one another or after a team member broke an object in Mrs. Bush’s bathroom in the White House. How about an individual from HABS saving a submarine captain from blame in a maritime collision? It happened when the individual, accompanied by his pregnant wife, was filming the seaward side of a fortress in Puerto Rico. To gain access, they had taken a catamaran pleasure cruise that sailed by the structure. As he filmed, he realized, perhaps because he had been a Naval

reserve quartermaster, that they were on a collision course with a submarine. The sub crashed into the catamaran and cut it into two pieces. His 8mm movie was the only thing that exonerated the submarine captain. This same respondent also offered a more sober anecdote. On a project to record a leper colony on the Hawaiian island of Molokai, he was introduced to one of the lepers and immediately shook hands with him even though the man had no hands. From that moment on, the patients at the colony could not do enough for the recording team during their three-week stay. Another respondent on a separate occasion also named the leper colony project as memorable.

Interesting aspects of old buildings also made for memorable experiences. As a respondent and her team recorded a historic building that stood as a burned out shell, they had to be creative and come up with the first standard to draw “char.” Also mentioned as interesting and essential to understanding buildings were basements, attics, roof truss systems, structural systems, footings, changes over time, HVAC systems, and industrial process (on a HAER project). Several of these items were associated with the Auditorium Building in Chicago, which was mentioned by two different respondents as a memorable project (Figure 8).

Among all respondents, there was a definite sense of pride in their work to record America’s built environment for posterity. Three respondents working in the HABS office in Washington, D.C., specifically mentioned the good feelings that came from their work, which included working with students and getting the materials out for the public to see. On a visit to a historic windmill that he included in an exhibit he put together, one individual had the pleasant experience of being able to give to the people associated with the structure the documentation they needed on the spot.

Although HABS exists to preserve historic buildings as archival records while leaving the preservation of the actual structures to others, there was the belief among respondents that HABS recording efforts did often make a difference in saving the

physical structures through creating interest in their preservation. This was certainly seen as a memorable and prideful aspect of the HABS experience.

Documentation Standards

To frame the discussion of standards, as they were understood in this inquiry, it is helpful to restate the description that was provided in Chapter II. There are four standards that broadly describe the requirements for HABS documentation.

Standard I includes content and requires documentation to adequately explicate and illustrate what is significant or valuable about the historic building, site, structure, or object being documented. Standard II covers the quality of the documentation, stating that it must be prepared accurately from reliable sources with limitations clearly stated to permit independent verification of the information. Materials are described in Standard III, which requires that documentation be prepared on materials that are readily reproducible, and in standard sizes. Standard IV says that documentation shall be clearly and concisely produced.¹⁴⁴

There are also guidelines and field instructions that accompany the standards, which offer more specific guidance.

Understanding of HABS Standards by HABS Staff and Former Staff

There was a difference in the ways in which the groups for this inquiry understood and interpreted the HABS standards. Respondents who worked for HABS at the time of this study, or who had worked for the program in the past, emphasized that they were not rules, but “performance standards.” This phrase was used by three HABS respondents. When the standards were written, “the idea was to teach project leaders to think through their project,”¹⁴⁵ not dictate the exact photos to be taken and the exact appearance of the drawings. The common position was that “the intent of the standards was to tailor documentation to significance.”¹⁴⁶ In other words, because buildings were unique, let each building dictate how the standards were applied. Seven of the nine respondents in

this group talked about this idea. Only two members of this group did not specifically address this idea, perhaps because they did not directly engage in doing documentation, but rather they dealt with the documentation after it was completed and submitted to HABS.

An example that illustrates the idea of encouraging the project teams to determine what was best under the circumstances and letting the resource dictate the documentation was a project to record historic Spanish dwellings in Old San Juan, Puerto Rico. The team on the project drew floor plans of an entire city block. They did so because they determined it was necessary to understand the Spanish culture in which dwellings are located at the edge with common space in the middle.¹⁴⁷

One respondent in the HABS group reflected what the group overall seemed to believe, that in certain cases the standards can be taken too literally. Where the evidence was clear, “graphically restoring” a building was not only acceptable but also preferable. This was despite the fact that the standards specifically state that conjecture was not to be undertaken. For example, if a missing sash was found in the basement and it was clearly justified and appropriate, the respondent said he would encourage drawing it in place in the window opening to avoid a building that looked like it had missing teeth. He was fond of saying that what was needed was a “test of reasonableness and common sense”¹⁴⁸ by the teams in the field. Another HABS respondent cautioned, however, that “glamorizing through rendering” was not the right thing to do.¹⁴⁹

Another example of taking the standards too literally concerned the production of a new edition of an earlier HABS publication. A table listing the appropriate photographs to be taken for a building, which appeared in the 1970 *Recording Historic Buildings*,¹⁵⁰ was omitted in its 1989 successor, *Recording Historic Structures*.¹⁵¹ The reason was that the editor of the later volume felt earlier users interpreted the table to mean the maximum number and type of photos needed for a building, when in reality, it was intended to

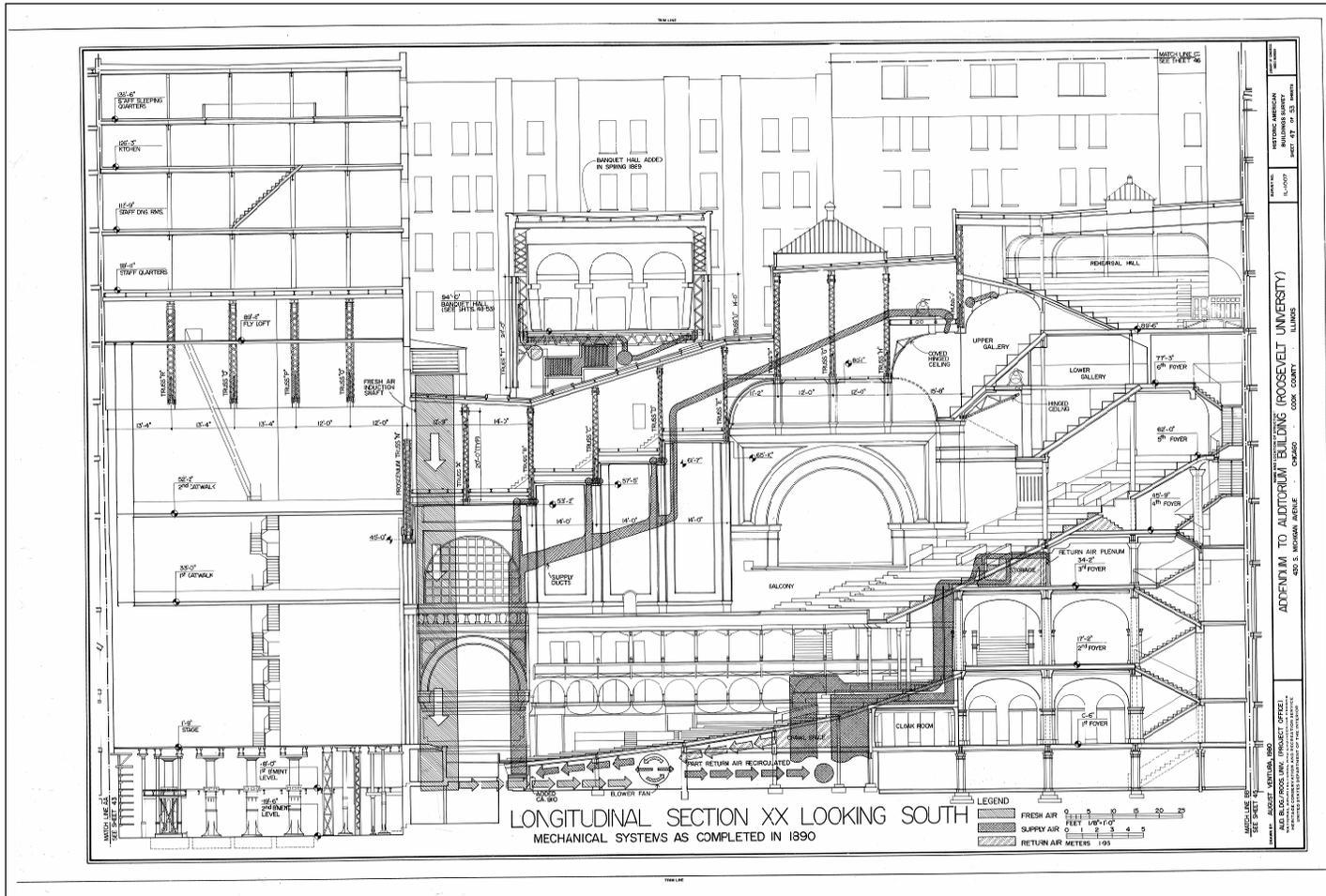


Figure 8. Auditorium Building. HABS Survey No. IL-1007. Drawing dated 1980. Delineated by August Ventura.

show the minimum.¹⁵²

In terms of the finished drawings, the HABS respondents felt that the standards were not intended to limit or prescribe everything that appears on the final drawings. To put it more clearly, “if you are going to record stuff, use a technique that shows you stuff!”¹⁵³ However, there was an expressed need for some graphic consistency and a minimum standard of quality in the drawings because the public had come to know and expect a certain quality. “HABS has earned a reputation equated with motherhood and apple pie because of the desire for top of the line documentation.”¹⁵⁴

Use and Understanding of Standards by Professionals in Private Practice

Understandings among professionals in private practice regarding the standards differed from the HABS group. Practitioners, overall, felt that the standards were much stricter than the HABS respondents felt they were. When viewing the Seward Plantation drawings from the 1930s and admiring the descriptive notes on the drawings, one practitioner said that “in the current HABS standards there is not a place for a lot of that to happen . . . but it would be nice to lighten up a little and let some of that quality of the 1930s drawing back in.”¹⁵⁵ This impression is interesting given that the HABS respondents said drawing appearance and content should be dictated by the resource and determined by the teams in the field.

Four private practice respondents said they used HABS standards but had modified them for their own individual uses in their practices. The result was that much of the documentation they did as part of larger preservation projects did not meet the HABS standards and was not submitted to the collection due to the cost and time required to meet what they perceived to be the standards for drawing presentation. Two respondents did say, however, that their teams prepare documentation that meets HABS standards when submittal to the collection is a specific goal of the project.

Students and HABS Standards

One student specifically stated that the standards should be applied more loosely and according to the relevance and value of the building. The other student, through use of anecdotes, talked about doing what was necessary to get the job done. For example, the sponsoring organization for the student's HABS project insisted that they not measure every room in the large structure they were recording. This meant, for some areas of the structure, that they had to depict typical room sizes on the drawings without actually measuring the spaces. It was a HABS project and the HABS standards specifically stated that no area be drawn that was not based on actual measured evidence. Regardless of frustration in dealing with that type of situation, the student was extremely proud of the project, confident in the products, and sure of the value of all that students could learn during a HABS experience.

Significance of the Collection

The great significance of the HABS collection was a theme that ran through the entire set of interviews. It was a common statement that no other country had a resource equal to HABS; a respondent from Guatemala mused that other countries should have the same valuable asset.¹⁵⁶ One respondent made the wise observation that some of the public might not appreciate the collection beyond the illustrative value of the drawings, but that once the public saw an entire documentation set and realized the facilities management aspect of it, they gained a much greater appreciation for it.¹⁵⁷ Among the respondents there was no doubt that they realized the full value of the collection, especially given its copyright-free status. It was "the best federal program ever established,"¹⁵⁸ and it has made a "very important contribution to the American preservation movement."¹⁵⁹

One respondent felt that part of the value of the collection was in the great number of buildings that had been recorded. The collection chronicled the legacy of American structures still standing and a great number of those now extant, a fact referred to by

several respondents. One past HABS chief estimated during his interview that one-quarter of the buildings recorded by HABS were no longer standing.¹⁶⁰ Another past chief estimated that the number of lost structures was even greater, perhaps one-third to one-half.¹⁶¹ Whatever the exact number, a great number of the buildings preserved as records in the Library of Congress are no longer standing and are no longer available for first-hand experience. This reinforced an idea suggested by a respondent that HABS records have become historical in and of themselves as perhaps the only tangible evidence of a once physical structure.

The Four Components of HABS Documentation

The respondents were asked to evaluate the importance of the four components of HABS recording relative to one another. Perhaps due to the inquirer's focus on drawings, more data resulted regarding drawings than the other three components. However, it is important to understand how the respondents regarded the roles and importance of all four aspects because it informs the more lengthy discussion about drawings that occurs later in this section.

Evaluating the data in this area appeared simple at first. What initially appeared as clear statements such as "the field notes are the most important," were often followed later in the interviews with competing points such as "the drawings are very important." In nearly all interviews, there were comparative statements such as these that were difficult to categorize. After much evaluation of the data, it became clear that the respondent group as a whole agreed with what seven respondents explicitly stated: that all four components were essential and complimentary to the HABS mission. Field notes, histories, photographs, and drawings were all necessary and "the combination [gave] a good sense of architectural history."¹⁶²

Field notes

Respondents spoke of the ways in which each component contributed to the overall documentation of a building. The field notes were considered important as the primary source material, or the “real numbers.” They contained the raw data upon which the drawings were based and remained elementally important because not everything in the field notes appeared on the drawings. A HABS respondent made the observation that the public visits the collection to see the photographs, “but only the real restorationists will look at field notes.”¹⁶³

Histories

Histories were considered important because they offered the opportunity to discuss the broader historical context, including the cultural context, of a structure in ways not as easily possible with the other components. The respondents generally agreed that the relative importance of the historical aspect had increased over time and that the form and content of the histories had changed. Written historical accounts from the past were typically brief and followed a strict outline. Much of the description occurred on the drawings rather than in a separate written document. The current histories were described as generally longer in length, more narrative in form, and separate from the drawings. When written historical information did occur on current drawings, it typically appeared only on the cover sheets.

There were specific concerns regarding the histories. A HABS respondent had reviewed cover sheet historical overviews that did not agree with the separate written histories. Another concern he had was that often sources in the written narratives were cited but not copied and included due to copyright restrictions.¹⁶⁴ He felt it would be unfortunate if those sources were difficult or impossible to locate at a later date, but no acceptable solution had been found.

One respondent offered an interesting view of what it took to adequately describe a structure with words. With a smile, he said, “the length of the description necessary to describe a building is inversely proportional to its importance, for example, Mount Vernon in three words – George Washington’s house.”¹⁶⁵

Photographs

The respondents who commented on HABS photography considered the photographic collection to be a valuable resource that could offer information about the intended subject as well as glimpses of history not intended by the photographer. The example provided in Chapter II of John Michael Vlach’s use of the “big house” photos to learn about the slave quarters in the background is recalled for emphasis.¹⁶⁶ Respondents mentioned that photos were also useful for showing texture, conditions, perspective, use of space, and how a place was lived in. There was also considerable appreciation for the skills and accomplishments of the HABS photographers. “To be good at photography, you need to have as full of a comprehension of what you are photographing as you do of photography equipment.”¹⁶⁷

There was a difference between HABS respondents and private practice respondents in terms of documentation photography. It was not unheard of for a HABS photographer to spend an entire day working to get the best interior shot. By contrast, a majority of the private practice respondents took quick 35mm or digital photos for their own use and contracted out for HABS’ type of photography if it was needed because it was too resource intensive for them to do.

One respondent pointed out that photography was one area that had essentially not been improved by technology aside from small advances such as abandoning the old-fashioned flash bulbs; they were still using nineteenth century “silver” methods with black and white 4x5 negatives. That traditional method simply provided the level of detail HABS required. That respondent did feel, however, that since many photographers

did not have 4x5 cameras anymore and the film and mount cards were getting harder to find, they may have to move to digital methods in the future. Further discussion of digital photography occurs later in this report.

Drawings

In 1934 Charles Peterson designed HABS to be an “architect’s program” based in architectural drawings. One respondent emphatically felt it should remain that way. The common belief among the rest of the respondents was that the program’s expansion to include photographs and written histories in addition to the architectural drawings made for a more complete picture of the structures.

Respondents discussed what drawings accomplished: drawings told about relationships, provided measurements, and were a way of seeing buildings in new ways through studying them in flat planes on drawing sheets. These statements were not particularly groundbreaking, but two direct statements by HABS respondents revealed a deeper sense of understanding that was also implicit in many other respondents’ discussions. One respondent said that “measured drawings, as beautiful as they are, are only secondary sources,”¹⁶⁸ and the other said, “a drawing is a graphic conclusion.”¹⁶⁹ The respondent who offered the first quote, later in his interview in another context stated, “think before you draw.”¹⁷⁰ These ideas suggested an understanding of the cognitive processes and choices that occurred when a delineator made decisions about what information from the field notes to include, and in what form, on the drawings.

An important idea at the root of this entire study exists in the preceding discussion. It is that drawings, by their very nature having been produced by people, have undeniable subjective qualities that may not be obvious to the public viewing them. If the respondents agreed that drawings were graphic conclusions, how did they think the public saw them? The four respondents who directly addressed the question felt that the public did not read drawings well. Six other respondents felt that, generally, it was easy

for the public to have an idealistic impression of a building from drawings that appeared competent and objective because architects produced them. One student felt the public had a “fantasy ideal about the work of architects.”¹⁷¹

Individuals in all groups realized the effect drawings could have, even on themselves. Nearly all respondents provided at least one anecdote illustrating this point. A private practice respondent said the Cape Hatteras Lighthouse drawing (Appendix C, No. 4) made him want to go out and see it.¹⁷² A student relayed a story about her mistaken impression based on viewing a rendering of a historic fort on a tourist pamphlet. The rendering showed an intact structure, but, upon arrival, she found that the structure was essentially a pile of rubble. She had demonstrated keen insight, however, when she formed a suspicion before she arrived because she began to wonder why there were no corresponding photographs. That had suggested to her the idea that maybe the rendering was not the present condition. She concluded that it was easy to have an idealistic impression, especially when it is supposed to be a historic building.¹⁷³ A HABS respondent used an opposite example when he spoke of the potential for “dead CADD drawings” affecting a negative impression of buildings.¹⁷⁴ He did have hope, though, because there were people who could use the computer to produce artistic and beautiful drawings.

A philosophical way of looking at HABS drawings was presented by an individual at HABS who had the opportunity to view many of the drawings that came into the office. “There is a transformation between HABS and the Library of Congress. HABS documentation is a form of working drawings; they become artifacts at the Library of Congress.”¹⁷⁵ Interesting ways that have been found to immortalize HABS drawings including the aforementioned drawings of Montpelier that were printed on National Trust placemats and Iolani Palace drawings that were printed on aloha T-shirts.

A reminder offered by two different HABS respondents was that drawings are not the buildings, they are paper models; “if one goes too far with models they become useless.”¹⁷⁶ For example, for documentation drawings of Monticello, individuals associated with the building felt it was arguably the most important American structure so it needed large drawings. They insisted on a scale of ½” = 1.’ The problem was that there was not a reprographic machine on the East Coast capable of reproducing the enormous drawings and the project concluded far over budget. It was an example of “it should not have been done that way.”¹⁷⁷ (Figure 9)

Doing Documentation

Considering any documentation work, whether for HABS or other purposes, it was universally agreed among the respondents that the act of doing documentation makes people look at buildings in a different way. It provides a new level of understanding unattainable through any other means, and “if you have never measured a building, done a detailed set of documents, you do not necessarily understand what you can learn in [the] process.”¹⁷⁸ There were notable quotes from almost every respondent to support these ideas. “You don’t know a building until you touch it,”¹⁷⁹ and “spending an hour in a room it is hard not to remember what you have seen. Spending two minutes in a room, you do not get it.”¹⁸⁰

Students Undertaking Documentation

Charles Peterson was unequivocal about his position on the HABS experience for students: “It is the greatest factor to educate young architects there is and worth more than any school courses at all.”¹⁸¹ Though perhaps not quite as emphatic, all other respondents in the study agreed that the experience for students who participated fully on HABS projects was excellent. They offered examples of the ways in which the experience was beneficial. It was of tremendous value in terms of learning how to look at buildings, understand them, and what to include in their documentation. It was an opportunity to increase drawing skills and perhaps even learn “the pleasure of

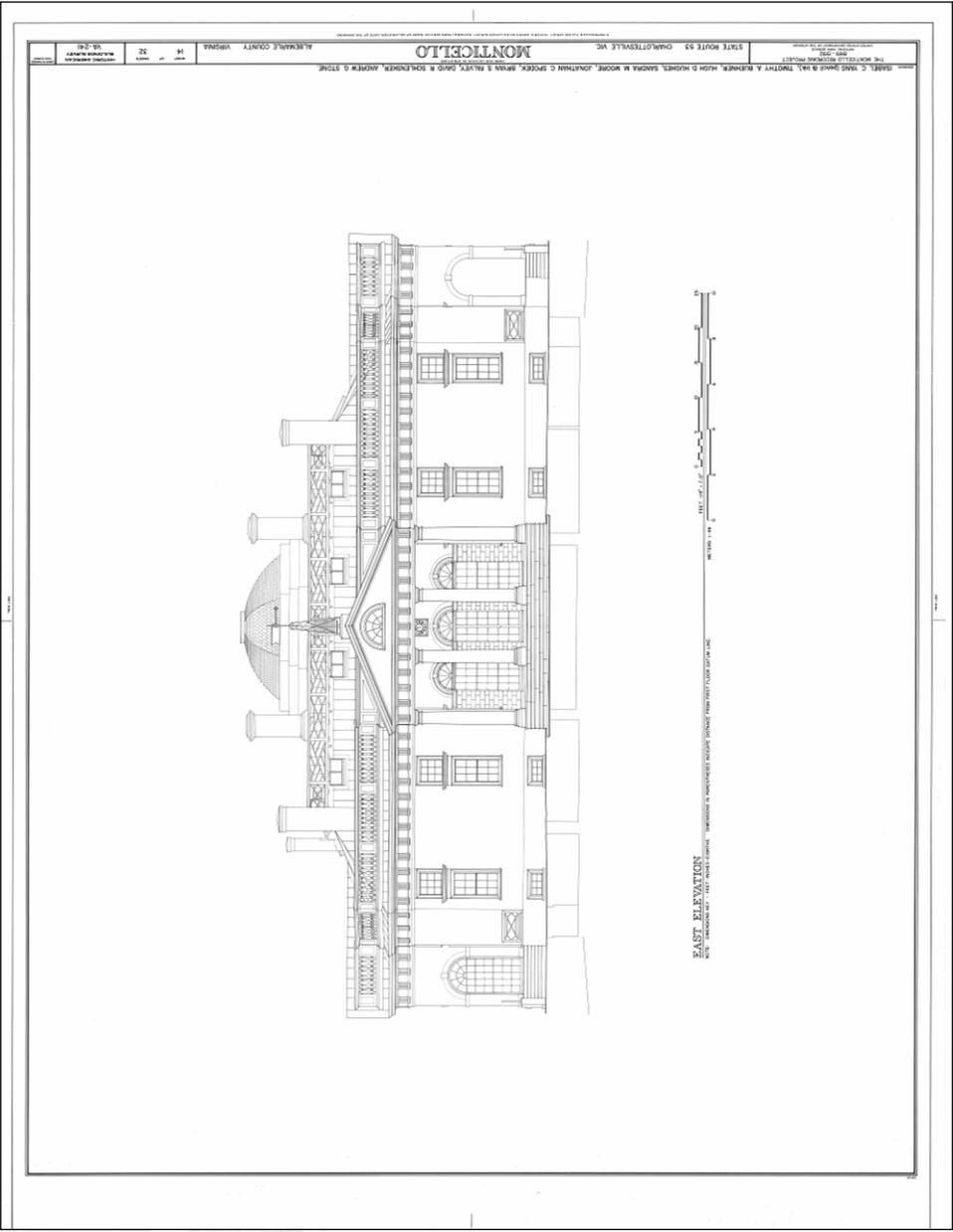


Figure 1. Monticello. HABS Survey No. VA-241. Recording project dated 1989-1992. Delineated by Isabel C. Yang (pencil & ink), Timothy A. Buehner, Hugh D. Hughes, Sandra M. Moore, Jonathan C. Spodek, Bryan S. Falvey, David R. Schlensker, and Andrew G. Stone.

drawing.”¹⁸² Although things have changed, students in the past were even required to practice lettering as two respondents recalled while discussing their HABS experiences. Students learned how to deal with the people and politics that can accompany work on historic buildings. They learned about teamwork and discipline and were treated like professionals. They got to spend the kind of time gaining experience and honing their skills in a way that was not practical once they were in professional practice. All respondents agreed that these aspects of student participation on summer HABS teams were of value to potential employers and graduate schools.

Students often had the opportunity to see interesting places. One private practice respondent talked about how organized field trips offered the students opportunities to see new places in addition to the site where they were working. Apparently this was especially true for a few fortunate students working under Charles Peterson in the early years. Peterson reminisced, “In 1972, I took a group of young architects who were supposed to have had some experience . . . to see things in England and North West Europe.”¹⁸³

Another aspect of HABS team participation for students was that it provided the opportunity for them to decide if they liked the field of historic preservation. The general feeling was that students either loved it or hated it. Those that loved it did not mind getting dirty, climbing all over buildings, and dealing with all sorts of interesting and challenging situations. Interestingly, however, three respondents recalled experiences with students who did not like the work. One such student showed up for work wearing a suit and tie. The respondent told the student that he might want to change his clothes. The student lasted half a day then quit saying that “gentleman architects do not do things like that.” It served as a good laugh for the respondent and his crew.¹⁸⁴ Regardless of whether students like or dislike the experience, the general feeling was that it was beneficial for any architectural student while five respondents specifically said that it should be a requirement in all architecture schools.

A benefit to the preservation profession is that HABS may be the one thing that prompts a future architect to focus on preservation as a career. A private practice respondent who had participated on several HABS teams as a student said that his first summer on a team sealed his fate in preservation.¹⁸⁵ A respondent from HABS added that many architectural historians also pass through the program. A respondent offered the interesting side that HABS benefits from the students as well because “they bring in an academic viewpoint and are willing to sit up for 25 hours even at poor pay.”¹⁸⁶

Two respondents who had worked on HABS summer teams, one very recently and one within the last 12 years, offered advice for the HABS staff regarding informing students about the program and the projects. The first respondent said that she learned about HABS only by going to the website after a fellow team member told her about it. She said that “being told to go out and do a plan, elevation, and section, that is all ok, but it is not that simple. HABS is more than that. The idea that their work is part of a permanent record in the Library of Congress, it would be good to know this ahead of time.”¹⁸⁷ The second respondent felt it was important that students be informed sooner about whether they had jobs or not. Students make other commitments because they cannot wait for notification. A HABS staff person commented that early notification is not always possible because project confirmation may not always come soon enough to HABS.

A respondent in practice, who had participated on several HABS teams as a student since 1987, provided the words for summarizing the student experience with HABS. “It offers students in the early years the opportunity to contribute to this national treasure,”¹⁸⁸ and, referring to being part of the HABS alumni tradition, he said, “being a part of HABS is almost like being part of a cult!”¹⁸⁹ Another respondent echoed this feeling and said she was “very proud of being a HABS alumni . . . [it] is a brotherhood.”¹⁹⁰

Professionals Undertaking Documentation

While HABS focused on documentation for the purpose of adding to the archival record, the majority of the private practice respondents in this study, when they did documentation, did so for building rehabilitation purposes. Only three respondents stated that they occasionally did projects to HABS standards so that the products could be submitted to the collection.

Regardless of the final intent of documentation, there was a clear understanding among the private practice respondents about the fundamental value of being fully engaged in the process for their preservation projects. One respondent clearly stated the opinion of the group: “The role of documentation is not only in producing a background for future work but also in the mental discovery and exercise of building the building in your head before going to work on it.”¹⁹¹ Two respondents in this group discussed the fact that they preferred to do their own documentation rather than have a subcontractor do it. The feeling was that they missed too much if they do not do it themselves.

Private practice respondents clearly demonstrated that the need for practicality and applicability specific to their work was more important than producing beautiful archival drawings. Early in his career at his present firm, a practitioner was told by his boss “this is not a HABS project!”¹⁹² He said he has since relaxed a lot in terms of focusing on what was necessary for given projects. Three other respondents in this group also spoke of the need to produce thorough yet practical drawings for preservation efforts. Five respondents attested that the primary reason for practicality was profit; profit was necessary to survive in private practice. In fact, said one respondent, if architects in private practice took the kind of time that the HABS students of the 1960s took with their goal of producing beautiful drawings, “they would starve.”¹⁹³

The Objective and Subjective Natures of Documentation

A basic question in this inquiry dealt with how the respondents understood documentation in terms of its objective and subjective natures. Understanding the data that emerged from these conversations was one of the most difficult aspects of the study because so few responses were clearly decisive. Those that began with decisive statements largely tended to speak to the other side of their own arguments later in their interviews. Keeping all explicit statements in this area as isolated units of data, the statements were essentially split with approximately half of them saying the process was objective and half of them saying it was subjective. That would be a clear finding if it were simply one statement per individual, but it was not. There were multiple statements by every respondent, often contradicting, or at least enlightening, each other. The position that eventually became clear was that the respondents understood there to be elements of both objectivity and subjectivity in documentation. Once the more implicit data were incorporated into the analysis, a slight difference could be seen between the HABS and private practice groups. The HABS respondents seemed to believe the documentation process was slightly more subjective, and the private practice respondents seemed to regard it as slightly more objective.

Looking more closely at the numbers and types of responses, one can appreciate the complicated nature of the data. Considering only the explicit statements, approximately half of the respondents (ten out of nineteen), stated that documentation is both objective and subjective: four were HABS respondents, five were private practice respondents, and one was a student respondent. Seven respondents explicitly stated, at some point in their interviews, that it was objective: three were HABS respondents, three were private practice respondents, and one was a student respondent. Seventeen respondents stated it was subjective: eight were HABS respondents, seven were private practice respondents, and two were student respondents. Table 1 illustrates the breakdown of these explicit statements. It does not include the multitude of points that were made implicitly that add many additional layers to the meanings constructed in this case.

Table 1. Explicit Responses Regarding the Objective and Subjective Natures of Documentation.

P – Private Practice, H - HABS, S – Student. If a respondent made at least one explicit statement that it was both objective and subjective, an “x” was placed in the “both” column. If they made at least one explicit comment about objectivity, an “x” was placed in the “objective column. If they made at least one explicit statement about subjectivity, an “x” was placed in the subjective column.

Response Respondent #	Both Objective and Subjective	Objective	Subjective
1 – P	x		
2 – P	x	x	x
3 – P	x		x
4 – P		x	x
5 – H	x	x	x
6 – P	x		x
7 – H	x		x
8 – H	x	x	x
9 – H			x
10 – P			x
11 – P		x	x
12 – H			x
15 - S			x
16 – H		x	x
17 – H			x
18 – H			x
19 – H	x		
20 – P	x		x
21 - S	x	x	x

Contradictions within individual interviews were common. For instance, the statements “look at things objectively,”¹⁹⁴ and “things are not absolutes; things have to change and evolve in the course of work,”¹⁹⁵ came from different parts of the same interview. In other words, there were many instances of back and forth points made by the respondents in favor of each side of the question. In another example, a private practice respondent who was quick and definite about his position on the objective nature of documentation contemplated it again later and offered that he had never really thought about the subjective aspects.¹⁹⁶ Content analysis of the interview in this case showed that he, in fact, revealed arguments for both sides of the question.

Looking deeper into the data and considering the observations by the inquirer during the interviews of the delivery and body language of the respondents, another perspective of the respondents’ positions appeared. A belief that appeared to exist underneath the dialog was the idea that some of the respondents seemed to *want* the process of documentation to be objective; somehow being objective meant the work was better. Two statements made the point rather clearly: “Complete objectivity would be wonderful but it will never happen”¹⁹⁷ and, “We like to regard ourselves as idealistically unbiased and neutral.”¹⁹⁸ Beyond those two statements, however, there was essentially no other quantifiable data in terms of what was actually said by the respondents to support this finding. The idea may not have been revealed without the use of the human instrument (the inquirer in this case) as the primary data-gathering tool. It was the position of the inquirer that the signs were too subtle for any questionnaire or perhaps even videotape to discern. Respondents simply seemed to be more confident and quick with their thoughts about objectivity, as if it were in defense of the validity of documentation. Facial expressions and terseness accentuated the points. Slower thoughtfulness accompanied the discussions of subjectivity. There were more pauses, and more hand gestures to complete the thoughts. All of the findings in this study were based in the context of this study and the constructions this inquirer formed from the particular situations and data, but perhaps none so clearly as this.

One way to look at the subjective side of documentation is the many factors that affect projects. Projects have outside limitations placed on them that require teams to make context- and resource-dependent decisions about how to proceed. Fourteen respondents recited personal experience with limitations affecting projects they had worked on. A student respondent offered perhaps the most illustrative examples of the types of circumstances that teams might encounter that could introduce subjectivity into the process. In the field, the student's team had to deal with stolen photogrammetry targets, marker stakes sinking in the mud, tourists' footsteps causing old wood floors to move which disturbed the theodolite, extreme outdoor heat, sponsoring agency limitations that caused important measurements or elements to be missed, and the problems inherent in obtaining measurements on a structure surrounded by a moat.¹⁹⁹

In a related area of discussion, did people who record historic buildings do so through their own cultural and temporal lenses? Of the eleven respondents who explicitly addressed this question, nine agreed that those who record buildings do so with personal and cultural biases while two respondents said they do not. In support of the majority position, a respondent provided this insight: "HABS is a secondary source, a kind of documentation made by someone with his own prejudice and interpretations. The product will have his/her personality expressed in every little detail."²⁰⁰ He said a documentation product will express the recorder's own way of 'talking,' it may appear the same as other projects but will be different. Another respondent offered that "we are looking through a particular lens . . . it is hard for people to understand that a document is only of this time and place, they see that 'dimensions are universally valid.' Some aspects are biased by current cultural views and some are not, such as dimensions. But then again all aspects are questionable, including dimensions."²⁰¹ He then gave an example of when he was working on a three-story building that he discovered had actually had two stories added beneath the original structure.

Issues of significance were discussed in light of the objective/subjective question. Of the eleven respondents who addressed significance in this context, there was one who provided particularly illustrative examples. For the Pluto Telescope at the Lowell Observatory, the respondent told how “the guy did not record the telescope because the charge was to document the enclosing structure.”²⁰² The inquirer readily agreed with the respondent that the telescope was clearly an important character-defining feature of the structure. Another interesting point he made paralleled a question the inquirer had previously posed. The question was, “Where was President Lincoln in the Lincoln Memorial drawings?” The inquirer had seen HABS documentation drawings that did not include the statue and believed it to be a serious omission that diminished the potential for understanding that particular historic site. For his part, the respondent said he had had the same reaction and discussed it with some of his colleagues at HABS and the National Parks Service. He told them that one did not adequately document memorials without the statues. Another version of the Lincoln Memorial drawings was eventually produced that included the statue of President Lincoln (Appendix C, No. 25).

Building recording can also be affected by the relative skill level and experience of the team members. A student and recent HABS team member provided her perspective: “It is hard to know what you will need [to record] when you are on site, especially with an inexperienced team and under time and weather constraints.”²⁰³ On her recent project, it was hot and there was no shade. She was working with students who were basically on summer vacation. She felt that the students had a “that’s good enough attitude,” and a “cut corners to get done earlier attitude.” She would not say they were lazy, she just felt it was the reality. She added, “you have to decide what you need on the spot and that comes with experience.”²⁰⁴ Several practitioners concurred when they suggested that the ability to understand and relay cultural meaning in documentation increased with experience and education.

