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THE HISTORIC AMERICAN BUILDINGS SURVEY IN PHILADELPHIA,
1950-1966: SHAPING POSTWAR PRESERVATION

Elise Vider

A THESIS

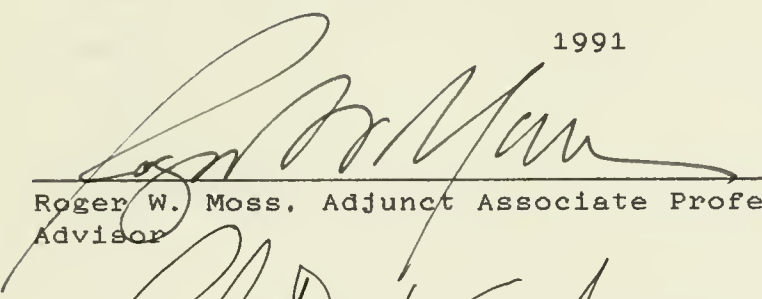
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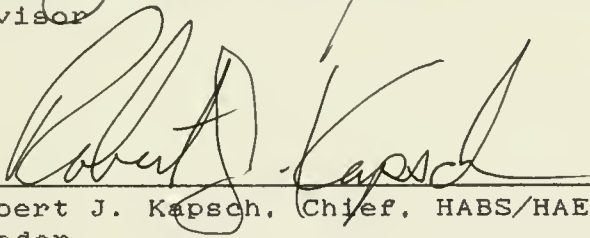
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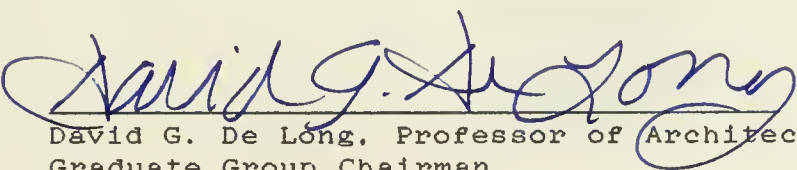
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Roger W. Moss, Adjunct Associate Professor of Architecture
Advisor



Robert J. Kapsch, Chief, HABS/HAER, National Park Service
Reader



David G. De Long, Professor of Architecture
Graduate Group Chairman

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CHAPTER ONE: INTRODUCTION

The modern historic preservation movement has its roots in a confluence of forces. The restoration of Williamsburg, Virginia, the enactment of municipal preservation ordinances in historic cities such as New Orleans and Charleston, rejection of the orthodoxy of modern architecture and city planning, and the federal government's first, tentative steps towards preserving the nation's patrimony with the Antiquities Act of 1906 were all seminal.

So, too, was the activity that occurred in Philadelphia from 1950 through 1966 when a number of historical forces, personalities, and policies converged to make the city a center of the emerging preservation movement. Postwar Philadelphia was alive with preservation-related activity. In the Old City, Independence National Historical Park was taking shape and in the surrounding neighborhood, Society Hill, scores of 18th and early 19th-century houses were being restored. Crosstown, at the University of Pennsylvania, academics including George B. Tatum and Robert C. Smith were influential in legitimizing the study of American architectural history. In 1955, the city passed its historic preservation ordinance, pioneering in its citywide jurisdiction. (1)

Contributing to the activity was the Historic American Buildings Survey, popularly known as HABS, the nation's archives for the documentation of American architecture. By the 1950s, HABS --established in 1933 as a New Deal program and emerging from a period of dormancy during the war years -- was the oldest federal preservation program, and its role in promoting preservation was well established. Under HABS, noteworthy American buildings were selected, researched, photographed, and measured drawings made for submission to the Library of Congress. From its inception, HABS set out to document architecturally significant structures, a departure from the traditional emphasis on associative values; instead HABS was intended to chronicle "almost a complete resume of the builders' art." (2) For decades before the establishment of the National Register of Historic Places, HABS was the only source of federal recognition for locally significant structures. Certificates, signed by the secretary of the interior, were bestowed by HABS. (plate 1) For owners and occupants, it was often a surprise to learn that their buildings were of interest to the Library of Congress and HABS certificates were frequently framed and displayed with pride. "There is no question that the preservation movement was encouraged by the survey," HABS founder Charles E. Peterson has said. (3)

In the years between 1950 and 1966 -- at first by happenstance, and later, by design -- HABS was based largely in Philadelphia. (After 1957, some HABS work was done out of Washington, D.C. and, after 1959, from San Francisco. But Philadelphia remained the epicenter of HABS activity.) The National Park Service had assigned Charles Peterson, who in 1933 had originated HABS, to Philadelphia in 1950 to begin work on Independence National Historical Park. As resident architect, Peterson was faced with the need to document dozens of existing buildings. He quickly perceived the opportunity to add to the HABS collection by making sure that the recording work was done to HABS standards and forwarded to the Library of Congress. With the work at Independence, the survey, which had been virtually dormant for nearly a decade, got its second lease on life by the man who had originated it years earlier.

But the postwar building boom was now in progress and HABS could no longer rely on a pool of experienced but unemployed architects, as it had throughout the 1930s. Instead, Peterson hit upon an idea, borrowed from the U.S. Army Corps of Engineers, of using undergraduate, professional students during their summer recess. (4) The first students began work in Philadelphia in 1950. (5) Summer after summer, building by building, detailed measured drawings were made as properties were acquired for

the park. Anonymous 18th-century residences, great houses such as the Neave and Abercrombie houses (both built 1759), and landmarks such as the Provident Life and Trust Company Bank (built 1876-79, Frank Furness) were all recorded by HABS. In 1954, Peterson was put in charge of historic structures for the park service's new Eastern Office of Design and Construction (EODC), based in Philadelphia and with jurisdiction over the eastern half of the United States. The promotion gave Peterson the opportunity to extend HABS beyond the confines of Philadelphia to other park restoration projects. Teams were exported to such sites as the Adams Mansion in Quincy, Mass. (1955), Harpers Ferry, West Virginia (1955 and 1958), and the Andrew Johnson home in Greeneville, Tennessee (1957).

In 1957, the Park Service undertook its "Mission 66" program, designed to upgrade the national parks in time for 1966, the fiftieth anniversary of the National Park Service. As one small facet of the program, funds were allocated to reactivate HABS. With its new appropriation, the largest since the 1930s, HABS was no longer constrained to recording park properties. For the first time since the Depression, HABS could mount recording projects of privately-owned structures. Teams moved out to the middle Connecticut River Valley (1959), to St. Augustine, Florida (1960-61), and to San Juan, Puerto Rico (1962).

For the hundreds of students who participated in summer survey teams during the 1950s and early 1960s, the HABS experience and training proved to be a seminal introduction to historic architecture, to recording and documentation techniques, and to the evolving philosophies and attitudes of historic preservation.

American architecture schools of the 1950s and 1960s were heavily oriented towards modernism. Curricula generally de-emphasized architectural history and delineation; restoration techniques and architectural conservation were virtually ignored. (6) Not until 1964 was the first graduate course in historic preservation taught at Columbia University. (7) As late as 1968, the National Trust for Historic Preservation reported that "architecture school curricula for the most part evidenced little interest in the grammar of historic styles and in draftsmanship." (8) Thus it was through HABS that a generation of young professionals gained their first exposure to historic American architecture with hands-on experience augmented by occasional lectures and training sessions. For some, the HABS experience proved to be a turning point.

Ernest Allen Connally, then a professor of architecture at the University of Illinois and a frequent summer HABS team supervisor, wrote in 1961:

From the beginning, one of the chief aims of the summer program has been to give our students -- our architects of the future -- the opportunity to participate directly in the conservation of our architectural legacy, thereby cultivating and perpetuating an informed concern for one of our most significant cultural sources.

This is a responsibility of the architectural profession at large. Even so, we still require within the profession a small corps of highly trained specialists to work in the field of preservation and restoration, and one of the collateral results of the summer program has been the decision of a number of able young men to make careers in this vital work. (9)

Indeed, a number of HABS alumni of the period -- both students and supervisors -- achieved prominence in the preservation movement. (10) Among them are Connally, who shaped federal preservation policy in the first critical years following passage of the National Historic Preservation Act of 1966; James C. Massey, one of Peterson's first recruits who served as chief of HABS from 1966-72; James F. O'Gorman, now a noted scholar of architectural history; Russell V. Keune, instrumental in developing the criteria for the National Register of Historic Places and for implementing the program; John Milner and John G. Waite, who went on to practice the almost-unknown specialty of restoration architecture; William J. Murtagh, a preservation educator and first keeper of the National Register; F. Blair Reeves, a

supervisor who trained a generation of architects at the University of Florida and at the Preservation Institute; Nantucket; Harley J. McKee, a Syracuse University architecture professor and HABS supervisor who was one of the founders of the Association for Preservation Technology; E. Blaine Cliver, a long-time Park Service official who has led teams to devastated historic sites in the aftermath of fire, earthquake, and hurricane damage; Theodore A. Sande, a noted expert in industrial archeology; Robert C. Giebner, professor of architecture at the University of Arizona; Donald B. Myer, assistant secretary of the U.S. Commission of Fine Arts; and, of course, Peterson himself who has been called "one of the seminal figures in the history of preservation and restoration nationally." (11)

HABS moved to Washington in 1966 as part of the consolidation of federal preservation programs. But the survey's fifteen-year tenure in Philadelphia placed HABS and its participants in the midst of a maelstrom of preservation-related activities. HABS interacted with the city's fledgling Historical Commission and with the planning and redevelopment boards that were reshaping much of the city's historic quarter.

More significantly, HABS was actively recording buildings as last rites before another arm of the Park

Service demolished them to clear space in Independence National Historical Park. The most vivid memories of many of the HABS alumni of the period pertain to this tension, particularly to Charles Peterson's efforts to save doomed Victorian structures that were interspersed among older structures deemed worthy of preservation. "Peterson seemed to be a voice in the wilderness," recalled O'Gorman. "What he could do if he couldn't save the buildings was record them as they went down. And I think he did that." (12)

The notion of "preservation through documentation" became a critical aspect of the HABS program as the forces of urban renewal and highway construction wrought havoc on the historic landscape throughout the 1950s and early 1960s. (13) "What we can't protect in physical being, we can protect in spirit. The Historic American Buildings Survey shows us how we can catch the historic places for the files before the bulldozer comes," offered John A. Carver Jr., assistant secretary of the Department of the Interior. (14)

At the same time, there began to be an awareness that HABS's interest in an endangered property could be translated into advocacy:

...federal recognition of a historic building by HABS recording, graphically demonstrated by its formal certificate, has sometimes been significant in attempts to keep the building away from its wreckers, through the weight of an outside and

impartial scholarly viewpoint...The recording of threatened buildings, such as New York's Metropolitan Opera House or the eighteenth-century Leiper House near Philadelphia called attention to their historic importance and architectural merit and aided the preservationists trying to save them. (15)

Similarly, the possibilities of using HABS drawings as the basis for restoration or reconstruction began to take hold: "These architectural records take on a heightened importance when a building is to restored, or reconstructed after a fire or storm. Such happened recently when the venerable [St. Michael's] Russian Orthodox Cathedral in Sitka, Alaska, burned to the ground, for HABS measured drawings will be used for its reconstruction. What about other key landmarks? Are there precise records available for restoration or rebuilding after such a catastrophe as this?" (16) (plate 2)

(This function of HABS has been put to lighthearted use as well. In 1966, HABS provided a set of drawings of the Ebenezer Maxwell Mansion in Philadelphia to Princess Grace of Monaco as the basis for construction of a replica for her children.) (17)

Philadelphia during HABS's tenure was an incubator for a generation that would shape the modern preservation movement while transforming it from an antiquarian concern to a professional pursuit. At the same time, the Philadelphia years were critical for HABS itself as it

evolved from a New Deal, work-relief effort into a vital, federal program with relevance to contemporary preservation concerns and challenges.