A related issue was the belief that objectivity increased with experience. Eight respondents felt they had become more objective over time while only two said they had become more subjective. It was interesting that the latter two respondents were the youngest of the private practice respondents.²⁰⁵ Perhaps this was due to the fact that they had fewer years separating them from their more idealistic student HABS team experiences approximately 10 years earlier. The respondent quoted earlier who was told by his boss that “this is not a HABS project!”²⁰⁶ was one of these respondents.

Assumptions/Decisions in Recording

Closely related to ideas of objectivity and subjectivity were discussions of assumptions and decisions. All respondents, either directly or indirectly, suggested that assumptions and decisions must necessarily be made in recording processes and that this was part of the subjective nature of the endeavor. They felt it was acceptable and, when asked, agreed that reporting information about these processes was a good idea. It would allow end users the opportunity to understand the individual circumstances of the projects. When asked to consider it, most respondents agreed that such reporting for HABS projects might take the form of individual team members’ reflexive journals that could be made available with the field notes (reflexive journals are the opportunity for individuals to essentially “report on themselves”). Another option that was suggested was to encourage team members to make reflexive notations directly in the field notes themselves.

A student respondent said that her team made assumption notes on a separate layer in their computer drawings.²⁰⁷ Another student said that he used a field diary similar to that used in archaeology and recorded in it every day what he found and did.²⁰⁸ Eight private practice respondents said that they make notes about assumptions in their drawing sets; one said that he “is careful to state assumptions in writing. It is better to err on the side of calling something an assumption.”²⁰⁹

The Mission of HABS

The common understanding was that the overall mission of HABS had grown but not significantly changed. The respondents were overwhelmingly supportive of the pedagogic role the program had added since its change to student teams, but the primary focus was, and should remain, the documentation of buildings. Within this context, they offered a variety of responses defining their understandings of the ways in which the mission had expanded and should expand in the future. These included the goal of creating a historical record versus that of reconstructability, accuracy, HABS's relationship with other entities, public relations, preservation through documentation, the building selection process, the recording of color, and the role of technology.

Historical record vs. reconstructability

There was no significant agreement about whether the program ought to be about creating a historical record (information about architecture that is understandable and useable to the public) or providing documentation that could be used for reconstructing buildings. Four private practice respondents strongly believed the goal should be reconstructability while two HABS administrators felt the primary goal was creating a record of history (one of these later added that he felt working drawings could be produced from the documentation if it became necessary). "The Bible" of HABS documentation, *Recording Historic Structures*, said the goal was public understanding *and* reconstructability. "In the event a structure [did] not survive, documentation [could] present it to future generations. Documentation [could] also serve as a form of insurance for a significant structure, making it possible to reconstruct it in case of catastrophic loss."²¹⁰ Regardless of whether one thought the mission should be to create a record of history or facilitate reconstruction, respondents were in agreement that thorough, complete field notes were essential.

Accuracy

As previously reported, five respondents felt that early HABS drawings could be inaccurate due to “graphic restoration” done for individual needs at the time. However, the feeling was that early HABS drawings were nonetheless useful in current architectural practice even if, as two practitioners stated, there was often a need to re-measure and redraw them for use in their work due to questions of accuracy. Beyond this, more exacting agreement on the accuracy of HABS drawings overall was not clear from the responses by those who addressed it. One private practice respondent said that HABS records buildings accurately while another architect took the opposite view saying that, “one must approach all HABS drawings with a grain of salt.”²¹¹

Relationship between HABS and other entities

An unexpected theme that surfaced from this inquiry was HABS’s relationships with other entities that were considered to be at a curious standstill. Three HABS respondents spoke of National Park Service regional offices doing documentation drawings but not to HABS standards and not submitting them for inclusion in the collection even though both entities existed under the same government service. Apparently, this schism had existed for some time without remedy and, at least as revealed in this study, with uncertainty about who should fix the problem.

The relationship with private practice was perceived to be in the same position. Private practice respondents who did documentation for clients who wanted drawings done to HABS standards did so. However, even though these respondents had worked on some of the most important buildings in the country, they felt HABS was often not interested. A respondent who was well respected in the preservation community candidly said, “HABS is not really in touch with private practice now.”²¹² If HABS was to get involved in one of his projects, that same individual said, HABS would insist on their own format with statements such as “draw at this scale . . .” He did not want to deal with that sort of interference. Another private practice respondent in a similarly respected position who

has also worked on many important buildings said her firm did not develop documentation drawings to the level of finish desired by HABS because her drawings were intended as construction documents. Another architect in private practice said he was amazed that there was “no effort on the part of HABS to capture the wealth of documentation done in professional practice.”²¹³ He said he had spoken to HABS about it with no real response. A HABS respondent addressed this issue and said he thought the architectural profession should do more drawings to HABS standards and donate them to the collection. He suggested that, perhaps in the future, more donations might occur because drawings would be easier to produce with the use of computers and donations more inviting with potential tax write-offs.

Public relations

One respondent offered an excellent anecdote illustrating the need for team members to appreciate that they are representatives of HABS and that public relations are important. While doing HABS documentation photography of a building in a remote town in New Mexico with “no sign of life,” the respondent was trying to complete his work before the end of the day when he noticed a car approach. Three well-dressed men got out. The scene was incompatible with the surroundings. The leader asked, “What are you doing?” He continued asking questions as the respondent watched the sun going down along with his opportunity for the elevation photograph he had been waiting to take all day. But the men were obviously interested and asking mature, intelligent questions so he thought he should continue responding and nurture the interest. Finally the man asked whom the respondent worked for. The respondent told him that he worked for HABS to which the man replied, “Well then we have the same boss.” His name was Carver, he was the Assistant Secretary of the Interior! Ever since then, the respondent has given time to anyone who approaches him.²¹⁴

Preservation through documentation

Although HABS was not a program actively engaged in saving buildings beyond creating a record for posterity, sometimes called “preservation through documentation,” several respondents commented, or provided supporting examples, that HABS had actually assisted in saving buildings by generating public interest in them. In other words, the activity surrounding HABS documentation projects had led to increased interest by others to preserve the structures.

Building Selection Process

An initial question of this inquiry was how respondents believed buildings were selected for HABS documentation and whether their understanding differed from how they thought it should be done. Respondents very familiar with the history of HABS (mainly HABS staff) knew of Charles Peterson’s early bias for recording only buildings constructed prior to the Civil War. They understood that this scope was logical under the circumstances of the time and the limitations of the original CWA plan.

Beyond the initial plan, HABS staff named several reasons for building selection that had been used, including focusing on threatened buildings, National Register and National Historic Landmark listings, funding availability, politics, accessibility, and interest by individuals and groups inside and outside of HABS. One individual candidly summed it up by saying that, “buildings are selected every way but systematically.”²¹⁵

Current and former HABS staff were proud of the diversity of the collection. They called attention to the effort to periodically review the collection to discern which types of buildings were not yet included, and the attempt to balance high style and vernacular projects. A phrase that was mentioned several times by this group was that the focus should be on “buildings, small ‘b,’ not Architecture, large ‘A.’” In other words, the focus should be on more than simply architectural features.

Vernacular structures, it was noted, introduced the problem that resulted from cultural significance outweighing architectural significance. That situation added difficulty in recording. “Architectural significance is transparent, you know what you have to do, what to draw, and can do it using the standard HABS matrix of drawings, photos, etc. That is not so with culturally significant buildings.”²¹⁶ Even with this added difficulty, respondents generally felt vernacular recording was worth the effort.

Respondents not directly connected to HABS were generally unfamiliar, or at least did not mention, Peterson’s original pre-Civil War plan. They generally felt that early HABS teams recorded high style, threatened, and historically important buildings. They felt that recording threatened buildings should be a priority but that funding often took precedence. In other words, buildings were chosen for recording because someone provided funding for a team. The staff confirmed that this is often the case due to HABS budget constraints. Several respondents felt that a priority list should be established but admitted it would be in vain if funding was not available.

Respondents outside the HABS staff felt that the program should expand to include more building and site types. They felt the collection did not adequately represent the diversity of the American experience and focused too heavily on high style buildings from the East Coast. They spoke of it in general terms yet provided relatively few specific examples of building and site types that were under-represented. They were, however, in favor of adding landscape and furniture documentation when prompted to consider these specific subjects.

An area that respondents from both groups expressed interest in was the need for increased recording of the “unglamorous” parts of buildings including structural, plumbing, electrical, and heating systems.

Color

Regarding the issue of recording color, “If I could solve that problem!”²¹⁷ It was universally agreed that it is important to record color but subjective identification and the non-archival nature of current color media were problematic. Several individuals were aware of the 1930s watercolors and spoke fondly of them but did not see that as a realistic solution for current needs. Several respondents mentioned using the Muncell system (color chart) for identifying color. The problem, however, is that even Muncell is subjective and most respondents felt that was unacceptable. On the other hand, a few respondents felt that recording color was important despite the problems, “do it even if it is subjective.”²¹⁸

Technology

Technology had been an interest of the inquirer in the initial focus of the inquiry and significant discussion about it during the interviews was expected. However, the responses were generally rather terse and unexcited. Even after the third interview when a concerted effort had been made to elicit more information through the addition of specific technology questions, the discussions did not accelerate. After all nineteen interviews had been completed, the findings had essentially not changed since the first interview. With technology moving so fast and offering so many new options, the findings were unexpected in terms of how indifferently technology was regarded in terms of the HABS mission, daily operations, and future vision. It was discussed at a fairly superficial and predictable level with the otherwise commonly heard concerns about obsolescence and archivability. There was mention of the potential of new advances such as laser scanning but those discussions were relatively brief. One HABS administrator talked about the need for the recording process to change to fit new technology, not the other way around, but the majority position among respondents was that technology was just another tool. It was regarded as a tool that should fit into the way things had traditionally been done. There were references to technology in other broader contexts that fit into other categories that will be discussed in the conclusions.

Collection Use and Management

The HABS collection was intended for use by a wide variety of users, but many respondents felt that the majority of the public was still unaware it existed. Respondents felt that the public who did use it used it primarily for illustrative purposes. There was also the feeling that too few architecture students knew of HABS's existence. Three respondents, who were among the most recent to participate on HABS teams, felt that even students arriving to work on HABS projects knew too little about the program.²¹⁹ On a positive note, most respondents mentioned the project to put the collection online and were encouraged by the increased awareness brought about by that effort.

Most private practice respondents had used the collection in their work at one time or another. They had used it when documentation existed for a structure under their direction and/or to review details of similar buildings. They were looking forward to the increased accessibility and search ability of the online database.

Epochs in the History of HABS

With the wide variety of backgrounds, ages, and degrees of involvement with HABS, about half of the respondents had relatively little knowledge of the historical development of the HABS program. Six private practice respondents, one HABS respondent, and the two student respondents were not as familiar with the details of HABS's history as were the remaining two private practice respondents and eight HABS respondents. For this reason, about half of the respondents gave little or no explicit information in direct response to the question about HABS's historical epochs. However, all respondents provided indirect and/or implicit information elsewhere in their responses that illuminated the subject.

Numerous historical accounts of the HABS program were collected and synthesized for the background of this study and presented in Chapter II. Even with this information available, it was important to discuss the history of the program with the respondents to

determine if they had new insight to add to the previously completed accounts. Simply asking them to talk about what they knew of the program's history might have revealed little new information since many of the existing accounts were written by, or under the direction of, respondents in this study. Therefore, the respondents were asked to define what they considered to be the major epochs in the history of the program. An initial expectation was that the responses would be a series of time periods that would be easily understood and reported as linear relationships. As it turned out, the respondents moved well beyond simple periods of time, which made categorizing and understanding challenging.

The respondents came up with four different ways to define the epochs of HABS including time periods, administrative benchmarks, HABS drawing style changes over time, and significant events. The time periods did not necessarily follow changes in administration, which, in turn, did not necessarily follow the defining events or the changes in drawing style as presented in the literature. Adding difficulty to the notion, many respondents defined epochs across the four different approaches making it all but impossible to quantify the respondents who looked at it from one perspective or another. For example, a respondent named dates for epochs, then introduced an epoch associated with a drawing style, and then finished with one that was defined by a person. The respondents together did not simply provide a chronological recollection; they offered an understanding of a history of causes and effects that involved changes in people, drawings, and events that happened over time. Because of these multiple, nonlinear relationships, it was impossible to consider the four ways that the respondents described the epochs separately. Consideration of them together revealed the overriding theme that there was no simple delineation of HABS epochs; there was, and is, an ever-evolving story. It essentially complemented existing historical accounts rather than contradict them but did bring to light a subtle interpretative difference with previous common knowledge regarding the association of "salon drawings" with John Popplier and potential influences on early HABS drawing styles.

Table 2 provides a brief look at the time periods, administrative benchmarks, HABS drawing style changes over time, and significant events that were identified by the respondents in this study with additional information added for clarity (see caption). It serves as a reference for the text that follows.

Charles Peterson

The first undisputed epoch was Charles Peterson. The fact that Peterson founded HABS and continued to have enormous influence over it, even up to the time of this study, would seem to justify a respondent's musings that it really was the Peterson "beginning-to-here" period.²²⁰ Peterson's influence was tremendous even though he never officially was a chief of HABS, a fact that perhaps many in the profession were not aware of since only two of the respondents in this study mentioned it. Apparently, Harold L. Ickes, Secretary of the Interior at the time when Peterson proposed the HABS program, disliked Peterson and would approve the program on the condition that Peterson could not head it.²²¹ Regardless, the name Charles Peterson will always remain synonymous with HABS, apparently to the occasional annoyance of Peterson himself who said in his interview, "I would keep them out of blaming of who first thought of it and all that, but they can't."²²²

It was interesting to study the impressions of the leadership of HABS until the time of the first official chief of HABS, James Massey, in 1967. The name Peterson appeared again and again with only three respondents (one being Peterson) having mentioned other key individuals in the early development of the program. The other individuals mentioned were Thomas C. Vint, Chris Delaport, Arthur DeMurray, Ernest Connally, Thomas Waterman, and Frank Chouteau Brown.

Although he admitted not having documented very many buildings, "all [he does] is fire people who do it,"²²³ Peterson was credited by respondents for having had amazing foresight in envisioning an ongoing record beyond the immediate call in 1933 to employ

Table 2. Epochs in the History of HABS.

Entries in **bold** typeface were identified as important by respondents. Entries in *italic* typeface were defined by the inquirer. Entries in plain typeface were added for clarity. Cells highlighted in gray were of particular interest and are explained in the body text.

	TIME PERIODS	ADMINISTRATION	DRAWING STYLE	EVENTS
1930				
	1933	Peterson	Beaux Arts/ Construction Document <i>(Early drawings) No aesthetic intent</i>	WPA HABS Begins
1940				
				WWII
1950	1950	Vint Supervising Architect in 1950's, Massey hired 1953	Modern <i>(Later drawings) No aesthetic intent</i>	
				Students replace architects
				Mission 66
1960				
		Peterson retires, Massey first HABS chief 1967		Mission 66 ends
				HEAR
1970	1970			
		Massey retires 1972, Popplier HABS chief 1972	Modern/Illustrative <i>Self-conscious aesthetics</i>	Section 106
1980	1980 (current)	Popplier retires 1980, Kapsch 1st HABS/HAER chief 1980	Mixed <i>Self-conscious aesthetics</i>	
		Anderson HABS chief 1985		
		Anderson leaves 1988; Dolinsky HABS chief 1988 Thompson Deputy Chief HABS/HAER 1989 Burns deputy chief HABS/HAER 1989		
1990				
		Kapsch leaves 1995, Cliver HABS/HAER chief 1995		
2000				

architects. Not all respondents were fully aware of the history of HABS and the people connected with it, but all knew of Peterson and his preeminent role in shaping the program. Those that knew him better spoke of such things as his influence on the people around him, how involved he was in the profession as a whole,²²⁴ and how he was good at getting students introduced to the right people.²²⁵ Even though Peterson was never officially the chief, he defined the first epoch and influenced others that followed. One respondent lamented the changes that ensued in the absence of Peterson's enthusiasm and vision after he retired in the 1960s.

Drawings from the 1930s and 1940s – the early drawing epoch

At the onset of the study, the inquirer referred to the drawings simply as “early” (WPA era) and “later” (after the change to students) with the idea that the respondents would come up with their own more precise definitions. They did, and they took it a step further by using them as another way to speak of HABS epochs. The data that described the first drawing style epoch was extremely interesting.

In terms of the content (as separate from aesthetic quality and drawing style influences which will be discussed later) of the early HABS drawings, nine respondents specifically said the early drawings looked like construction documents and nearly all of the rest of the respondents inferred the same thing through description of drawing elements necessary for construction including copious notes, details, and dimensions. (Figure 10). Five respondents (three private practice, one HABS, and one student) felt that the early architects intended to use the drawings later in their professional work and, therefore, recorded what they thought was important toward that end. The early architects “graphically restored” the buildings for more complete drawings. “In the 30s there was a subjective view of buildings, in a sense they took buildings apart and drew what they wanted.”²²⁶ These views about the content of early drawings were not different from the existing common understanding in the profession as revealed in the literature.

Respondents also discussed their ideas about influences on the early drawing style. Two respondents thought the early drawings appeared similar to drawings in the profession at the time; one of them actually went to his office files and provided his own sample drawing from the period (not a HABS drawing) to make the comparison. Other respondents spoke of individual architect's preferences and skills and influences from architectural graphic books of the period. As indicated in the previous paragraph, these interpretations essentially agreed with what can be found in the literature.

Nearly all respondents commented on the great aesthetic appeal of the 1930s drawings. They used terms such as "beautiful," "work of art," "approachable," "elegant," "spectacular," "wonderful," and "beautifully composed." The early architects "did extremely elegant Beaux Arts drawings . . . It was tremendous drawing and sheet composition with excessive dimensioning."²²⁷ Four respondents noted the pleasing qualities of the hand lettering and lamented its later replacement by electronic and mechanical devices. An individual on the HABS staff observed, "people routinely glory over the 30s work."²²⁸ These were the observations of individuals about the aesthetic qualities of the old HABS drawing style as seen from a perspective many years later, in a time when there seems to be nostalgia for the artistic beauty of many things created by hand from the past.

In terms of how the early HABS architects themselves viewed the aesthetics of their drawings in their day, respondents' impressions were interesting. The respondents did not suggest that the early architects intended to produce "beautiful works of art that were approachable, elegant, spectacular, wonderful, and beautifully composed." In fact, there was a lack of discussion by the respondents about any aesthetic intent on the part of the early architects. Beyond following popular precedent and their own skill, the respondents offered no indication that they believed the early architects self-consciously fashioned the appearance of their drawings toward a specific, larger purpose. The drawings simply looked like they looked as a response to what was prevalent in the

profession at the time. This finding is interesting in light of findings regarding later drawing style epochs.

An altogether different discussion of drawing style occurred on a fall day in Philadelphia in 2000. Given Charles Peterson's contributions to the program, one had to wonder to what extent he influenced the early drawings. When he was asked whether early HABS architects graphically restored buildings they recorded, he said, "Usually they drew what was there. Occasionally if they got a lot of information on some building and they drew an extra sheet showing something that is missing or something, an old photograph they had. Actually, in an old building ideally you do this; you see the building and you decide it is in poor condition, you make a drawing the way it is and then the architect makes a drawing about the way he thinks it was because they are going to restore it. And then they go ahead and restore it, they discover all kinds of things they couldn't of known before they tore the building up and then they finally make one more drawing showing the way it was after it was restored. Now that is four sets of drawings. . ." ²²⁹ One has to wonder if perhaps the style of the early drawings that incorporated so many details and descriptions should, at least in some way, be attributed to Peterson's vision of the ideal drawing set for a building (Figure 10).

involved in the war effort. Charles Peterson and Blaine Cliver (HABS/HAER chief from 1995-2002) spent the time in the civil engineering core in the Navy. Cliver took care of shore facilities while Peterson was “in charge of the events space engineering on the Nimitz staff in the Central Pacific.”²³⁰ All the plans to launch air fighters, bombers, etc., from Guam were made in his office.

After the war, Peterson was credited as having been the key individual in re-creating and reinvigorating the program. Peterson was still not officially in charge; leadership was under supervising architect Thomas Vint during the 1950s. James Massey (later to become the first official chief of HABS) was hired to record buildings in 1953. Two HABS respondents with much knowledge of the program’s history said that with the funding and interest generated by the Mission 66 program (the project to revitalize National Park Service properties by its 50th anniversary in 1966), Peterson exercised his influence and initiated the change from a program of architect teams to one that hired students during their summer recess.²³¹

Drawings from Post WWII to the late 1970s – the second drawing epoch

The next drawing style epoch defined by the respondents began after WWII. Two factors were identified with the change in drawing style. First, with the introduction of student teams, there was the problem that students could not draw with the skill demonstrated by the earlier architects. Second, the Modern architectural movement was growing at the time and influencing students in the schools around the country. “It was a whole different approach to recording.”²³² Respondents described single view drawings standing alone in the center of clean, white sheets essentially devoid of the clutter of notes, dimensions, and details. “Less is more leaked into the HABS well-water in the 60s, not that there was less information, it just appeared to be less.”²³³

Although the common feeling was that the drawings were accurate, the lack of information on the sheets made them not as useful for understanding the buildings as the

earlier drawings had done. Four respondents had pointed things to say about that, such as how the Sloss Furnace in Birmingham “did not tell you a bloody thing about anything except for the profile against the skyline.”²³⁴ (Figure 4).

The drawing sheets may have been lacking detail, but they were widely regarded as very useful for illustrations in publications. One respondent made the observation that the early drawings did not have the same level of illustrative usefulness as those of this period. Charles Peterson was not quite so divisive. He felt “there has always been a demand for public use”²³⁵ of HABS drawings in books.

Six respondents either stated or implied that the drawings during this time were done for illustrative purposes and linked them to the history focus of Popplier. “You could not take the drawing [Seward Plantation, 1934, Appendix C, No. 1] with all the notes and put it a publication. This was a concern of John Popplier’s about the older HABS drawings.”²³⁶ The inquirer, in other contexts prior to this study, had heard the association of Popplier with the drawings of this period. Individuals in the profession and respondents in this study making the Popplier/salon drawing association may or may not have known the specific historical events and dates, but when speaking in the broader terms of epochs, the association of Popplier with salon drawings definitely existed in the collective mind. In fact, Popplier did not become chief of HABS until 1972, well after the time when the drawing style so often associated with him actually appeared, but he did apparently popularize and celebrate them as illustrative material in publications during his tenure.

Either way, during this time, the drawings were being done for illustrative purposes, or put another way, done in a particular graphic style for an intended purpose beyond typical architectural and historical needs. This was a change from the earlier epoch in which there seemed to be no self-conscious aesthetics designed for a purpose outside of

the historic architecture record. The drawings of this newer epoch took on a whole new meaning; the drawings themselves became artifactual.

Because of the nonlinear nature of the findings in this area, it is appropriate to jump back to Charles Peterson and his retirement from the National Parks Service in the 1960s (and forward again at a later point to hear about Popplier in his place in the succession of leadership). Peterson left a legacy as the individual so closely associated with HABS that, even today, the entire history of the program could easily be described as the “Peterson beginning to here period.”²³⁷

Massey/HAER

For the epoch defined by James Massey, who became the first official chief of HABS in 1967, there was no corresponding drawing style epoch defined by the respondents. The new style of drawing was already underway and did not seem to change under his direction. Massey had been employed at HABS for fourteen years before becoming chief so perhaps he did influence the style, but that idea was not significantly made by the respondents other than, in the context of discussing Massey, a reference to “simplified drawings,”²³⁸ and another more specific statement about “almost modernist drawings with plain sheets.”²³⁹ In any case, whether it was Massey or his successor, Popplier, who actually did have the greater influence on the development of the new drawings style, the greater majority of the references in this study associated it with Popplier.

Massey did have significant impact in several areas. The Historic American Engineering Record (HAER) began under Massey’s direction. The beginning of HAER was identified as an important event due to its accompanying concern for a much broader consideration of the built environment. Before he retired in 1972, Massey nationalized the program, expanded it to include new building types (e.g., early Modern structures, rail road stations, and factories), broadened its focus to document not only the most

architecturally significant structures but also threatened buildings, and extended it into HAER.

Popplier/Section 106

John Popplier became chief of HABS in 1972 and defined his epoch with a focus in history. It is interesting to consider that history may have since defined for him a legacy of illustrative drawings that extends almost 20 years prior to his becoming chief. In terms of drawing style epochs that occurred around this time, the respondents certainly did not define a new one beginning in the year 1972.

An event significant enough in the minds of the respondents to be labeled an epoch was the inclusion of Section 106 in the National Historic Preservation Act of 1966. Section 106 was commonly known as the “mitigation program” because documentation became the required mitigative measure in many cases of eminent historic building demolition that involved federal funding. Respondents identified this event as the point when the volume of drawings began to pick up at HABS as more projects were submitted from outside sources.

Drawings since 1980 – the third drawing epoch

It was understood that a move away from the drawing style of the second drawing epoch began in the late 1970s. By about 1980, the drawings had changed enough that a new epoch had been defined. Respondents spoke about a more comprehensive approach to drawings that was based on blending previous styles, addressing new concerns, and taking advantage of technological advances. It did not seem to be based in a particular stylistic movement in the profession at large, or in the schools, and it was not strongly credited to any one person (although there was mention of the associations of CADD with Anderson and “landscapeness” with Dolinsky). The drawings had elements of intended as well as unintended aesthetic priorities. They were still regarded as important illustrative resources for publications and even desirable as framed pieces of art (and, as

mentioned before, designed in specific formats for such things as placemats and T-shirts), but there was also a more directed architectural intent that called for reintroducing the details and notes of the 1930s and 1940s.

Respondents included discussions of computer drawings in this drawing style epoch. Although respondents realized that skillful CADD operators could produce beautiful drawings, there definitely remained a sense of loss for the hand drawn quality of the early drawings.

Kapsch

Popplier retired in 1980, the same year that Robert Kapsch became the first chief of the new division of HABS/HAER. Kapsch brought with him a background in engineering, architecture, and history. Respondents did not necessarily link the third drawing style epoch, which began around this time, directly with Kapsch. Kapsch was the first to direct the overall division of HABS/HAER, and respondents spoke of the larger programmatic issues he dealt with during his tenure. He and Charles Peterson were directly credited by five HABS respondents as having been at the forefront of the fight to save the program during the budget cuts of the early 1980s. This was “the third time Peterson re-created HABS . . . Peterson was the outside guy, and [Kapsch] was the inside guy.”²⁴⁰ He was even better known by respondents for having greatly reduced the number of completed projects backlogged at the HABS office. Kapsch “made a big production of teams during the summer hired to ‘reduce and transmit’ (‘RAT’ teams) them [sets of documentation] to the Library of Congress.”²⁴¹ During his term as chief, “the number of items in the HABS collection doubled and the funding tripled.”²⁴²

Anderson/Dolinsky

Five years after Popplier retired, Kenneth Anderson became chief of HABS (presumably Kapsch had been directing the HABS program from his larger position as chief of the division of HABS/HAER since Popplier’s retirement). Anderson had an entirely

different approach than Popplier. Anderson was a fully trained architect and focused almost exclusively on drawings. Anderson also saw the value of technology and began to introduce it into the process. The HABS office concentrated some of their funds and energy to develop a CADD lab and purchased a \$50,000 camera for photogrammetry.

Paul Dolinsky, a landscape architect, who became chief of HABS three years later in 1988, followed Anderson. With Dolinsky “there was a move toward the more interpretative aspects of documentation.”²⁴³ Dolinsky’s goal was to combine the positions of the past chiefs by “continuing the tradition in research of Popplier and the CADD of Anderson but go back to the ideals of Peterson.”²⁴⁴ The legacy he was working toward included a focus on letting “the building speak to us rather than us putting our demands on it. [He advocated] a cultural rather than a proscribed architectural approach. Let the building tell you more.”²⁴⁵

Thompkins/Burns/Cliver

Although not really defined as epochs in the overall data, there were other leaders in the program mentioned by the respondents. Sally Kress Thompkins held the position of deputy chief of HABS/HAER from 1988-89 and worked with Kapsch during the “budget wars” of the 1980s. John Burns took over as deputy chief of HABS/HAER in 1989 and references and credits to him by numerous respondents were made in many areas of the discussions. In fact, two of the respondents deferred to him for areas of discussion they did not know much about. Although, over a shorter period of time and in his own way, John Burns seems to have permeated the history of the program somewhat in the manner of Peterson; rather behind the scenes but deeply involved and committed.²⁴⁶ A number of the respondents were aware of his influence from his role as editor of the AIA publication, *Recording Historic Structures*.²⁴⁷

In 1995, Blaine Cliver succeeded Kapsch as chief of HABS/HAER.²⁴⁸ Respondents recognized that Cliver understood the great potential of technology for documentation

but saw the logic and necessity of its practical, appropriate use. His position was to let the system change to better use the most appropriate technology given the building and situation. Another concern for Cliver was the need to better record building systems. Perhaps because of the lack of hindsight, respondents did not indicate which, if any, of these concerns would define his legacy. That would apparently be left up to history when it has had adequate hindsight from which to form its perspective.

Summary

Support for the HABS program among the respondents in this study was overwhelming. Regardless of their connection with it, whether through direct participation in the past or in the present, or through their professional work, they all valued what it did and stood for. It was an unmatched collection and “Philosophically it’s delightful.”²⁴⁹

CHAPTER VI

CONCLUSIONS

The data presented in the previous chapter will be interpreted in this chapter in terms of the research approach, HABS decision-making processes over time, perceptions of the products of recording based on understandings of the HABS standards and the relationship between HABS and outside entities, and technology. Following this, and concluding the case report, will be a discussion of the implications of the interpretations and possible future research directions.

Research Approach

The choice of methodological approach for this study was a good fit with its subject and human aspects and, according to design, became part of the study itself. As noted, the way the drawings were selected for and used in the interviews became part of a constructive process and is a good example of how the research approach became a part of the study.

Another area where the methodology fit well was in the developing process of the interview questions. The questions were allowed to evolve with the emerging themes, making it possible to focus the study continually according to what the respondents thought was important. However, after considerable data analysis, it became evident that the questions could have been limited to the following area: memorable experiences and historical epochs. This was not apparent until after the final interview and after the final rounds of data analysis.

Memorable Experiences

Asking the respondents to discuss their most memorable experiences could have been one of the two questions used in this study. This question did not evolve from initial efforts to focus the inquiry; a committee member with extensive experience in constructivist research suggested it. During the interviews, the question revealed the respondents as unique individuals and led, or could have led, the discussion to capture all possible relevant information. Near the end of the interviews, the inquirer had become more comfortable with the research approach and interview format and had become more skillful at inviting the respondents to elaborate on ideas they put forth when discussing this question. As a result, some of the questions asked later in the interviews had already been addressed. This did not imply inequitable interviews over the course of the study, but rather a more relaxed and natural manner of eliciting ideas from respondents as the inquirer learned about the constructivist process and gained greater respect for its applicability to studies involving human interaction.

Historical Epochs

The second critical question concerned the identification of epochs in HABS history. This question evolved through the initial process of defining the research topic and was exceedingly useful in encouraging respondents to go beyond chronology and address relationships, associations, and causes and effects. It revealed that not only were there different ways to describe the epochs in the history of the program, such as the succession of leadership and changes associated with each administration, but that understandings may change over time. To reiterate an earlier example, a common understanding among the respondents at the time of this study was to associate “salon drawings” with John Popplier even though such drawings actually appeared before he joined HABS. This example illustrates how history got recorded and changed in the collective mind over time. It appeared that the specifics had faded away and a broader, more common understanding had become the new terms by which the profession talked about that aspect of the history of the program.

*Interpreting the Findings: HABS Today*Decision Making

Over the history of HABS, the program has changed and evolved: professional architects were replaced by students, drawing aesthetics changed from utilitarian to illustrative, hand measuring began to be accompanied by theodolites and photogrammetry, and promising technologies, such as laser scanning, opened new possibilities. During the interviews for this study, these and other changes in the program were discussed. The changes most discussed by the respondents are listed in Table 3 together with the inquirer's assessment, based on the data, of some of the reasons for those changes.

Of particular note was the fact that not a single change at HABS mentioned by the respondents was attributed to input from the earlier HABS Advisory Council, a government supported entity (common to many agencies at the time) that was eventually disbanded for both budget and political reasons. There was also no mention of change with regard to the council's successor, the HABS Coordinating Committee, which was "created through the AIA in 1995 to reestablish the concept of the Tripartite Agreement's principle that HABS was guided by the AIA, NPS, and the Library of Congress."²⁵⁰ During a few interview conversations, the advisory groups were briefly discussed, but not one respondent spoke of the impact of either group on programmatic decision-making at HABS. This is not to say that the advisory groups had no effect, but only that the respondents, in the context of this study, did not feel compelled to discuss or reference them. Perhaps if the respondents had been asked specifically to elaborate on their understandings of the impacts of the advisory groups, they would have provided information, which simply did not arise in the interviews as they occurred.²⁵¹ However, based on the lack of reference to the advisory groups in this case, a conclusion may be drawn that HABS programmatic decision-making is perceived by the respondents to operate with little or no input from outside concerned parties. In the future, the role and

Table 3. Programmatic Changes Over Time.

Respondent identified programmatic changes occurring over time and reasons for those changes.

Change Reason For Change	The Use of Students	Drawing Style Changes	Changes in the Use of Technology	Defining Standards	Collection Use & Management	Influences on Project Selection
Necessity	Students were needed because architects went back to work		New building types necessitated new methods of data collection	Idea began in 30s but not as necessary with professional architects. Needed with less skilled students	Had to reduce the backlog, so new efforts and focus were needed	Could be said that recording threatened structures is a necessity
Precedent	Peterson had previously enlisted students for preservation work at Independence Park	Influence of drawing styles in schools and profession on HABS at certain points	HABS has looked at what profession is doing and students bring ideas from universities	Later formal standards based on early, more informal standards		Early projects chosen using Peterson's original criteria; later followed National Register criteria
Administration	Peterson initiated first use of students	Most chiefs had some influence on drawing style	Anderson first significant emphasis on technology, later leaders continued	Early standards initiated by administration. Later formal standards came from administration & fed. legislation	Kapsch's concern with reducing backlog - big numbers of transmittals to Library of Congress	HABS administration and staff input and preference
Convenience	Students were readily available and willing to work	Convenient to continue graphic traditions	Use what is available	Formal standards made it easier to deal with less skilled students	Database and Internet offers better accessibility to the collection	Projects chosen where needed resources are located
Momentum	Use of students continues	Popplier really leading a style or just following earlier?	Desire to continue utilizing new technology as it emerges	Same formal standards still in use		Many unsystematic influences
Funding	Number and locations of teams possible each year	Time to produce beautiful drawings	Funding allows or hinders use of new technologies		Funding allows or hinders new initiatives	Record buildings that have funding sources
Methodology				National Institute Standard Technique	User dictated	None specified
Introspection	Continued use of students due to recognition of educational value of process	Current desire to combine past approaches and focus on comprehensive recording	Technology is useful but just another tool		Creation of opportunities to add to cultural history of the United States	Low systematicity but high stakeholder input

effectiveness of the Coordinating Committee might be an important focus of study for the committee and HABS.

Respondents did feel that individuals in leadership positions at HABS had great influence on changes in the program. Many such individuals were interviewed for this study and contributed immeasurably to the depth of the findings. With deep respect and admiration for each one of them, an honest evaluation must be made that, among some, there was a definite concern for legacy; a concern for an individual's contributions and decisions to be recalled positively. This personal concern is understandable in today's society where individuals are constantly evaluated against historical, political, and societal standards, formal and informal, when it comes to job recognition and retention. However, future leaders may want to evaluate how decisions have been made in the past and how they will be made in the future.

Perceptions of Recording Products: How they Relate to the HABS Standards and the Relationship with Outside Entities

Deep, philosophical consideration of the nature of documentation products revealed that HABS is a "paired opposite"; there must be a balance between content and appearance on the final documentation drawings. These two concepts must be clarified as they shape the current discussion. *Content* is the data that is presented on the drawings. *Appearance* is the aesthetic qualities of the finished drawings as works of art. This duality can also be seen in a broader sense in the field of architecture as a whole, which exists dynamically between the worlds of structure (the need for stability) and beauty (or delight in the Vitruvian sense of how one appreciates architecture). HABS represents this paired opposite while holding the baseline notion that documentation is fundamentally worthwhile.²⁵²

Also, as useful background in a discussion about the products of the recording process, it is helpful to relate how the respondents described their teams' approaches to collecting

data in the field. Private practice recording approaches were more practical; they had to be in order for the individuals to make a living. When private practice respondents discussed issues of approach, they spoke primarily of tailoring data collection to what was required to complete the job. HABS recording teams, on the other hand, were more idealistic in three areas. First, they often considered a wider spectrum of issues, such as cultural significance and broader landscape issues. Second, they considered subjects from various angles that were not necessarily tied to a specific rehabilitation goal. Third, they encouraged students, often with fewer constraints in terms of time and budget, to gain or improve knowledge and skills that would be important in their future professional careers. Private practice respondents recognized that the more idealistic circumstances of HABS benefited the practical needs of the profession. They said they routinely sought HABS alumni as employees because they were well trained.

In terms of the products of the recording process, the two groups expressed different though not necessarily conflicting goals regarding finished drawings for use by their own group. Private practice respondents needed project specific drawing content and were not necessarily concerned with artful presentation sheets for use on construction projects. HABS respondents focused on content for finished drawings that presented a broader historical record of the significance of individual buildings and sites. They also had a concern for maintaining the HABS tradition of high quality appearance for finished drawing sheets. Again, the two groups recognized each other's needs as valid.

Where a dilemma did emerge was in the overlap of the two groups regarding private practice professionals donating drawings to HABS. HABS thought private practice professionals could do more drawings in an acceptable format and donate them to HABS. For their part, the private practice respondents said they did not often donate drawings to HABS and cited concerns about copyright, lack of time, and resources. Private practice respondents held the strong belief that HABS over-dictated drawing technique and had unrealistically high expectations for overall drawing appearance.

Drawing technique in this case referred to such things as drawing scales, line weights, conventions for indicating textures, etc. Two private practice respondents specifically said they did not like being told by HABS to use a particular drawing scale.

The two issues, drawing technique and appearance, were discussed by private practice respondents in terms of HABS standards. They used statements such as, “We can’t afford to record to HABS standards.” This suggests a possible misunderstanding by private practice respondents about the intent of the standards and lack of successful communication on the part of HABS.

According to HABS respondents, the standards are about “performance,” not finished drawing techniques and appearance. Carefully reading of the standards reveals this to be true. As previously discussed, the HABS standards are considered to be met if the documentation does four things: 1) depicts what was significant about the building; 2) contains verifiable information; 3) uses reproducible, archival materials; and, 4) is clearly and precisely produced.²⁵³ Thus, the standards do not dictate the overall appearance of finished drawings. Nor do they address specific drawing techniques. HABS does have supplemental materials such as field manuals and their book, *Recording Historic Buildings*, which address drawing techniques, but these sources do not specifically reference the aesthetics of the final drawings as works of art.

Although the standards do not address drawing appearance, the HABS respondents expressed opinions about it in various interview contexts. This suggested that appearance may indeed be considered during the evaluation of donated drawings. For example, HABS personnel talked about the desire for high quality drawings and consistency in the look of the collection. One HABS respondent stated that the public knew what HABS drawings looked like and expected the drawings to look like that. Given these points of view regarding artistic attractiveness and consistency in the look of the drawings, it seems natural to expect a HABS reviewer to consider the appearance of

drawings during project reviews. Those opinions would not be based in the standards, but rather in such subjective considerations as personal or administrative preference and precedent.

One respondent provided background on the formation of the standards that is helpful in this discussion. He stated that the format for the standards was the National Institute Standard Technique.²⁵⁴ He referred to the table shown in Appendix A, which shows that each standard has four parts: 1) The Goal – The end objective in qualitative terms, sometimes called the **Requirement**; 2) The **Criteria** – The quantitative aspect of the Goal, how much of the Goal do you provide; 3) The **Test** – How do you know that you achieved the Goal, how to measure whether you achieved the Goal; and 4), The **Commentary** – Everything else you need to know. This is the **RCTC** statement. The respondent summarized this by saying “the idea was to teach project leaders to think through their project. To say that we are always successful, that’s not true because people sometimes want simpler things. The idea was ‘performance standards.’”²⁵⁵ All HABS respondents who addressed the standards referred to them as “performance standards.”

An a priori assumption of this inquiry was that standards established to regularize anything involving human behavior are at least somewhat subjective because people define, administer, and evaluate them. From this perspective, the RCTC format used to create the standards does not explicitly address the subjectivity of evaluators. In the case of the HABS standards, the gateway for outside projects to enter the HABS collection is passing the “test” set forth in the standards. The test is “Inspection of the documentation by HABS/HAER staff.” This test must, de facto, contain elements of subjectivity because people administer it. The standards have long been an accepted cornerstone of HABS’s work, but the differences in perceptions concerning their intent and application in the evaluation of donated drawings revealed their problematic nature. An interesting

contradiction existed: on the one hand, HABS wanted objectivity, but when drawings were submitted, they wanted pleasing aesthetics.

Beyond the methodological basis and original intent of the standards, the common impression among private practice respondents was that HABS reviewers often used the standards to regulate drawing appearance in a manner impractical for private practice, at least for the majority of projects for which submission to the collection was not a specific project goal. One private practice respondent's position was particularly revealing: he simply did not want to involve HABS in his projects because he did not want to be told how to do the drawings.

It would be interesting to hear what the discussion would have been if a private practice architect in 1974 produced drawings that looked like the 1934 Seward Residence drawings (Appendix C, No. 1) and submitted them to HABS during the height of the "salon drawing" era. They may have been accepted with no comment, they may have been denied for performance reasons, or, perhaps, they may have been sent back for graphic changes because they would not have looked good in a publication where reduction in scale generally demands that text be isolated from the drawn elements.

A question that must be asked is, What does it mean to say that the standards are performance standards if, in the end, HABS has complete control over whether or not to accept documentation offered by outside parties and the appearance of drawings has clearly been a focus at HABS since the 1950s? HABS reviewers may say that evaluation is based on performance, but something has led private practice architects to believe their documentation will be judged with an eye toward the aesthetics of final drawings as works of art. In addition, there seems to be no apparent means of recourse for denial, and since most private practice architects have no real incentive or requirement to involve HABS in most of their projects, they do not necessarily question a HABS denial.

Whether it is the standards or something else, HABS's relationship with private practice seemed to be at somewhat of an impasse. As previously discussed in the findings, a private practice respondent said he had made the effort to talk to HABS about going out to "capture the wealth of documentation" being done by professionals without any real response from HABS. The position at HABS was generally that private practice professionals should come to them. No evidence in the data suggested that either group had made significant efforts toward remedying this situation; no one was taking the lead.

Also mentioned in the findings was that not only was a problem of differing perception between HABS and private practice evident, but it also existed between HABS and National Park Service regional offices. Respondents from the regional offices were not included in this study because it was beyond the scope of the research, but related conclusions drawn from study respondents' interviews are worth reporting. One respondent indicated that although regional offices, such as the Denver Service Center (DSC), did do documentation, they did not bother to do it to HABS standards and submit it. He felt HABS could do more to work with these sources if they would do drawings that followed HABS standards.²⁵⁶ Another respondent from the HABS group stated, "One can see an anti-regional office position extending way back. It is a curious thing. A record is a record it seems to me."²⁵⁷ An anecdote that illustrated the curious nature of the relationship between HABS and the DSC told of a DSC sponsored project completed at Texas A&M University for which the DSC insisted on HABS Level One drawings but once the DSC received them, they never submitted them to HABS.²⁵⁸

Technology and HABS

Drawings made with computer aided design and drafting (CADD) were prolific in HABS documentation at the time of this study. To address the inconsistencies in the execution and digital format of CADD drawings and look forward to future possibilities, HABS initiated the "HABS CADD Guidelines" in 1997.²⁵⁹ Private practice respondents had not heard of the guidelines even though HABS teams were already using them at the

time of this study. Once informed of their existence and use, private practice respondents thought the idea of CADD guidelines was interesting, but the general opinion was that the guidelines would only be useful in professional practice if they fit a firm's individual needs.

As discussed briefly in the findings, all of the respondents had favorable things to say about the use of CADD and other technologies but, universally, considered them as essentially just new tools, among others, for recording historic buildings. None of them envisioned an overall embracing technology that could completely replace traditional methods; the overarching concern for archivability remained.

One insightful respondent put the technology discussion in perspective with this observation, "In some ways, where we are today with architectural drawings, there is very little that is different from the seventeenth century. The way we capture 3D things in 2D (plan, elevation, section) has always been the standard."²⁶⁰ In other words, at some level, all discussions about HABS drawings, whether hand drawn in the 1930s or CADD based in the twenty-first century, are really about different ways of approaching the same tradition, not really episodic epiphanies.

Creative uses of technology are one possibility for taking documentation beyond the seventeenth century two-dimensional (2D) drawing traditions that can limit capturing the overall spirit of cultural meaning, the ephemeral nature of historic landscapes, and the three-dimensional (3D) functional aspects of building systems, as well as other areas that were identified in this study as desirable areas for future expansion. Several respondents agreed that there was difficulty in recording these characteristics using traditional documentation drawings. One approach is the use of hand-drawn axonometric or isometric drawings to address new and nontypical situations, that is, 2D drawings showing 3D views, which has always been supported by HABS. Most respondents also recognized the possibilities of technology (such as 2D digital images and 3D models and

animations) for capturing the significance and uniqueness of historic resources in new and creative ways, but they realized the dilemma posed by the fact that the final products have always been limited to traditional media (archival ink on Mylar drawing sheets) due to the 500-year archivability requirement of the Library of Congress. These requirements reflect the Library's mission to archive and make materials available to the public now and into the future. The situation remains something to be studied further because the Library is fundamental to the mission of HABS as part of the Tripartite Agreement.

Implications for the Future: A Fourth Re-Creation?

Given the changes that have already occurred over the history of the program and those that may ensue, what might the future hold for HABS? When Charles Peterson was asked about his views for the future of the program, his straightforward, confident reply was: "You can't stop it now."²⁶¹ From his hopeful perspective of nearly seventy years in preservation, he saw momentum.

One knowledgeable respondent talked of three "creations" in the history of the program to date, all of which he tied to Charles Peterson: Peterson created the program with his hand-penciled proposal composed on a Sunday afternoon in November 1933, he re-created it after WWII during which time recording activities had all but ceased, and re-created it again in 1980 with his leadership as the "outside guy" during the federal budget-cut "wars."²⁶² The question is, Will HABS be "re-created" again? If it does happen, what will be the shape or direction of that new, "fourth recreation"?²⁶³

Standards

Considering the miscommunication and misunderstandings that exist concerning the intent and application of HABS standards, is there a need to re-evaluate the standards? If

it were possible to remove the subjective elements of administering the standards, perhaps there would be less confusion in areas such as drawing appearance. However, it is impossible to eliminate subjectivity from an inherently subjective process. In a more realistic sense, HABS might consider exploring the implications of subjectivity on the way the standards are applied in the evaluation of donated drawings. As a self-reflective exercise, it might reveal that, indeed, drawing appearance has been a criterion. After all, how did so many “salon” style drawings end up in the collection during a particular period? A better understanding of the process internally might help make the process more transparent and understandable to those outside of HABS.

Continuing the relationship with the larger architectural profession is clearly a goal as evidenced by the ceremonial re-signing of The Tripartite Agreement at the 70th anniversary celebration of HABS in 2003. Because HABS standards appeared as problematic in the relationship between HABS and private practice in this study, it would be reasonable to suggest that reevaluation of the standards, and how they are applied and understood by reviewers and concerned professionals at all levels, is warranted. Simply *saying* they are “performance standards” without reevaluating what that means is shortsighted. A “performance standard” is, by definition, an act of faith and inclusion: faith in the overall value of the concept of documentation and inclusion of participants without prior knowledge of what they will bring to the table.²⁶⁴ In other words, there must be the basic belief that the undertaking is worthwhile and that people will do the right thing. Taking this a step further, reevaluation needs to involve acknowledgement that the standards, which were initially a thoughtful and idealistic development of informed leaders and policy makers, filter down to “street-level” officials who may apply them in unintended, perhaps even personal, ways.²⁶⁵ For example, reviewers may strive to continue the high expectations of the HABS graphic tradition to the point that specific drawing appearance is controlled beyond the authority of the standards.

There was a common experience among private practice respondents that HABS staff talked of the standards in objective terms. Perhaps this occurs as part of a larger societal tendency in which people seem to value objectivity as evidence of trustworthiness. With the proliferation of standards in so many aspects of our lives including downtowns and neighborhoods that are regulated by architectural design standards, government entities that operate under standards, and school children who are continually evaluated against standards, the objectivity begets trustworthiness notion can be seen in many areas of our lives. Any set of standards that involves people is, in some part, subjective, even though many standards may proclaim objectivity. Certain views of science say it is possible to step outside of human phenomenon and render God-like judgments; in other words, they believe objectivity is possible even if human interaction is involved. Phenomenologists know this to be untrue because people cannot stop being themselves. Perhaps when individuals proclaim objectivity, they are really interested in fairness and uniformity.²⁶⁶ It should be recalled that respondents felt that objectivity increased with age. Considering this in another sense, it is really fairness that increases with age because the individuals have increased awareness of the profession and increased tacit knowledge under their belts. Thoughtful evaluation of HABS standards in light of these ideas could be enlightening.

HABS, Private Practice, and Students in the Future

The fact that HABS is a federal program means that federal support and funding for it could be threatened at any time just as with the 1980 budget crisis. HABS survived when other federal programs did not because people believed in it and were willing to fight for it. It has had strong individuals and strong support through its relationships defined by the Tripartite Agreement. Will the members of the agreement be present in full voice in the future? More specifically, will the AIA component of the agreement, represented in this study by the private practice respondents, step up and fight for a program that has maintained such a distance from private practice for so long? Some powerful voices in the professional community and others who were past leaders at HABS might always be

there. Individuals whose professional lives grew in close connection to the growth of the program shared a sincere dedication to it. Among the younger respondents who had more recently participated on HABS teams, there was also a strong dedication to the program. Devotion to the idea of the program notwithstanding, will they have the time and resources to support HABS actively if the need were to arise? Assuring continued support from the private sector, as it is defined in the Tripartite Agreement and as it has otherwise occurred in the past, is essential to HABS in the future and may require more attention to the ways HABS supports, and communicates with, private practice professionals.

An important factor in need of attention is the appearance of HABS drawings and how that affects the relationship with private practice. A majority of the respondents expressed a desire for the appearance of HABS drawings in the future to be based on thoughtful drawing aesthetics that combine the best of past approaches, including the construction details of the 1930s and 1940s and the later illustrative focus on concepts, ideas, and understandings. That holds promise for strengthening the relationship between HABS and private practice in the future because, theoretically, drawings done in practice for construction purposes might need less reworking to meet more broadly defined aesthetic requirements. However, the possibility also exists that even a reduced amount of drawing reworking would still be impractical for some individuals in private practice. In addition, the other problems identified by professionals with regard to drawing donation, such as concern over copyright, might still remain. Therefore, the idea that private practice professionals will donate more drawings to the HABS collection in the future remains uncertain.

Is increasing the size of the HABS collection through drawing donations from private practice professionals, which were not done for archival purposes in the first place, really a goal of HABS anyway? The respondents who addressed this question believed the answer to be no. Another question that must be posed is whether professionals in

private practice ever really contributed significant numbers of drawings to the HABS collection in the past? If not, why is it a concern for HABS now? An obvious reason would be because private practice professionals today are working on some very important historic buildings, and documentation of them would be a valuable addition to the HABS collection. However, a respondent offered the reminder that archiving drawings done by others was not an original goal of HABS. Even if it is not an overall goal, there are still likely to be certain buildings recorded in private practice that would be especially important to include in the collection. For those buildings, who has the responsibility for approaching the private practice professionals to seek donation of the documentation, HABS or the Library of Congress? Given the views expressed in this study, if HABS wanted to get involved, they would need to develop a stronger partnership with private practice where the participation of HABS is perceived as supportive and interested rather than impractical and overly authoritative. Beyond this, in a much broader sense, perhaps a more beneficial perspective would be for HABS to reevaluate and strengthen its relationship with private practice in terms of how practitioners can support and provide input on HABS operations and mission rather than focusing on document donations.

It would also be productive for HABS to consider the ways in which they could better support the work of professionals in the field. Private practice respondents in this study made it clear that field notes are one way that HABS could do this. Field notes were considered by all respondents to be of fundamental importance; field notes are the “real numbers,” the “raw data” that can be used at any time to create a number of final products for a variety of purposes, including final drawings for the HABS collection and working drawings for rehabilitation projects. Private practice respondents discussed the value of the field notes relative to the finished drawings. While they considered the finished drawings to be useful, they tended to redraw them for specific purposes, and some respondents questioned their accuracy, especially the accuracy of the early drawings for which there was the common belief that conjecture and graphic restoration

had taken place. On the other hand, they considered field notes to be of essential importance.

It is understandable that field notes have not been a priority in the effort by the Library of Congress to put the HABS collection online given limited resources, the heavy use of the collection by the public who respondents felt better understood and valued the finished presentation drawings and photos, and the fact that field notes are most useful to a smaller group of professionals and concerned individuals with specific needs. In the future, however, to strengthen support of the profession, HABS might work with the Library of Congress to consider new ways to better facilitate professional use of the field notes.

An area where respondents felt HABS already greatly contributed to the profession was in educating young architects in the field of historic preservation. As reported earlier, respondents described many benefits of the HABS experience for students, which helped students become better future professionals. This included learning how to look at and understand buildings, learning to deal with people, politics, and real-world situations, understanding teamwork and discipline, being treated like professionals, and having the opportunity to decide if they want to continue with careers in preservation. All of these factors were considered of great value to future employers.

The benefit of students to HABS is also considerable. In addition to the obvious fact that students make up the majority of HABS recording teams, respondents pointed out that students bring new perspectives from the schools of architecture around the country and can contribute experience with, and excitement for, new and different technologies. The importance of students to the HABS program today, and the contribution that their education makes to the larger profession on an ongoing basis, raises another important question to consider for the future. Does the education of students remain simply a

consequence of a programmatic change made out of necessity in the 1950s or is it now a primary purpose of HABS?

In summing up the ideas that have come out of this study regarding the future relationship between HABS, private practice, and students, several points were germane. Private practice respondents certainly supported HABS and believed in the program but felt somewhat disconnected from its daily operations and did not want interference on their projects. Individuals close to HABS generally felt that private practice professionals could do more to donate drawings to the collection. Clarifying discussions and understandings of HABS standards may help with these situations, but questions remain including whether drawing donation is really a goal of the program. A useful perspective for the future might focus on maintaining professional stakeholder loyalty by supplying well-trained students and useful documentation, including better access to, and searchability of, field notes. It should also emphasize how private practice could better contribute to the program, through the HABS Coordinating Committee or otherwise, as supporters and advisors in areas such as programmatic goals, input on student education, and perhaps other more specific areas that will be addressed in a later section such as recording historic landscapes, recording color, and priority lists for choosing buildings to be documented.

HABS, the Library of Congress, and Other Stakeholding Groups in the Future

The study began with questions about the operations and development of HABS organized around interviews with two groups of respondents: those with a direct connection to the HABS program, including past and present HABS staff and students, and those who were professionals in private practice. As the study progressed, the students set themselves apart as a third group in some cases, but the most commonly discussed relationship was that between HABS and private practice revealing not only what the two groups understood to be important about the past, present, and future of the program, but also about differences in understandings and priorities between the groups.

The data shaped the research direction and suggested continued exploration of that relationship. As the study neared its conclusion, the influence of the third party to the Tripartite Agreement, namely the Library of Congress, was becoming apparent. An initial attempt was made to schedule an interview with an individual at the Library of Congress, but failed due to scheduling conflicts and project constraints. A telephone interview was considered, but the ultimate decision was made to conclude the scheduled interviews and the study.

Although the inquiry remained focused on HABS, private practice, and students, conversations regarding the Library of Congress were significant enough to suggest ideas for future studies. The respondents discussed the relationship with the Library of Congress in terms of technology and archivability of the products of HABS recording leading to the question, Will there come a time when the benefits of new approaches and their products, including color imagery and digital and other technologies, override the need for archivability? A best-case scenario would be for the products of these approaches to develop in such a way that they would meet the requirements of the Library of Congress and be acceptable for use. If not, there is the option of abandoning the partnership with the Library of Congress, and in essence the entire Tripartite Agreement, but no one in this study, or presumably beyond, indicated desire for this course of action. Therefore, until nontraditional media can meet archivability requirements, HABS will have to be more creative in finding new, more inclusive solutions or accept that certain areas of the built heritage will continue to be recorded in traditional ways that may miss opportunities to add greater depth to understandings of our architectural traditions.

Based on its past history, the approaches used for HABS documentation seem destined to continue to change and expand. To date, changes in the methods used to produce the same traditional output have occurred, including the use of new technologies such as photogrammetry, but the final output in the form of traditional archival drawings has not.

This situation would be a good focus for future study, one that would involve the archival requirements of the Library of Congress.

In addition to those already discussed, the future of HABS might also include other stake holding groups. The traditional users of the collection are still in evidence, including private practice, scholars, local historians, and cultural resource managers, and it is hoped that they will be of greater help in providing a voice for maintaining and expanding the collection in the future. Additionally, the Library of Congress has recognized that a rapidly growing user group of the HABS collection are kindergarten through twelfth grade (K-12) teachers. The extraordinary number of hits on the HABS digital archive by the K-12 group “has been an exciting result of the investment in the Electronic Library at the Library of Congress, and justifies the decision to invest in making the HABS collection a prime component as that effort proceeded.”²⁶⁷ Further, the broadening definition of cultural and historical significance may begin to play a part in the selection and interest in HABS documentation and act to draw even more groups into the program.²⁶⁸

Philosophical Position of HABS

With HABS’s basic reliance on the human instrument for decision-making, data collection, interpretative efforts, and essentially all other processes, it is enlightening to consider, in an academic sense, that HABS is essentially a constructivist endeavor; HABS engages in its overall and daily operations in a manner similar to the approach of this study. Discussing the program in this way does not necessarily suggest change in the program, rather it means continuing to do what comes naturally, doing what has evolved over time as successful and meaningful approaches to historic building documentation. What it does suggest is more introspective decision-making that is transparent and available to the public. This could help strengthen connections with important stake holding groups. It also suggests new ways to look at practical operations and perceptions by others in the future. As previously noted, there are many aspects of HABS that

respondents understood to naturally have subjective bases, but, at the same time, respondents revealed the underlying desire to appear outwardly objective. The condition could be interpreted as the desire for internal balance and fairness, which is based on high stakeholder input by the staff, along with the desire to appear outwardly rational because rationality draws resources (i.e., funding sources often get awarded for well-organized, well-documented organizations and projects).

A specific example of the above discussion is the selection of buildings for HABS documentation. Respondents recalled many ways in which buildings had been selected in the past and some expressed frustration that selection was “every way but systematically.” One such method was individual HABS staff input and choice. Looking at the situation from the constructivist viewpoint, input from the staff and people most involved in the program is perhaps the best method for selecting buildings. Individuals close to the program can take an informed and knowledgeable look at the needs of the profession and the collection when choosing buildings for recording. Respondents also felt that buildings were chosen based on the personal interests of the staff. Although not “systematic” in the traditional sense, given the well-informed and involved positions of the individuals, the choices were likely fair. Moreover, it strengthens their connection and commitment to the program because it reinforces the value of their input. However, valid as they may be, such subjective processes do not always appear rational to outsiders. For that reason, priority lists, stated as desirable by several respondents, may be worthwhile because they appear rational to the outside. Priority lists can be formed in a number of ways, such as they have in the past, and can provide the opportunity to involve the profession, Library of Congress, and HABS Coordinating Committee.²⁶⁹

Another example of the constructivist nature of HABS operations is identifying and documenting the significance of individual buildings and sites once they have been chosen for recording. Many respondents talked about this, from recording the significant characteristics of the stateliest, architecturally significant mansion as well as those of the

vernacular, culturally significant landscape. Most felt that it mattered that buildings and sites were recorded appropriately for their significance *as it was understood by the documentation team who had the first-hand experience of letting the building speak to them*. Further, it was a direct observation by more than one respondent that the traditional, two-dimensional plan, elevation, and section format (referred to as “boiler-plate” by one respondent) was not appropriate for capturing the significance of all building and site types; the final drawing appearance should be determined by the teams using drawing methods they felt were appropriate for the resource.

The need to record colors was a clear concern of all respondents and was another example of the constructivist nature of recording. Two HABS respondents spoke of the need to record colors especially when it came to recording historic landscapes. They spoke of a new initiative related to HABS, the Historic American Landscape Survey (HALS).²⁷⁰ Other respondents expressed the need to give more attention to historic landscapes but presumably not all were aware of the HALS proposal at the time of the interviews.²⁷¹ Historic landscapes posed new challenges as explained by a HABS respondent: “With landscapes, you need to look at things a little differently. I do not have the answer but I realize the need for an answer . . . What is important, what is different about landscapes and about how they should be depicted? Landscape is dynamic, [it] changes by seasons and time.”²⁷² Using the Muncell system for matching color was a common suggestion, but respondents recognized that it presented problems of subjectivity. Doing more with color photos was also suggested but the non-archival nature of the media posed as yet unresolved challenges in terms of the short lifespan of the photos (colors fade and change on photos). This concern existed as well with digital color photography. Color may not be faithfully preserved in digital formats; it is always somewhat questionable because differences in hardware, just as differences in the human eye, can interpret color input and output differently. In addition, the hardware and software necessary to recognize the digital files have a limited lifespan making them unacceptable for use in the Library of Congress. Despite the drawbacks of these and

other ways of recording color, one respondent stated, “it is not so important to figure out a system for including color, just start doing it!”²⁷³ If the qualifier, “carefully record everything you do,” was added to that statement, not only could the process be considered trustworthy in the view of constructivist research, but it could provide an approach for immediately attacking the difficult problem.

A Hermeneutic Process

It is impossible to record a building, or view the products of documentation, without contributing individual interpretations to the collective understanding. This is, by definition, a hermeneutic process, the basis of which states that it is impossible to stand outside of human processes. Interpretation is added to the history of a place every time someone records a building, and then again when someone else views the products of the documentation. People continually contribute to the constructed history of recorded places.

A chance encounter with a Texas A&M student during the course of this study revealed that some teams in the field recognized their participation in this process. In this case, the student was producing finished CADD drawings of a historic house that were to be submitted to HABS. A photograph taped to the side of his computer revealed that the A&M team had embraced the idea that they had become part of the history of the place they were recording. The photo showed present-day Texas A&M recording team members (four at rear and one at middle front) digitally superimposed with figures from the past. It was a view of the place that showed a newly added layer of history. (Figure 11).



Figure 11. Digitally Enhanced Historic Photograph of the Mrs. Sam Houston House. Independence, Texas, by Samer Al-Ratrout of Texas A&M University from historic photo of unknown origin, 2003. (Measured drawings of the structure were awarded second place in the HABS Peterson Prize competition, 2004).

Final Discussion

The HABS collection was considered in this study to be an unparalleled resource for many reasons including the number of structures it represents, the number people who have contributed to it, and the copyright-free availability of the materials. Even people who do not know the HABS collection exists are likely to be enriched by the fact that it is there. With a unique partnership between the legislative and executive branches of the

federal government, individuals in the private sector architectural profession, and, increasingly, other groups such as K-12 teachers, it represents an exceptional commitment to the built environment, cultural context, and historical record of this country. There are countless texts that expound upon the importance of a sense of history in people's lives; history provides connection with our past and helps us define our place in the present and future. HABS not only represents a commitment to these ideas, but it is also an enormously accessible and available resource for anyone who might be interested, from the child looking for drawings of grandma's family farm for a school project to the accomplished intellectual looking for patterns in sociocultural development.

One must appreciate how the HABS program has grown and changed with the times, sometimes dramatically, such as with the elemental change from professional architects to students. Charles Peterson had to be hugely introspective to decide what to do after the Second World War when architects returned to private practice and his recording project was in need of personnel. True, he had an immediate precedent upon which to draw—his own earlier enlistment of students for preservation projects at Independence Hall—but it was nonetheless a courageous move. He could not have known for sure if the new focus was going to be successful. He could have appealed to the architects to continue to contribute and proceeded with that tested approach.

In the increasingly political nature of our society today, HABS has different concerns than it did in the past. After speaking with Mr. Peterson, and listening to others fondly recall friendships and working relationships with him, Mr. Peterson emerged as a selfless individual when it came to his commitment to his profession. He believed in rising above political agendas, having repeatedly fought for the program even after retiring from the National Parks Service and despite never having served as a HABS chief. It may have been partially a result of the optimistic and expansive times in this

country, but, more likely, he was the type of person who courageously made decisions with foresight, passion, and commitment.

Stepping outside the boundaries of this study and moving forward in time to 2004 when this case report was finalized, a view of the influence of one person on the development of HABS provides a vivid perspective about what HABS does and what it means.

Charles E. Peterson passed away in August 2004 at the age of 97. In consideration of Peterson as a man and in terms of his committed and farsighted participation in HABS for over 70 years, it is clear that people, not agreements, technologies, standards, or even buildings define the HABS legacy. Similarly, people will decide at what point new challenges will become significant enough to call for the program to be re-created yet a fourth time. It will be people who embrace lessons from the past, accept challenges as they occur, and create new opportunities to add future epochs to the remarkable record of America's built heritage that is embodied in the collection of the Historic American Buildings Survey.

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82. Richard K. Anderson, "HABS/HAER Guidelines for Recording Historic Sites and Structures using Computer-Aided Design (CAD)," Historic American Buildings Survey/Historic American Engineering Record, U.S. Department of the Interior, National Park Service, 4.
83. Mara Rempel, "Project Procedures and CAD Guideline Review: Historic American Buildings Survey, Seward Plantation, Independence, Texas," in "HABS/HAER CAD Guidelines: Reports and Commentaries from Summer 1997," (Historic Resources Imaging Laboratory, Texas A&M University, 1997), 15.
84. "Architectural photogrammetry combines principles of photography and geometry in a method in which scaled drawings can be obtained from photographs. The process makes use of photographs taken from known locations to create an optical model that can be scaled in all directions. There are several kinds of photogrammetry, which vary in technique, accuracy, and expense." John A. Burns, "Chapter 5: Measured Drawings," in *Recording Historic Structures*, ed. John A. Burns (Washington, D.C.: The American Institute of Architects Press, 1989), 133. See also E. Blaine Cliver, John A. Burns, Paul D. Dolinsky, Eric Delony, "HABS/HAER at the Millennium: Advancing Architectural and Engineering Documentation," 34.

85. Total station theodolites measure vertical and horizontal distances together with angular measurements acquired through an integrated Electromagnetic distance measuring (EDM) system. Data can be used to produce measured drawings and for input into GIS systems.

86. E. Blaine Cliver, John A. Burns, Paul D. Dolinsky, Eric Delony, "HABS/HAER at the Millennium: Advancing Architectural and Engineering Documentation," 34.

87. David Woodcock, "An Overview," in "HABS/HAER CAD Guidelines: Reports and Commentaries from Summer 1997," Historic Resources Imaging Laboratory, Texas A&M University, 1997.

88. Ibid.

89. For definition of vernacular architecture, Dell Upton and John Michael Vlach state that "a straightforward, convincing, authoritative definition has not yet been offered. Vernacular architecture is a phenomenon that many understand intuitively but few are able to define. The literature on the subject is thus filled with what might be called non-definitions. Vernacular architecture is *non*-high style building; it is those structures *not* designed by professionals; it is *not* monumental; it is *un*-sophisticated; it is *mere* building; it is, according to the distinguished architectural historian Nikolaus Pevsner, *not* architecture. Those who take a more positive approach rely on adjectives like ordinary, everyday, and commonplace . . . Emphasizing the ubiquitous nature of vernacular architecture, Rapoport has written that only about 5 percent of the world's built environment – the portion designed by architects and built by engineers – is not vernacular."¹ Dell Upton and John Michael Vlach, *Common Places: Readings in American Vernacular Architecture*, xv.

90. M. Ferris, "The Archaeological Investigation of Standing Buildings," *Vernacular Architecture* 20 (1989): 15.

91. Ibid.

92. M. Ferris, "The Archaeological Investigation of Standing Buildings," 16, quoting Cook and Wedderburn, *The Works of John Ruskin* (London: 1904), quoting John Ruskin, *The Stones of Venice*, volume 2 (1853), 133.

93. Tanya Wattenburg Komars, "Preliminary Examination," (College of Architecture, Texas A&M University, 2000): 4, referencing Bob Meeson, "In Defense of Selective Recording," *Vernacular Architecture* 20 (1989): 18.

94. Bob Meeson, "In Defense of Selective Recording," *Vernacular Architecture* 20 (1989): 19.

95. Ibid.

96. J. T. Smith, "The Archaeological Investigation of Standing Buildings: A Comment," *Vernacular Architecture* 20 (1989): 20.
97. Ibid.
98. John Bold, "The Recording of Standing Buildings," *Vernacular Architecture* 20 (1989): 16.
99. Ibid.
100. Ibid.
101. Ibid., 17.
102. Leo Steinberg, "Art and Science: Do They Need to be Yoked?" *Daedalus*, *Journal of the American Academy of Arts and Sciences* (Summer 1986), from "Art and Science," *Proceedings of the American Academy of Arts and Sciences*, volume 115, no. 3: 13.
103. Ibid., 14.
104. Ibid., 2.
105. Douglas Harper, "Reimagining Visual Methods: Galileo to Neuromancer," in *Handbook of Qualitative Research*, 2d ed., ed. Norman Denzin and Yvonna Lincoln (Thousand Oaks, CA: Sage Publications, 2000): 718.
106. Ibid., 719.
107. Ibid., 721.
108. Ibid., 719.
109. Ibid., 727.
110. O.R. Holsti, *Content Analysis for the Social Sciences and the Humanities* (Reading, MA: Addison-Wesley, 1969): 12, quoting John Tukey, quoted in Yvonna S. Lincoln and Egon G. Guba, *Naturalistic Inquiry* (Newbury Park, CA: Sage Publications, 1985): 338.
111. Egon G. Guba, "The Alternative Paradigm Dialog," 27.
112. Ibid.
113. Ibid., 22.