CHAPTER TWO: HABS FOUNDING AND EARLY YEARS

The Historic American Buildings Survey was born on a Sunday afternoon in November 1933 in an apartment at 2501 Calvert Street, Washington, D.C. when Charles E. Peterson took pencil in hand to write a ten-page memorandum proposing a relief program to employ out-of-work architects and photographers by recording specimens of American architecture. (18)

Peterson had begun his professional career as a landscape architect with the National Park Service in 1929 in San Francisco but was ordered East in 1930 to work on two new historical projects being developed in Virginia: the George Washington Birthplace and the Colonial National Monument. (19) By the fall of 1933, only five years out of college, Peterson was ensconced in Washington as chief of the Eastern Division of the Branch of Plans and Design of the Office of National Parks, Buildings, and Reservations (known before and since as the National Park Service). He has recalled:

Washington D.C. was agog with excitement in 1933. President Roosevelt, after his inauguration on March 4, immediately began his dramatic war against the Depression. New Deal agencies, administrators, and idea men rose, spoke, and faded month by month. New schemes were regularly announced in the press and on the radio...On November 9, the President by executive order established the Civil Works Administration with Harry L. Hopkins as Administrator. His mandate was to create four million jobs to help the vast army of unemployed over the winter. The executive

departments were invited to bring forth programs for those needing work, including professional people. Speed was essential... (20)

There were precedents for the use of unemployed architects to record historic buildings. In 1931, depression-hit architects and draftsmen under the Royal Institute of British Architects were put to work making measured drawings of historic buildings in London. (21) The Architects' Emergency Committee of New York City put unemployed architects and draftsmen to work making measured drawings and photographs of old buildings from Maine to Louisiana and the Pittsburgh Chapter of the American Institute of Architects (AIA) organized a survey of the early architecture of Western Pennsylvania. (22) In Philadelphia, the AIA chapter periodically drew individual, historic buildings. A broader effort was initiated in 1930 when "The Old Philadelphia Survey" put fifty-seven unemployed draftsmen to work preparing 407 measured drawings of structures in the Old City and along the banks of the Schuylkill River. Additionally, 125 photographs and a map were produced. (23) As Peterson wryly noted, "The dank winds of the Great Depression did blow some good." (24)

There were other inspirations as well. During his years in Virginia, Peterson had close contact with the

drafting room at Colonial Williamsburg. Each draftsman, he observed, had plans to do a book about old Virginia houses and there was much secrecy as each sought to find early structures that no one else knew about. Far preferable, thought Peterson, would be a central, public archives of historic architecture that would encourage the sharing, rather than the hoarding, of results. (25)

In his proposal, quickly dubbed the Historic American Buildings Survey (the word "survey" was "loosely used for promotional reasons, as surveys were popular at the time".) (26) Peterson proposed to employ 1,200 architects, draftsmen, and photographers for a period of two or more months to study, measure, draw, and photograph important "antique" buildings in the United States. (27) "From the cultural standpoint an enormous contribution to the history and aesthetics of American life could be made," he wrote. (28) Although the proposal was essentially a work relief project, Peterson clearly perceived an opportunity to initiate a record of American architecture and he wrote passionately about the need for such an effort:

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...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. (29)

Peterson's vision was ambitious in scope, proposing a canvass of structures ranging from the Atlantic seaboard to Russian remnants in Alaska, with a proposed cut-off date of 1860. The 1860 date, which precluded the recording of late Victorian structures, must be viewed in the context of the times. The study of American architecture was still in its nascent period in the early 1930s and, Peterson recalled, "there was in those days a general consensus that Victorian buildings were ugly and not worth serious study or any effort to save them. Indeed, Greek Revival was only then coming up for attention and the two first works on that subject, I remember, were avant-garde curiosities." (30) Nevertheless, Peterson took the forward-looking step of calling for HABS to record building types that included even vernacular and modest commercial and agricultural structures. "The list of building types," he wrote, "should be almost a complete resume of the builders' art. It should include public buildings, churches, residences, bridges, forts, barns, mills, shops, rural outbuildings, and any other kind of structure of which there are good specimens extant." (31)

To accomplish his goals, Peterson set out an organizational structure with a seven-member national

advisory committee; state offices headed by what came to be known as district officers, nominated by local AIA chapters; and state advisory committees that would determine projects to be undertaken and oversee operations. Overall administration and deposition of completed material in the Library of Congress would fall to the Park Service. Enrolled architects would furnish their own drafting boards, T-squares, triangles, and other equipment; paper, pencils, and erasers would be supplied free. Similarly, photographers would need their own cameras; film would be provided by the government. The pay be would be \$1.10 an hour for field supervisors and \$.90 for regular enrollees; photographers would be paid \$1 an hour. (When administrative details were worked out, the salary for district officers was set at \$200 a month.) The overall cost for a payroll of about 1,200, Peterson estimated, would be \$448,000. (32)

By the standards of the modern bureaucracy, the proposal moved along with astonishing speed. Within four days it had been approved, as written, by Secretary of the Interior Harold I. Ickes and by December 1 by Hopkins. In the interim it had also received the endorsement of the Williamsburg Advisory Committee of Architects and of the Executive Committee of the AIA. (33)

The AIA had good reason to support the plan. The

organization had endorsed the concept of a national survey of historical architecture as early as 1918. (34)

Furthermore, the AIA leadership "preferred HABS to most other public employment projects for architects because it did not throw the workers into competition with their colleagues still in private practice." (35) Most essential was the enthusiasm of Dr. Leicester B. Holland who served in pivotal roles as both head of the Fine Arts Division at the Library of Congress and as chairman of the AIA's Committee on Preservation of Historic Buildings. Holland had been active in the Old Philadelphia Survey, he had established a Pictorial Division of Early American Architecture at the Library of Congress in 1930 and, in 1933, "he was ready to undertake a national project." (36)

The sum of money Peterson had requested was quickly set aside by the Civil Works Administration and HABS was launched, under the supervision of Chief Architect Thomas C. Vint. (The job fell to Vint after Ickes approved the program with the provision that Peterson was not to run it.) (37) Work began about the first of January 1934 and the National Advisory Committee met on January 8-9, with Holland as chairman, to discuss policy matters. Drafting-room techniques, a standard paper type for final record drawings and a uniform sheet size were established. (38) At its peak, the first HABS campaign employed 772

people who prepared 5,110 sheets of drawings representing 882 measured structures with brief historical sketches and 3,260 photographs. Another 1,461 buildings were identified as suitable for future recording. (39) (plate 3)

The frequent administrative changes that characterized New Deal programs kept the "life expectancy of the survey...precarious indeed. On February 13, the staff was advised of the imminent end of the project, but working with inspired desperation, the men in the field matched wits with local administrators, and HABS somehow came through," Peterson recalled. (40) Almost from the survey's inception, HABS supporters, perceiving the cultural benefits of a centralized, public archives of American architecture, were interested in making the program permanent. "While the Historic American Buildings Survey receives its initial impetus from relief funds, it was designed so it could be made permanent. There are many possible sources which might supply the funds to carry on the work, and the historic material which should be recorded is nearly inexhaustible," Peterson wrote in 1936. (41) In the first months of HABS's existence, Holland, Peterson, and Vint "worked out a bureaucratic instrument which established a permanent organization for HABS." (42) In April 1934, an exhibition of HABS work at the National Museum in Washington and the ensuing, favorable press

coverage generated good will for the survey. "The quality of the work was excellent, and the exhibition was well received. The proven feasibility of the whole idea encouraged the National Parks Service, the American Institute of Architects, and the Library of Congress to effect, on July 23, 1934, an agreement to carry on the work as a permanent activity," Peterson wrote in 1936. (43)

The "Tripartite Agreement," as it came to be known, was derived from the document prepared by Holland, Peterson, and Vint. It established the respective roles of each of the three parties: the Park Service was to administer the survey; the AIA was to be responsible for execution of field work; and the Library of Congress would be the repository of completed records, with responsibility for classification and storage. (44)

But HABS was still without specific legal standing. "Both [HABS and the Civilian Conservation Corps (another relief program)] cut across federal-state lines, involving the Service with historic properties and preservation functions regardless of jurisdiction. Yet their activities were administrative improvisations, lacking specific legal authority. To insure that it could continue its broad-based involvement, the Service needed the sanction of law. The result was the Historic Sites Act of August 21, 1935." (45)

Among its provisions, the act authorized

continuation of HABS by mandating the National Park Service to "secure, collate, and preserve drawings, plans, photographs, and other data of historic and archaeologic sites, buildings, and objects." (46) The act also mandated the Park Service to survey historic structures and sites to determine "which possess exceptional value as commemorating or illustrating the history of the United States." (47) This mandate launched the National Survey of Historic Sites and Buildings, commonly shortened to the Historic Sites Survey, from which grew today's National Historic Landmarks Program. From the start, the Historic Sites Survey was separate and distinct from HABS, both in mission and administration. "Instead of building on HABS, the historians started their own survey of historic sites and buildings, based largely on documentary sources." (48) To fulfill the mandates of the new law, the Park Service established a new Branch of Historic Sites and Buildings but HABS stayed with the Branch of Plans and Design. "The architects' Branch of Plans and Design resisted the [efforts] of the new Branch of Historic Sites and Buildings to co-opt their program. HABS continued to enjoy the strong support of architects inside the Park Service, and those in private practice. By failing to shift HABS to the History branch in the bureaucratic shuffle that ensued after the passage of the Historic Sites Act, the Park Service

leadership effectively reaffirmed the identity of HABS as an architects' program." (49)

In a succession of administrative and funding arrangements, HABS persisted through the 1930s. In 1935 and 1938, catalogs of the HABS collection were published, followed in 1941 by an enlarged version. Published nine months before Pearl Harbor, the 1941 catalog reported records of 6,389 structures, recorded on 23,765 sheets of drawings and 23,357 photographs in the Library of Congress. (50) "Vint realized that if war did come, it would suspend HABS activities indefinitely. He considered a completed catalog crucial to the future usefulness of the collection...The catalog was published in March 1941, effectively ending HABS as a New Deal program." (51)

As Vint feared, the arrival of World War II put HABS and other Park Service programs on indefinite hiatus. The Park Service was moved to Chicago to free its Washington space for war-related activities. (52) Funds were cut drastically and a number of key officials, including Peterson, entered the military. Although some drawings trickled in, donated by individuals and institutions, HABS, without funding or staffing, became largely inactive for the duration of the war. (Although never approved, a proposal for the wartime continuation of HABS was drafted in June 1942. It recommended the emergency

recording of Park Service sites, buildings, and monuments to provide a basis for restoration should they be damaged by the "man-made wreck of war.") (53)

The first phase of HABS, an opportunity wrested from the desperation of the Great Depression, was over.

CHAPTER THREE: HABS IN PHILADELPHIA, THE POSTWAR YEARS THROUGH MISSION 66

Charles E. Peterson began his professional acquaintance with Philadelphia -- a relationship that would endure for decades -- in 1947. In the 18 years since he had joined the National Park Service, Peterson had established himself as the Park Service's foremost expert on the restoration of historic architecture. In the early 1930s, he had been stationed at the fledgling Colonial National Monument (later Historical Park) in Virginia and lived nearby at Williamsburg, giving him exposure to what were then "the two most thoroughly professional and complicated historical programs in the United States." (54) Based on his work at Colonial, he is credited with having introduced the basic restoration methodology and format that has become known as the "historic structures report." (55) Later, he served as staff architect at the Jefferson National Expansion Memorial, where a large number of historic buildings in a dense urban setting were analyzed -- and ultimately demolished.

Now, in 1947, after serving in the Navy from 1941 to 1946, (56) Peterson was sent to Philadelphia from St. Louis to consult with the Philadelphia National Shrines Park Commission, mandated by the federal government to investigate the establishment of a national historical park

around Independence Square. (57) (plate 4) Although just a visitor, Peterson quickly made the social rounds and was sought as a public speaker. (58) Referring to the residential neighborhood south of the park, he may have been the first to resurrect its 18th-century name, "Society Hill." (59) Most significantly, he began to shape his own philosophy about the park's development. "His concept of how the park should be treated was less antiurban and aesthetically more respectful of the historic buildings."(60)

Peterson was permanently assigned to the fledgling Independence National Historical Park and returned to Philadelphia to live in 1950. The National Park Service had opened its land acquisition office the previous year and Peterson's job was to study and analyze scores of potentially historic buildings and begin to plan selective restorations. A first step and fundamental tool in the process was to make measured drawings of the buildings being considered for restoration. (Measured drawings, made by an architect or accomplished draftsman, are precise scale drawings that comprise a complete and accurate record of the existing conditions of a building. Typically, they are based on methodical hand measurement and include floor plans, elevations, sections, and details of decoration, trim, and construction.) (61)

Measured drawings had been central to the Historic American Buildings Survey that Peterson had founded in 1933. Although the active measuring program was suspended in 1941, HABS continued in principle through the war years by virtue of the 1934 Tripartite Agreement which established it as a permanent program. The HABS Advisory Board remained in existence and in 1941 there was an informal gathering of HABS supporters and board members. (62) Throughout World War II, the survey had subsisted on a small number of donated materials.