114. Valerie J. Janesick, "The Dance of Qualitative Research Design: Metaphor, Methodology, and Meaning," in *Handbook of Qualitative Research*, ed. Norman K. Denzin and Yvonna S. Lincoln (Thousand Oaks, CA: Sage Publications, 1994): 218.
115. Robert E. Stake, "Case Studies," in *Handbook of Qualitative Research*, ed. Norman K. Denzin and Yvonna S. Lincoln (Thousand Oaks, CA: Sage Publications, 1994): 236.
116. Yvonna S. Lincoln and Egon G. Guba, *Naturalistic Inquiry*, 189.
117. *Ibid.*, 187-188.
118. *Ibid.*, 283.
119. *Ibid.*, 201.
120. At the time of this study, two past Chiefs of the program were deceased. Charles Peterson was also deceased at the time this case report was finalized in 2004.
121. To view examples of the vast collection of documentation HABS has produced since 1933, see Carol Rifkin's *Field Guide to American Architecture* (New York: New American Library, Division of Penguin Books, 1980). The volume contains over 450 illustrations almost exclusively from the HABS/HAER collection.
122. Yvonna S. Lincoln and Egon G. Guba, *Naturalistic Inquiry*, 124.
123. *Ibid.*, 339.
124. Barney G. Glaser and Anselm L. Strauss, *The Discovery of Grounded Theory* (Chicago: Aldine, 1967): 105, quoted in Yvonna S. Lincoln and Egon G. Guba, *Naturalistic Inquiry* (Newbury Park, CA: Sage Publications, 1985): 339.
125. J. P. Spradley, *The Ethnographic Interview* (New York: Holt, Rinehart & Winston, 1979), quoted in Yvonna S. Lincoln and Egon G. Guba, *Naturalistic Inquiry* (Newbury Park, CA: Sage Publications, 1985): 340.
126. Yvonna S. Lincoln and Egon G. Guba, 347.
127. Grady Eric Connell, "The Design Practices of Architects in Relation to the Models of Design; Analysis-Synthesis and Conjecture-Analysis": 32-36.
128. Yvonna S. Lincoln and Egon G. Guba, *Naturalistic Inquiry*, 283.
129. *Ibid.*, 300.
130. Respondent #4, Interview by Author, Typewritten Transcript, 14 August 2000, 1.

131. Respondent #16, Interview by Author, Typewritten Transcript, 22 April 2001; 9.
132. Respondent #3, Interview by Author, Typewritten Transcript, 30 July 2000, 7.
133. Ibid., 7.
134. Yvonna S. Lincoln and Egon G. Guba, *Naturalistic Inquiry*, 285.
135. Ibid., 286.
136. Ibid.
137. Respondent #6, Interview by Author, Typewritten Transcript, 15 August 2000; 1.
138. Ibid., 2.
139. Ibid.
140. Charles Peterson, who had agreed to be interviewed on the record, would still be recorded and videotaped.
141. Respondent #20, Interview by Author, Typewritten Transcript, 23 April 2001; 3.
142. Respondent #18, Interview by Author, Typewritten Transcript, 23 April 2001; 1.
143. Respondent #17, Interview by Author, Typewritten Transcript, 23 April 2001; 1.
144. John A. Burns, "Chapter 1: Overview," 6.
145. Respondent #19, Interview by Author, Typewritten Transcript, 23 April 2001; 4.
146. Ibid., 2.
147. Respondent #16, Interview by Author, Typewritten Transcript, 22 April 2001; 6.
148. Respondent #8, Interview by Author, Typewritten Transcript, 16 August 2000; 4.
149. Respondent #16, Interview by Author, Typewritten Transcript, 22 April 2001; 5.
150. Harley J. McKee, ed., *Recording Historic Buildings* (Washington D.C.: U.S. Government Printing Office, 1970), 69.
151. John A. Burns, ed., *Recording Historic Structures* (Washington D.C.: The American Institute of Architects Press, 1989).

152. Respondent #8, Interview by Author, Typewritten Transcript, 16 August 2000. The later volume has since been updated and re-released as *Recording Historic Structures, Second Edition*.
153. Respondent #8, Interview by Author, Typewritten Transcript, 16 August 2000; 12.
154. Respondent #18, Interview by Author, Typewritten Transcript, 23 April 2001; 5.
155. Respondent #6, Interview by Author, Typewritten Transcript, 15 August 2000; 9.
156. Respondent #21, Interview by Author, Typewritten Transcript, 16 May 2001; 4.
157. Respondent #9, Interview by Author, Typewritten Transcript, 17 August 2000; 4.
158. Respondent #17, Interview by Author, Typewritten Transcript, 23 April 2001; 9.
159. Respondent #10, Interview by Author, Typewritten Transcript, 12 October 2000; 6.
160. Respondent #16, 8.
161. Respondent #19, Interview by Author, Typewritten Transcript, 23 April 2001; 3.
162. Respondent #7, 7.
163. *Ibid.*, 5.
164. All materials in the HABS collection are in the public domain and copyright free. Gaining permission to put privately produced information in the public domain can be difficult.
165. Respondent #8, 10.
166. John Michael Vlach, *Behind the Big House: The Architecture of Plantation Slavery*, (Chapel Hill: The University of North Carolina Press, 1993).
167. Respondent #18, 7.
168. Respondent #8, 7.
169. Respondent #17, 7.
170. Respondent #8, 12.

171. Respondent #15, Interview by Author, Typewritten Transcript, 8 November 2000; 6.
172. Respondent #4, 2.
173. Respondent #15, 2.
174. Respondent #7, 4.
175. Respondent #5, Interview by Author, Typewritten Transcript, 15 August 2000; 10.
176. Respondent #7, 5, and Respondent #19, 2.
177. Respondent #19, 3.
178. Respondent #6, 2.
179. Respondent #11, Interview by Author, Typewritten Transcript, 12 October 2000; 1.
180. Respondent #6, 2.
181. Respondent #12, Interview by Author, Typewritten Transcript, 13 October 2000; 5.
182. Respondent #2, Interview by Author, Typewritten Transcript, 23 July 2000; 22.
183. Respondent #12, 22.
184. Respondent #4, 5.
185. Respondent #20, Interview by Author, Typewritten Transcript, 23 April 2001; 1.
186. Respondent #18, 6.
187. Respondent #15, 4.
188. Respondent #20, 4.
189. Ibid.
190. Respondent #11, 1 & 7.
191. Respondent #1, Interview by Author, Typewritten Transcript, 3 July 2000; 1.
192. Respondent #20, 2.

193. Respondent #10, 9.
194. Respondent #16, 5.
195. Ibid., 9.
196. Respondent #2, 2.
197. Respondent #3, 6.
198. Respondent #8, 3.
199. Respondent #15, 1-7.
200. Respondent #21, 2.
201. Respondent #1, 5.
202. Respondent #8, 4.
203. Respondent #15, 1-7.
204. Ibid.
205. The respondents were in their mid-thirties at the times of the interviews.
206. Respondent #20, 2.
207. Respondent #15, 6.
208. Respondent #21, 5.
209. Respondent #1, 5.
210. John A. Burns, ed., *Recording Historic Structures*, 2d ed. (Washington, D.C.: The American Institute of Architects Press, 2004), 10.
211. Respondent #10, 44.
212. Ibid., 38.
213. Respondent #1, 3.
214. Respondent #18, 2.
215. Respondent #5, 8.

216. Respondent #17, 1.
217. Respondent #11, 5.
218. Ibid.
219. Respondent #15, 4.
220. Respondent #2, 1.
221. Respondent #19, 5.
222. Respondent #12, 21.
223. Ibid., 6.
224. Respondent #7, 6.
225. Respondent #16, 58.
226. Respondent #17, 4.
227. Ibid., 3.
228. Ibid., 8.
229. Respondent #12, 24.
230. Ibid., 23.
231. Respondent #7, 6, and Respondent #8, 9.
232. Respondent #17, 3.
233. Respondent #20, 5.
234. Respondent #8, 2.
235. Respondent #12, 9.
236. Respondent #7, 9.
237. Respondent #2, 1.
238. Respondent #16, 8.
239. Respondent #17, 5.

240. Respondent #19, 7.
241. Respondent #18, 8.
242. Respondent #19, 1.
243. Respondent #16, 4.
244. Respondent #17, 6.
245. Ibid.
246. John Burns became acting Chief of the Division of HABS/HAER in 2002.
247. John A. Burns, ed., Recording Historic Structures.
248. Retired in 2002. Succeeded by John Burns.
249. Respondent #20, 4.
250. From e-mail notes by David Woodcock, November 2004.
251. With the lack of mention of advisory groups related to decision making, the idea to ask the respondents about it directly did not become clear until conversations with other involved individuals after the final interview and after final data analysis had gone on for some time.
252. The clarification in this paragraph evolved from discussions with the committee overseeing the research during a conference call between the inquirer and the committee in October of 2004.
253. "Secretary of the Interior's Standards and Guidelines for Architectural and Engineering Documentation," Historic American Buildings Survey / Historic American Engineering Record, National Parks Service. Available from the U. S. Government Printing Office, Washington, D.C.; 5.
254. The National Institute Standard Technique is understood to have been defined by the National Institute of Standards. "As a non-regulatory agency of the United States Department of Commerce's Technology Administration, the National Institute of Standards (NIST) develops and promotes measurement, standards, and to enhance productivity, facilitate trade, and improve the quality of life. As part of this mission, NIST scientists and engineers continually refine the science of measurement, making possible the ultraprecise engineering and manufacturing required for today's most advanced technologies. They also are directly involved in standards development and testing done by the private sector and government agencies. NIST was originally called the National Bureau of Standards (NBS), a name that it had from 1901 until 1988."

[online], available at <http://www.answers.com/topic/national-institute-of-standards-and-technology> (accessed February 2005).

255. Respondent #19, 4.
256. Respondent #7, 2.
257. Respondent #16, 2.
258. From a discussion with David Woodcock, November 2004.
259. The inquirer for this study was an advisor for, and reviewer of, the writing of the HABS CADD Guidelines.
260. Respondent #9, 6.
261. Respondent #12, 14.
262. Respondent #19, 5.
263. From discussions with Vivian Paul, December 2004.
264. From discussions with David Woodcock, October 2004.
265. From discussions with Yvonna Lincoln, October 2004.
266. Ibid.
267. From discussions with David Woodcock, October & November 2004.
268. Ibid., October 2004.
269. The HABS Coordinating Committee considered this issue approximately 3 years ago and found that there was a gap in the collection of buildings associated with minority populations including buildings from Native American and slave cultures. As a result, the Peterson Prize administrators now award extra credit for entries that document these types of structures.
270. Respondent #7, 55-56, and Respondent #17, 41.
271. Charles Peterson and at least one other leader at HABS were trained as landscape architects.
272. Respondent #7, 11.
273. Respondent #2, 3.

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APPENDIX A

Summary of the Performance Standards of HABS/HAER

SUMMARY																								
PERFORMANCE STANDARDS OF THE HISTORIC AMERICAN BUILDINGS SURVEY/HISTORIC AMERICAN ENGINEERING RECORD (HABS/HAER) (SECRETARY OF THE INTERIOR'S STANDARDS FOR ARCHITECTURAL AND ENGINEERING DOCUMENTATION, FEDERAL REGISTER, SEPTEMBER 29, 1983, PP. 44730-44734)																								
STANDARDS	I. CONTENT			II. QUALITY			III. MATERIALS			IV. PRESENTATION														
REQUIREMENTS	"DOCUMENTATION SHALL ADEQUATELY EXPLICATE AND ILLUSTRATE WHAT IS SIGNIFICANT OR VALUABLE ABOUT THE HISTORIC BUILDING, SITE STRUCTURE OR OBJECT BEING DOCUMENTED."			"HABS AND HAER DOCUMENTATION SHALL BE PREPARED ACCURATELY, FROM RELIABLE SOURCES WITH LIMITATIONS CLEARLY STATED TO PERMIT INDEPENDENT VERIFICATION OF INFORMATION."			"HABS AND HAER DOCUMENTATION SHALL BE PREPARED ON MATERIALS THAT ARE READILY REPRODUCIBLE FOR EASE OF ACCESS; DURABLE FOR LONG STORAGE, AND IN STANDARD SIZES FOR EASE OF HANDLING."			"HABS AND HAER DOCUMENTATION SHALL BE CLEARLY AND CONCISELY PRODUCED."														
CRITERIA	LEVEL			I			II			III			IV											
A. MEASURED DRAWING	I FULL SET OF MEAS. DWGS.			II SEE PHOTOS BELOW			III SKETCH PLAN			IV INVENTORY CARD			I INK ON TRANSFER MATERIAL			II 8x10" PHOTO-COPY			III INK ON BOND PAPER			IV INK ON INVENTORY CARD		
B. PHOTOGRAPHS	I LARGE FORMAT PHOTOS — SELECT EXISTING DWGS			II LARGE FORMAT PHOTOGRAPHS EXTERIOR & INTERIOR			III 35mm B&W			IV 35mm B&W			I 19x24" OR 24x36"			II 8x10" PHOTO-COPY			III 8 1/2x11" INVENTORY CARD			IV INVENTORY CARD		
C. WRITTEN DATA	I HISTORY AND DESCRIPTION IN NARRATIVE OR OUTLINE FORMAT			II ONE PAGE SUMMARY			III INVENTORY CARD			IV INVENTORY CARD			I PRINTS SHALL ACCOMPANY ALL NEGATIVES			II MUST BE ARCHIVALLY PROCESSED, NO RVC PAPER			III 4x5" OR 5x7" OR 8x10"			IV 35mm FILM		
D. OTHER	OTHER MEDIA CAN AND HAVE BEEN USED. CONTACT HABS/HAER OFFICE BEFORE EMPLOYING A MEDIA OTHER THAN THOSE SPECIFIED ABOVE.			OTHER MEDIA CAN AND HAVE BEEN USED. CONTACT HABS/HAER OFFICE BEFORE EMPLOYING A MEDIA OTHER THAN THOSE SPECIFIED ABOVE.			OTHER MEDIA CAN AND HAVE BEEN USED. CONTACT HABS/HAER OFFICE BEFORE EMPLOYING A MEDIA OTHER THAN THOSE SPECIFIED ABOVE.			OTHER MEDIA CAN AND HAVE BEEN USED. CONTACT HABS/HAER OFFICE BEFORE EMPLOYING A MEDIA OTHER THAN THOSE SPECIFIED ABOVE.			OTHER MEDIA CAN AND HAVE BEEN USED. CONTACT HABS/HAER OFFICE BEFORE EMPLOYING A MEDIA OTHER THAN THOSE SPECIFIED ABOVE.			OTHER MEDIA CAN AND HAVE BEEN USED. CONTACT HABS/HAER OFFICE BEFORE EMPLOYING A MEDIA OTHER THAN THOSE SPECIFIED ABOVE.			OTHER MEDIA CAN AND HAVE BEEN USED. CONTACT HABS/HAER OFFICE BEFORE EMPLOYING A MEDIA OTHER THAN THOSE SPECIFIED ABOVE.			OTHER MEDIA CAN AND HAVE BEEN USED. CONTACT HABS/HAER OFFICE BEFORE EMPLOYING A MEDIA OTHER THAN THOSE SPECIFIED ABOVE.		
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COMMENTARIES	KIND AND AMOUNT OF DOCUMENTATION SHOULD BE APPROPRIATE TO THE NATURE AND SIGNIFICANCE OF THE BUILDING, SITE, STRUCTURE OR OBJECT BEING DOCUMENTED.			THE PRINCIPLE OF INDEPENDENT VERIFICATION IS CRITICAL IN ASSURING HIGH QUALITY OF HABS/HAER MATERIALS.			BASIC DURABILITY PERFORMANCE STANDARD IS 500 YEARS.			HABS/HAER ARE MOST WIDELY USED OF SPECIAL COLLECTIONS AT THE LIBRARY OF CONGRESS.			HABS/HAER ARE MOST WIDELY USED OF SPECIAL COLLECTIONS AT THE LIBRARY OF CONGRESS.			HABS/HAER ARE MOST WIDELY USED OF SPECIAL COLLECTIONS AT THE LIBRARY OF CONGRESS.			HABS/HAER ARE MOST WIDELY USED OF SPECIAL COLLECTIONS AT THE LIBRARY OF CONGRESS.			HABS/HAER ARE MOST WIDELY USED OF SPECIAL COLLECTIONS AT THE LIBRARY OF CONGRESS.		

APPENDIX B
Protocol Questions

Questions for Interview #1

The questions changed only slightly for interviews #2 and #3.

1. What are some of your most memorable experiences with building documentation?
2. Why are you, or where you, involved in building documentation and how has it affected your educational and professional career?
3. Tell me what you think of the balance between the scientific (objective) and interpretative (subjective) aspects of building documentation.
4. What is your understanding of the overall mission of HABS?
5. What would you say are the defining epochs in the history of HABS?
6. Give your assessment of the value of the different aspects of the HABS process (i.e. pedagogic tool for future architecture professionals) and products (i.e. recording history). Is the value today different than in the past? Should it be different in the future?
7. Which aspect of the HABS collection is the most valuable and to whom? (i.e. finished drawings, field notes, photographs, etc.)?
8. How closely do you think teams follow the HABS standards in the field?
9. The HABS finished drawing style has changed over time (examples of 1936 and 1998 drawings will be provided). How does drawing style affect the perceived value of the documentation?
10. What is the value of the HABS experience to the student team members?
11. What do you think potential employers think about HABS experience in potential employees? If they value it, which aspects of the experience are most valued?
12. What do you think graduate schools think about HABS experience in their acceptance process? If they value it, which aspects of the experience do you think are most valued?

13. We do not document the historical reality of buildings, we document the reality that has survived. One could say that when we document buildings what we are actually doing is making statements about our culture today, not the culture of those who actually built the buildings. We are recording the buildings as we see them through the particular lenses of our time and our culture. It could be further said that that is a worthy cause because it lets future generations know something of our present culture. Any thoughts on this idea?

14. Are there any other areas/topics that you think I should include in these discussions?

15. Is there anyone that you would recommend that I interview for this research?

16. Briefly explain your educational and professional background.

Questions for Interview #4

The questions changed slightly for interviews #5 - #9 but remained essentially the same in content.

1. What are some of your most memorable experiences with building documentation?
2. Why are you, or where you, involved in building documentation?
3. Discuss your thoughts on whether building documentation is objective (scientific), subjective (involve bias and exercising judgment), or a combination of the two.
4. Do you utilize a set of standards in your documentation work? If so, which one and do you follow them exactly or adjust them accordingly for a given building or situation?
5. Has your approach to documentation changed over time?
6. What are your thoughts about the use of digital, photogrammetric, and other technologies in archival documentation?
7. Changes in technology do not always fit comfortably with established documentation standards. How can we ease this situation?
8. What would you say are the defining epochs in the history of HABS?
9. What is your understanding of the overall mission of HABS? Has it changed over time? Should it change in the future?
10. Discuss how you think the HABS experience benefits the students who participate. Is it considered of value to the reviewers of graduate schools and/or job applications? If so, how?.
11. Discuss the value of the different aspects of the HABS collection (surveys, histories, photographs, measured drawings, field notes).
12. If you have used any aspect of the HABS collection in your work, which one(s) and for what purpose? How useful was it?
13. What are your thoughts on the type and number of buildings documented by HABS? What is your understanding of the way in which buildings are chosen?

14. What are your thoughts about the issue of representing building colors in archival documentation?
15. We do not document the historical reality of buildings, we document the reality that has survived and as we see it through our cultural and temporal lenses. Any thoughts on this idea?
16. Many buildings constructed today may be considered important in the future, thus record drawings may one day be needed. Collecting and archiving record drawings of all new buildings presents many problems. How should we deal with this issue?
17. Discuss if and how you think the HABS drawing style and content has changed over time (examples of HABS drawings will be provided). How does drawing style and content affect the perception/understanding of the buildings?
18. Are there any other areas/topics that you think I should include in these interviews?
19. Is there anyone that you would recommend that I interview for this research?
20. Briefly explain your educational and professional background.

Questions for Interview #10

The questions remained essentially the same for the remainder of the interviews.

Background

1. Briefly explain your educational and professional background.
2. What are some of your most memorable experiences with building documentation?

General Archival Documentation

3. Discuss your thoughts on the objective (scientific) and subjective (interpretative) aspects of building documentation.
4. Some might say we do not document the historical reality of buildings, we document the reality that has survived and as we see it through our cultural and temporal lenses. Any thoughts on this idea?
5. Should documentation standards be applied exactly and consistently from building to building, or applied more loosely according to the circumstances of individual buildings?
6. Has your approach to documentation changed over time?
7. What are your thoughts about the use of digital, photogrammetric, and other technologies in archival documentation?
8. Changes in technology do not always fit comfortably with established documentation standards. How should we deal with this?

HABS

9. What would you say are the defining epochs in the history of HABS?
10. What is your understanding of the overall mission of HABS? Has it changed over time? Should it change in the future?
11. How do you feel about the idea of expanding the scope to include documentation of historic landscapes and historic furniture? Any other areas that you think need attention?

12. Discuss how you think the HABS experience benefits the students who participate.
13. Sometimes decisions must be made about certain things being included and certain things being omitted in documentation, how should teams approach this decision-making process?
14. What are your thoughts on the type and number of buildings documented by HABS? What is your understanding of the way in which buildings are chosen?
15. What are your thoughts about the issue of representing building colors in archival documentation?
16. Do you think teams not directly associated with HABS would use HABS CADD guidelines if they were available for their documentation that has the potential for being submitted to HABS?
17. Discuss the value of, and relative level of interpretation involved in, the different aspects of the HABS collection (surveys, histories, photographs, measured drawings, field notes).
18. If you have used any aspect of the HABS collection in your work, which one(s) and for what purpose? How useful was it?

HABS Drawings

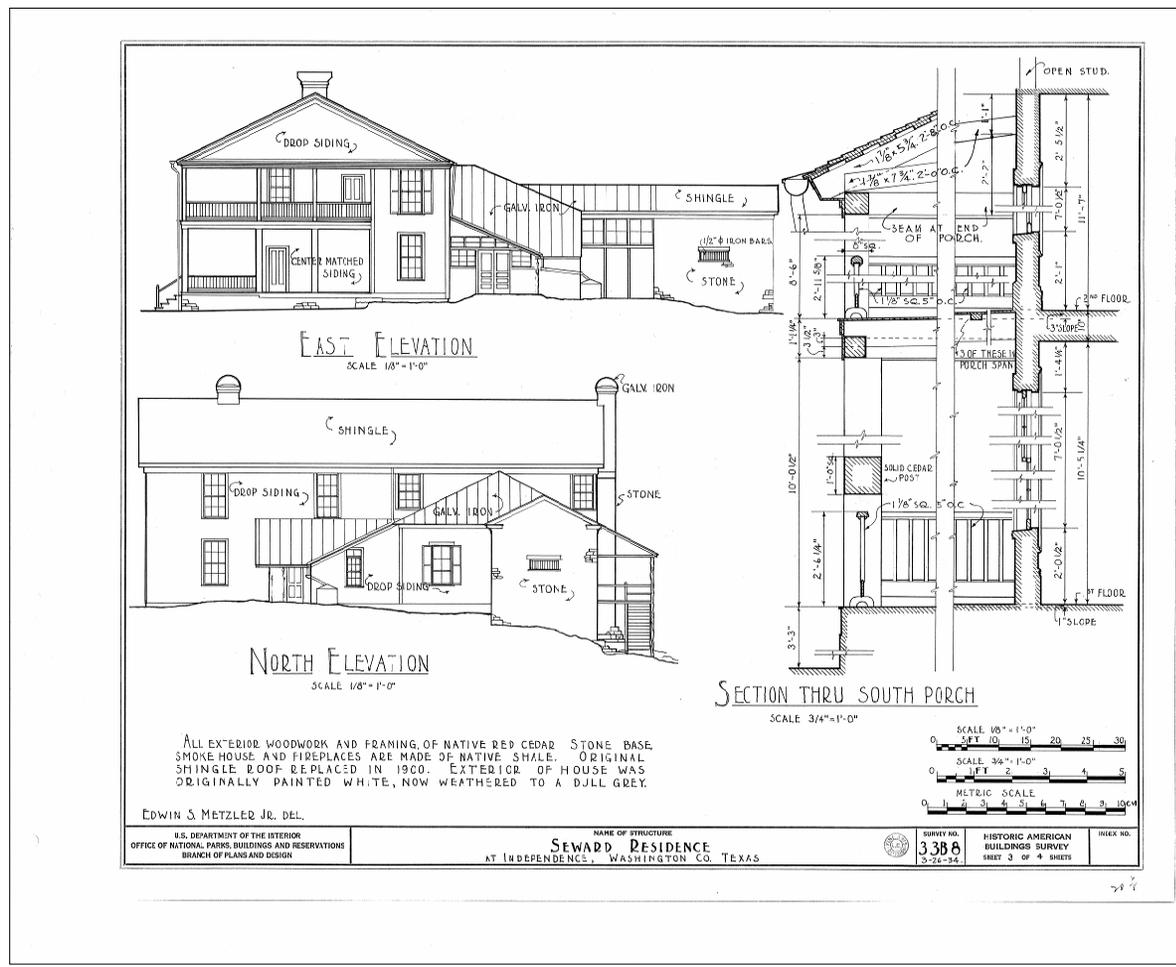
19. If you use HABS drawings in your work, do you use them as is or spot check, re-measure, and/or redraw them?
20. Discuss if and how the HABS drawing style and content changed over time.
21. How do you think the public views and understands HABS drawings?
22. Does the quality of the drawings affect how people understand/appreciate the building?
23. Do you think the general public, when viewing HABS drawings, realizes that the drawings are, to some degree, an interpretation of the building based on the primary source material in the field notes and limited by the resources available to document it (time, money, politics, team expertise and experience, etc.)?

Closing Discussion

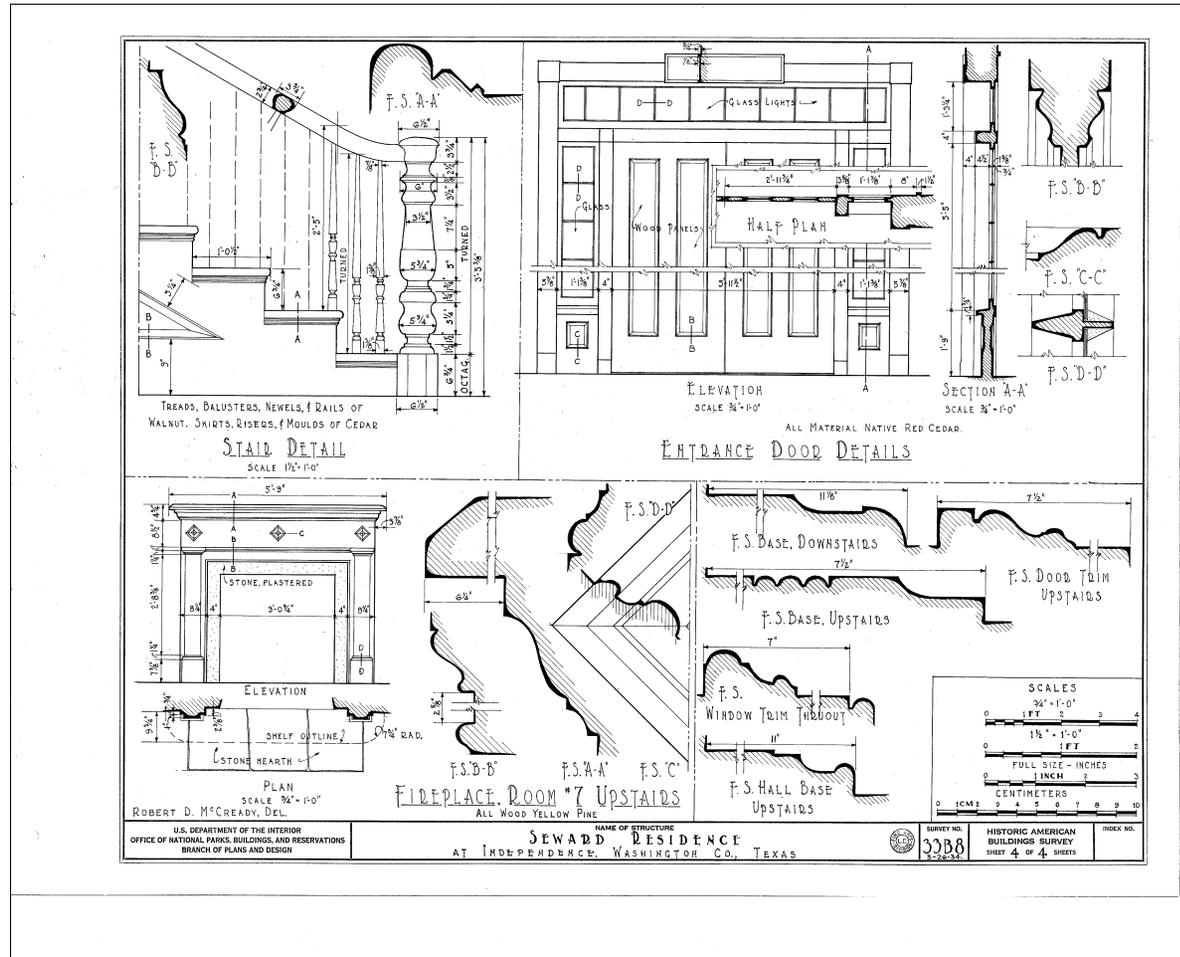
24. Are there any other areas/topics that you think I should include in these interviews?
25. Is there anyone that you would recommend that I interview for this research?

APPENDIX C*Drawings used in Interviews*

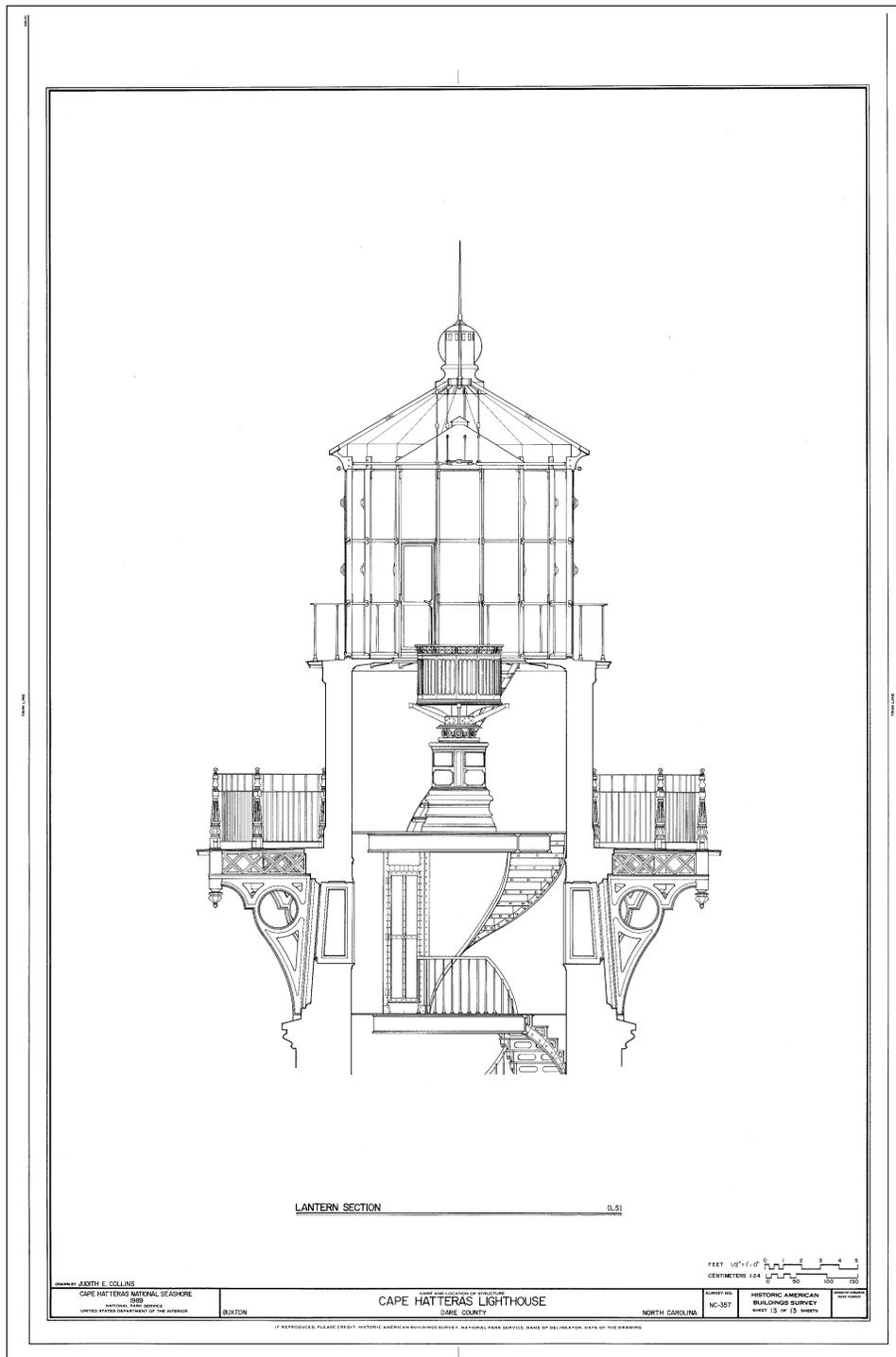
The following pages contain the HABS drawings that were presented in the interviews.



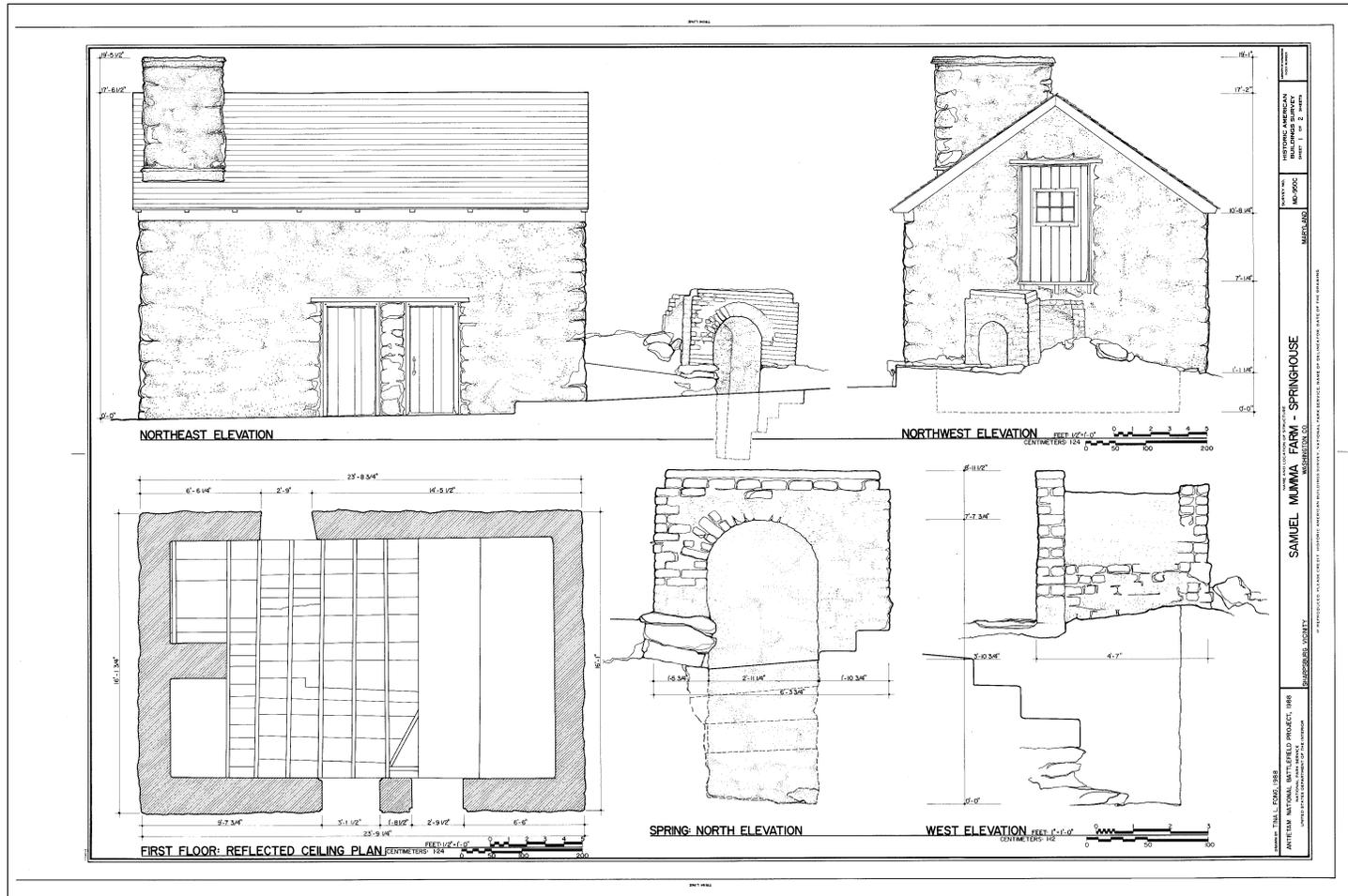
Interview Image 2. Seward Residence, HABS Survey No.33B8. Drawing dated 1934. Delineated by Robert D. McCready (shown full-size: 18"x24"). Second of three drawings from a single set that were shown to demonstrate an approach to early HABS drawings which was obviously hand rendered and included individual sheets filled with varying combinations of different types of drawings (plans, elevations, sections, and details), together with notes, dimensions, and other descriptive information



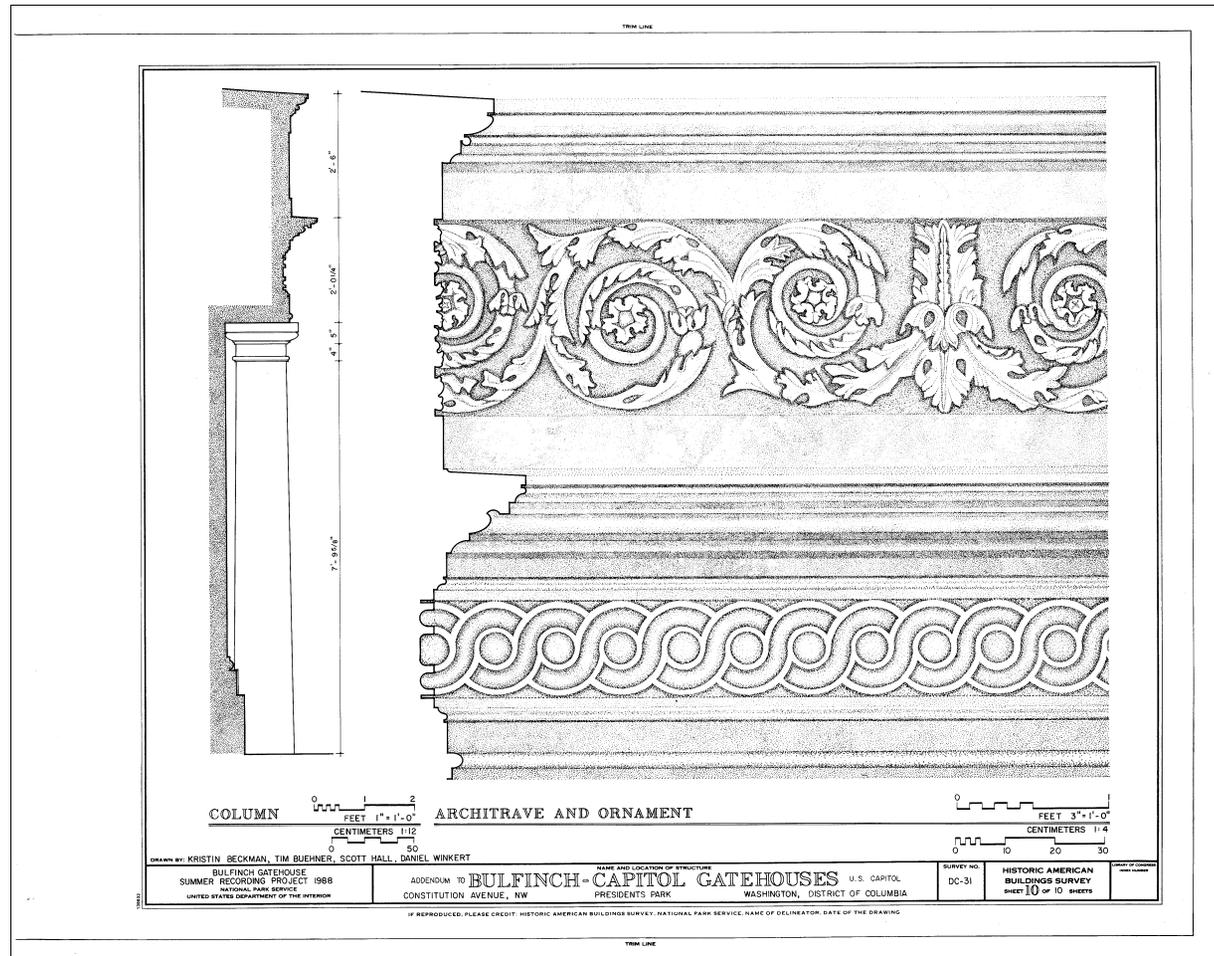
Interview Image 3. Seward Residence, HABS Survey No.33B8. Drawing dated 1934. Delineated by Robert D. McCready (shown full-size: 18"x24"). Third of three drawings from a single set that were shown to demonstrate an approach to early HABS drawings which was obviously hand rendered and included individual sheets filled with varying combinations of different types of drawings (plans, elevations, sections, and details),



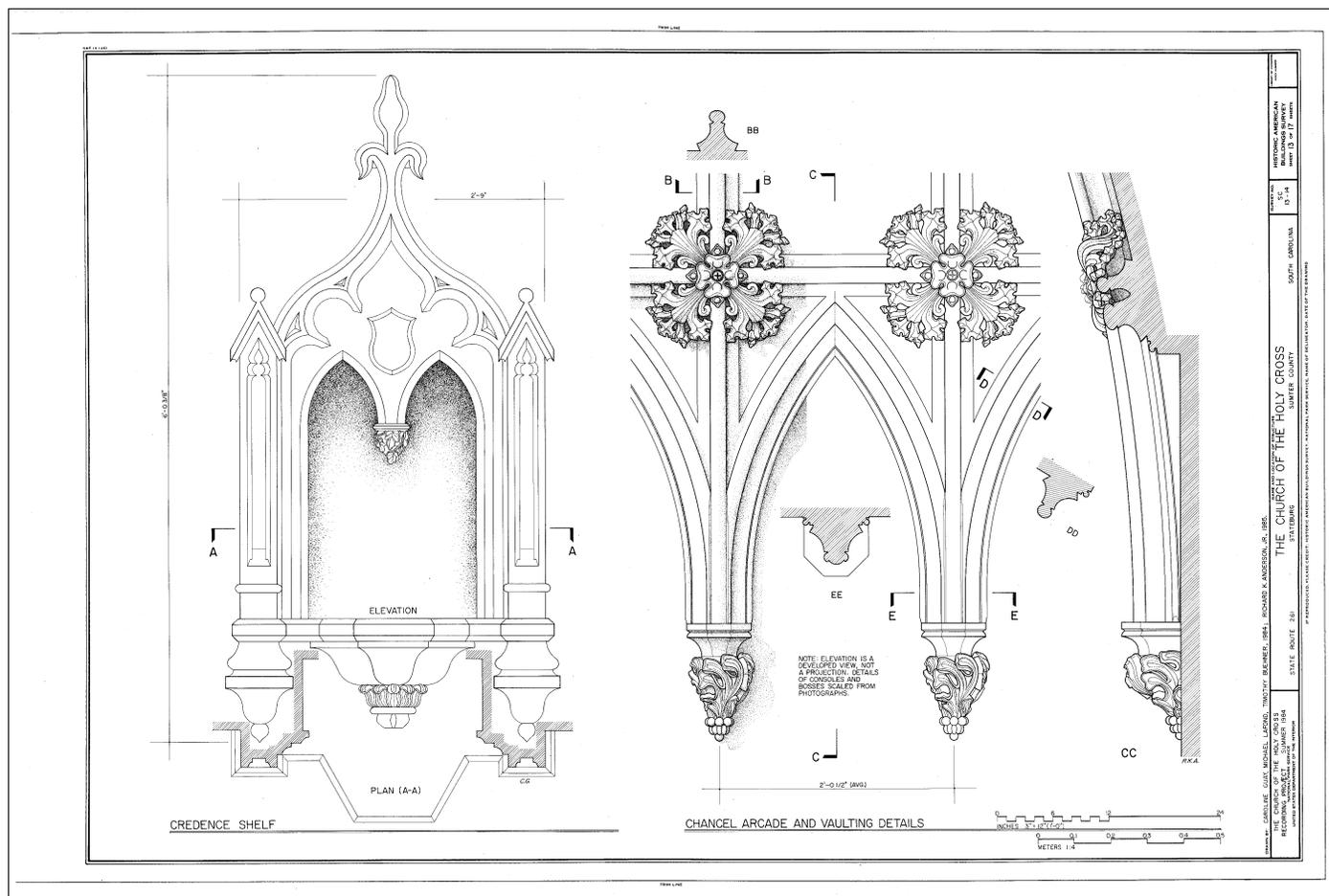
Interview Image 4. Cape Hatteras Lighthouse, HABS Survey No. NC-357. Drawing dated 1989. Delineated by Judith E. Collins (shown full-size: 24"x36"). Later drawing contrasted with the early Seward drawings, to demonstrate different approach to sheet content and composition.



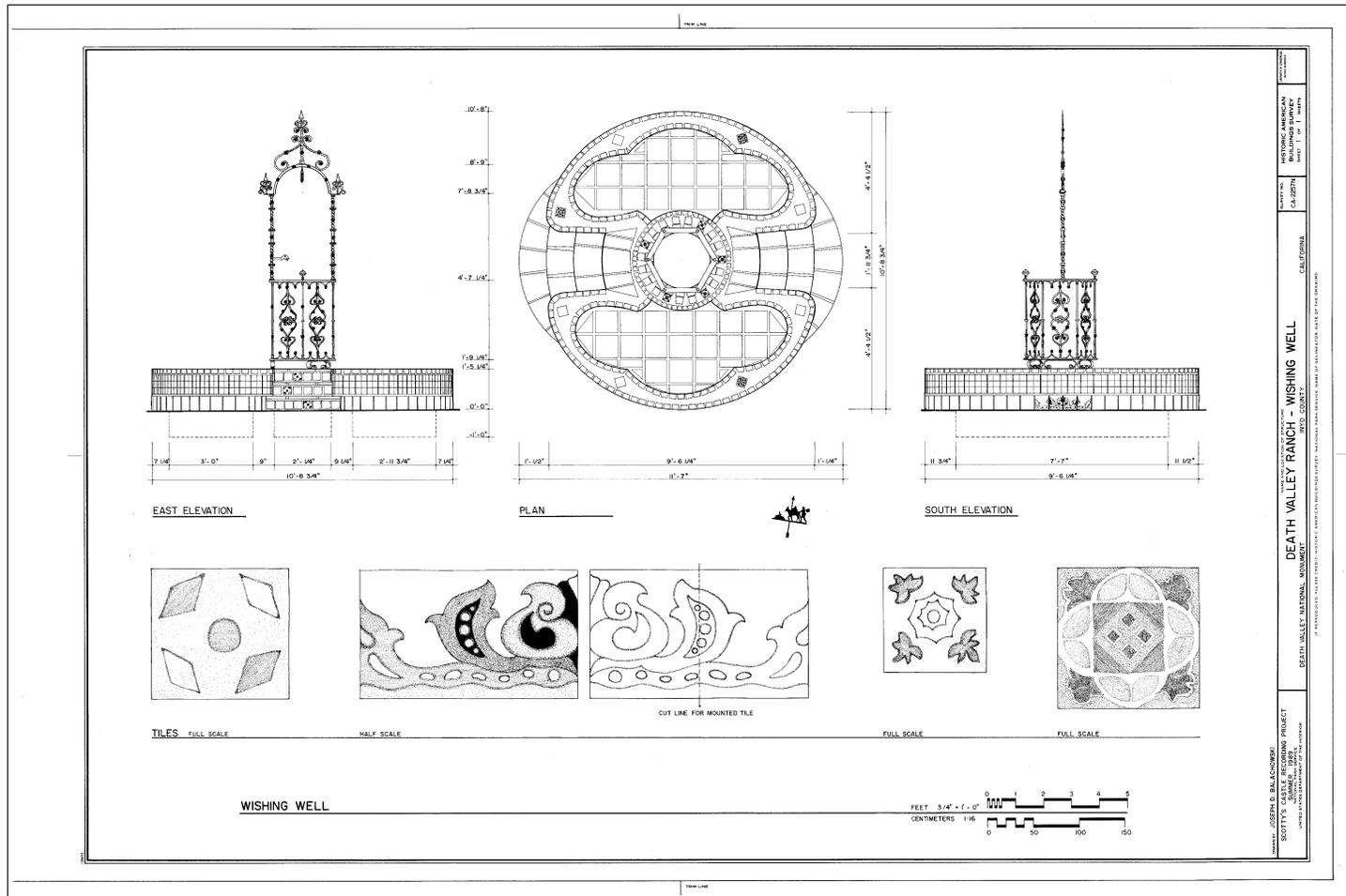
Interview Image 5. Samuel Muma Farm – Springhouse, HABS Survey No. MD-950C. Drawing dated 1988. Delineated by Tina L. Fong. (Shown full-size: 24”x36”). Later drawing that combines early and later characteristics



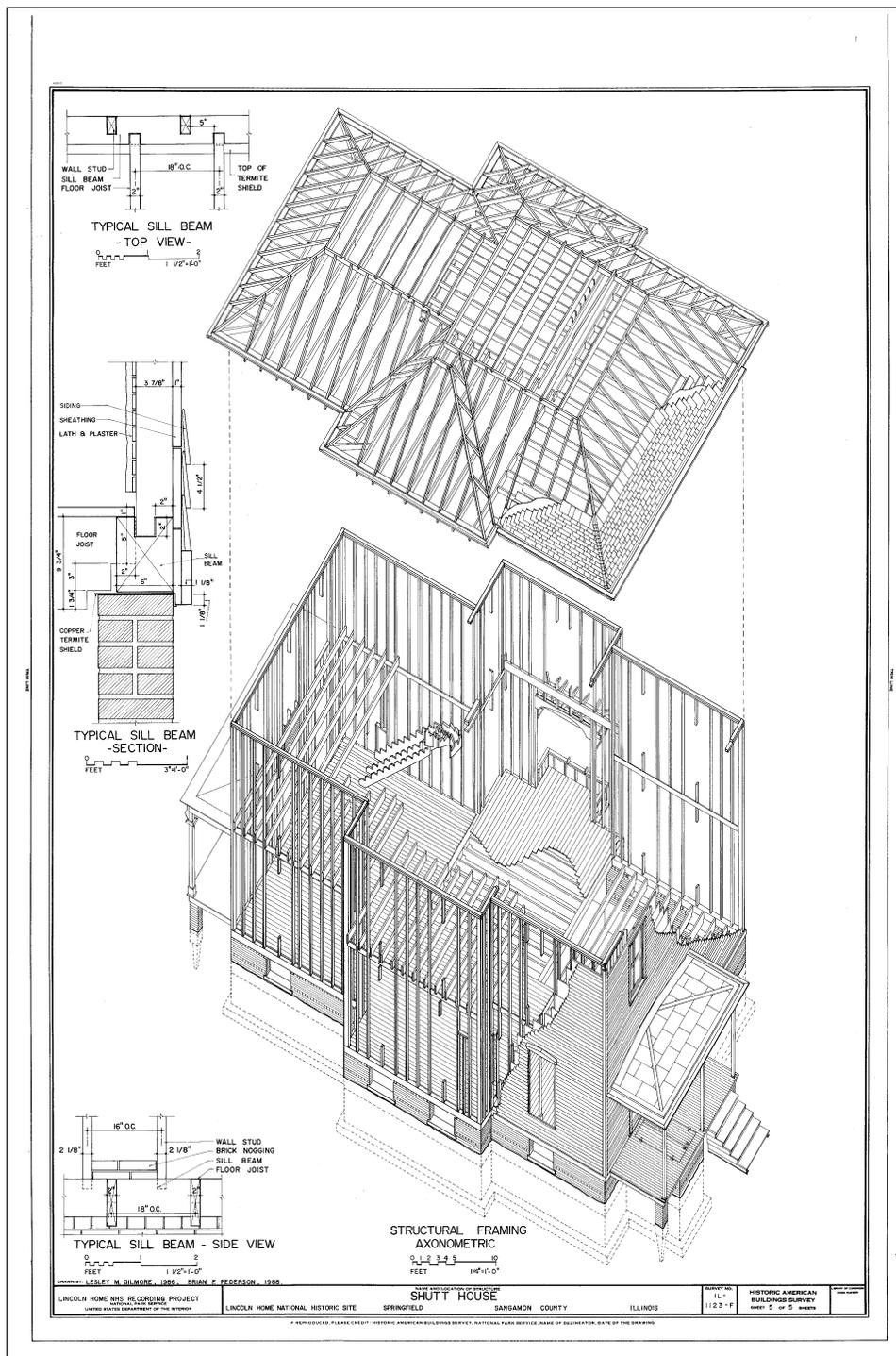
Interview Image 7. Bulfinch - Capitol Gatehouses, HABS Survey No. DC-31. Drawing dated 1988. Delineated by Kristin Beckman, Tim Buehner, Scott Hall, and Daniel Winkert (shown full-size 18"x24"). Full-scale detail drawing selected because it demonstrates an obvious commitment on the part of the delineator for creating a beautiful drawing sheet



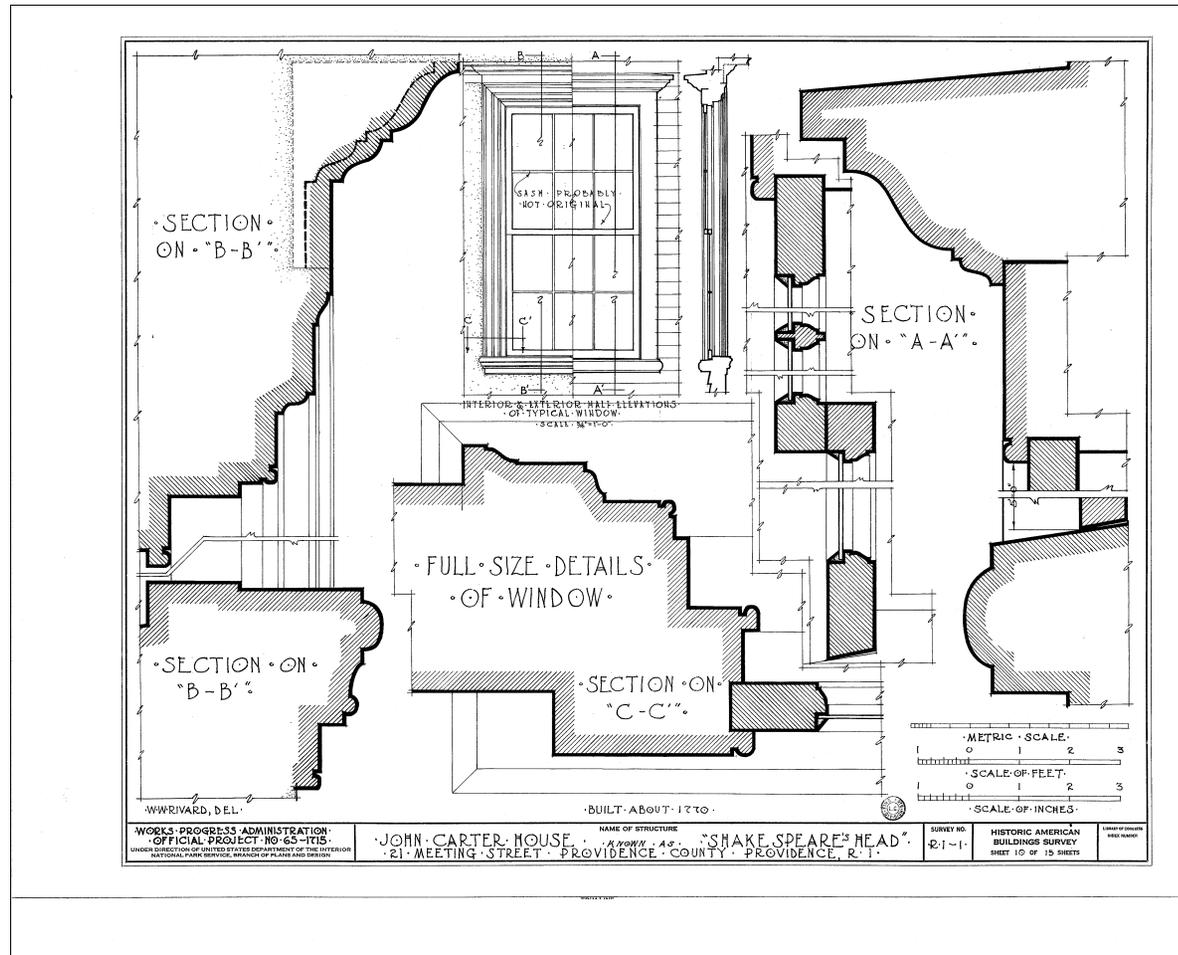
Interview Image 8. Church of the Holy Cross, HABS Survey No. SC 13-14. Drawing dated 1984-5. Delineated by Caroline Guay, Michael Lafond, Timothy Buehner, 1984; Richard K. Anderson, Jr., 1985 (shown original size: 24"x36"). Notation directly on the drawing serves as a self-reporting measure that allows for viewer understanding of the drawing. Details of consoles and bosses scaled from photographs.



Interview Image 9. Death Valley Ranch - Wishing Well, HABS Survey No. CA-2257N. Drawing dated 1989. Delineated by Joseph D. Balachowski (shown original size: 24"x36"). Drawing highlights the issue of indicating color on HABS drawings. The tiles are drawn full-scale and carefully stippled to indicate the color patterns yet there is no description of what the colors are



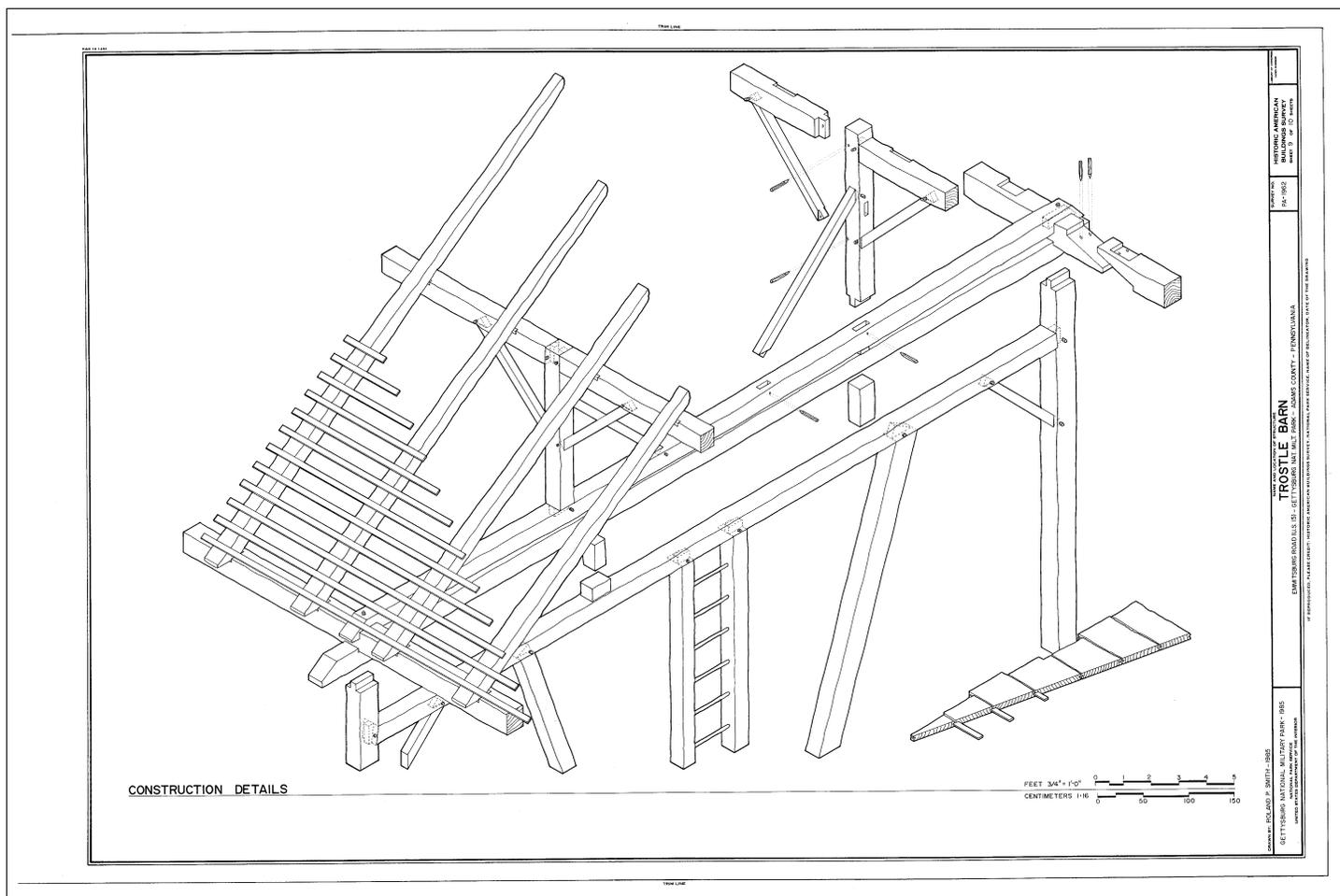
Interview Image 12. Schutt House, HABS Survey No. IL – 1123-F. Drawing dated 1986. Delineated by Lesley M. Gilmore, 1986, and Brian E. Pederson, 1988. Contrast with Beaugard drawing (previous page), and differences in styles (and understandability by a layperson) of the detail drawings and machine-looking lettering.



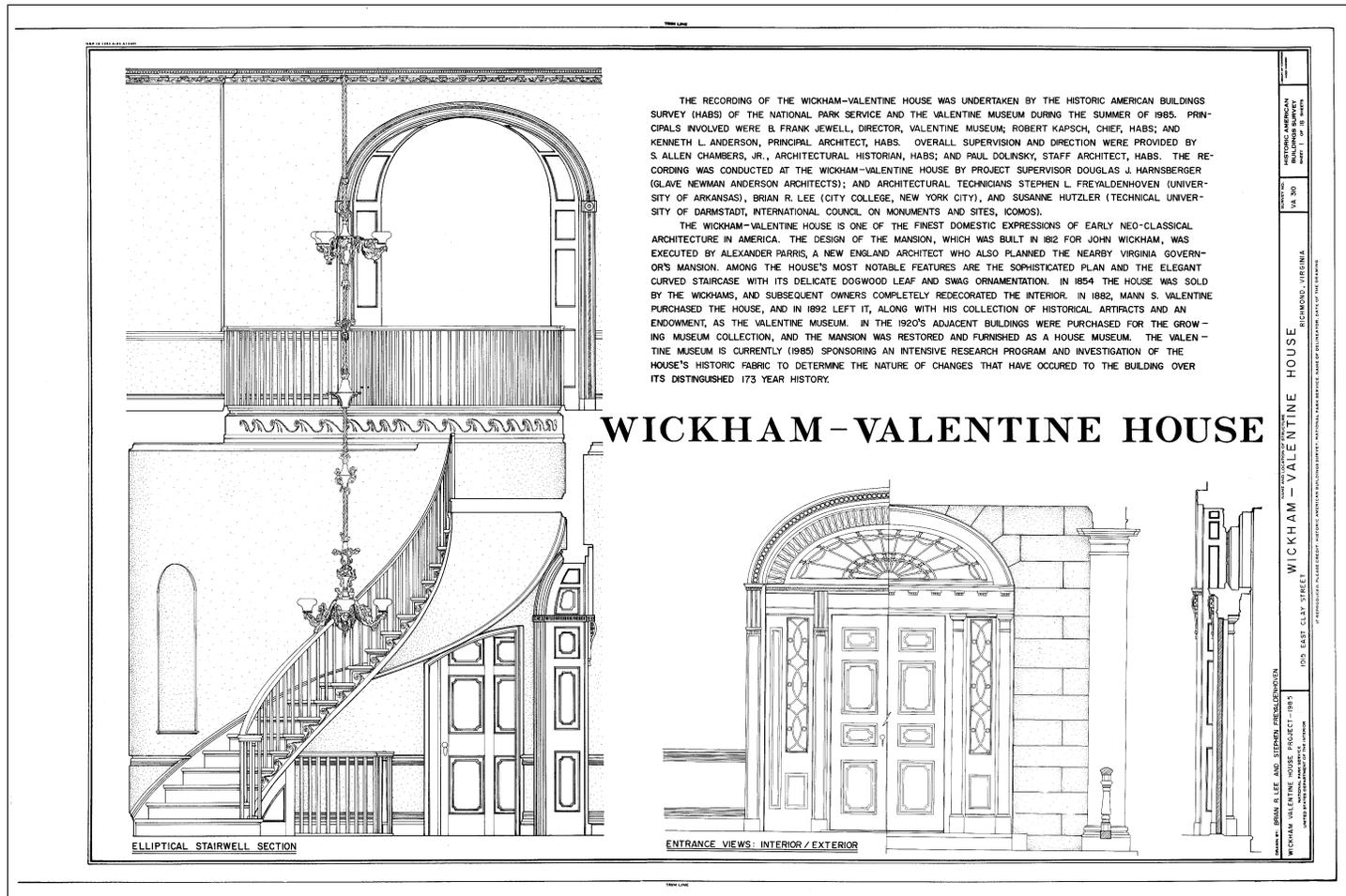
Interview Image 13. John Carter House, HABS Survey No. R1-1. Drawing dated 1936. Delineated by W.W. Rivard. Another early example showing drawings of details and artistically filled sheet composition. Personalized hand-lettering.



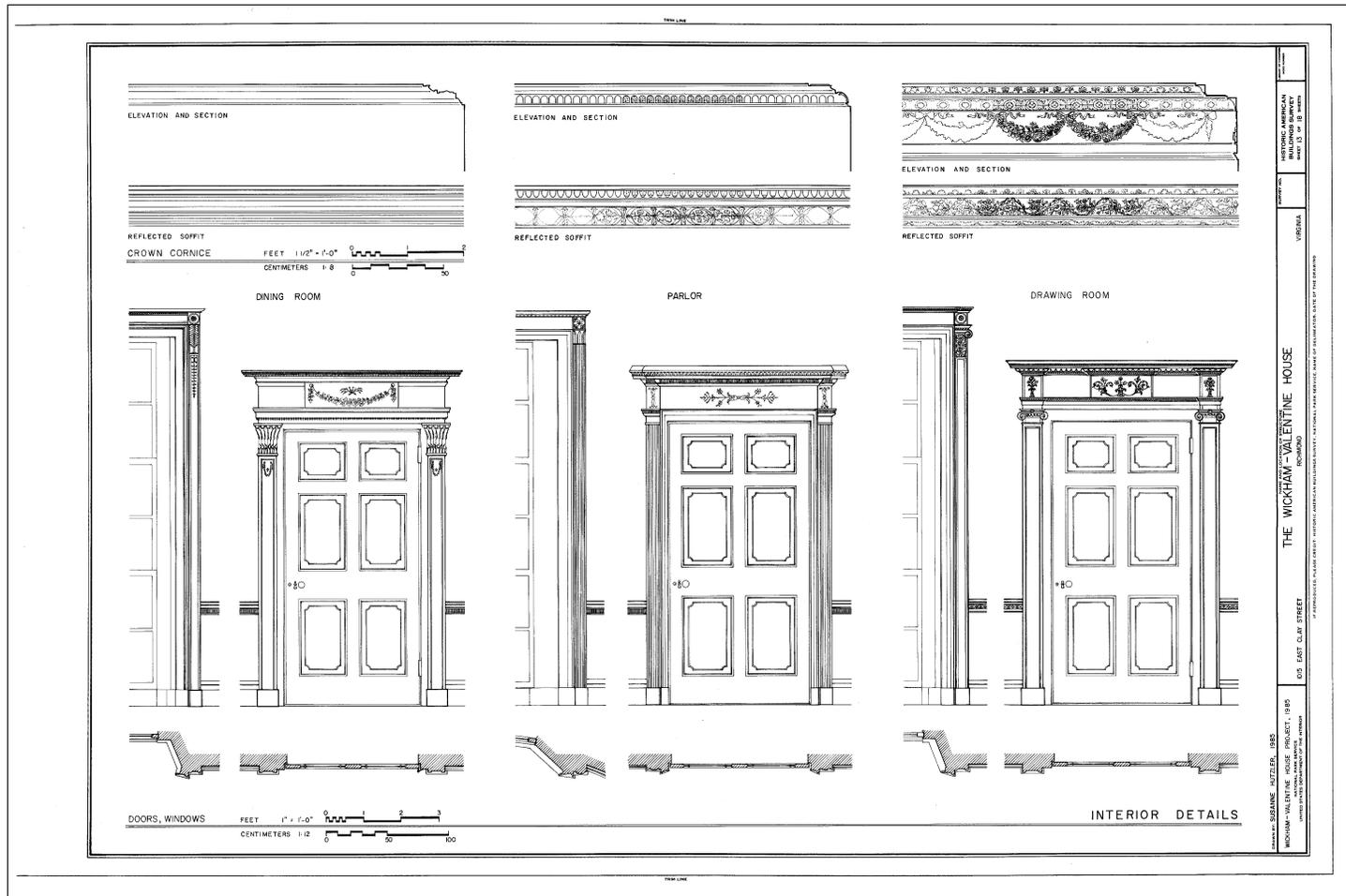
Interview Image 14. Trostle Barn, HABS Survey No. PA-1962. Drawing dated 1985. Delineated by Bradford W. Seamans. Later sheet composition with elements of earlier drawings



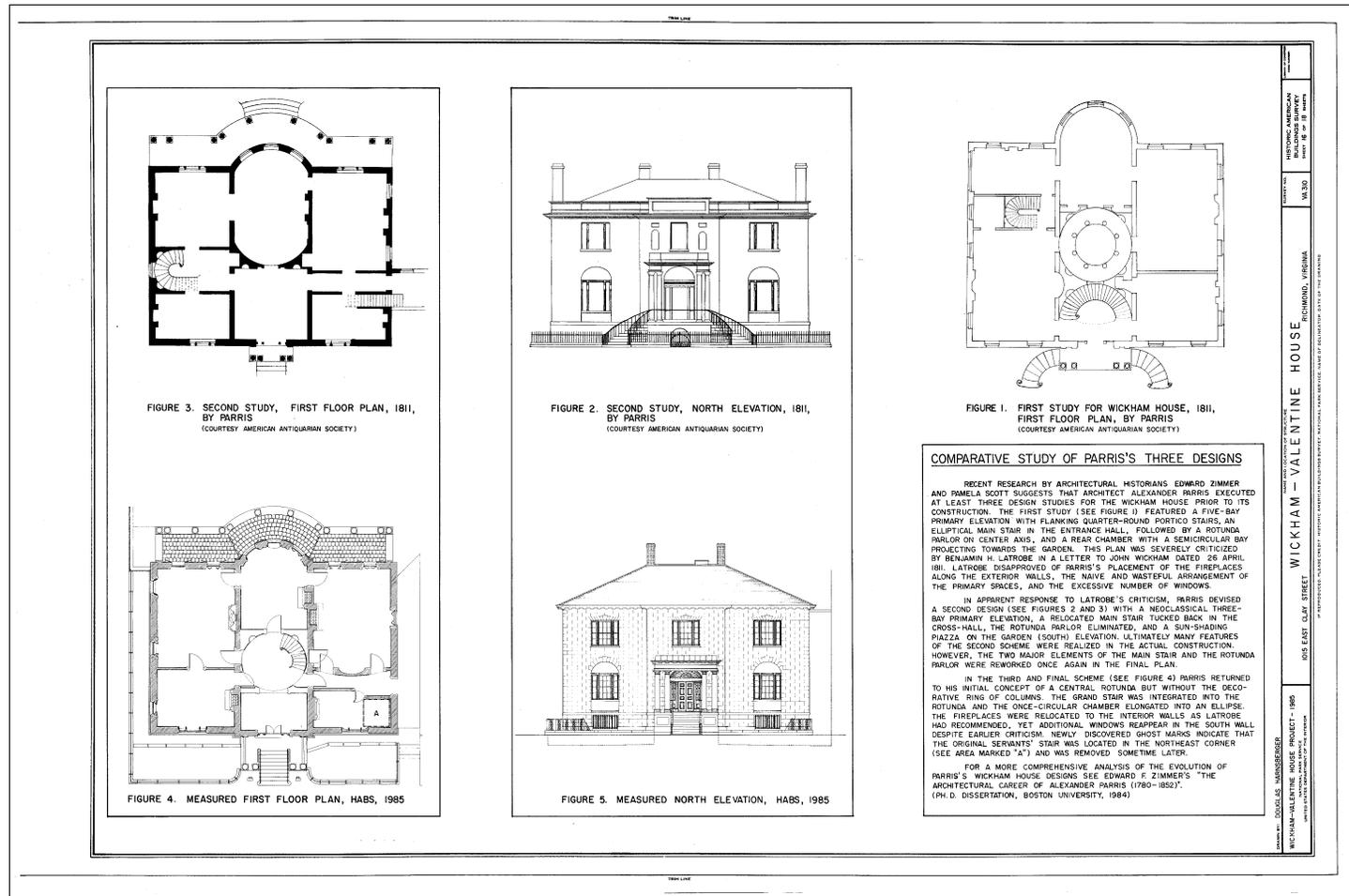
Interview Image 15. Trostle Barn, HABS Survey No. PA-1962. Drawing dated 1985. Delineated by Roland P. Smith. Example of drawing style fitting the subject - free-hand appearance indicates irregularities in the building and materials.