Now, Peterson perceived an opportunity to begin once again to build the 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? (63) (Despite pressure from Peterson, not all park properties were recorded for the HABS collection, however. The standard nineteen-by-twenty-four inch HABS paper and required horizontal format were considered impractical by the architects on the park staff for some of their documentation work and larger Park Service drawing sheets were used, although they were unsuitable for submission to the Library of Congress. (64) The limitations of the small drawing sheet eventually prompted HABS to approve a larger sheet, measuring twenty-four-by-thirty-six inches, in the

late 1960s.)

Ernest Allen Connally, who met Peterson in 1952, recalled that,

When Pete got settled in Philadelphia, he saw all those buildings around that they were going to have to do something with. There were a lot of important buildings in the area of Independence National Historical Park as it was planned and so Pete always saw the opportunity to get HABS [work] done and get the drawings and photographs into the Library of Congress through Park Service projects. In fact, that is the only way he had to do it. The only way the government could finance it was just to sort of...piggyback it along with work being done on historic structures for which the National Park Service was responsible. (65)

There was ample precedent for the "piggybacking" of HABS onto federal projects where measured drawings were being made as a basis for restoration. The Moore House at Yorktown, restored in 1931, (and, four years later, specifically redrawn for HABS), the architectural remains at 17th-century Jamestown, Virginia, and the mountain cabins in the Great Smoky Mountains are all examples from the 1930s. (66) There was no need to gain official approval for the notion at Independence; the plan had the tacit endorsement of Thomas C. Vint, who, as head of the Design and Construction Division, oversaw both HABS and the Independence project and, besides, recalled Peterson, "nobody raised any questions." (67) Vint had been an enthusiastic supporter of HABS since its New Deal days and enjoyed a warm friendship with Peterson. (plate 5) James C.

Massey, who joined HABS in 1953, remembered the two men as close, with Peterson as maverick and Vint as mentor and friend who insured that Peterson had "protection at the top" and that HABS itself enjoyed "a certain protected status." (68)

But even Vint's support and Peterson's energetic devotion couldn't overcome the fact that postwar HABS was hobbled by the lack of a readily available labor force. In the 1930s, the survey had relied overwhelmingly on a large pool of experienced, unemployed architects and draftsmen. Now, the postwar building boom was underway and architects and draftsmen were back to work. The answer came in a memorandum that floated past Peterson's desk, describing how the U.S. Army Corps of Engineers had been authorized to hire undergraduate professional students during their summer academic recess. (69) The first students worked directly for Peterson in the summer of 1950, making measured drawings of buildings scheduled for restoration at Independence. The students were David Krumbhaar of the University of Pennsylvania; Richard E. Pryor, a recent graduate of the University of Miami (Ohio) and a former student of Dr. Leicester B. Holland, who had been a key player in the establishment of HABS; and Donald E. Benson of the University of Illinois. (70) In 1951, a summer team of students was headed by William M. Campbell, a faculty

member in architecture at the University of Pennsylvania who later became a permanent member of the Independence staff. The students were Pryor; Paul G. Kuhnle of Pennsylvania State College; and Alexander B. Toland of Princeton University. Their job was to measure and draw 403 Manning Street (one of a row of five, contiguous brick residences, built c.1812, that were later renamed Marshall's Court after their original builder), the Bishop White House (309 Walnut Street, built 1786-87), the Penn Mutual Life Insurance Company Building (129 S. Third St., built 1850-51), and William Strickland's Merchant's Exchange (143 S. Third St., built 1832-33). (71)

Connally began his long association with the National Park Service the following summer, when he came to Philadelphia to head the next student measuring team. The native Texan, 31 that summer, was an assistant professor of architecture at Miami University, Ohio and a doctoral candidate in history and principles of architecture at Harvard University. Peterson had gotten Connally's name through Kenneth J. Conant, the Harvard medievalist, who was an acquaintance from the Society of Architectural Historians, of which Peterson was president from 1951 to 1952. (72)

The student roster in 1952 consisted of Santo J. Lipari and Louis H. Goettelmann, both of the University of

Pennsylvania; Kuhnle, back for a second season; and, Ellsworth H. Kent of the Rhode Island School of Design. Their projects were: the McIlvaine House (315-317 Walnut St., built 1793); 410 Locust St. (a c.1760 residence); the banking room ceiling at the Old Customs House (420 Chestnut St., built 1818-24, William Strickland, architect); 407-411 Manning St.; and to complete plans started the previous summer for 323-325 Walnut St. and the Bishop White House. "Data will be presented for the Historic American Buildings Survey archives as expeditiously as possible, emphasis being placed on structures of known history," it was duly noted. (73)

In 1953, a student architect from the University of Pennsylvania joined the summer team who would have a long involvement with and major impact on HABS. James C. Massey had been developing an interest in historic architecture under the influence of art historians George B. Tatum, and Robert C. Smith although "[G.] Holmes Perkins [dean of the School of Fine Arts and a confirmed modernist] thought I was bizarre...an oddball." (74) Massey's first project was a substantial report, produced over the summers of 1953 and 1954, on the physical history of Carpenters' Court. (75) The alleyway, leading off Chestnut Street to Carpenters' Hall (1770-74), contained several buildings, acquired by the Park Service, whose fates were uncertain. One was the

Guarantee Trust Company (built 1875) by Frank Furness, which, along with other Victorian buildings in the park, would become a major point of controversy in the next few years.

The summer teams also came to serve as a de facto recruitment mechanism for the Park Service by allowing Peterson to observe participants for a three-month period. Some of the most promising who were recruited for full-time jobs working on historic structures in the park system included Massey, who eventually served as chief of HABS; Russell V. Keune, who worked as a restoration architect at a number of national parks and as a staff architect for HABS in the mid-1960s and, much later, was a key figure in the establishment of the National Register of Historic Places; Lee H. Nelson, who worked as a restoration architect at Independence for many years; and William J. Murtagh, who worked at Independence and served, much later, as the first keeper of the National Register. (76)

Establishment of the summer teams was an inspired approach to filling manpower needs but the undergraduates were vastly inexperienced compared to the professionals of the 1930s, some of whom had spent years at the drafting board by the time they made their first HABS drawing. Training became an expediency to get the necessary drawings made; there was no master plan to indoctrinate young

architects in historic architecture or quality draftsmanship. (77)

Nevertheless, a collateral effect of the summer programs was that young architectural students, in the formative stages of their careers, received expert training. At the time, the National Park Service's summer team program in Philadelphia was virtually the only American training ground in restoration architecture. The work at Colonial Williamsburg, whose "drafting room...was the first school of architectural restoration" was over. (78) Not until 1964 would James Marston Fitch teach the first graduate course in the preservation of historic architecture at Columbia University. (79) The students of the 1950s and early 1960s who participated in HABS summer teams were coming from American architectural schools that were heavily in the throes of modernism. The emphasis was on new design; restoration, architectural conservation, and related subjects were not considered. (80)

At the American Institute of Architects' 1954 convention in Boston, Peterson raised the issue, noting that many foreign countries had programs in preservation and restoration but that, in the United States, "We have no place to go for a professional education in this exacting work and not even a handbook to consult. While in American universities one can take an advanced degree relating to

the construction of Persian buildings, little can be learned about our native product." (81) Peterson described the Philadelphia summer program to his AIA colleagues and mentioned several training aspects: "Lectures and field demonstrations are a part of the schedule. A small museum of architectural specimens (carpentry, ironmongery, stucco work, etc.) has been set up for consultation." (82)

The University of Pennsylvania responded to the educational deficit by granting academic credit to its students who participated in the summer teams. Grant Manson, the vice-dean of the university's School of Fine Arts wrote in 1955 that: "The business of caring for, restoring, and sometimes unearthing the nation's historical structures is a field into which, up till now, men and women have simply drifted by chance and temperament. The time has come when this casual source of personnel is inadequate to the demand. Mr. Peterson is convinced that a steady source of trained personnel has become essential to the continuation of the work -- and he, in turn, has convinced us here in the University of Pennsylvania." (83) University of Pennsylvania faculty also came crosstown to lecture to the summer students. In 1954, guest lecturers included Robert C. Smith, who spoke on "The Eighteenth Century House" and David M. Robb, on "Philadelphia and Newport -- Two Colonial Towns." (84)

The modernist approach to architectural education also abandoned the traditional Beaux-Arts emphasis on drawing. "Rejecting the elaborate presentation drawings demanded by the Ecole system, [modern] architects developed a simplified, often simply linear, graphic style in which drawing was once again relegated to its proper, largely subordinate place in the building process." (85) To compensate, the summer program emphasized draftsmanship and lettering. In announcing the 1958 summer season, Peterson promised that "the work is supervised by men who are... able to instruct in the professional draftsmanship not taught in the schools." (86) Frequent lettering exercises were conducted for the students. (87) But most of the training benefits ultimately came from the hands-on experience of crawling around an historic building with tape measure in hand. "Making measured drawings of a building is the most educational thing for an architect," said Peterson. (88) Connally saw the work as useful for all architects, even if they intended to pursue careers in modern design:

By taking a building that's already an architectural creation and examining it and making drawings of it, which is just the reverse of the usual architectural process of conceiving of a building and making drawings of it and then seeing it built...you understand why things are the way they are and how buildings are put together and the way space is formed and the relationship of drawings to the fully realized piece of

architecture which is the building itself. (89)

The architectural historian James F. O'Gorman trained as an architect and participated in several HABS summer projects, including the recording to the Andrew Johnson house in Greeneville, Tennessee in 1956. He recalled:

I was educated in the fifties and we had little history...I can remember trying to draw some moldings in the house in Greeneville and not understanding what the hell I was doing and Charlie [Peterson] coming down and showing me what to do, showing me what a molding looked like under all that paint and what I was supposed to be looking for. I had five years of architecture education and I didn't know what I was doing --what constitutes a molding, what are the various profiles that go into a molding and that kind of thing. It was a revelation that there was a whole, vast area of architecture that I had missed...I was certainly aware that I was getting a part of my education that I hadn't gotten before. (90)

Inevitably, however, the use of students led to inconsistent quality. Some students took readily to the intricacies of measuring historic structures, with their often irregular and eccentric spaces and details. Some were fine draftsmen. Others were less able and work had to be checked carefully. (91) A lack of understanding often led to inaccurate measurements, recalled Penelope Hartshorne Batchelor, who joined Independence as a staff architect in 1955. "They didn't understand how buildings were knit together, they didn't understand shapes of moldings. They would let thicknesses of paint interfere with their

understanding of what a molding really was." (92)

In an attempt to insure uniform quality for its drawings, HABS reissued its "Specifications for the Measurement and Recording of Historic American Buildings and Structural Remains" in January 1951. The specifications were a revised and edited version of the same instructions that had been distributed by HABS during the 1930s. The specifications provided detailed instructions on the preparation of measured drawings, written data, photographs, and index cards, used to catalog completed and potential HABS subjects. In 1951, the specifications required that final record drawings be made in black ink on standardized sheets. (Standards for the HABS paper weren't mentioned in the specifications but were the same as those set in 1934. The paper was to be of a 40-pound weight and 100 per cent rag content -- considered the most permanent and stable -- and the sheet size was roughly nineteen-by-twenty-four. Both the small size and the required horizontal format were suitable for the small, early buildings that comprised most of the survey's early efforts.) (93)

Indeed, criteria for choosing recording subjects was unchanged since the 1930s. Despite an allowance for worthy exceptions, the cut-off date was still 1860, reflecting an earlier generation's "consensus that

Victorian buildings were ugly and not worth serious study or any effort to save them." (94) "Absolute priority" was suggested for pristine buildings of architectural or historic interest "in imminent danger of destruction or material alteration." (95) District officers had the authority to determine priorities although, in actuality, they had no personnel to assign.

In other ways, too, although HABS activity was largely confined to Independence Park, supporters in Washington and elsewhere helped keep the survey intact. There was an informal gathering of those associated with HABS and the Pictorial Archives of the Library of Congress on 29 January 1951 at the annual meeting of the Society of Architectural Historians in Washington, D.C. (96) Vint continued to correspond with members of the advisory board. In 1953, the Tripartite Agreement was amended to clarify the board's composition although the following year three positions expired and were left unfilled. (97) And there was, at least in the immediate postwar years, an annual, futile effort to win a Congressional appropriation in order to "carry the survey on to completion." (98)

Donations of measured drawings and photographs continued to be encouraged. In 1951, for example, the Germantown Historical Society in Philadelphia undertook an architectural survey. Peterson suggested that the work be

done to HABS standards and later provided regulation HABS paper for the project. (99)

In 1952, despite the survey's quiescence, a major initiative was launched with the establishment of the Historic American Buildings Inventory (HABI). The inventory was intended to be a national listing of historic buildings that could be used as a planning tool for HABS and as a coordinated resource that would eliminate duplication by concerned organizations. Proposed in 1952 by Professor Turpin C. Bannister of the University of Illinois, a HABS Advisory Board member and chairman of the AIA Committee on Preservation of Historic Buildings, the inventory was devised as a joint, voluntary effort among the signers of the Tripartite Agreement, with the addition of the National Trust for Historic Preservation. A one-page form with pertinent information was substituted for the HABS index cards. Peterson, however, did not support the idea. "I felt that it would be a mistake to begin a new survey for the entire United States, when HABS was already in the field in a big way. Fred (Frederick L. Rath Jr., former director of the National Trust) seemed to agree, but felt that we weren't collecting on our index cards all the information that he needed. So a bunch of meetings were held in different places, and a lot of people got into the act. The hotel rooms got so full of smoke, I decided the best

contribution I could make would be to give my seat to others." (100)

HABI had its most active period in 1957-58 when foundation grants financed a National Trust inventory of pre-Civil War, Virginia architecture. But there was general confusion about the inventory and its growth was sluggish. In 1961, HABI was renamed The Historic American Buildings Survey Inventory (HABSI) and an attempt was made to clearly differentiate the broad-based inventory from the more selective survey. (101) Efforts were made to simplify and improve the inventory form but "the records were hard to handle [and] were seldom looked at in the Library." (102) In 1972, HABSI was dropped. (103)

Of more significance, ultimately, to the operation of the survey was a reorganization made at the National Park Service in 1954. Two new, regional offices were established under Thomas C. Vint's Design and Construction Division. The new Eastern Office of Design & Construction (EODC), with jurisdiction for planning, design, and construction in national parks throughout the eastern U.S., was located in Philadelphia; its counterpart in San Francisco was the Western Office of Design and Construction (WODC). (plate 6) A few years later, a third branch, the National Capitol Office of Design and Construction, was added in Washington, D.C. Peterson was immediately promoted

to supervising architect of historic structures for EODC and with the new title came broadened authority. His fiefdom no longer consisted solely of Philadelphia; he now found himself directing all restorations of historic park properties in the east. (Technically, Peterson, as supervising architect, was supposed to report to John "Bill" Cabot, chief architect. In practice, Peterson retained his access to more senior officials at the Park Service, particularly Vint.) (104)

The promotion enabled Peterson to begin to export the HABS concept beyond Philadelphia. In the summer of 1955, work continued at Independence and teams were sent to Harpers Ferry, West Virginia, the site of John Brown's raid, and to the Adams Mansion in Quincy, Massachusetts, the family seat of the famous patriots. (plate 7) In the summer of 1956, Ernest Connally returned to the National Park Service to head the summer restoration study of the Andrew Johnson House in Greeneville, Tenn. As at Connally's earlier project at Independence, Peterson gave clear instructions regarding HABS. Connally recalled: "Pete siphoned (money) out of the budget from Design and Construction to make sure that there was a team there that could make measured drawings...to HABS standards for submission to the Library of Congress and to look around the countryside and see what else could be found. And we

did that...He'd just piggyback HABS onto the bigger item of design and construction." (105)

At the same time that new responsibilities were directing Peterson's attentions to projects outside of Philadelphia, the battles over demolition of Victorian buildings at Independence and over the redevelopment of Society Hill were beginning to accelerate with Peterson on the front lines.

Peterson had never made a secret of his belief that late 19th century buildings should be incorporated into the park. In 1956, he voiced his opinions to no less a critic than Lewis Mumford of The New Yorker:

Quite early in the day, Mr. Charles E. Peterson... disposed of the effort to turn [Independence] into another Williamsburg by pointing out that there is no uniform style for treating almost two centuries of architecture, which have produced a marked succession of styles. This was the proper answer to those who, in their concentration on 1776 and all that, looked with disdain on such a Victorian masterpiece as Notman's Athenaeum Library...If Mr. Peterson's wise lead is followed, the general rehabilitation of this area will not bring about a reign of compulsive Colonialism. There will be, rather, a wider variety of buildings, carried over from the past or newly built, each representing a significant moment in our national development. Only after 1840 did a truly indigenous architecture spring up in America, and one of the merits of Mr. Peterson's approach is that it would insure the preservation of at least one of Frank Furness's characteristic works in this area. (106)

In the next few years, a number of Peterson's battles with the Park Service would be lost as the pace of

demolition accelerated. For now, the controversy simmered. Meanwhile, in 1955, Philadelphia passed its historic preservation ordinance. The new Historical Commission, although strictly advisory, was empowered to certify historic buildings throughout the city and could recommend against inappropriate alterations or demolitions. (107) Peterson became one the commission's charter members and later helped coordinate efforts between the commission and HABS.

By mid-decade, HABS had shaken off its wartime doldrums and was about to get its largest boost to date with the Park Service's Mission 66 program, which would provide funds to renew the active measuring program. Peterson is widely credited with having kept the survey alive, almost singlehandedly, during the difficult years of the early 1950s. Connally recalled: "HABS would simply have faded away and died out totally if it hadn't been for Charles Peterson who, by his own interest and determination, kept the baby alive during those lean years...And, if he hadn't...there wouldn't have been any reason for the Park Service to have included the resumption of HABS as a program of the Park Service in 1957." (108)

CHAPTER FOUR: HABS IN PHILADELPHIA, MISSION 66 THROUGH 1966

By the mid-1950s, the national parks were decrepit. Years of neglect, an upsurge in postwar visitation, and a shortage of funds had created overcrowded and deteriorating facilities "approaching rural slums." (109) To remedy the problems, Conrad L. Wirth, director of the National Park Service, launched a ten-year initiative in 1956 to rehabilitate the parks in time for 1966, the Park Service's 50th anniversary. "Mission 66," as it was dubbed, was concerned largely with issues like campground fees and visitors' accommodations. One small and relatively unnoticed aspect of the program was the allocation of funds -- beginning in 1957 -- for the Historic American Buildings Survey to renew its active measuring program.

Charles E. Peterson credits the inclusion of HABS in Mission 66 to Thomas C. Vint, chief of Design and Construction and a longtime HABS enthusiast. (110) Vint was among a select group of Park Service personnel to serve on Wirth's steering committee as Mission 66 was planned. (111) Later, Vint served on the Mission 66 Advisory Committee which consulted on the program's implementation. (112) The objective of the Mission 66 program for HABS was to complete the recording of all historic American buildings in ten years. (113) As far as Peterson was concerned, "I never thought of it as being completed. I kept saying we're

making architectural history faster than we're recording it and we still are." Nevertheless, it was on this basis that the National Park Service was persuaded to appropriate Mission 66 funds for HABS. (114) (The notion of completing HABS was eventually dropped quietly when the volume of worthy buildings became obvious. Instead, HABS became viewed as a continually-evolving, open-ended archives.) (115)

Mission 66 also resurrected the old Historic Sites Survey which, along with HABS, had been authorized by the Historic Sites Act of 1935 and had fallen inactive during the war years. The Historic Sites Survey was to be conducted by the Park Service's Branch of History, remaining a historians' program, separate and distinct from HABS, the two "somewhat parallel but quite independent...collaborating only sporadically." (116) Criteria for inclusion in the Historic Sites Survey, the direct ancestor of today's National Historic Landmarks Program, was based solely on national significance in American history or prehistory. Unlike the criteria for inclusion in HABS, architectural significance alone was not sufficient for inclusion. The difference reflected a fundamental contrast in training and point-of-view between Park Service historians, who emphasized associative values, and the architects, who prided themselves in understanding

the buildings themselves. A case in point occurred in the late 1950s at Fort McHenry, the late, 18th-century fort outside of Baltimore, where Park Service historians were baffled by evidence of large purchases of lime. The explanation was obvious to the HABS team architects: the fort was built of brick and lime had been needed to make mortar. (117)

With the mandate to reactivate HABS came an appropriation in fiscal 1958 for \$116,000; \$90,000 earmarked for the Philadelphia branch of the Eastern Office of Design and Construction (EODC) and \$26,000 for the Branch of Architecture, where HABS work in Washington was based. (118) The Western Office of Design and Construction (WODC), based in San Francisco under Charles St. G. Pope, did not receive Mission 66 funds until 1959 and its HABS output was never as prodigious as its eastern counterpart. "Peterson had the ability to use the largest amount of the money the best and the fastest...he was set up to do it. He was experienced. He knew what to do. He had this sort of sub-HABS activity going and there were more buildings that the Park Service was working on in the east...and the east was where the historical buildings of that age were anyway," recalled James C. Massey. (119)

After years of drought, the HABS funds to EODC seemed an overwhelming embarrassment of riches. "We had no

staff to work with and we had to spend it by the end of the year and show that it had been spent well...We nearly drowned in it for a year," Peterson recalled. (120) With both money and mandate, HABS was thrust into a dizzying array of activities: buildings under the jurisdiction of the Park Service were to be recorded; projects unfinished from the 1930s were to be completed; new subjects were to be identified and acted upon; the Historic American Buildings Inventory (HABI) was to be carried forth. (121) Additionally, the HABS catalog of 1941 needed to be updated and reproduced (a catalog supplement was published in 1959), new recording techniques required evaluation and, all the while, an aggressive recording program needed to be conducted. (122)

To consider the myriad policy issues facing the survey, Wirth authorized the HABS Advisory Board to conduct its first meeting since 1934. Eight members of the board met on 28-29 January 1958 at the Library of Congress and at the AIA's headquarters, the Octagon Building, in Washington, D.C. and were briefed by Wirth, Vint, Peterson, and others. (123)

In Philadelphia, Peterson began to meet the pressing demands of the reactivated survey by hiring Agnes Addison Gilchrist, a New York architectural historian, whose first job was to analyze existing HABS coverage. "On

a large blank county map of the United States the statistics for HABS already done were compiled, state by state," Peterson recalled. (124) Among Gilchrist's findings were that, as of November 1956, 8,292 structures had been recorded to some degree in 44 states. (125) Massey returned from the Army in 1958, a few months after the survey's reactivation, and went back to his post of historical architect at Independence National Historical Park, a job he had held after graduating from the University of Pennsylvania in 1955. He was tapped quickly to help with the HABS program by Peterson, who, he recalled "was desperate for help." (126)

Under pressure to build the HABS collection -- and fast -- EODC quickly began to experiment with different types of arrangements, each designed to accelerate the survey's growth. A "dragnet" survey was undertaken of the Mill Creek Hundred in New Castle County, Delaware, by Gilchrist and architect Robert L. Raley. The idea was to inspect every structure in a given area using HABI forms to determine which were worthy of recording. The project was never completed. (127) More successful was a cooperative project, initiated in 1958 with the Chester County Historical Society in Pennsylvania, in which the local historical group would canvass the county, select one hundred buildings of particular interest, conduct the

necessary research, and produce the written data. A contract was awarded to a team of local, professional photographers, Ned and Lila Goode, on a competitive basis. (128) The Chester County project resulted eventually in several exhibitions, an informal publication, and "a celebratory dinner." (129) More important to HABS, it demonstrated the feasibility of cooperative ventures with local historical organizations. (plate 8)

A third prototype project was a contractual arrangement with the School of Fine Arts at the University of Pennsylvania to inventory, photograph, and make measured drawings of buildings in the middle Schuylkill Valley, mostly in Berks County, Pennsylvania. A student team, working in the summer of 1958, made six sets of measured drawings. Photography was commissioned by the university on a piecework basis. (130)

Student teams continued to be a mainstay for expanding the collection but with Mission 66 in place, the recording of privately-owned properties became possible for the first time since 1941. Nevertheless, there was pressure at first from Washington to concentrate on Park Service properties. (131) National monuments, parks, and historic sites represented the bulk of the projects undertaken during the summers from 1957 to 1959, including those at Salem, Massachusetts; Harpers Ferry, West Virginia; Fort

McHenry and Hampton, Baltimore, Maryland; Gettysburg, Pennsylvania; Appomattox Court House, Virginia, as well as at Independence in Philadelphia. (plates 9-13) With increasing frequency, however, student teams were dispatched to record privately-held, historic structures at locations such as the middle Connecticut River Valley (1959); the Maine coast (1960 and 1962); Savannah, Georgia (1962); Charleston, South Carolina (1963); New Haven, Connecticut (1964); and Annapolis, Maryland (1964). (plates 14-15) To support the summer team work, HABS encouraged the contribution of in-kind services. As part of the Connecticut River Valley project in 1959, for example, Dartmouth College provided drafting facilities and inexpensive housing. (132)

To further build the survey's archives, HABS continued to be piggybacked onto Park Service projects. Measured drawings and research done for restorations of Park Service property on the Virgin Islands went to HABS. (133) In 1962, the Adams National Historic Site in Quincy, Massachusetts, commissioned a set of eighteen photographs which were pledged to HABS in "a notable example of Park-HABS cooperation...it secures a more permanent repository for the photographs than would be possible in a Park's files." (134) In 1959 and 1962, Ernest Connally was sent to Cape Cod to canvass historic structures within the

boundaries of the new Cape Cod National Seashore and to advise the Park Service on their usage. Connally's research, along with photographs by freelance photographer Cervin Robinson and drawings made by two, subsequent, summer teams, became part of the HABS collection. (135)

The frenzy of activity prompted reassessment of some of the survey's time-honored policies, practices, and recording techniques. (136) The HABS specifications were in an almost constant state of revision from the late 1950s through the mid-1960s. The first changes, written by Charles W. Lessig of the Washington office after the reactivation of HABS, resulted in the July 1958 publication of an enlarged and better-illustrated version of the original 1930s instructions. (137) In 1960, Harley J. McKee, a Syracuse University professor of architecture and a frequent summer team supervisor, was put to work on an exhaustive rewriting of the specifications. "He got tired of being scout master, fraternity mother, and everything else to these kids," recalled Peterson. So, for the summers of 1960 and 1961, he "took a room on the west side of town" and produced chapter-by-chapter drafts for a new manual that were promptly mimeographed and sent into the field for comments. (138) The chapters formed the basis for McKee's Recording Historic Buildings, published in 1970 by HABS.