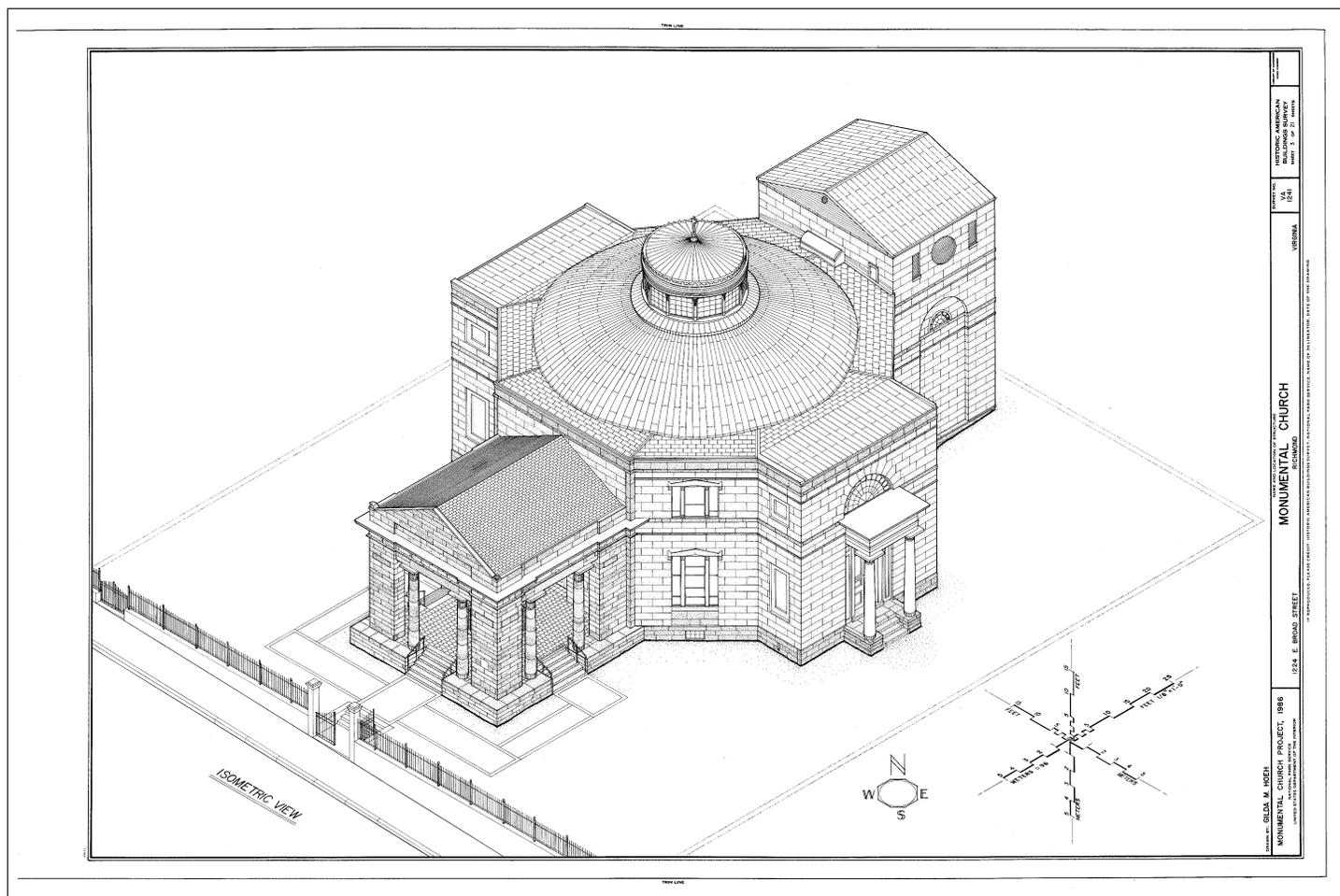
Interview Image 16. Wickham-Valentine House, HABS Survey No. VA 310. Drawing dated 1985. Delineated by Brian R. Lee and Stephen Freyaldenhoven. Illustrative cover sheet.



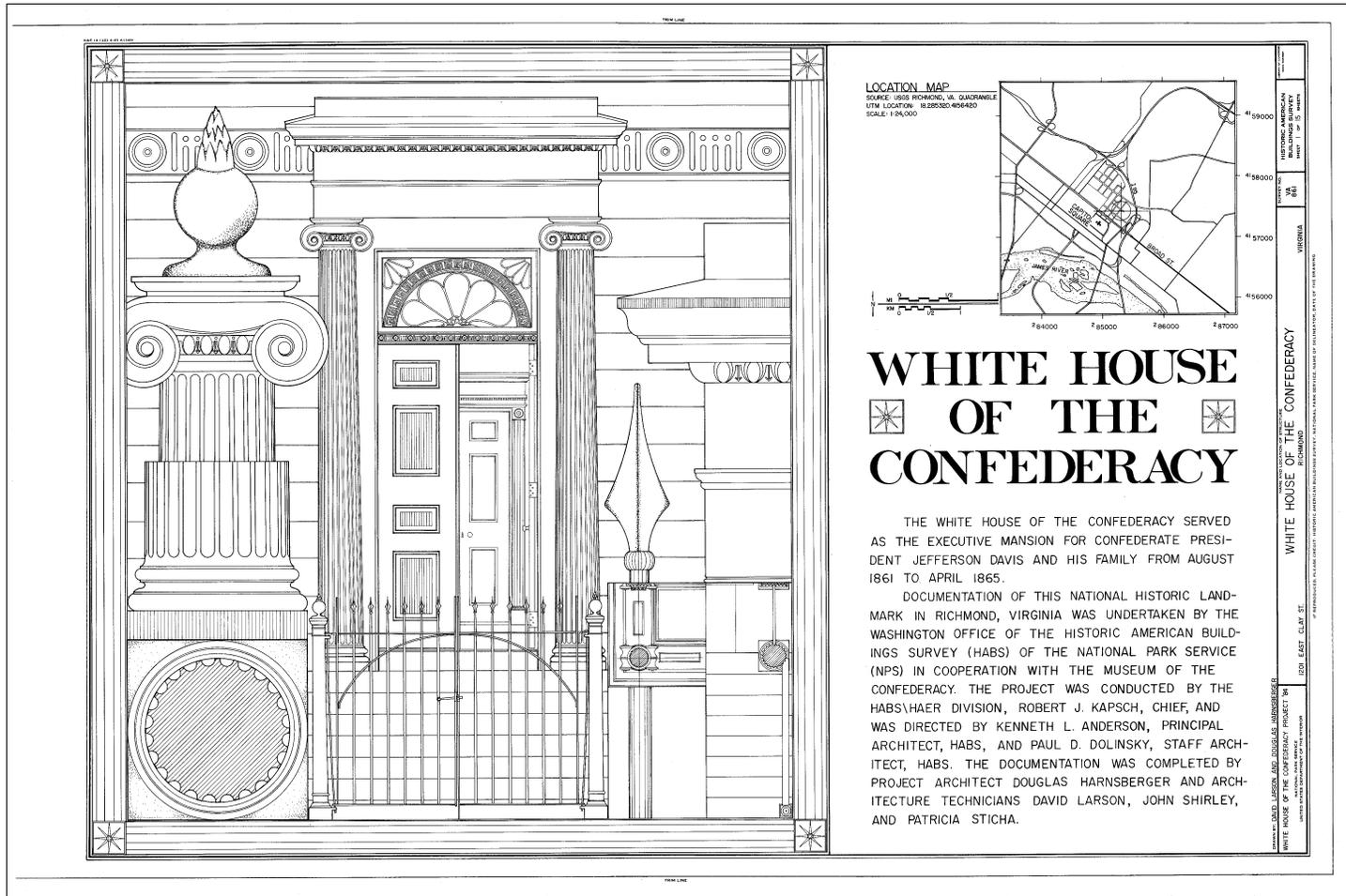
Interview Image 17. Wickham-Valentine House, HABS Survey No. VA 310. Drawing dated 1985. Delineated by Susanne Hutzler. Informative later drawing with full, but careful, sheet layout showing plan, elevation, and section views all on a single sheet.



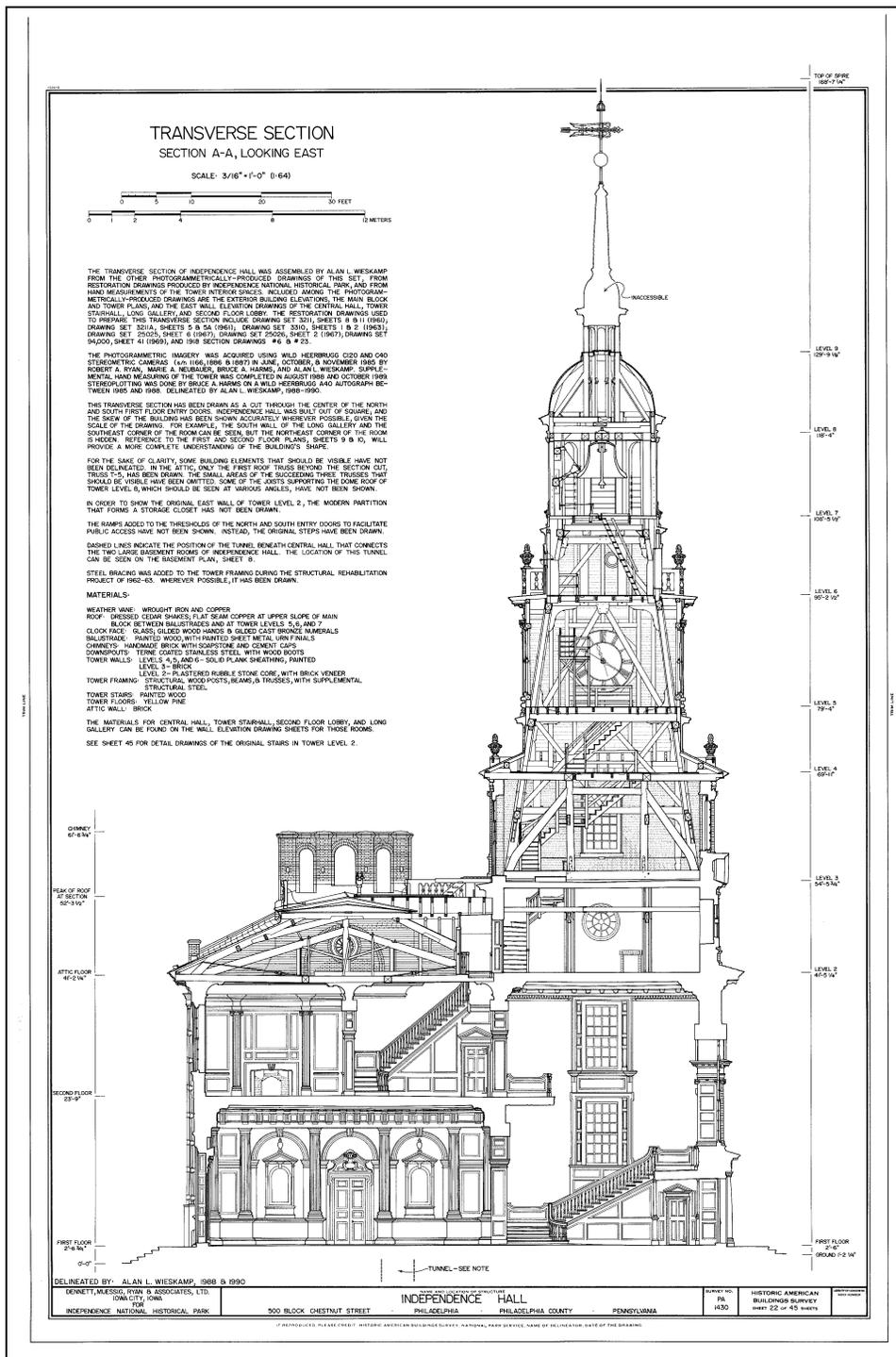
Interview Image 18. Wickham-Valentine House, HABS Survey No. VA 310. Drawing dated 1985. Delineated by Douglas Harnsberger. Analytic drawing showing progression of design studies leading to final design.



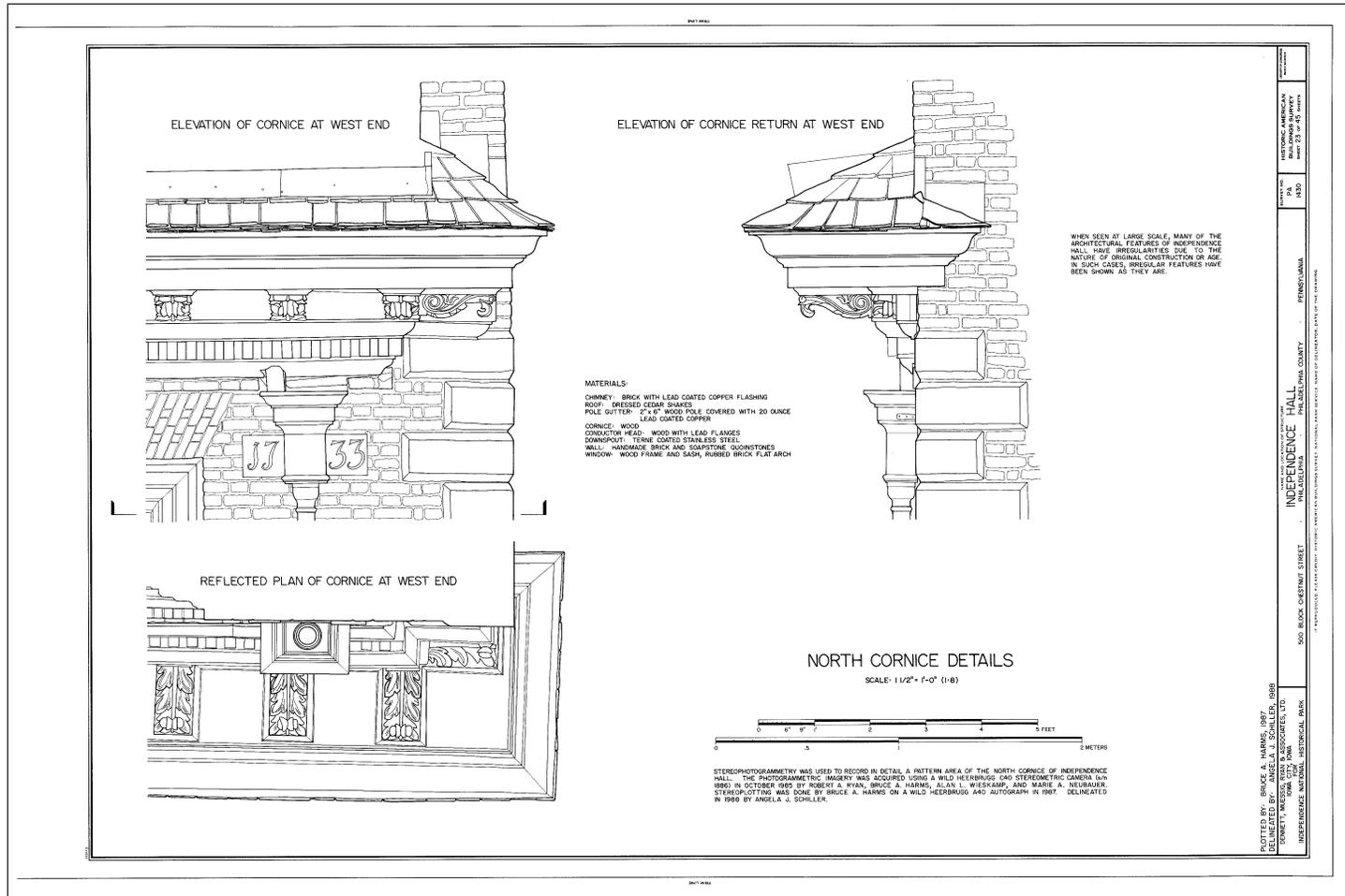
Interview Image 19. Monumental Church, HABS Survey No. VA 1241. Drawing dated 1986. Delineated by Gilda M. Hoeh. Three-dimensional drawing showing a complex building shape.



Interview Image 20. White House of the Confederacy, HABS Survey No. VA 861. Drawing dated 1984. Delineated by David Larson and Douglas Harnsberger. Cover sheet with drawing “montage” of differently scaled building components.



Interview Image 21. Independence Hall, HABS Survey No. PA 1430. Drawing dated 1988 & 1990. Delineated by Alan L. Wieskamp. Notes on the drawing aid the user in understanding the building and documentation process.



Interview Image 23. Independence Hall, HABS Survey No. PA 1430. Drawing dated 1987-1988. Plotted by Bruce A. Harms, 1987, delineated by Angela J. Schiller, 1988. Illustrates and describes irregular building features.

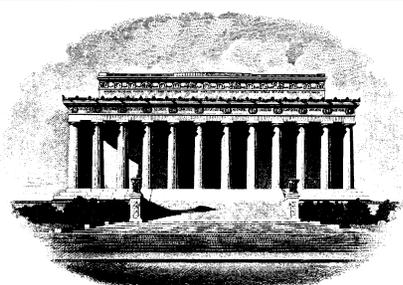
THE MEMORIAL TO ABRAHAM LINCOLN (1809-65) WAS CONSTRUCTED AS A MONUMENTAL COMMEMORATION OF THE SIXTEENTH PRESIDENT, WHO SAW THE NATION THROUGH A DIVISIVE WAR AND PRESERVED THE UNION. WHILE THE STATUE CONTAINED WITHIN IS ONE OF THE BEST-KNOWN PUBLIC SCULPTURES IN THE UNITED STATES, THE PROMINENT SETTING AND CLASSICAL-REVIVAL DESIGN OF THE BUILDING HAVE COMBINED TO PRODUCE AN AMERICAN ICON. THE LOCATION OF CELEBRATIONS AND DEMONSTRATIONS.

THE SITE-ON AXIS WITH THE U.S. CAPITOL AND THE WASHINGTON MONUMENT WAS FIRST IDENTIFIED AS A LOCATION FOR A FUTURE LINCOLN MEMORIAL BY THE SENATE PARK COMMISSION (BETTER KNOWN AS THE McMILLAN COMMISSION) IN ITS 1901 PLAN FOR WASHINGTON. BUILT ON LANDFILL DREDGED FROM THE POTOMAC RIVER, THE MEMORIAL WAS INTENDED TO COUNTERBALANCE THE CAPITOL WITH A FORM DISTINCT FROM BOTH IT AND THE WASHINGTON MONUMENT. THE MEMORIAL SERVES AS A ROUND POINT FROM WHICH TRAFFIC RADIATES IN DIFFERENT DIRECTIONS: NORTH UP ROCK CREEK AND POTOMAC PARKWAY; WEST ACROSS MEMORIAL BRIDGE TO ARLINGTON; SOUTH ALONG POTOMAC PARK, AND EAST TOWARD THE CAPITOL. DIRECTLY EAST OF THE MEMORIAL A 3,600-FOOT-LONG CANAL WAS PLANNED AND CONSTRUCTED.

THE McMILLAN PLAN STRONGLY SUGGESTED THAT THE DESIGN BE "A GREAT PORTICO OF DORIC COLUMNS RISING FROM AN UNBROKEN STYLOBATE." THE LINCOLN MEMORIAL BUILDING COMMISSION WAS ESTABLISHED BY CONGRESSIONAL LEGISLATION IN FEBRUARY 1911. THEY CONSULTED ON SITE AND DESIGN WITH THE COMMISSION OF FINE ARTS, WHICH INVITED BOTH HENRY BACON AND JOHN RUSSELL POPE TO SUBMIT DESIGNS. THE COMMISSION CONSIDERED OTHER LOCATIONS AS WELL, BUT ULTIMATELY THE McMILLAN PLAN'S ORIGINAL SUGGESTION AS TO PLACEMENT AND APPEARANCE PREVAILED. HENRY BACON'S GREEK DORIC TEMPLE WAS SELECTED. DANIEL CHESTER FRENCH, THE PRE-EMINENT AMERICAN SCULPTOR, WAS CHOSEN TO DESIGN THE FIGURE OF LINCOLN WITHIN.

GROUND WAS BROKEN ON LINCOLN'S BIRTHDAY, FEBRUARY 12, 1914. ALTHOUGH THE BODY OF THE TEMPLE WAS SUBSTANTIALLY COMPLETE BY EARLY 1917, SUBSEQUENT PROBLEMS WITH THE TERRACE FOUNDATIONS CAUSED DELAYS IN CONSTRUCTION. IN OCTOBER 1917, BACON AND FRENCH REALIZED THAT THE ORIGINAL PLANNED SIZE OF THE STATUE WAS MUCH TOO SMALL FOR THE SPACE. ENLARGING THE STATUE NECESSITATED ADDITIONAL STRUCTURAL SUPPORT. THE MEMORIAL WAS FINALLY DEDICATED MAY 30, 1922, WITH PRESIDENT WARREN G. HARDING ACCEPTING THE BUILDING FROM CHIEF JUSTICE WILLIAM HOWARD TAFT ON BEHALF OF THE AMERICAN PEOPLE.

AS COMPLETED, THE LINCOLN MEMORIAL TAKES THE FORM OF A GREEK TEMPLE WITH A PERIPHERAL DORIC ORDER, ORIENTED SO THAT ITS ENTRANCE IS ON THE LONG SIDE. ABOVE THE DECORATED ENTABLATURE IS A HIGH ATTIC CHARACTERISTIC OF ROMAN ARCHITECTURE. TO ENHANCE PERSPECTIVE DISTORTION, THE EXTERIOR WALLS AND COLUMNS ARE TILTED IN SLIGHTLY. THE COLUMNS ARE MORE CLOSELY SPACED TOWARD THE ENDS, AND THE 44 TALL COLUMNS THEMSELVES HAVE ENTASIS. RAISED 40' ABOVE GRADE ON SUBSTANTIAL REINFORCED-CONCRETE FOUNDATIONS, THE EXTERIOR OF THE MEMORIAL IS CONSTRUCTED OF WHITE COLORADO YULE MARBLE. THE 304' X 134' TEMPLE IS SET ON A 236' X 186' TERRACE RAISED 14' ABOVE THE GROUND. WIDE STONE STEPS ARE FLANKED BY WALLS CROWNED WITH TRIFOLDS, EACH CARVED FROM A SINGLE BLOCK OF TENNESSEE MARBLE BY THE PICCOLI BROTHERS. THE BLANK-WALLED BUILDING BEHIND THE COLUMNS MEASURES 156' X 84'. BACON INCORPORATED FOUR SIGNIFICANT ELEMENTS IN HIS DESIGN: A STATUE OF LINCOLN, THE GETTYSBURG ADDRESS AND LINCOLN'S SECOND INAUGURAL ADDRESS CARVED IN STONE, AND A SYMBOL OF THE UNION OF THE UNITED STATES. THE LAST HE ACHIEVED THROUGH THE THIRTY-SIX PERIPHERAL COLUMNS, REPRESENTING THE NUMBER OF STATES IN THE UNION AT THE TIME OF LINCOLN'S DEATH, AND FORTY-EIGHT FESTOONS ON THE ATTIC WALL, RECOGNIZING THE STATES IN THE UNION AT THE TIME OF THE MEMORIAL'S DEDICATION. ERNEST BARSTOW EXECUTED THE PAINT AND ATTIC WALL DECORATIONS IN SITU.

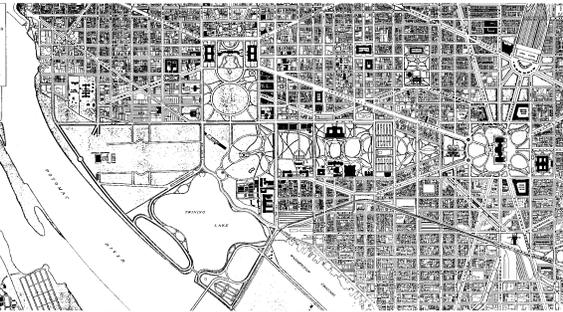


EAST FACADE OF THE LINCOLN MEMORIAL BY THE BUREAU OF ENGRAVING AND PRINTING

LINCOLN MEMORIAL



1917 PLAN BY THE PUBLIC BUILDINGS COMMISSION, SHOWING THE LINCOLN MEMORIAL ADJACENT WITH THE CAPITOL AND THE WASHINGTON MONUMENT AT THE WEST END OF THE MALL.



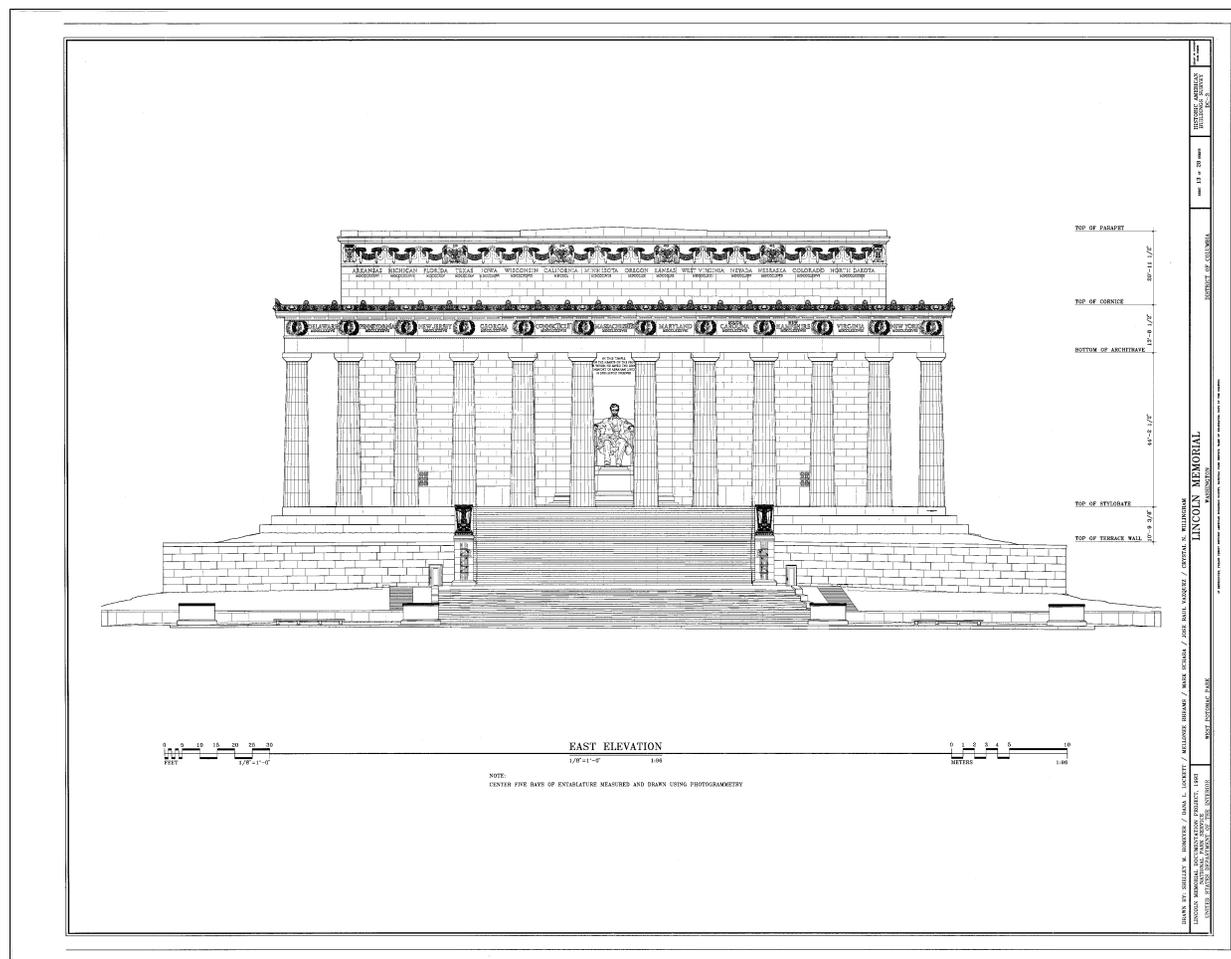
FRENCH'S 19'-HIGH STATUE OF LINCOLN IS THE FOCUS OF THE BUILDING AND CULMINATION OF THE AXIS FROM THE CAPITOL. IT WAS CARVED BY THE PICCOLI BROTHERS FROM GEORGIA MARBLE. THE STATUE OF LINCOLN DEPICTS HIM SEATED IN REPOSE, HIS STRENGTH AND INTENSITY EVOKED BY THE FACE AND HANDS. IT IS AN ACKNOWLEDGED MASTERPIECE OF AMERICAN SCULPTURE. THE 60' X 70' X 60'-HIGH CENTER CHAMBER IS DELIBERATELY STARK, FOCUSING ATTENTION ON THE FIGURE. THE TWO ADDRESSES ARE INSCRIBED ON THE NORTH AND SOUTH INTERIOR WALLS OF FLANKING 27' X 63' HALLS, EACH SEPARATED FROM THE CENTER CHAMBER BY A COLONNADE OF FOUR 50'-TALL IONIC COLUMNS. ABOVE EACH INSCRIPTION IS A MURAL, PAINTED BY JULES GUERIN. THE MURALS WERE EXECUTED ON CANVAS AND GLEDED DIRECTLY TO THE WALLS. THE SOUTH MURAL, LOCATED ABOVE THE GETTYSBURG ADDRESS, DEPICTS EMANCIPATION, FLANKED BY SUBORDINATE GROUPINGS REPRESENTING JUSTICE AND IMMORTALITY. ABOVE THE SECOND INAUGURAL ADDRESS, ON THE NORTH, IS UNITY, FLANKED BY FRATERNITY AND CHARITY. BACON IS DEPICTED IN THE CENTER GROUP OF THIS PAINTING. THE SCULPTURAL DECORATIONS AROUND THE TABLETS WERE EXECUTED BY EVELYN BEATRICE LONGMAN. THE WALLS OF THE INTERIOR ARE INDIANA LIMESTONE AND THE FLOOR IS OF TENNESSEE MARBLE. THE SKYLIGHT IS SUPPORTED BY STEEL GRIDERS EMBEDDED IN CONCRETE AND ENCASED IN BRONZE. SIMILARLY ENCASED BEAMS FRAME THIN, TRANSLUCENT ALABAMA MARBLE PANELS THAT WERE SATURATED WITH BEESWAX TO PRODUCE A SOFT DIFFUSED LIGHT. EVEN BEFORE THE MEMORIAL WAS FINISHED, THIS WAS ENHANCED BY ARTIFICIAL LIGHTING.

BY THE TIME OF COMPLETION OF THE MEMORIAL, THE REFLECTING POOL IN FRONT WAS LINED WITH TEMPORARY FEDERAL OFFICE BUILDINGS THAT WERE NOT REMOVED UNTIL 1971. YET EVEN AS THE LANDSCAPE HAS BECOME MORE FORMALIZED IN RECENT DECADES, THE IMAGE OF THE LINCOLN MEMORIAL HAS BECOME MORE POPULIST—A SYMBOL OF AMERICAN FREEDOM OF ASSEMBLY AND THE QUEST FOR JUSTICE. IN 1959 FIRST LADY ELEANOR ROOSEVELT ARRANGED FOR MARTIN LUTHER KING, JR. TO SPEAK AT THE MEMORIAL. AFTER SHE WAS BARRED FROM SEGREGATED CONSTITUTION HALL BY THE DAUGHTERS OF THE AMERICAN REVOLUTION, IN 1963 THE FREEDOM MARCH ON WASHINGTON CULMINATED AT THE MEMORIAL WITH REV. MARTIN LUTHER KING, JR.'S FAMOUS "I HAVE A DREAM" SPEECH. FAMILIAR TO MOST AMERICANS FROM ITS DEPICTION IN THE MOVIES AS WELL AS ON CURRENCY, THE LINCOLN MEMORIAL IS ONE OF THE MOST POPULAR DESTINATIONS FOR THE MILLIONS OF VISITORS TO THE NATION'S CAPITAL. THIS, AS CHARLES MOORE, CHAIRMAN OF THE COMMISSION OF FINE ARTS, NOTED IN 1922: "THE LINCOLN MEMORIAL RANKS AMONG THE WORLD'S SUPREME WORKS OF ENDURING ART. IT APPEALS TO THE HIGHEST AND DEEPEST EMOTIONS OF PATRIOTISM, AND TAKES ITS PLACE AS AN EXPRESSION OF THE NATIONAL LIFE OF THE AMERICAN PEOPLE."

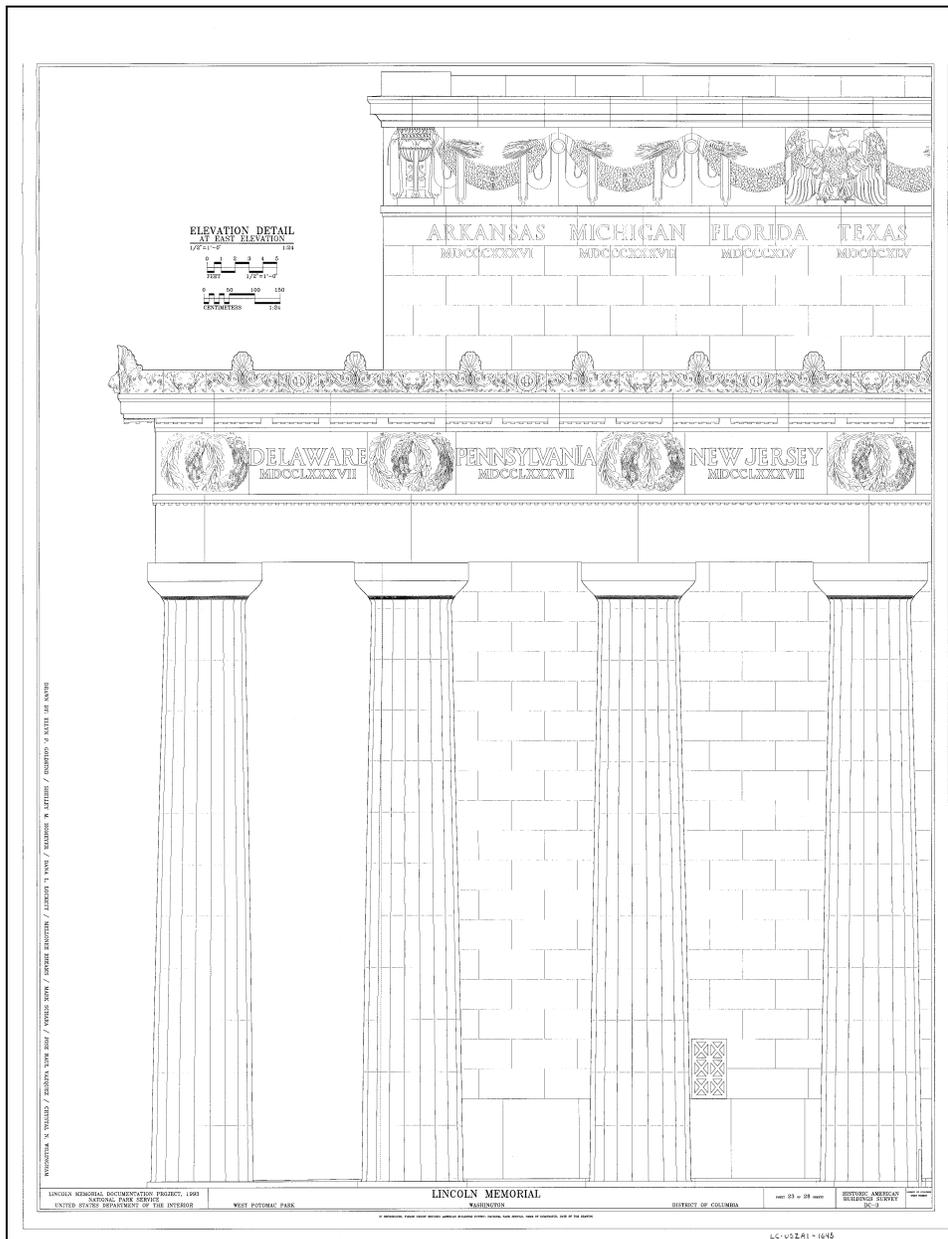
DOCUMENTATION OF THE LINCOLN MEMORIAL WAS UNDERTAKEN FROM JUNE 1991 TO MAY 1993 BY THE WASHINGTON, D.C., OFFICE OF THE HISTORIC AMERICAN BUILDINGS SURVEY/HISTORIC AMERICAN ENGINEERING RECORD (HABS/HAER). NATIONAL PARK SERVICE (NPS). THE PRINCIPALS INVOLVED WERE ROBERT J. KAPSCH, DIVISION CHIEF, HAER/HAER; JOHN A. BURNS, AIA, DEPUTY CHIEF, HAER/HAER; AND PAUL D. DOLNISKY, CHIEF, HAER. THE PROJECT WAS SPONSORED BY THE NATIONAL CAPITAL REGION, NPS, ROBERT STANTON, REGIONAL DIRECTOR, AND ARNOLD GOLDSTEIN, SUPERINTENDENT, NATIONAL CAPITAL PARKS/CENTRAL AND THE EASTERN TEAM, DENVER SERVICE CENTER (FALLS CHURCH BRANCH). NPS, MICHAEL DONNELLY, ASSISTANT MANAGER, AND PROJECT MANAGER KEITH NEWLIN. DOCUMENTATION WAS INITIATED BY PROJECT LEADER PAUL D. DOLNISKY. THE FIELD RECORDING WAS CONDUCTED BY PROJECT SUPERVISOR MARK SCHARA, ARCHITECT; SITE FOREMAN MELLONEE RHEAMS, ARCHITECT; ARCHITECTS ELYNN F. GOLDBOND, LYNNE E. HOLLER, SHEILEY L. HOMER, DANA L. LOCKETT, AND JOSE RAUL VAZQUEZ, AND ARCHITECTURE TECHNICIANS AMY L. DARLING, R. JEFFREY PERRY, AND CRYSTAL N. WILLINGHAM. THE LARGE-FORMAT PHOTOGRAPHY WAS UNDERTAKEN BY JET LOWE. HAER, THE PHOTOGRAMMETRY WAS UNDERTAKEN BY JET LOWE. HAER, A. BURNS, AS TECHNICAL CONSULTANT. THE DRAWINGS WERE PRODUCED USING COMPUTER-AIDED DRAFTING, WITH DIMENSIONS DERIVED FROM HISTORIC DRAWINGS, TRADITIONAL HAND MEASURING, AND PHOTOGRAMMETRY.

LINCOLN MEMORIAL
 HABS/HAER/AFR-1993-001
 NATIONAL PARK SERVICE
 HISTORIC AMERICAN BUILDINGS SURVEY/HISTORIC AMERICAN ENGINEERING RECORD
 DRAWN BY: JOSE RAUL VAZQUEZ

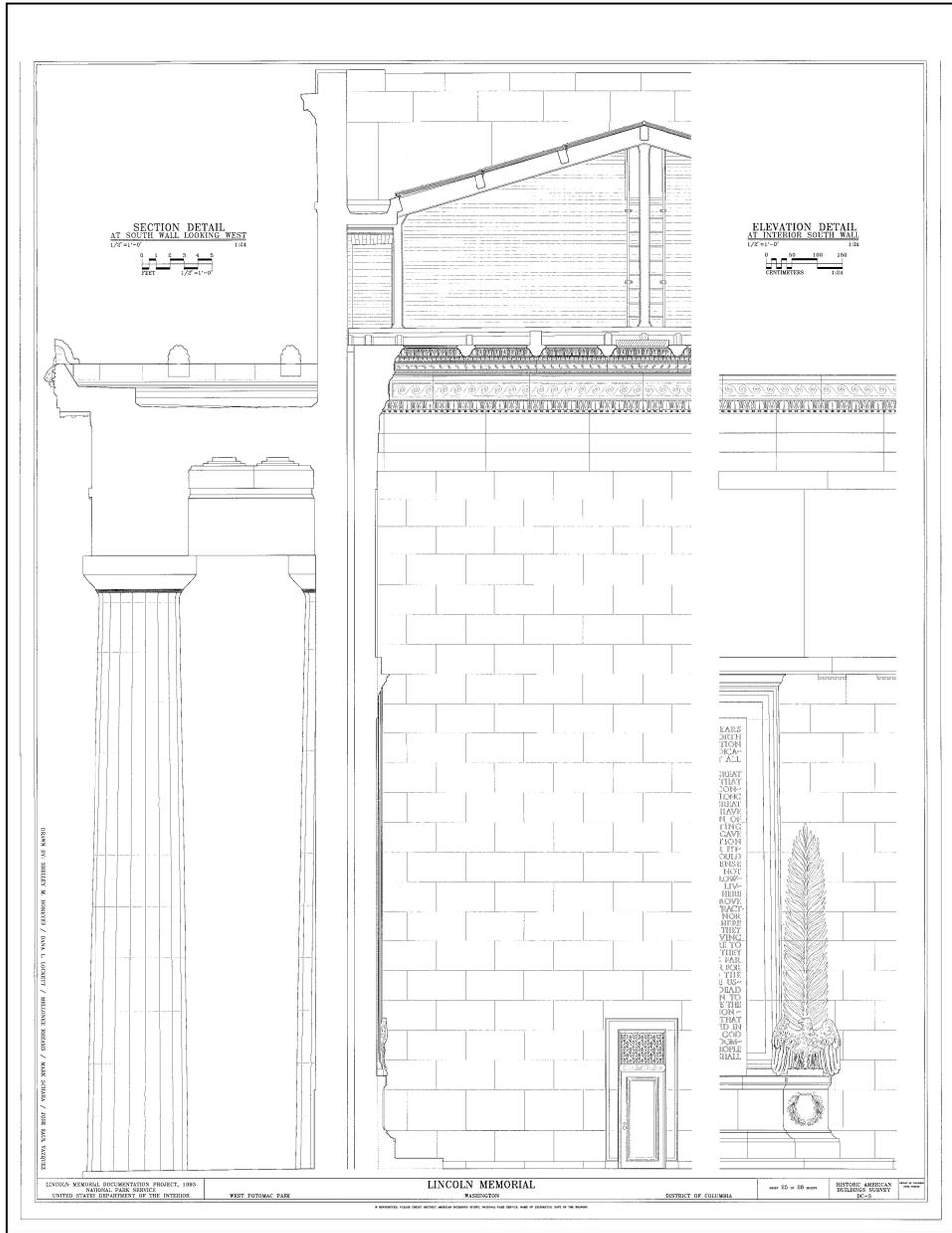
Interview Image 24. Lincoln Memorial, HABS Survey No. DC-3. Drawing dated 1993. Delineated by Jose Raul Vazquez. Cover sheet.



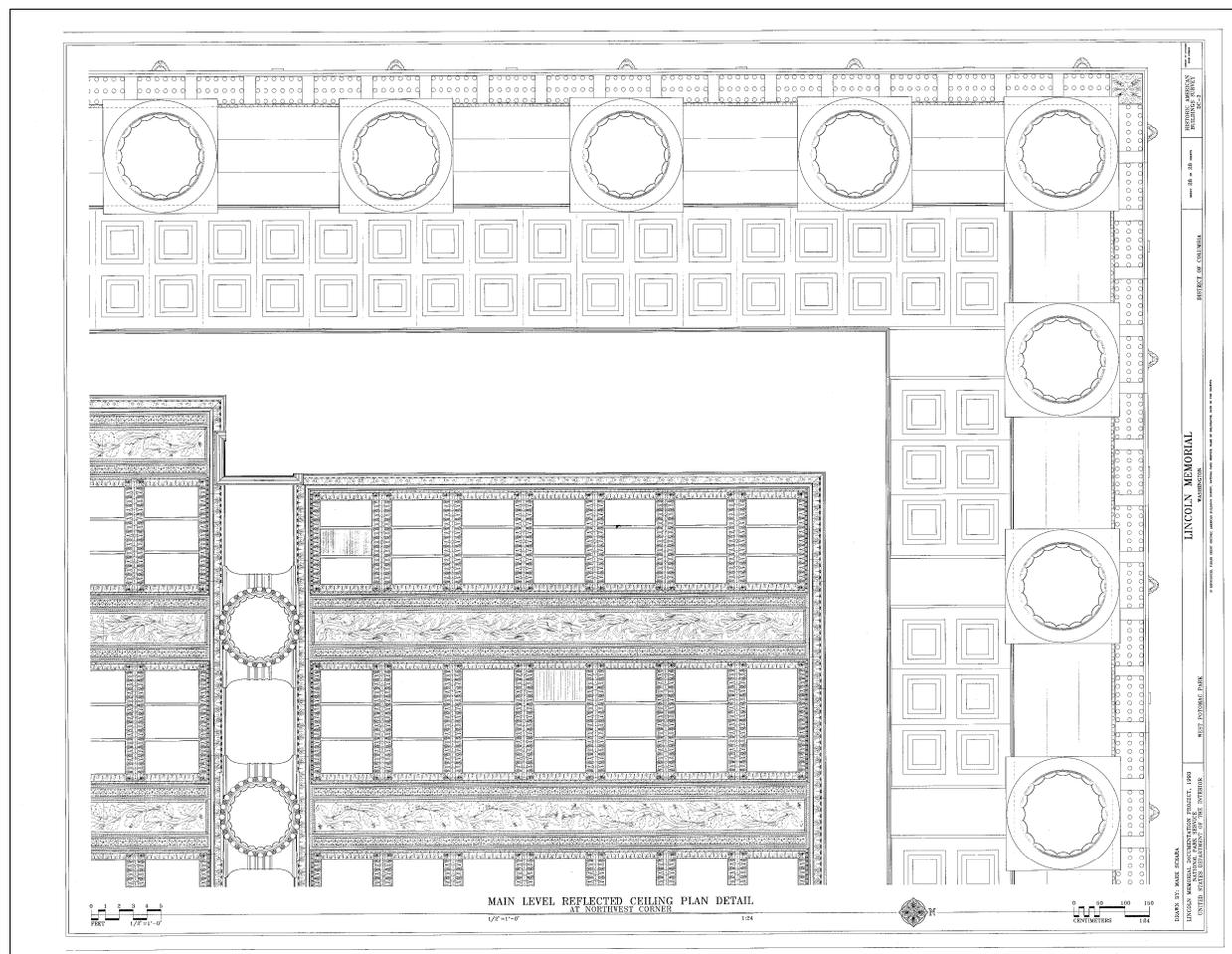
Interview Image 25. Lincoln Memorial, HABS Survey No. DC-3. Drawing dated 1993. Delineated by Shelly M. Homeyer, Dana L. Lockett, Mellonee Rheams, Mark Schara, Jose Raul Vazquez, and Crystal N. Willingham. Drawing produced with CADD from dimensions derived from traditional hand measuring, historical drawings, and photogrammetry.



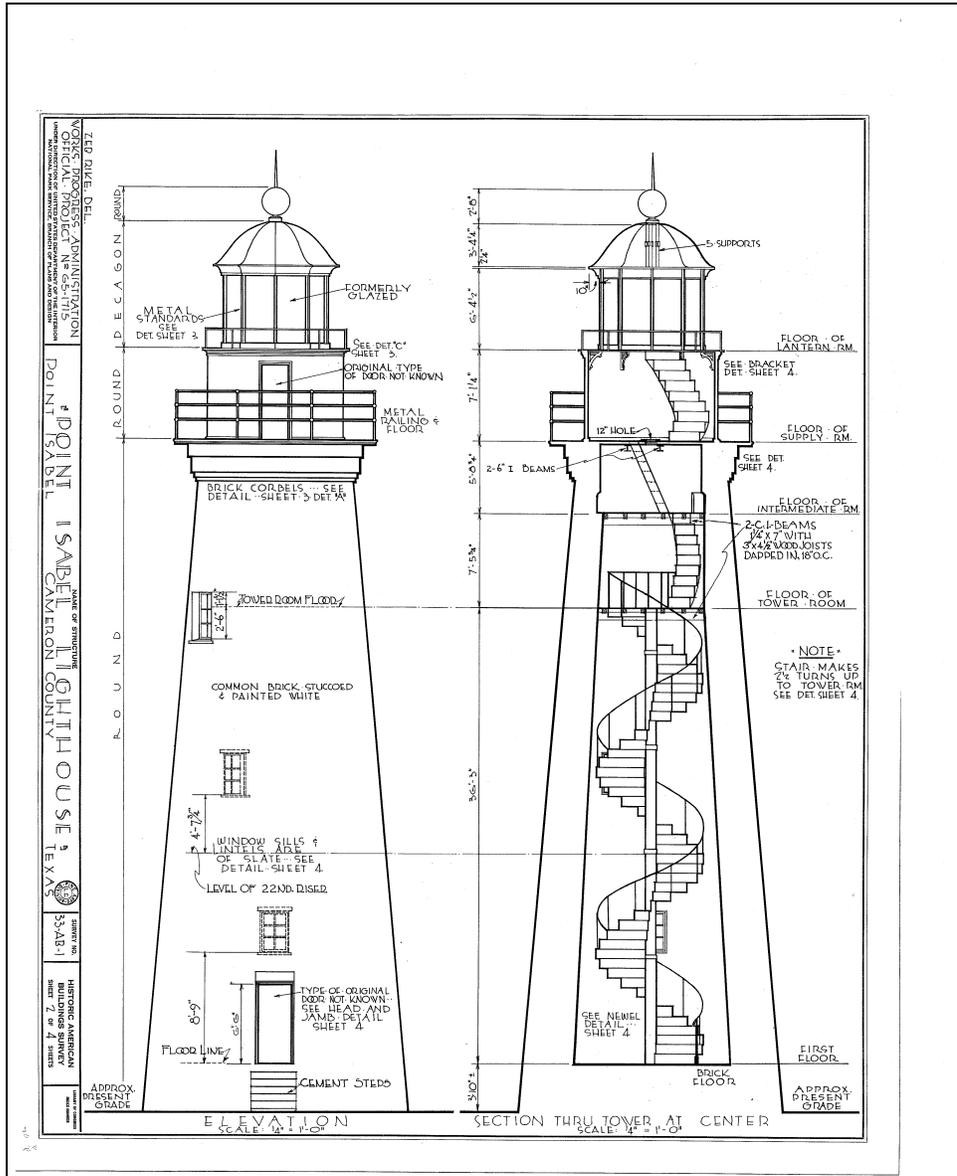
Interview Image 26. Lincoln Memorial, HABS Survey No. DC-3. Drawing dated 1993. Delineated by Ellyn P. Goldkind, Shelly M. Homeyer, Dana L. Lockett, Mellonee Rheams, Mark Schara, Jose Raul Vazquez, and Crystal N. Willingham. Enlarged portion of the overall elevation drawing. Demonstrates use of CADD for creating multiple sheets plotted at different scales from one CADD drawing (since most CADD drawings are created in the computer full-scale then plotted at the desired scale).



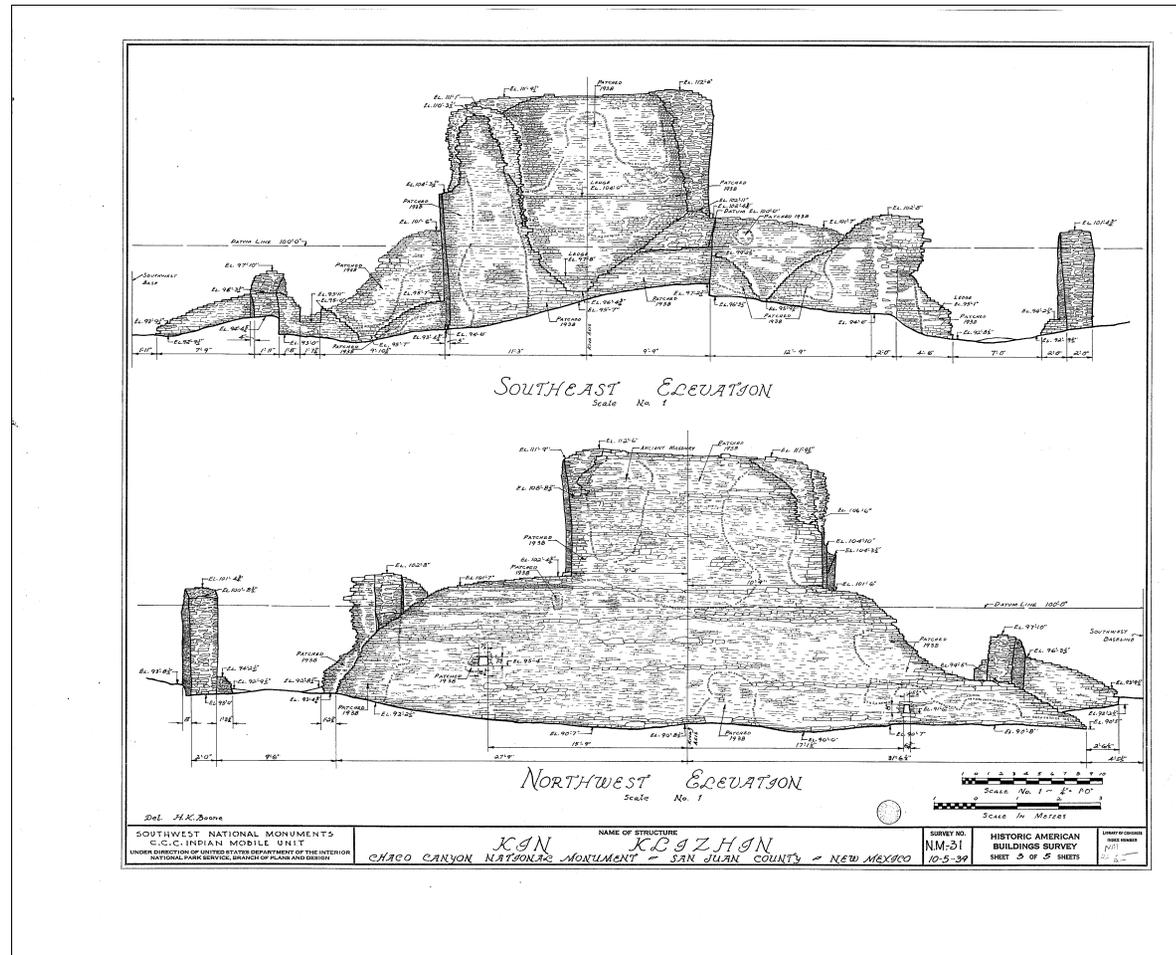
Interview Image 27. Lincoln Memorial, HABS Survey No. DC-3. Drawing dated 1993. Delineated by Shelly M. Homeyer, Dana L. Lockett, Mellonee Rheams, Mark Schara, Jose Raul Vazquez. Later CADD drawing taking on the look of early Beaux Arts sheets such as were done in early HABS projects with section and elevation together filling the sheet.



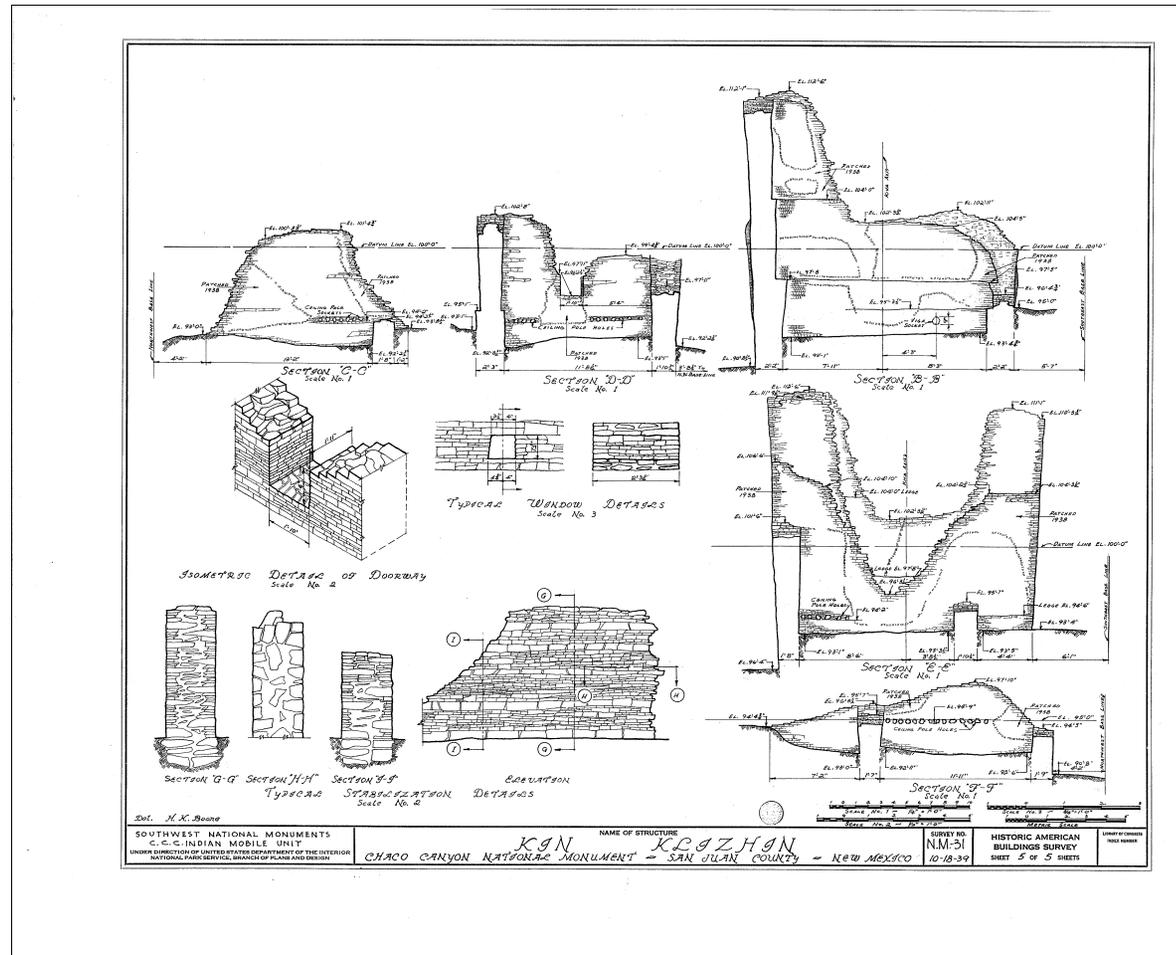
Interview Image 28. Lincoln Memorial, HABS Survey No. DC-3. Drawing dated 1993. Delineated by Mark Schara. Enlarged view of reflected ceiling plan showing details.



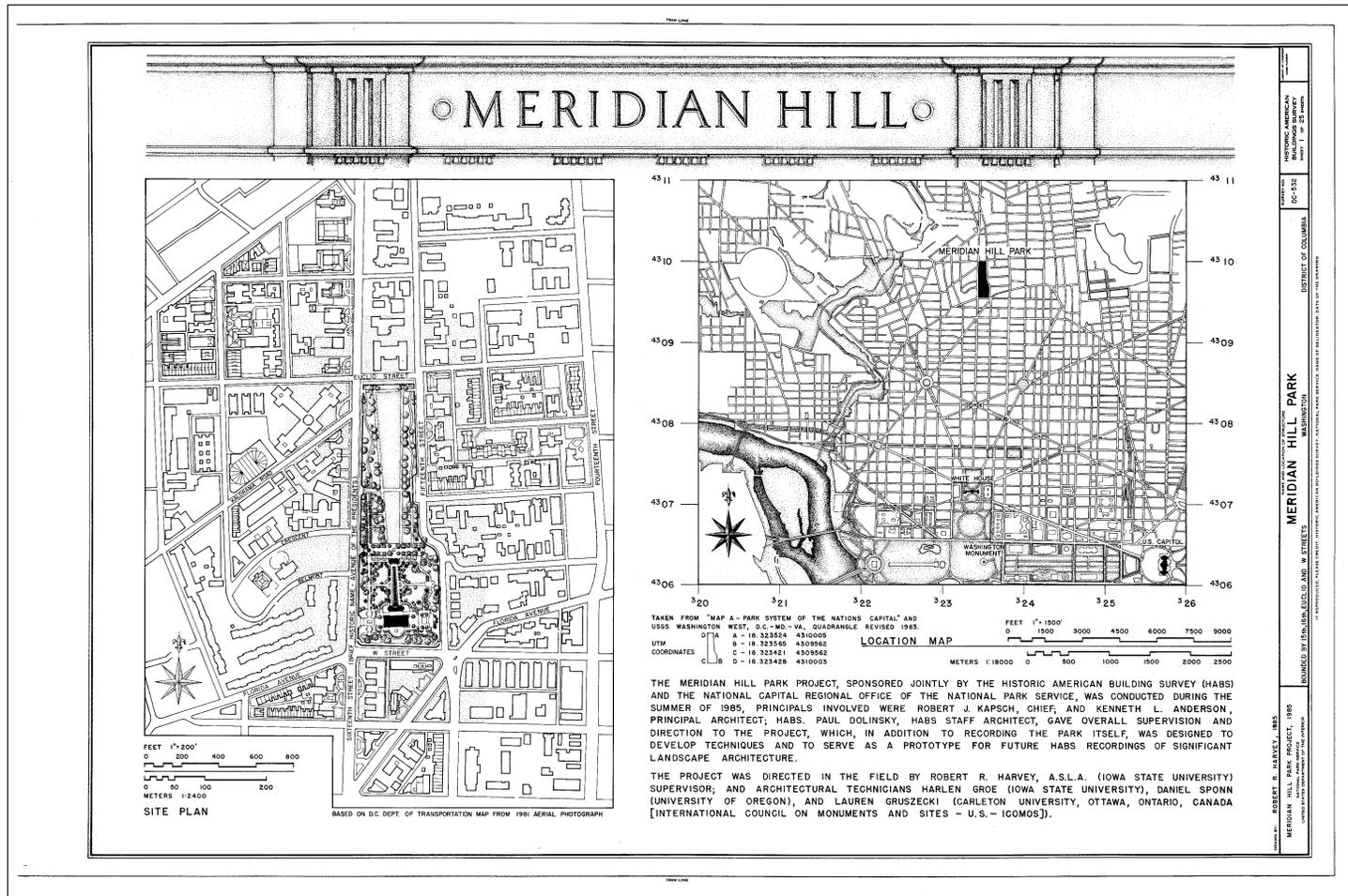
Interview Image 29. Point Isabel Light House, HABS Survey No. 33-AB-1. Drawing dated 1933. Delineated by Zeb Rike. Early drawing with elevation and section as well as notes, dimensions, and descriptions on the sheet; compare with Cape Hatteras Lighthouse drawing.



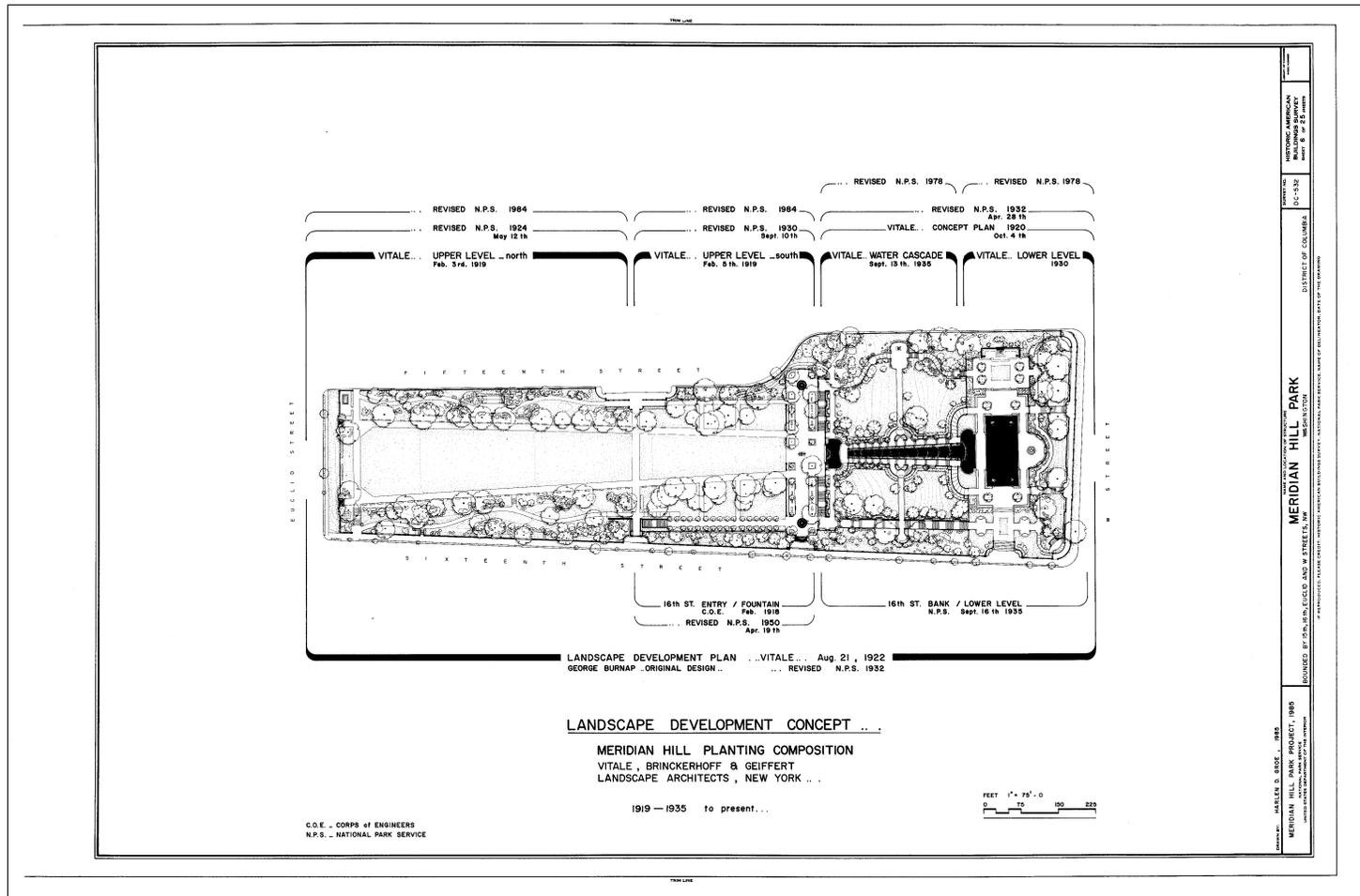
Interview Image 30. Kin Klizhin, HABS Survey No. N.M.-31. Drawing dated 1939. Delineated by H. K. Boone. Early drawing of different structure type.



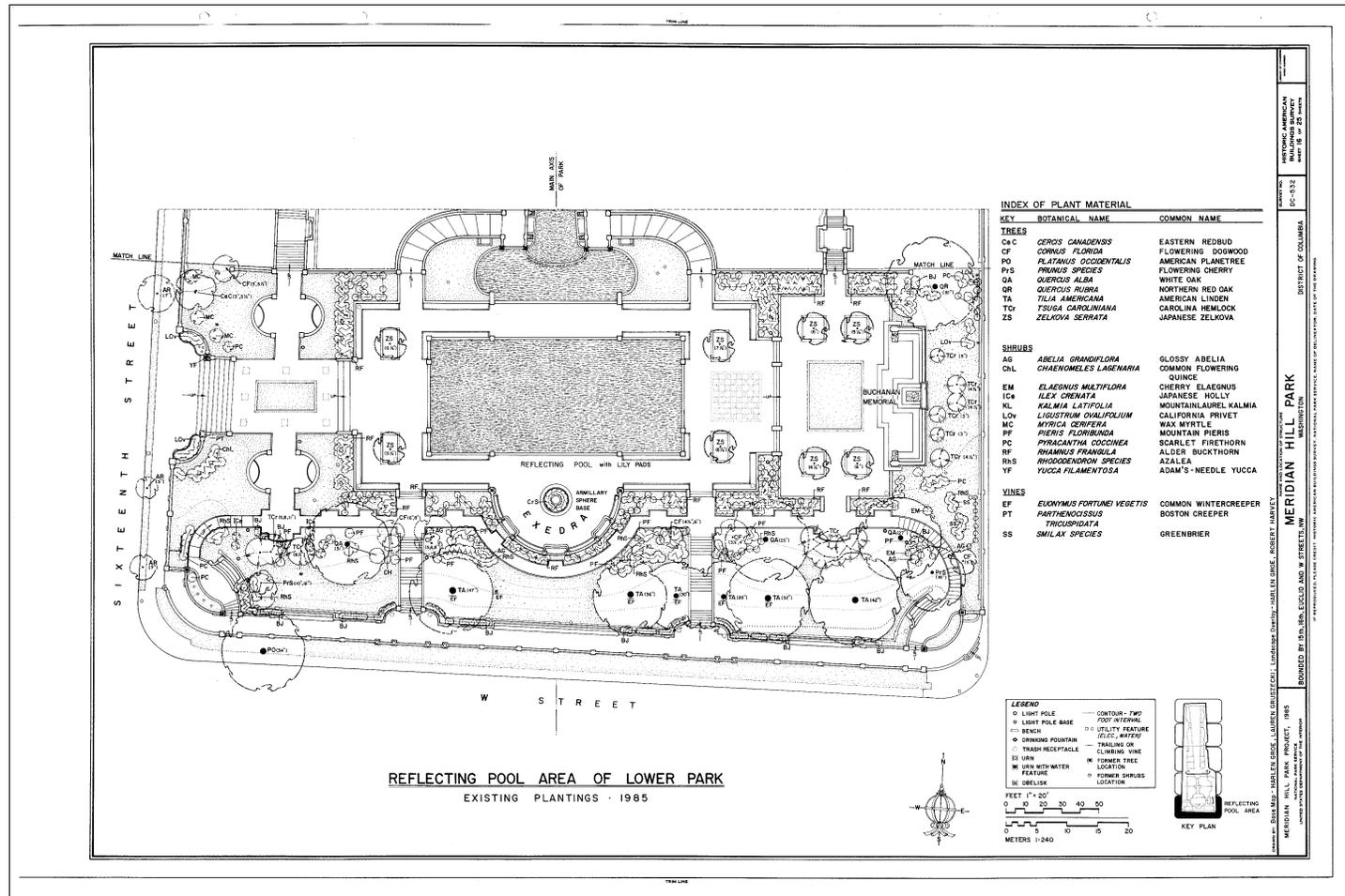
Interview Image 31. Kin Klizhin, HABS Survey No. N.M.-31. Drawing dated 1939. Delineated by H. K. Boone. Early drawing of different structure type.