One substantial change was in the criteria for

selecting buildings to be recorded. In 1958, the 1860 cut-off date that had been in place since the 1930s was extended to 1900. (139) The specifications also reflected a Cold War urgency. Top priority had earlier been given to endangered buildings of architectural or historical interest. Now, endangered buildings came second; highest priority was accorded to buildings of national historical significance:

The world events since September 1939 call for a reappraisal of priority factors. The unprecedented and indiscriminate destruction wrought abroad has brought realization that, should this country be attacked, well within the realm of possibility, some of these heritages from our past might be lost. In order to make possible the authentic restoration or reproduction of these buildings, if damaged or destroyed, measured drawings, photographic and other records should be prepared without delay. (140)

In 1961, McKee retained the suggested 1900 cut-off date (although allowing for notable exceptions). (141) The concern about war-related damage expressed in 1958 was gone. Instead, McKee wrote, "In 1961 some of the greatest dangers lie in areas where dams are planned for flood control, or in highway construction, suburban housing and urban renewal; structures of interest may be threatened with destruction." (142) Historical interest was to be given equal weight with architectural interest, with highest priority going to endangered buildings in their original condition. (143) Park Service properties were

given a high priority; outside of the National Park system, "the present policy under Mission 66 is to concentrate on areas which were neglected earlier. In the great campaigns of the 1930s, travel money was generally unavailable and work was done where the architects lived." (144)

McKee revised the criteria again in 1964, this time dictating that buildings selected for recording by HABS should be fifty years or older. (145) The rapidly changing criteria reflected changes in scholarship and the influence of younger staff like Massey who were interested in Victorian and early modern architecture. (146) An underlying consideration in the choice of subjects was the promotion of historic preservation. (147)

The post-reactivation years also brought about changes in the recording techniques used by HABS. Since its inception, the survey had required that final record drawings be made in permanent, waterproof ink. Ink, however, was a difficult medium. In 1956, Chief Architect Dick Sutton wrote, "There is definite objection to the continued use of ink on the bond paper because of the difficulty in making corrections and the difficulty of tracing because of its opaque characteristic. The draftsmen today are not in the same class of competence as those who worked on the original projects and cannot be relied upon to produce such fine work." (148) Pencil, the logical

alternative to ink, was not considered a permanent medium. The answer came with DuPont's "Cronaflex" method, in which a finished pencil drawing on HABS paper was photographed full size onto a photographic film to produce a master negative. (plate 16) The negative was then contact-printed in a vacuum frame onto a sensitized, polyester plastic sheet to make the master positive, which had the appearance of an ink drawing. The original pencil drawing, master negative, and master positive were all deposited in the Library of Congress as part of the HABS collection. (149) The process was first used successfully by HABS in 1959. (150) By 1961, Cronaflex had become standard procedure, replacing the use of ink. (By the late 1960s, however, Cronaflex had been replaced as standard procedure by ink-on-mylar.)

Another technical innovation of HABS after its reactivation was the use of architectural photogrammetry, a technique derived from aerial map making in which images made on a pair of "stereocameras" are converted to accurate scale drawings with the kind of plotting equipment used to produce contour maps. The process is especially well-suited to recording large or complicated structures and offers the possibility of making and storing large numbers of photogrammetric images, from which measured drawings could be made at any time. (The Germans, with the

same technology, made stereo-photographic images of a number of their historic buildings before World War II. Russian captors at the end of the war found the glass photographic plates and wiped them clean for issue as window panes.) (151)

There was great excitement about photogrammetry at HABS. In 1958, Vint wrote the Advisory Board, "If photogrammetry is as good as it looks to us now it may be well to reconsider our method of making our records." (152) To test photogrammetry, EODC granted three contracts between 1957 and 1959 to the School of Architecture at Ohio State University where Professor Perry E. Borchers was one of the foremost American experts in architectural photogrammetry. (plates 17-18) One of his first projects was the facade of the Isaac M. Wise (Plum Street) Temple in Cincinnati. (plate 19) "The savings of time, scaffolding, etc., plus the real accuracy of the result are striking," Peterson reported in 1958. (153) Borchers's recording of the intricate minarets of the synagogue, built in the mid-1860s, resulted in a spectacular drawing for HABS that would have been impossible using conventional methods. (154) For comparison, the Washington office awarded a contract for architectural photogrammetry to an Alexandria, Virginia, aerial mapping firm. The work was unsatisfactory and the contract was cancelled in late 1959. (155) Borchers

and his students continued to be the survey's primary source of photogrammetric work and their projects included the row of Philadelphia banks, with the Provident Life and Trust Company Bank by Frank Furness among them, that were demolished across Chestnut Street from Independence Park in the late 1950s and early 1960s.

Despite the successes of photogrammetry, the technology has drawbacks and HABS never fully abandoned traditional, hand measuring techniques. Architectural photogrammetry is limited to what the cameras can see so floor plans, sections, and other drawings still have to be produced by hand techniques. Additionally, photogrammetric equipment was prohibitively expensive for purchase by the Park Service so the process remained limited to contracts let for especially tall or complicated buildings and, in a few limited instances, for stereopairs that could be stored for the future. (156) (plate 20)

The reactivation of the survey also brought a far greater emphasis on photography and written data, both of which were found to be lacking: "A searching reappraisal of the Archives points up the need of upgrading the quality of photographs and historical coverage." (157) "Photo-data books," consisting of large-format photographs (the standard negative size was five-by-seven inches) and a written text on a structure's history and architectural

characteristics, had always been part of the survey's efforts. But photography and history were subordinate to the creation of measured drawings. Earlier specifications had dictated that, "in general, photographs will be used to supplement the more important measured and drawn records." (158) As for history, "only the briefest resume of facts is necessary." (159) The expectation was that written data would be donated to HABS by local volunteers. (160)

Photography in particular became crucial to fulfilling the Mission 66 mandate. "To prepare detailed, elaborate drawings for all historic buildings in the United States would be impossible [so] it was decided to develop a wide coverage by photography and to emphasize quality so that the pictures could be used by writers and editors for publication. Each picture published can do as much good as hundreds that merely exist in archives," Peterson later wrote. (161) HABS began to commission experienced, independent architectural photographers -- including Fritz Henle, Cervin Robinson, and Cortlandt Van Dyke Hubbard -- who were persuaded to work for modest pay. (Robinson slept in cars and drafting rooms while on freelance assignments for HABS. Peterson considered putting him on salary for one summer but ultimately decided against it, worrying that if it rained a lot, the photographer would spend his days with his feet propped on a desk in Philadelphia.) (162)

In 1958, Jack E. Boucher was hired as the first, full-time, professional photographer regularly employed by HABS, although for several years his time was shared with the Park Service's Washington Branch of Still and Motion Pictures. Boucher was an experienced photographer with a strong interest in architecture and history whose previous job had been photographing the construction of the Garden State Parkway in New Jersey. At HABS, Boucher set out to improve photographic standards, which were almost non-existent, particularly in regard to archival stability of negatives and prints. (163) McKee's 1961 manual provided more detailed photographic specifications than ever before while Boucher and the cadre of freelance professionals promoted technical advancements and a breadth of coverage that was new to HABS photography.

Written data also took on new importance. John Poppeliers, who would later serve as chief of HABS from 1972 to 1980, joined the survey at EODC in 1962 as a fulltime historian and editor. (plate 21) Poppeliers had just received his master's degree in art history from the University of Pennsylvania where his thesis, written under the guidance of George B. Tatum, was on Philadelphia architect John Windrim (1840-1919). Almost immediately, the young historian was put to work editing and evaluating a large, donated collection of written material and measured

drawings of 19th-century Shaker buildings. (164) In the office, there was a growing awareness that history "was the intellectual basis for a national archives." The recording effort needed to justify why a building was important and architects, in many cases, were not trained or equipped for the job. (165) The new emphasis on history was also reflected in the 1961 manual which, for the first time, spelled out techniques and suggested sources for those doing historical research in the field.

To keep abreast of the rapid changes, the HABS Advisory Board met in Philadelphia on 26-27 October 1961. (166) (plate 22) Budget, technical issues, and public relations were all discussed, and the board endorsed an updated Tripartite Agreement for continuing HABS. The new agreement clarified the roles of the co-signers of the 1934 original, which had established HABS as a permanent program. (167) A few days after the meeting, Thomas C. Vint, who as head of Design and Construction had been the survey's top-level administrator, retired after 39 years with the Park Service. (plate 23)

The HABS Advisory Board would not meet again for six years and, in the interim, was the subject of bitter controversy within the Park Service. In March 1963, John B. Cabot, chief of the Division of Architecture, wrote a lengthy memorandum to Park Service Director Wirth,

recommending the abolition of the HABS Advisory Board.

"Like the Historic American Buildings Survey itself, the HABS Advisory Board has followed a sometimes erratic and checkered course," he wrote. The board had met only three times in three decades, he noted, and "has been a continuing body in name only...Ceremonial convocations are a luxury that our budget cannot afford." The existence of a separate HABS board had undermined cooperation among HABS, the Historic Sites Survey and its offspring, the Registry of National Historic Landmarks. Cabot argued. "There can be little doubt that the nebulous existence of the HABS Advisory Board has had a negative effect upon the close coordination between the programs of history and architecture that we now seek. The balanced teamwork which the legislation of 1935 outlined has rather been frustrated than abetted." Cabot's recommendation was to withhold further appointments, allowing the HABS board to dissolve in 1966 when the last appointments would expire. The AIA, among others, could provide necessary guidance for HABS, he wrote. (168)

The memo was approved and signed by Wirth on 9 April 1963. Wirth later denied signing the memo to board Chairman Turpin C. Bannister. "Wirth evidently had signed a big pile of mail at the end of a hard day. He couldn't be expected to read all of it carefully. All of this goes to

show how HABS, which had made a mark in the world over 30 years -- and many friends for the Park Service -- could be done in by an enemy within the walls," Peterson said a few years later. (169)

At any rate, by January 1964, Wirth had retired and been replaced by George B. Hartzog Jr. and the decision to dissolve the HABS Advisory Board had been reversed. (170) The vacancies on the board were eventually filled -- after long delays -- and the board next met in October 1967, almost six years to the day since it had last convened in Philadelphia.

The earlier board meeting, in 1961, was conducted in Philadelphia because EODC was clearly at the epicenter of HABS activity. Massey and Peterson were by now coordinating a well-oiled machine. The collection was expanding with the contributions of Boucher and the freelance photographers, cooperative ventures with a number of private groups, the receipt of gifts and donations, and the payment of \$50-per-sheet "honoraria" for measured drawings made by professional architects. Additionally, the summer team program was widespread and well-established. A new initiative was the preparation of state catalogs. At the time of the 1961 meeting, catalogs for Wisconsin, Maine, Vermont, and New Hampshire were in varying stages of completion. (171) Increased emphasis was also placed on

exhibitions of HABS materials. An exhibit of HABS photographs by Cervin Robinson was mounted by the Philadelphia Museum of Art to coincide with the AIA's 1961 convention in Philadelphia. (172) Exhibits of the work of HABS summer teams were mounted in a number of locations and HABS exhibits continued to be pegged to major professional gatherings. Exhibits, catalogs, and a push to include HABS material in published architectural histories were all done to encourage awareness of the survey. (173)

Training of students continued with a particularly memorable event, the so-called "Carpenters' Carnival," in the summer of 1962. Peterson organized a day-long program that included presentations on historic hardware, early tools, old nails and joining devices, early American paint, paint analysis, reconstruction, and restoration. (174) Along with HABS participants, Park Service personnel, and guests from around the East, residents of the Society Hill neighborhood were also invited as a community service to homeowners who were restoring 18th and early 19th-century structures. (175) Relations between HABS and the neighborhood weren't always warm, however. Both James F. O'Gorman and Cervin Robinson recall being threatened by unhappy residents who perceived HABS personnel as government outsiders who were forcing them out of Society Hill. HABS wasn't directly involved with the policies that

led to displacement and gentrification in the neighborhood nor were those issues discussed among the Philadelphia staffers. But the experience made enough of an impact on O'Gorman that, in the early 1960s, he wrote a graduate paper about the social implications of reclaiming historic neighborhoods, using his observations of Society Hill in the summer of 1959 as the basis. (176)

Philadelphia's historic buildings continued to comprise a large part of the survey's effort despite recognition that "Philadelphia has had more than its share of attention." (177) Peterson served on the city's fledgling Historical Commission from 1956 to 1964 and the two bodies collaborated several times on photo-data book projects, with HABS providing photography and the commission providing historical and architectural data. HABS personnel were also dispatched to a number of historic Philadelphia buildings that were threatened with demolition. Throughout the late 1950s and into the 1960s, Peterson had been a vociferous and outspoken opponent of the demolition of many 19th-century buildings at Independence and in the surrounding neighborhood. Nevertheless, the buildings came down with daunting frequency: the 1850-51 Penn Mutual Building, one of the earliest cast-iron buildings in the U.S. (demolished 1956); the 1810 Front Store on Carpenters' Court (demolished

1957); the Jayne Building, an 1849 prototype skyscraper design (demolished 1957-58); the Robert M. Lee House and Law Office, built in the late 18th century and remodeled c. 1840 (demolished 1959); the Provident Life and Trust Company Bank, a significant work by Frank Furness, built 1876-79 (demolished 1959-60); the rear ells of the Abercrombie and Neave houses (demolished 1959); the Manhattan Building, an 1888 skyscraper (demolished 1961); the George Gordon Building, one of the city's last cast-iron office structures (demolished 1962); and the LaTour Warehouse, a notable, early-19th-century waterfront building (demolished 1967). (178) (plates 24-35)

Many of the buildings, such as the Jayne Building, were demolished by the National Park Service as they cleared land for Independence Park; others were destroyed as part of the city's urban renewal effort. On both fronts, there was great public controversy to which Peterson added an outspoken voice. The situation was especially awkward within the Park Service. "[HABS] went around recording buildings as cultural documents which the Park Service would then turn around and demolish. They weren't very happy about it either," Massey recalled. "We were viewed rather awkwardly by a lot of [the staff of] Design and Construction." (179) Some of the dispute was attributed to the long-entrenched, philosophical differences between Park

Service architects and historians. The historians' vision for Independence was based on its associative and commemorative values. It was not to be a park for architectural historians. (180)

The antagonism, however, was at the management level; the staff in Philadelphia was solidly behind Peterson. "We were all sympathetic with Pete's point of view," recalled William J. Murtagh, who measured the tower at Strickland's Merchants' Exchange for HABS and worked later as an Independence staff architect before becoming the first keeper of the National Register of Historic Places and, later still, an important preservation educator. (181) "We were all Charlie's boys and we backed him one hundred per cent," said O'Gorman, who recorded the Abercrombie and Neaves houses for HABS shortly before their rear ells were demolished to make way for an underground parking ramp. "We were operating from his enthusiasm as much as anything else." (182)

Peterson, however, was growing frustrated with what he perceived as a lack of support for historic structures work at the Park Service. In February 1962, he wrote a long memorandum to Wirth outlining his grievances. The memo went unanswered and in October 1962, Peterson retired from the Park Service to pursue a career as an independent restoration architect and consultant. (183)

Massey was named supervisory architect for HABS, with responsibility for the survey in the eastern United States. (plate 36) The departure of the survey's founder and biggest booster came at a time of great urgency as HABS hustled to keep pace with a vast tide of destruction resulting from urban renewal, highway and dam construction, suburban development, and the continuing postwar construction boom. Increasingly, HABS responded to crises, sending photographers to record doomed structures such as Pennsylvania Station in New York (1906-10, McKim, Mead & White, demolished 1966) and the Low House, a shingle style masterpiece in Bristol, R.I. (1881, McKim, Mead & White, demolished 1962). Sometimes, HABS personnel worked with the bulldozers literally humming in the background. In 1963, for example, during a morning coffee break, a small item in the New York Times was spotted about the imminent demolition of President Ulysses S. Grant's summer cottage in Long Branch, N.J., to make room for a parking lot. Hasty telephone negotiations were conducted and the demolition team agreed to hold off until 1 p.m. the next day to allow time for photography. Boucher, Massey, and John Milner -- then a student architect from the University of Pennsylvania who went on to become a noted practitioner of restoration architecture -- arrived at 9 a.m. only to find, as Boucher recalled,

a bulldozer with its motor throbbing and smoke going out its back with a long, inch-and-a-half steel cable going off the back of the bulldozer, in the front door, down the hallway, out through a dining room window and back to the bulldozer. If we had literally been there fifteen minutes later the building would have been down...The last picture that I have is the bulldozer in the foreground with the building coming down in an enormous cloud of dust behind it. (184) (plate 37)

Not only individual, endangered structures, but large groups of buildings, doomed by highway projects or urban renewal, became HABS projects in locations including Mobile, Ala., Galveston, Texas, and in Philadelphia's Southwark section, where Interstate Highway 95 smashed through a historic neighborhood. "It was a pretty desperate time," Massey recalled. "Things were being torn down wholesale, blocks at a time and square miles at a time. We were running round trying to photograph and document buildings of some consequence that were about to be torn down." (185)

At the same time, HABS was operating increasingly as an advocate for preservation, attempting to use its influence to save endangered buildings. Until the establishment of the National Register of Historic Places in 1966, HABS was the sole source of federal recognition of architecturally significant structures and of historically or architecturally structures of state or local significance. Massey recalled that, "What we could do was

write letters to people and say 'this building had been recorded by the Historic American Buildings Survey, the national program, and for the following reasons we believe it is a work of architectural importance.' There was nothing to prohibit us from putting our halo on it. If it cost a dollar to win the battle, we might have been three cents but it was still invoking the image of the federal government and before the National Register, there was no other way." (186)

HABS used its influence -- not always with success -- to intervene on behalf of buildings as disparate and widespread as the old Metropolitan Opera House in New York; the 18th-century Leiper House in Delaware County, near Philadelphia; the Convent of Mary Immaculate in Key West, Florida; the St. Louis Post Office (built 1882, A.B. Mullett); and the Kansas City Board of Trade (built 1888, Burnham and Root). (187) Even when the buildings were ultimately lost, HABS helped pique local interest and got the attention of local officials. Architect John G. Waite, who worked on HABS summer teams throughout the early 1960s and later became a noted restoration architect, recalled that during a controversy over the demolition of historic brownstone structures in Troy, New York, "the local urban renewal people were astounded that there was a federal agency saying, in writing, that what they were doing was

wrong." (188)

Influenced by changes in scholarship, the survey also embraced new architectural periods during the early 1960s. In 1958, the cut-off date for recording subjects, with rare exceptions, was advanced from 1860 to 1900; by 1964, the cut-off had been changed to include anything fifty years or older. Increasingly, HABS documented Victorian and early modern subjects, especially those that were endangered. In 1963, the high demolition rate of the work of the "Chicago School" prompted a major summer effort that was to continue in 1964, 1965, and 1967. (plates 38-40) The Chicago project was the survey's first concerted effort to record modern architecture. Documenting Chicago's early skyscrapers and large, complex buildings raised new technical issues for HABS as it encountered unfamiliar mechanical systems, engineering devices, and foundation technologies. (189) Some of the early Chicago work was later criticized for inaccuracies, omissions, and oversimplifications but, despite the problems, the Chicago project was a watershed for the survey in its recognition of modern architecture. (190)

Meanwhile, the destruction of the historic landscape had not gone unnoticed in Washington. With increasing frequency, bills proposing various preservation initiatives were submitted to Congress. Environmental

conservation and the "beautification" of America had popular support and several best-selling books articulated the failures of urban renewal and postwar architectural design. (191) The culmination was the passage of the National Historic Preservation Act, with its key provision the establishment of the National Register of Historic Places, signed into law by President Johnson on 15 October 1966.

The months leading to the law's enactment were active ones for the Park Service as it planned for the implementation and accommodated an internal reorganization. In December 1965, the regional offices of design and construction were officially closed and EODC was replaced by the new Philadelphia Planning and Service Center. (192) In February 1966, HABS operations in Philadelphia were ordered to Washington. (193) The move took place later that year. Massey was given the new title of chief of HABS, with jurisdiction over the national program. John Poppeliers, the survey's editor and historian, also made the move.

In May 1966, Director Hartzog appointed a special committee on historic preservation to evaluate the Park Service's existing preservation programs and to consider its anticipated duties under the pending legislation. The committee consisted of Ronald F. Lee, Hartzog's special assistant and former chief historian for the Park Service;

Dr. John Otis Brew, a prominent archeologist and director of Harvard's Peabody Museum; and Ernest Connally, professor of architectural history at the University of Illinois and a veteran HABS summer team leader. (194) (plate 41)

Connally's appointment came because he was known to Park Service officials through his HABS work. (195)

Among its findings, the committee noted fragmentation among the branches of the Park Service concerned with history, archeology, and historic architecture and cited the lack of cooperation between HABS and the Historic Sites Survey. (196) The proposed remedy was the formation of an "Office of Archeology and Historic Preservation" to consolidate the Park Service's historians, archeologists, and historical architects. The head of the new office would report directly to the director of the National Park Service. (197) Ernest Connally agreed to leave academia to head the new operation and OAHP, as it was quickly dubbed, was established early in 1967, with one of its constituents the new Division of Historic Architecture which included HABS. As head of OAHP, Connally was put in the position, during the early, critical years of the expanded, federal preservation program, to rule a largely autonomous office that he "sought to organize and staff...in a manner that would gain it academic respectability and professional standing equivalent to the

foreign government offices charged with similar responsibilities." (198)

To implement the new law and the National Register provision, the Historic Preservation Task Force was convened in November 1966. Among its members was Russell V. Keune, a former student of Connally, whose experience included HABS summer teams and a stint as a restoration architect under EODC and who was currently serving as HABS staff architect in the Washington office. (plate 42) Keune was the only architect on the task force that defined the National Register and shaped its all-important criteria. "The most important legacy of the task force was setting forth the concept of significance as the basis for evaluating historic or prehistoric properties...The National Register criteria of significance set the standard for evaluation in the preservation movement." (199) Keune personally designed the task force's preliminary version of the National Register inventory form, drawing heavily on the HABSI form, as well as the one used by the National Historic Landmarks Program. (200) Keune also served as acting and assistant keeper of the National Register during 1967-68. The first keeper of the Register was Murtagh, who was then serving as director of program for the National Trust for Historic Preservation. (plate 43) As keeper, Murtagh administered the survey, planning, registration,

grants-in-aid, and Section 106 provisions of the program.

(201)

The HABS collection itself was also a factor in the initial content of the National Register. In June 1966, as the Park Service planned for the expected program, consideration was given to automatically placing all buildings in HABS into the register. (202) This approach was quickly seen as unworkable since many buildings recorded by HABS had been demolished and there was no practical method for determining survival. (203) Instead, structures listed by HABS, along with those in the Historic Sites Survey, were published by OAHP in 1969 as the Advisory List to the National Register of Historic Places.

The ostensible purpose was to provide the states with a basis to investigate, evaluate, and make nominations to the National Register. (204) According to Keune, however, the true motivation for the advisory list was to provide ammunition for Hartzog when he went before Congress seeking appropriations to support the new program at a time when the Vietnam War was escalating and funding was tight.