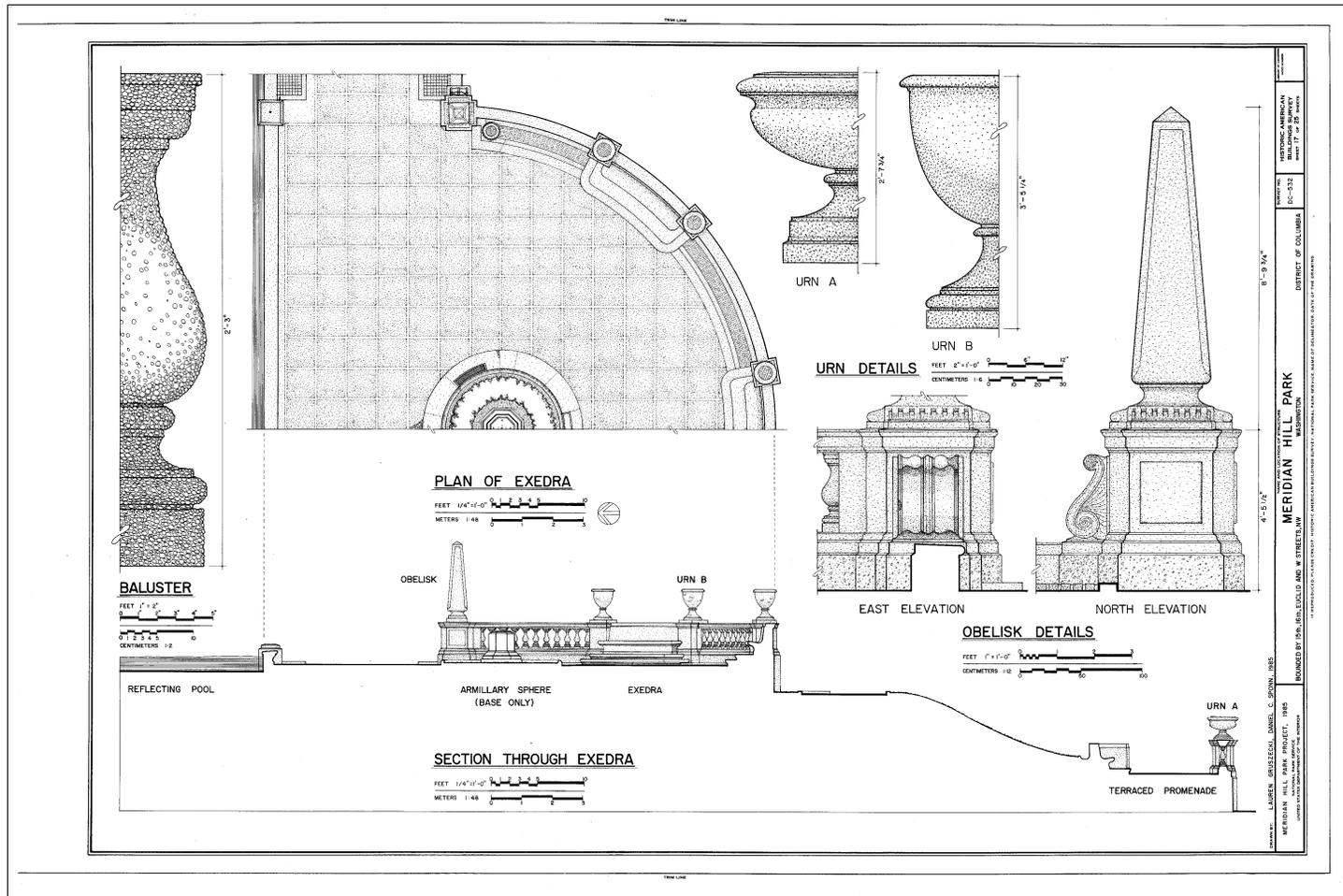
Interview Image 32. Meridian Hill, HABS Survey No. DC-532. Drawing dated 1985. Delineated by Robert R. Harvey. Cover sheet explains that, in addition to recording the park, the project was designed to develop techniques and serve as a prototype for future HABS recordings of significant landscape architecture.



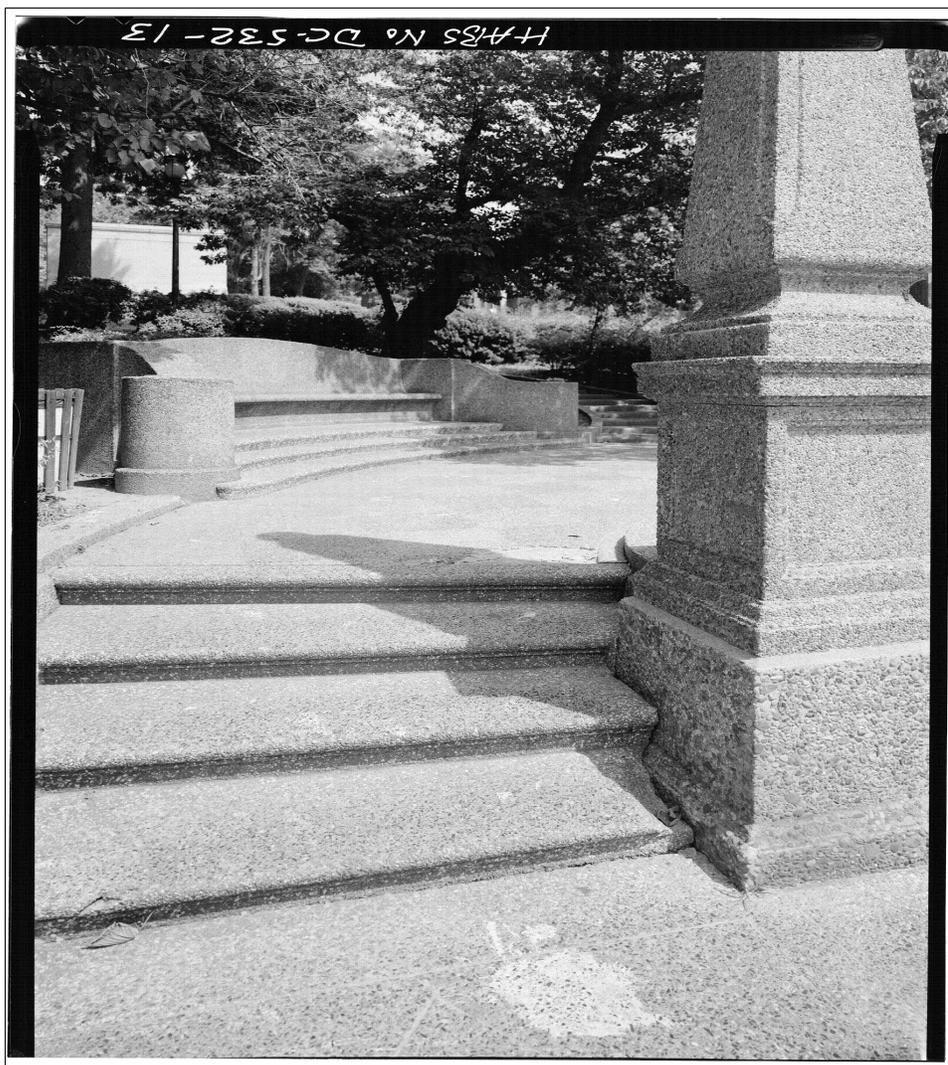
Interview Image 33. Meridian Hill, HABS Survey No. DC-532. Drawing dated 1985. Delineated by Harlen D. Groe. Drawing set describes original design and construction as well as the design and plantings at the time of recording through reproductions and recreations of early drawings and new drawings.



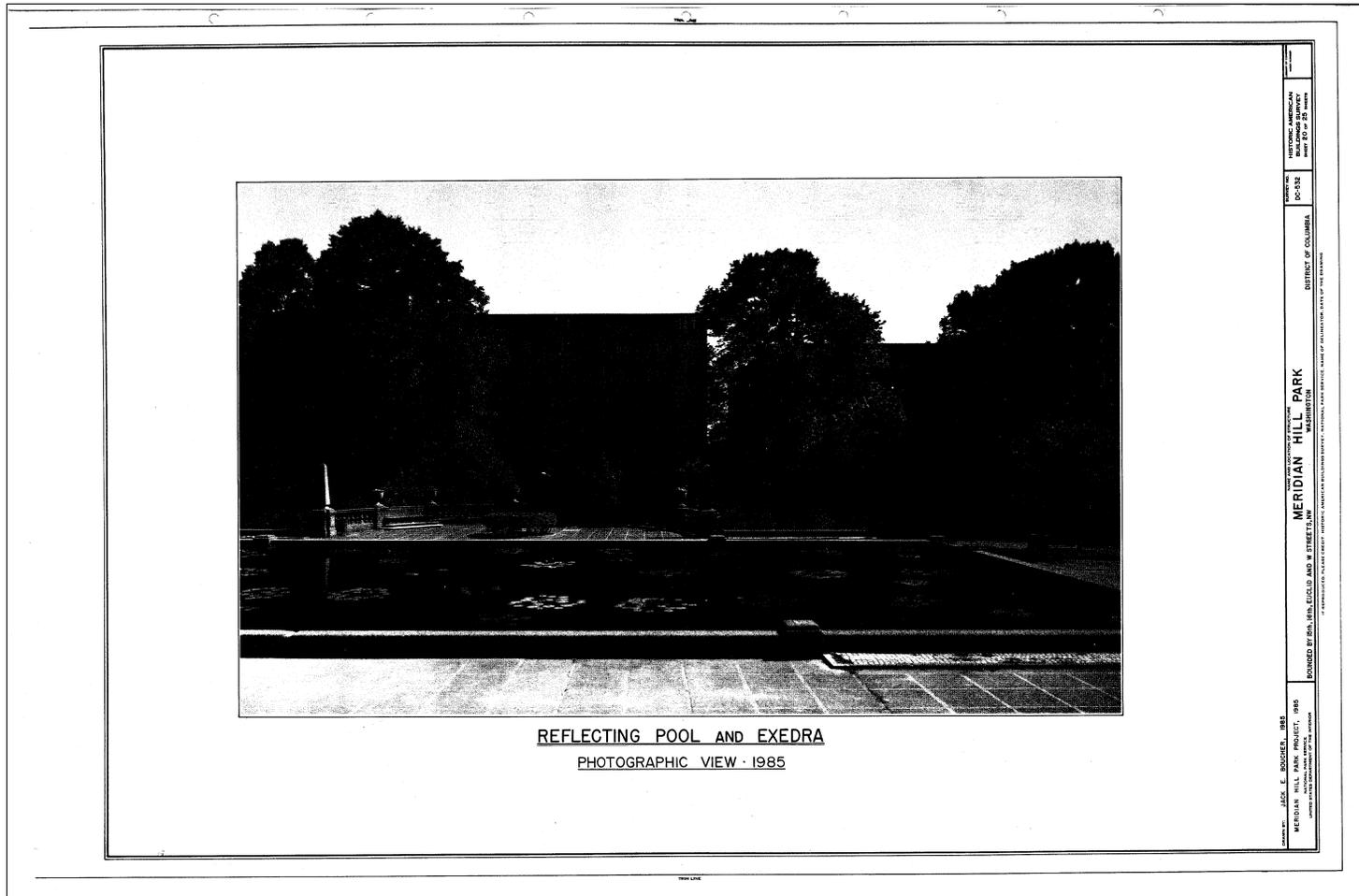
Interview Image 34. Meridian Hill, HABS Survey No. DC-532. Drawing dated 1985. Delineated by, Base Map - Harlen Groe and Lauren Gruszecki, Landscape Overlay - Harlen Groe and Robert R. Harvey. Recording of existing plantings.



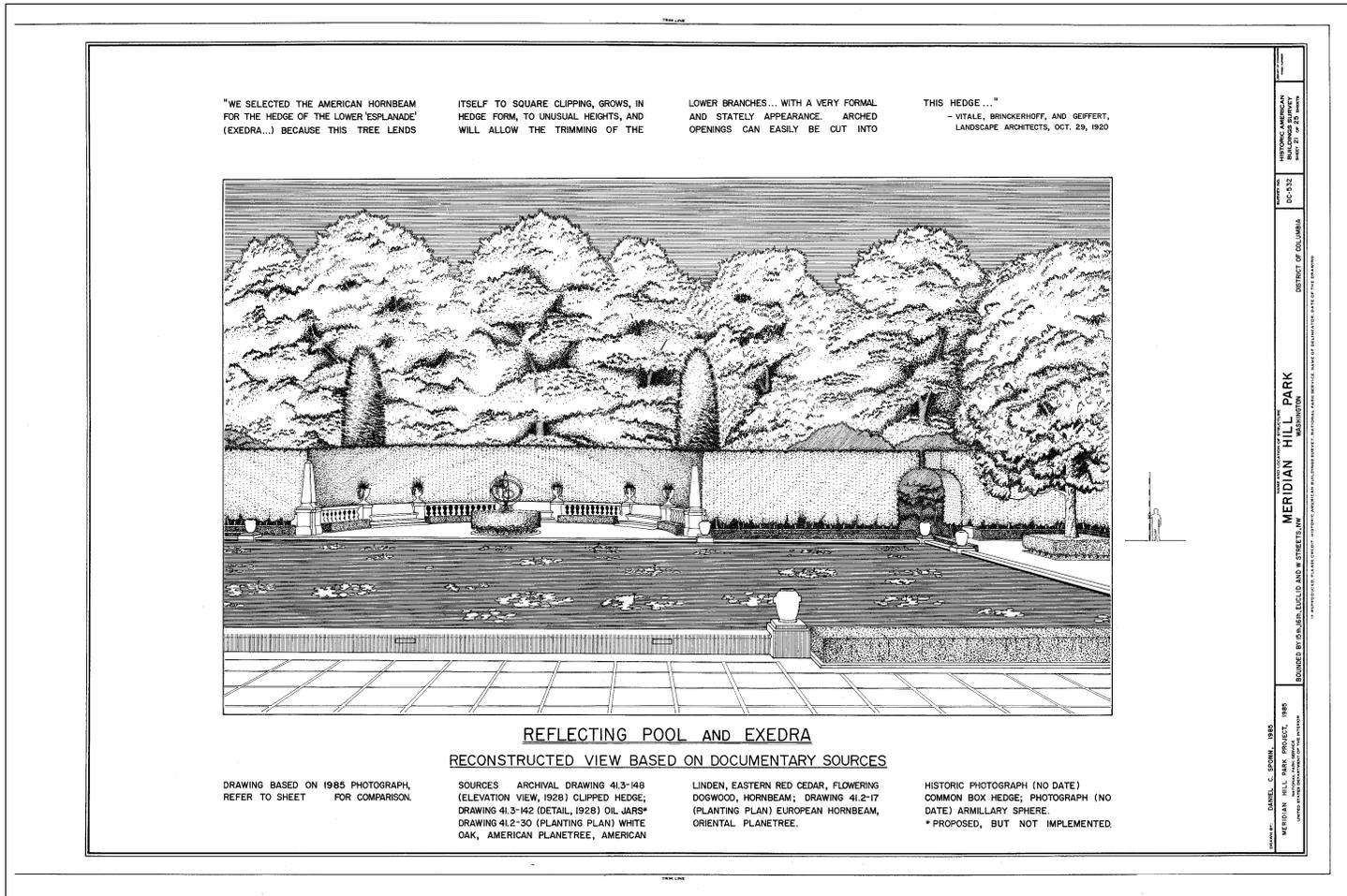
Interview Image 35. Meridian Hill, HABS Survey No. DC-532. Drawing dated 1985. Delineated by Lauren Gruszecki and Daniel D. Spohn. Highly rendered details.



Interview Image 36. Meridian Hill, HABS Survey No. DC-532. Drawing dated 1985. Photograph by Jack E. Boucher. Photograph showing texture in previous drawing.



Interview Image 37. Meridian Hill, HABS Survey No. DC-532. Drawing dated 1985. Jack E. Boucher. Drawing sheet with inset photograph of conditions of the reflecting pool and exedra at time of recording in 1985



Interview Image 38. Meridian Hill, HABS Survey No. DC-532. Drawing dated 1985. Delineated by Daniel C. Sponn. Reconstructed view of the reflecting pool and exedra based on documentary sources including historic drawings and photographs.

APPENDIX D*Consent Documents*

The following pages contain the Informed Consent and Audiotape Release documents that each respondent signed, as appropriate, prior to their interview. There were separate forms for Charles Peterson who agreed to be interviewed, audio taped, and videotaped on the record.

INFORMED CONSENT

I agree to participate in the study being conducted by Tanya Wattenburg Komars (investigator), a Ph.D. student at Texas A&M University, Department of Architecture. The study seeks to understand the development of historic building documentation in the United States as it has been undertaken by the Historic American Buildings Survey (HABS) during the sixty-seven years of the programs' existence. The goal is to understand what are the most salient and important aspects of the documentation process as it is undertaken by HABS today and which of those are the most important to focus on in the future. The study findings will be made available to HABS policy makers in the form of a case report. I will be participating as an interview respondent and agree to be asked about my involvement in, and thoughts about, the HABS program, and about building documentation in general.

The interview will take place at the location of my choosing, typically at my place of work. The interview should take about one hour. There will be approximately 15 total respondents in this study. My participation is on a voluntary basis and I may withdraw from the study at any time without penalty or recourse. I may refuse to answer any questions that I feel uncomfortable answering.

The information taken from these interviews will remain confidential, no individual will be identified by name or in any other way that may identify him or her personally. The investigator will take notes during the interviews and code them for privacy. The investigator will store the notes in a secure location at her residence. The investigator may request to audiotape my interview. I may refuse to be audio taped and may still fully participate in the study.

“The research study has been reviewed and approved by the Institutional Review Board – Human Subjects in Research, Texas A&M University. For research-related problems or questions regarding subjects' rights, the Institutional Review Board may be contacted through Dr. Richard E. Miller, IRB Coordinator, Office of Vice President for Research and Associate Provost for Graduate Studies at (409) 845-1811.”

I have read and understand the explanation provided to me. I have had all my questions answered to my satisfaction, and I voluntarily agree to participate in this study.

I have been given a copy of this consent form.

Signature of Subject

Date

Signature of Principal Investigator

For information concerning this study or in the event of any problem, please contact:
Tanya Wattenburg Komars or David Woodcock, FAIA, RIBA

4122 Kilbourne Road
Columbia, SC 29205
(803) 782-9694

Department of Architecture, Texas A&M University
3137 TAMU, College Station, Texas 77843-3137
(979) 845-7850

INFORMED CONSENT - Charles Peterson

I agree to participate in the study being conducted by Tanya Wattenburg Komars (investigator), a Ph.D. student at Texas A&M University, Department of Architecture. The study seeks to understand the development of historic building documentation in the United States as it has been undertaken by the Historic American Buildings Survey (HABS) during the sixty-seven years of the programs' existence. The goal is to understand what are the most salient and important aspects of the documentation process as it is undertaken by HABS today and which of those are the most important to focus on in the future. The study findings will be made available to HABS policy makers in the form of a case report. I will be participating as an interview respondent and agree to be asked about my involvement in, and thoughts about, the HABS program, and about building documentation in general.

The interview will take place at my home or place of work in Philadelphia. The interview should take about one hour. There will be approximately 15 total respondents in this study. My participation is on a voluntary basis and I may withdraw from the study at any time without penalty or recourse. I may refuse to answer any questions that I feel uncomfortable answering.

The information taken from my interview will not remain confidential as it is being collected for this study and broader historical/archival purposes. I am being asked to be audio taped and videotaped during my interview, but I may refuse and still fully participate in the study. The investigator will take notes during the interview. The investigator will store the notes and tapes in a secure location at her residence for 10 years then destroy them. A copy of the tapes will be kept indefinitely at the Historic Resources Imaging Lab (HRIL), College of Architecture, Texas A&M University as historical records. Use of the tapes by the HRIL will be determined by the HRIL Director.

“The research study has been reviewed and approved by the Institutional Review Board – Human Subjects in Research, Texas A&M University. For research-related problems or questions regarding subjects' rights, the Institutional Review Board may be contacted through Dr. Richard E. Miller, IRB Coordinator, Office of Vice President for Research and Associate Provost for Graduate Studies at (409) 845-1811.”

I have read and understand the explanation provided to me. I have had all my questions answered to my satisfaction, and I voluntarily agree to participate in this study.

I have been given a copy of this consent form.

Signature of Subject

Date

Signature of Principal Investigator

For information concerning this study or in the event of any problem, please contact:

Tanya Wattenburg Komars
4122 Kilbourne Road
Columbia, SC 29205
(803) 782-9694

or

David Woodcock, FAIA, RIBA
Department of Architecture, Texas A&M University
3137 TAMU, College Station, Texas 77843-3137
(979) 845-7850

AUDIOTAPE RELEASE

I voluntarily agree to be audio taped during the study being conducted by Tanya Wattenburg Komas. I understand that the tapes will be used only for this specific study and that only Tanya Wattenburg Komas will have access to them. These tapes will be identified only by coded numbers to ensure confidentiality. The tapes will be kept for 10 years and securely stored at the residence of Ms. Komas. After 10 years, the tapes will be destroyed.

Signature of Subject _____ Date

Signature of Investigator _____ Date

REFUSAL TO BE TAPED

I do not agree to be audio taped during the study being conducted by Tanya Wattenburg Komas. By refusing to be audio taped, I understand that I may still continue to participate in the study.

Signature of Subject _____ Date

Signature of Investigator _____ Date

APPENDIX E

Notable Quotes, Metaphors, and Analogies

Note: references are indicated with respondent number and paragraph number in the type-written transcript, i.e., 1:29 indicates respondent #1, paragraph #29.

“If you have never measured a building, done a detailed set of documents, you do not necessarily understand what you can learn in the process.” 6:4

“It is important to have the highest graphic content possible under the circumstances.” 1:24

“Documenting is at the very least a nice graphic exercise, not overly creative but certainly disciplined.” 1:28

“It is hard for people to understand that a document is only of this time and place.” 1:29

While recording an abandoned building that had no electricity, a mountain lion peered down from the attic where apparently two of the animals had been living. They continued to working with two Sheriffs, armed with rifles, watching over them. 2: 2

Photographic documentation of a tunnel that had electricity during the preliminary visit, but no electricity when they arrived to begin work meant that they had to bring in a generator and move it along for every exposure in otherwise complete darkness, making up their recording process as they went along. 2:3

In reference to the epochs of HABS, “The Charles Peterson Beginning to here period.” 2:7

“The hard part is making judgment calls on what to record. What are you going to record and to what level.” 2:13

“Every architecture student should be required to go build a house and do a HABS team. It makes you look at a building in a different way.” 2: 16

“It is not so important to figure out a system for including color, just start doing it.” 2: 19

“Good drawing, shows constructability.” 2:30

“If the building burned down, could you replace it from the drawings?” 2:38

“Go with you’ve got, it’s better than nothing. Record the best you can and don’t worry about it.” 2:51

“The HABS corollary of Murphy’s Law: No matter how carefully you plan a documentation job there will always be a surprise.” 3:13

Documenting a grain elevator that was closed up, “light tight,” the team ended up holding a lighter to focus the camera while avoiding dead pigeons. 3:3

“people routinely glory over the 30’s work.” 17:47

“ranch burger” (suburban tract ranch house). 6:26

“I don’t put much truck in computers.” 12:32

Referring to the differences between the full, detailed drawing sheets of the 1930’s and more current drawings, “In the 1930’s they looked at a building like it was a platter with food on it, now we put it on a pedestal.” 17:48

APPENDIX F

Sample Study Aid for Analyzing Protocol Questions

The following lists show the categories that resulted from the data analysis for the indicated interviews. The interviews that are shown correspond to the protocol questions that are shown in Appendix B.

Respondent #1

Respondent Backgrounds

- Education
 - Bachelor's Degree
 - Master's Degree
 - Ph.D.
 - "The non-preservation education generation"
- Professional
 - Architecture
 - HABS
 - Architecture Related
 - Architecture Un-related
 - Institution Membership/Leadership
- Development of Documentation Skills
- People who Influenced their careers
- Participation on HABS Team
- Projects Worked on
- Special Interests
- Misc.

Memorable Experiences

- New Challenges
- Logistical Problems
- Interesting Situations
- Interesting Places
- Learning About Old Buildings
- Recording Structure and Systems
- Enjoying the Job
- Miscellaneous

*Value of Old Buildings**HABS Epochs / History*

(Also discussed in terms of drawing style; see “Drawing Style”)

Beginnings/WPA

Administrative Benchmarks

Peterson

Massey

Popplier

Kapsch

Anderson

Dolinsky

Students

Mission 66

HAER

Section 106

Computers/Technology

Advisory Panel

Current Epoch

Future Epoch

Did not know

General History

Respondent #4*Respondent Backgrounds*

General

Education

Professional

Familiarity with HABS

Development of Documentation Skills

Preservation education in Universities⁶⁹

People who Influenced their careers

Participation on HABS Team

Projects Worked on

Memorable Experiences

Logistical Problems

*Value of Old Buildings**Doing Documentation*

HABS
 Students
 Professionals

Objective/Subjective

Accuracy
 Objectivity is the goal
 Approach changed over time?
 Beginner vs. Experienced
 Objectivity increases with experience
 Practical Limits of Documentation
 Cultural Bias
 Issues of Significance
 Assumptions/Decisions in Recording
 Self-Reporting

*Photography**Value of Completed Archival Documentation*

Value of Different Aspects of Collection

HABS Epochs / History

Beginnings/WPA
 Charles Peterson
 Students
 HAER
 Computers/Technology
 Advisory Panel
 Did not know

HABS Mission

HABS Involvement in Private Practice
 Record Drawings of New Buildings
 Suggestions for Future

Standards

- Private Practice Standards - General
 - Private Practice Performance Standards
 - Private Practice Drawing Standard
- HABS Standards - General
 - HABS Performance Standards
 - HABS Drawing Standards
- Students Following Standards in the Field

Building Selection

- Changes in the way buildings are selected

Recording Specific Aspects of Buildings

- Color
- Finishes
- Structure
- Landscape

HABS Drawing Style

- The “feel” and “affect” of drawings
- Constructability vs. pretty
- Development of Drawing Style
- Drawing vs. photo
- Details
- Indicating Materials
- Cover Sheets
- Dimesions
- Text Style
- Notes on Drawings
- 3D
- Cross Sections
- Drawing Style Specific Misc.

Technology

- Obsolescence
- CADD Drawings
- Photogrammetry
- Rectified Photos and tracing
- GPS

Digital Photography
Other Technologies Mentioned

Collection Use & Management

Professional
What goes into Library of Congress

Protocol Question Evaluation

People to Interview

Suggested Research Directions

Miscellaneous Cards

Respondent #10

Respondent Backgrounds

Education
 Bachelor's Degree
 Master's Degree
 Ph.D.
 "The non-preservation education generation"
Professional
 Architecture
 HABS
 Architecture Related
 Architecture Un-related
Development of Documentation Skills
People who Influenced their careers
Participation on HABS Team
Projects Worked on
Special Interests
Misc.

Memorable Experiences

Logistical Problems

*Value of Old Buildings**HABS Epochs / History*

- Beginnings/WPA
- Administrative Benchmarks
- Students
- Mission 66
- HAER
- Section 106
- Computers/Technology
- Advisory Panel
- Did not know
- General History

Doing Documentation

- HABS
 - Copyright
- Students
 - Documentation should be Required
 - Understanding the Building & what of Document
 - Development of Drawing Skills
 - Lettering
 - Team Work
 - Discipline
 - Decide if they like Preservation
 - Experience valuable to potential employees
 - Experience valuable to graduate school admission
- Professionals
 - Understanding Buildings
 - Documentation is Fundamental to Preservation Architecture
 - Preservation Architects vs. Non-Preservation Architects
 - The Need for Practicality
 - Cost

Photographs

Histories

Field notes

Value of the Collection

Comparing Importance of the four components

HABS Mission

Mission is Creating a Record of History

Recording History vs. Reconstructability

Getting documentaion from other sources

Relationship with private practice (See also CADD Standards in Standards)

Record Drawings of New Buildings

Color

Finishes

Furnishings

How a building was lived in

Structure

Systems

Landscape

Building Selection

Good Variety

Not enough Variety

Funding

50 years old

Exceptional Importance

□ hreatened Buildings

HABS staff internal preference

HABS team choice

Submitted Projects

Section 106

Peterson Prize

Buildings and Types that need to be done

Proposed Methods of Selcetion

What Actually goes into the Library of Congress

Objective/Subjective

Both Objective and Subjective
 Arguments for Objectivity
 Arguments for Subjectivity
 Cultural & Temporal Bias / Historical Reality
 Imposed Limits of Documentation
 Issues of Significance
 Accuracy
 Approach changed over time?
 Beginner vs. Experienced
 Objectivity increases with experience
 Assumptions/Decisions in Recording
 Self-Reporting

Standards

Private Practice Standards - General
 Private Practice Performance Standards
 Private Practice Drawing Standard
 CADD Standards
 HABS Standards - General
 HABS Performance Standards
 HABS Drawing Standards
 Students Following Standards in the Field

HABS Drawing Style

Understanding Drawings
 Understanding Buildings from the Drawings
 The Aesthetic Appeal of Drawings
 Development of Drawing Style
 Early/1930's
 1960's-1970's
 1980's-1990's
 Current
 Drawing vs. photo
 Details
 Building Materials
 Cover Sheets
 Dimensions
 Text Style
 Notations on Drawings
 3D

Cross Sections
Drawing Style Specific Misc.

Technology

Appropriate use of Technology
Obsolescence
CADD Drawings
Photogrammetry
Digitally tracing photos
GPS
Digital Photography
Technology and Standards
Laser Scanning

Collection Use & Management

Professional

Protocol Question Evaluation

People to Interview

Suggested Research Directions

Miscellaneous Cards

APPENDIX G*Respondent Projects Mentioned by Respondents*

William Neese house, TX

Mt. Pieler

James Monroe house, Charlottesville, VA

Baltimore Memorial Stadium

Independence Hall

Auditorium Building, Chicago

Windmill exhibit

Grain elevators, Northern Illinois

Moyansing Prison

South Street Seaport, Schermerhorn Row Block

Scotty's Castle, Scotland

Douu'd Buildings, San Juan

Easter Island petroglyphs

Chinese Merchant's house

Highlands Ash Lawn, James Monroe's house, Charlottesville, VA

Thomas Stone house

Glesner house, Chicago

Capitol Gatehouses by Bulfinch

John Coltrain house

Ft. Polaski, SC

Pueblos, South Western New Mexico

Site on Nantucket

Tommacockery Mission, Nogales, AZ

Hampton

Stratford Plantation

Houses in Old San Juan

African American Corridor, Sweet Auburn, Atlanta, GA

South El Paso Street Historic District

El Paso Missions

Leper colony, Kalavapa, Molokai

Monroe Elementary School, KA

Spanish Mission Church, Las Trampas, NM

Insane Asylum, Welfare Island, NY

Castillo San Felipe Del Morro, Puerto Rico

Red Rock, WY

Texas State Capitol, Austin, TX

Washington Monument

Sapelo Island, GA

California Historical Society project, San Francisco

Stonewall Jackson house, Lexington, VA

Ilioi Palace, Hawaii

The Octagon, Washington, D.C.

Monticello, Thomas Jefferson's House, VA

Buildings at the University of Virginia

VITA

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Education

Doctor of Philosophy, Architecture, Texas A&M Univ., College Station, May 2005.
 Certificate in Historic Preservation, Texas A&M Univ., May 2005.
 Master of Science, Historic Preservation, College of Architecture, Planning, and
 Preservation, Columbia Univ., New York City, May 1991.
 Bachelor of Science, Landscape Architecture, Univ., of California, Davis, June 1989.

Teaching & Professional Positions

Research Fellow, College of Architecture, Texas A&M Univ., (TAMU), 1997- present.
 Lecturer, University of South Carolina (USC), Columbia, 2001.
 Assistant Lecturer, College of Architecture, TAMU, 1997-1998.
 Honorary Instructor, College of Architecture, University of Colorado, Denver, 1997.
 Lecturer, Division of Architecture, Univ., of Texas, San Antonio (UTSA), 1994-1996.
 Project Manager/Architectural Intern, Marmon Mok, San Antonio, TX, 1992-1993.
 Designer, Main Street Program, CA Office of Historic Preservation, 1988 & 1991.
 Architectural Tech., Historic American Buildings Survey, 1987. Texas State Capitol.

Selected Projects

Principal Investigator/Proposal Author, \$40,000 research grant, National Center for
 Preservation Technology and Training (NCPTT), TAMU, 1996-98.
 3D Computer Animation, Office of the Vice President, UTSA, 1994. Interior, exterior,
 day/night fly-by & walk-through of new 200,000 s.f. campus building.
 Rehabilitation of Havana Hotel, San Antonio Riverwalk, San Antonio, TX, 1992-1993.
 Principal designer, project manager, federal tax credit application author.

Selected Conferences, Committees, Lectures, & Articles

Symposium Presenter, Historic Resources Imaging Laboratory, TAMU, 2002.
 Publications Committee, Assoc., for Preservation Technology Int'l (APTI), 1994-2000.
 Presenter, Texas Historical Commission, "Certified Local Government Workshop
 Linking Technology and Preservation", Dallas, TX, 1996.
 Journal Article Peer Reviewer, APTI, Bulletin, 1996.
 Faculty Computer Trainer, Office of Academic Technology, UTSA, 1995-96.
 Presenter, Assoc., APTI Conference, Washington, D.C., 1995.
 Grant Reviewer, NCPTT grants program, 1995.
 Columnist, APTI Bulletin, "Computer Forum", 1994.
 Workshop Presenter, APTI Conference, Seattle, Washington, 1994.