"George Hartzog had to go up before the Congress and make it look like there was a lot of stuff already going on and we weren't starting from scratch," Keune recalled. "We had to stop everything and work with HABS to put together [the advisory list]...I frankly question how thoroughly any of

the states went on to use that list." (205)

The location of HABS in the National Park Service, along with the Historic Sites Survey and the landmarks registry, probably helped insure that the expanded federal preservation program under the 1966 act stayed with the Park Service, rather than moving to a rival agency. (206)

And HABS, with its emphasis on architecturally-significant buildings and those of importance to state and local history, can be viewed as a precursor to the National Register which included those categories in its criteria. HABS contributed in one other small way to the National Register as it emerged as the federal government's primary preservation program. When the National Register had its first publication in July 1968 Keune chose for the cover a measured drawing of St. Michael's Episcopal Church in Charleston, South Carolina, taken from the HABS collection. (207)

CHAPTER FIVE: CONCLUSION

1966 was a watershed year in historic preservation. With the passage of the National Historic Preservation Act, a vastly-expanded, federal program was put in place which shapes American preservation to the present. And in the earliest days following passage of the new law, the formation of that program was largely presided over by individuals -- Ernest Allen Connally, Russell V. Keune and William J. Murtagh --who were alumni of the Historic American Buildings Survey.

Indeed, HABS in the 1950s and early 1960s -- operating primarily out of Philadelphia -- was one of the only centers for training and the professional pursuit of historic preservation in the United States. For many of the individuals who emerged as leading practitioners in the years that followed, HABS provided critical experience. In 1973, the survey reported that, "a recently compiled 'roster of HABS alumni' has indicated that perhaps 80 percent of all professionals in [the fields of historic architecture and preservation] in the United States have been associated with the survey at one time -- a remarkable record in education."

(208)

Several HABS alumni have gone on to receive the Crowninshield Award, the highest honor given by the

National Trust for Historic Preservation. Winners include HABS founder Charles E. Peterson (1965); Murtagh and Connally (1980); and F. Blair Reeves, an educator who supervised a number of HABS summer projects (1987). In 1983, the survey itself was given the award on the occasion of its 50th anniversary -- the only public organization so honored.

Like Colonial Williamsburg in the 1930s, HABS in Philadelphia shaped the careers of a generation of young professionals. For many of the undergraduate architectural students, participation in HABS summer teams was their first exposure to historic architecture. Some, like Keune, came to HABS fully intending to practice modern architecture, joining only because the survey offered a summer job with the opportunity to travel. (209) Others, like John G. Waite, who went on to specialize in architectural restoration, were already interested in preservation. (210) Either way, the experience offered training that was unavailable in most American architectural schools. "This was the decade of International Modernism in the schools...and we had little history. [HABS] gave the architects a contact with history and with historic preservation and historic recording," recalled James F. O'Gorman, now a prominent architectural historian. (211)

"You perfected skills...being able to look at a building and being able to tell how it was built, which the universities really weren't teaching you," recalled Keune, who worked on a succession of HABS projects starting in 1958 at Harpers Ferry. "How does brick go on brick? How does wood fit with wood? How do trusses go together? What are moldings like? What are the spatial relationships of a section of a building? All that stuff you got on the job." (212)

Waite, who worked for HABS during four successive summers starting in 1963 at Independence National Historical Park, recalled a heady atmosphere where every morning over coffee, HABS and EODC historical architects would mingle and talk about their projects. "There was a lot of talk about the philosophy of preservation...No place else in the country was there that type of interaction." (213)

Charles Peterson contributed by serving as a willing mentor to those he considered talented, sharing knowledge and contacts. (214) A forceful teacher and impassioned advocate for historic buildings, Peterson never overlooked the didactic aspects of HABS for the students and the general public. He brought in expert lecturers and teachers. He encouraged the publication of HABS material, particularly by turning over to the students his "American Notes" column in the Journal of the Society of

Architectural Historians, which he edited from 1950 to 1967. Among those published as undergraduates were James C. Massey, who wrote about Carpenters' Court, and Keune, who reported on Maine farmhouses. Peterson also used the column to promote HABS, filling it with HABS-related announcements and reports of its latest accomplishments.

Peterson also had a wide array of contacts among architectural historians, architects, and preservationists around the country and he freely introduced his often-impressive visitors to the students and staff. He also maintained an active presence in a number of professional organizations, Society Hill neighborhood groups, and public bodies such as the Philadelphia Historical Commission, proselytizing for HABS and for the merits of historic architecture at every opportunity.

Throughout the 1950s and into the 1960s, as urban renewal and other destructive forces played havoc with the historic landscape, HABS was challenged to find its relevant place in the emerging preservation movement. Under Peterson and, later, Massey, the survey responded by assuming an activist role, attempting to use its influence to save buildings. When all else failed, there was recognition that preservation through documentation, while not a substitute for a historic building, was an important tool for scholars and preservationists. "Every attempt is

made by the survey to record significant buildings that are threatened, even as the bulldozers approach. It is not only as a permanent record but also a tool for preservationists who are trying to protect structures from the wreckers for publication and exhibit," Massey wrote. (215) HABS also helped push the boundaries of architectural scholarship. "There was a long period of moving the frontiers forward and trying even to be ahead of practicing architectural historians," Massey recalled. The hope was that when scholars turned their attention to a particular period, style, or building type, there would already be documentation in the HABS archives. (216)

Massey recalled:

The biggest thing we were doing at this point was taking a 1930s depression program and making it a relevant part of a modern preservation community. [HABS was] seeking a role of helping to record buildings that were threatened with demolition, identifying major issues that needed to have attention called to them, projecting the architectural history responsibilities of HABS, working in new frontiers, working in new building types, for example, railroad stations and associated structures right to the railroads themselves...textile mills, factories...the whole theme was to establish relevance to that time. (217)

Since 1966, when it relocated from Philadelphia to Washington, HABS has continued to expand the breadth of its coverage. In 1969, the Historic American Engineering Record was established to record industrial landmarks. The two

sister programs today have produced more than 48,000 measured drawings, 135,000 photographs, and 80,000 pages of written historical data on 25,000 structures in every state and most territories. New technologies and techniques have been incorporated. The alumni roster has grown to more than 2,500 architects, engineers, historians, and photographers, most as members of the still-active summer program, which fields about thirty teams a season.

After almost sixty years, HABS is a far larger and more sophisticated program, covering an even broader "resume of the builders' art," than Charles Peterson could have envisioned in 1933. (218) That this national archives of historic American architecture survives at all is due, in large measure, to the pivotal fifteen, Philadelphia years when Peterson, almost singlehandedly, nurtured HABS from a dormant, Depression-era relief effort to an aggressive and meaningful historic preservation program.

NOTES

1. Margaret B. Tinkcom, "The Philadelphia Historical Commission: Organization and Procedures," Law and Contemporary Problems 36 (1971): 386.
2. Charles E. Peterson to Arno B. Cammerer, 13 November 1933, reproduced in full in "The Historic American Buildings Survey Continued," Journal of the Society of Architectural Historians 16, no.3 (October 1957): 30.
3. Charles E. Peterson, "Thirty Years of HABS," Journal of the American Institute of Architects 40 (November 1963): 84.
4. Charles E. Peterson, "HABS In and Out of Philadelphia," introduction to Philadelphia Preserved, 2d ed., by Richard J. Webster (Philadelphia: Temple University Press, 1981), xxxiv.
5. Charles E. Peterson, interview with author, Philadelphia, Pa., 18 April 1991.
6. Stephen W. Jacobs, "The Education of Architectural Preservation Specialists in the United States," in Preservation and Conservation: Principles and Practices (Washington: Preservation Press, 1976), 458-462.
7. Elizabeth D. Mulloy, The History of the National Trust for Historic Preservation (Washington: Preservation Press, 1976), 173.
8. Ibid., 174.
9. Ernest Allen Connally, "Preserving the American Tradition: The National Park Service Program for Students," Journal of the American Institute of Architects 35 (May 1961): 57.
10. John A. Burns, "Architects and the Historic American Buildings Survey," in The Role of the Architect in Historic Preservation (Washington: The American Institute of Architects, 1990), 6-7.
11. Charles B. Hosmer, Jr., foreward to Independence: The Creation of a National Park, by Constance M. Greiff (Philadelphia: University of Pennsylvania Press, 1987), x.
12. James F. O'Gorman, telephone interview with author, 12 March 1991.
13. At least one-third of the structures in the HABS collection no longer exist. Source: "Help Record Historic

America" brochure, n.d.

14. John A. Carver, Jr., "An Inexact Business," Journal of the American Institute of Architects (February 1963): 33.

15. James C. Massey, "Preservation Through Documentation," Historic Preservation 18 (July-August 1966): 148.

16. Ibid., 150.

17. J.E.N. Jensen to Henry J. Magaziner, 7 September 1966, "HABS Philadelphia 1963-66," HABS Office Files, Washington.

18. Charles E. Peterson, "The Historic American Buildings Survey: Its Beginnings," in Historic America (Washington: Library of Congress, 1983), 8.

19. Charles Peterson was born in Minnesota in 1907. He spent several summers of his youth working in Western national parks, including the summers of 1927 and 1928 when he worked as a rodman with the U.S. Bureau of Public Roads. He graduated from the University of Minnesota in 1928 with a degree in architecture and is a registered architect and a fellow of the American Institute of Architects. But he entered the National Park Service as a landscape architect after taking the Civil Service exam for junior landscape architects. Source: Peterson interview, 18 April 1991.

20. Peterson in Philadelphia Preserved, xxx.

21. Charles E. Peterson, "Our National Archives of Historic Architecture," The Octagon 8, no. 7 (July 1936): 12.

22. Wilton C. Corkern Jr., "Architects, Preservationists, and the New Deal: The Historic American Buildings Survey, 1933-1942" (Ph.D. diss., George Washington University, 1984), 33 and Peterson in Philadelphia Preserved, xliii.

23. Peterson in Philadelphia Preserved, xxix.

24. Ibid., xxviii. The drawings of the Old Philadelphia Survey, although never published, are located today in the Art Department at the Philadelphia Free Library.

25. Peterson interview, 18 April 1991.

26. Peterson in Philadelphia Preserved, xliii.

27. In the 1930s, HABS made no distinction between hiring

"architects," who were considered to be those with university degrees in architecture and "draftsmen," who were any designers that had gained their training at private architectural offices. Source: Peterson interview, 18 April 1991.

28. Peterson, "HABS Continued," 29.

29. Ibid., 30.

30. Peterson in Historic America, 9.

31. Peterson, "HABS Continued," 30.

32. Ibid., 31.

33. Peterson in Philadelphia Preserved, xxx.

34. Corkern, 7.

35. "Report of the Board of Directors," The Octagon 6 (May 1934): 23 as quoted in Corkern, 8.

36. Peterson in Philadelphia Preserved, xxxi.

37. Charles E. Peterson, interview with author, Philadelphia, Pa., 20 February 1991.

38. Peterson in Philadelphia Preserved, xxxi.

39. Leicester B. Holland, "H.A.B.S. Redivivus," The Octagon 6 (November 1934): 15. The article is unsigned but is attributed to Holland by Charles Peterson.

40. Peterson in Philadelphia Preserved, xxxii. For a thorough discussion of the organizational machinations of HABS's early days, see Corkern.

41. Peterson, "Our National Archives," 14.

42. Corkern, 94.

43. Peterson, "Our National Archives," 14.

44. The full text of the Tripartite Agreement is published with "H.A.B.S. Redivivus," Octagon 6 (November 1934): 16-17.

45. Barry Mackintosh, The Historic Sites Survey and

National Historic Landmarks Program: A History (Washington: NPS/DOI, 1985), 4.

46. The Historic Sites Act of 1935, 74th Cong., No. 292, Sec. 2 (a).

47. Ibid., Sec. 2 (b).

48. Corkern, 107.

49. Ibid., 114.

50. Peterson, "Thirty Years of HABS," 84.

51. Corkern, 150.

52. Conrad Wirth, Parks, Politics, and the People (Norman, Okla.: University of Oklahoma Press, 1980), 225.

53. Carol C. Smith, Fifty Years of the Historic American Buildings Survey (Alexandria, Va.: The HABS Foundation, 1983), 7.

54. Charles B. Hosmer, Jr., Preservation Comes of Age: From Williamsburg to the National Trust, 1926-1949, vol. 1 (Charlottesville: University Press of Virginia, 1981), 500.

55. Greiff, 118. Peterson's groundbreaking 1935 historic structures report was republished as A National Park Service Historic Structures Report: The Moore House; the Site of the Surrender --Yorktown. Washington: National Parks & Conservation Association, 1981.

56. Peterson achieved the rank of Commander (Civil Engineers Corps) U.S.N.R. Source: Peterson interview, 18 April 1991.

57. Greiff, 50.

58. Ibid., 53.

59. Ibid., 54.

60. Ibid., 55.

61. James E. Massey, The Architectural Survey, Preservation Leaflet Series (Washington: National Trust for Historic Preservation, n.d.), n.p.

62. Memorandum, "The HABS Advisory Board: A Review and Evaluation," Cabot to Wirth, 19 March 1963, "HABS Advisory Board 1962-66." HABS Office Files, Washington.
63. Peterson interview, 20 February 1991.
64. Penelope Hartshorne Batchelor, interview with author, Philadelphia, Pa., 24 January 1991.
65. Ernest Allen Connally, interview with author, Washington, D.C., 12 February 1991.
66. Peterson, "Our National Archives," 16.
67. Peterson interview, 20 February 1991.
68. James C. Massey, interview with author, Washington, D.C., 12 February 1991.
69. Charles E. Peterson, interview with author, Philadelphia, Pa., 15 March 1991.
70. Peterson interview, 18 April 1991.
71. Memorandum, "Suggestions for Superintendent's Report for June, 1951," Resident Architect to Superintendent, 12 July 1951, "Reports," Box 5, Independence National Historical Park Archives (hereafter cited as INHP Archives), Philadelphia.
72. Connally interview, 12 February 1991.
73. Reports, 8 and 14 July and 1 August 1952, "Reports," Box 5, INHP Archives, Philadelphia. Not all of the measured drawings made at Independence National Historical Park in the early 1950s ever made it into the HABS collection. Some of the projects cited are not listed in HABS today; others are represented only by photographs or written data; and some entered the collection decades later. Some of the early recording efforts are rumored to have been discarded.
74. Massey interview, 12 February 1991.
75. Massey, "Carpenters' School, 1833-43," Journal of the Society of Architectural Historians 14, no. 2 (May 1955): 29.
76. Peterson interview, 18 April 1991.

77. Peterson interview, 20 February 1991.
78. Hosmer, 4.
79. Mulloy, 173.
80. Jacobs, 459-460.
81. Excerpt of minutes, Committee on Preservation of Historic Buildings, AIA Convention, 15 June 1954, "Summer Program Lectures," Box 6, INHP Archives, Philadelphia.
82. Ibid.
83. Grant Manson, "Training Architects for Restoration," Journal of the Society of Architectural Historians 14, no. 2 (May 1955): 28.
84. Memorandum, 24 June 1954, "Summer Program Lectures," Box 6, INHP Archives.
85. James F. O'Gorman, "The Philadelphia Architectural Drawing in Its Historical Context: An Overview," in Drawing Toward Building (Philadelphia: University of Pennsylvania Press, 1986), 10.
86. Charles E. Peterson, "Architectural Student Summer Program, 1958," Journal of the Society of Architectural Historians 16, no. 4 (December 1957): 29.
87. Massey interview, 12 February 1991.
88. Peterson interview, 20 February 1991.
89. Connally interview, 12 February 1991.
90. O'Gorman interview, 12 March 1991.
91. Connally interview, 12 February 1991.
92. Batchelor interview, 24 January 1991.
93. Peterson in Philadelphia Preserved, xxxi and John A. Burns, "Recording Historic Buildings: New Philosophies, New Techniques, New Technologies" in Historic America, 225.
94. Peterson in Historic America, 9.
95. U.S. Department of the Interior, National Park Service,

Specifications for the Measurement and Recording of Historic American Buildings and Structural Remains (Washington, 1 January 1951), 4.

96. Journal of the Society of Architectural Historians 10, no. 1 (March 1951): 27.

97. Memorandum, "Historic American Buildings Survey," Dick Sutton to Thomas C. Vint, 19 April 1956, "Advisory Board Correspondence, 1957-66," HABS Office Files, Washington.

98. Dick Sutton to Joseph P. Sims, 8 June 1950, "HABS Philadelphia 1950-1962," HABS Office Files, Washington.

99. Memorandum, Peterson to Chief Architect, "HABS in Germantown," 15 August 1951 and letter, Peterson to Grant M. Simon, 23 June 1952; both in "Old Germantown Survey," Box 4, INHP Archives, Philadelphia.

100. Peterson to Richard H. Howland, 6 March 1958, "HABS Advisory Board, 1953-61," HABS Office Files, Washington.

101. Report, Ad-Hoc Committee to the HABS Advisory Board Meeting, 26-27 October 1961, "HABS Advisory Board 1953-61," HABS Office Files, Washington.

102. Peterson in Philadelphia Preserved, xlv1.

103. Robert Brueggemann, "HABS at an Awkward Age: The 1960s and 1970s" in Historic America, 222.

104. Greiff, 89.

105. Connally interview, 12 February 1991.

106. Lewis Mumford, "The Sky Line: Historic Philadelphia III," The New Yorker 33, no. 7 (6 April 1957): 126-27.

107. City of Philadelphia Bill 695, 7 December 1955.

108. Connally interview, 12 February 1991.

109. Charles Stevenson, "The Shocking Truth About Our National Parks," The Reader's Digest (January 1955) quoted in Wirth, 237.

110. Peterson interview, 20 February 1991.

111. Roy E. Appleman, A History of the National Park

Service Mission 66 Program (Washington: NPS/DOI, January 1958), 7.

112. Ibid., 96.

113. "Annual Report, Fiscal Year 1958," HABS to HABS Advisory Board, "Reports to the HABS Advisory Board," HABS Office Files, Washington.

114. Peterson interview, 20 February 1991.

115. Peterson in Philadelphia Preserved, xxxvii.

116. Report of Special Committee on Historic Preservation (Washington: NPS/DOI, 30 September 1966), 7.

117. Charles E. Peterson, interview with author, Philadelphia, Pa., 15 March 1991.

118. Minutes, HABS Advisory Board, 28-29 January 1958, 11, "HABS Advisory Board 1953-61," HABS Office Files, Washington.

119. Massey interview, 12 February 1991.

120. Peterson interview, 20 February 1991.

121. Annual report, Fiscal Year 1958.

122. Memorandum, "A Summary Statement of the Present Status of HABS and a Few Suggested Questions for the Advisory Board to Consider," Chief of Design and Construction to Members of the HABS Advisory Board, 27 January 1958, "HABS Advisory Board 1953-61," HABS Office Files, Washington.

123. Minutes, 1958 Advisory Board meeting. Those present were Earl H. Reed, Richard Koch, John Gaw Meem, Paul Thiry, James Grote Van Derpool, Carl Bridenbaugh, Harold Donaldson Eberlein, Samuel Lapham, L. Quincy Mumford, and Bertram K. Little.

124. Peterson in Philadelphia Preserved, xxxvi.

125. Memorandum, "Analysis of Coverage by States," 22 January 1958, HABS Office Files, Washington.

126. Massey interview, 12 February 1991.

127. Notes, "HABS Meeting," 31 October 1957, "HABS Advisory

Board 1953-61," HABS Office Files; Peterson in Philadelphia Preserved, xlv1.

128. Charles E. Peterson, "HABS News," Journal of the Society of Architectural Historians 19 (May 1960): 82.

129. Peterson in Philadelphia Preserved, xxxvii.

130. "New Photographic Collections from Pennsylvania," 20 May 1959, "HABS Exhibits -- Publicity and Articles About," HABS Office Files, Washington.

131. Massey interview, 12 February 1991.

132. Peterson in Philadelphia Preserved, xxxviii.

133. Historic Architecture of the Virgin Islands, Selections for the Historic American Buildings Survey (Philadelphia: HABS/EODC/NPS, February 1966), n.p. The survey's involvement in the Virgin Islands went farther. Extensive photography was commissioned and, in 1960 and 1961, HABS collaborated with the Royal Danish Academy of Fine Arts in Copenhagen on a recording project.

134. HABS Newsletter, 16 November 1962, HABS Office Files, Washington.

135. "Semiannual Report, Fiscal Year 1960," HABS to Advisory Board, 3, "Reports to the HABS Advisory Board," Roster for Summer of 1962, Historic Structures Student Program, "Summer Rosters, 1960 --," HABS Office Files, Washington.

136. "Report to the HABS Advisory Board for the Period April 1 through August 1, 1958," 5, "Reports to the HABS Advisory Board," HABS Office Files, Washington.

137. Notes, "HABS Meeting," 31 October 1957.

138. Peterson interview, 20 February 1991.

139. Specifications for the Measurement and Recording of Historic American Buildings and Structural Remains (Washington: NPS/DOI/HABS, July 1958), 3.

140. Ibid., 15.

141. Harley J. McKee, Manual of the Historic American Buildings Survey: Part II, Criteria, draft (NPS/EODC,

October 1961), 2.

142. Ibid., 4.

143. Ibid., 6;3.

144. Ibid., 2.

145. Harley J. McKee, Manual of the Historic American Buildings Survey: Part II, Criteria, draft (NPS/EODC, 1961, revised 1964), 1.

146. Massey interview, 12 February 1991.

147. James C. Massey, interview with author, Washington, D.C., 13 February 1991.

148. Memorandum, "Historic American Buildings Survey," Dick Sutton to Thomas C. Vint, 19 April 1956, "Advisory Board Correspondence, 1957-66," HABS Office Files, Washington.

149. Harley J. McKee, Manual of the Historic American Buildings Survey: Part IX, Measured Drawings, draft (NPS/EODC, October 1961), 52-53.

150. Report to HABS Advisory Board, 30 June 1959, 3, "Reports to the HABS Advisory Board," HABS Office Files, Washington.

151. Perry E. Borchers, "The Measure of the Future and the Past," Journal of the American Institute of Architects 28 (October 1957): 353.

152. Memorandum, "A Summary Statement of the Present Status of HABS and a Few Suggested Questions for the Advisory Board to Consider," Thomas C. Vint to Advisory Board, 27 January 1958, "HABS Advisory Board 1953-61," HABS Office Files, Washington.

153. Charles E. Peterson, "Photogrammetry, The Magic Scaffold," Journal of the Society of Architectural Historians 17, no. 2 (Summer 1958): 27.

154. Peterson in Philadelphia Preserved, xxxix.

155. "Semiannual Report, Fiscal Year 1960."

156. Massey interview, 12 February 1991.

157. "HABS Advisory Board Report," April 1-August 1958, 5, "Reports to the HABS Advisory Board," HABS Office Files, Washington.
158. Specifications 1951, 15.
159. Ibid., 25.
160. Peterson, 18 April 1991.
161. Peterson in Philadelphia Preserved, xxxvi.
162. Cervin Robinson, telephone interview, 27 March 1991.
163. Jack E. Boucher, telephone interview, 14 February 1991.
164. HABS Newsletter, 21 September 1962, HABS Office Files, Washington. The project became the basis for a major exhibition and publication on Shaker architecture in HABS in 1974.
165. John Poppeliers, interview with author, 15 January 1991.
166. Members present were Turpin C. Bannister, Carl Bridenbaugh, Virginia Daiker, Harold E. Eberlein, O'Neil Ford, George A. Kubler, Samuel Lapham, Richard W.E. Perrin, Earl H. Reed, and W.S. Tarlton.
167. "Tripartite Agreement for Continuing the Historic American Buildings Survey," Record of Executive Sessions, 26-27 October 1961, "HABS Advisory Board Minutes 1934-71," HABS Office Files, Washington.
168. Memorandum, "The HABS Advisory Board: A Review and Evaluation," John B. Cabot to Conrad L. Wirth, 19 March 1963, "HABS Advisory Board 1962-66," HABS Office Files, Washington.
169. Memorandum, Peterson to Brew, Connally and Lee, 27 June 1966, "HABS Advisory Board 1962-66," HABS Office Files, Washington.
170. John B. Cabot to Turpin C. Bannister, 31 January 1964, "HABS Advisory Board 1962-66," HABS Office Files, Washington.
171. Minutes, HABS Advisory Board, 26-27 October 1961, 5.

HABS Office Files, Washington.

172. "Annual Report, Fiscal Year 1961," 4, "Reports to the HABS Advisory Board," HABS Office Files, Washington.

173. Massey interview, 12 February 1991.

174. Sample invitation from Peterson, 31 July 1962, "HABS Archival Material," HABS Office Files, Washington.

175. Batchelor interview, 24 January 1991.

176. O'Gorman interview, 12 March 1991.

177. Minutes, 1961 Advisory Board Meeting, 4.

178. This list, mostly drawn from Philadelphia Preserved, constitutes just a portion of the demolitions made in this section of Philadelphia during the late 1950s and early 1960s.

179. Massey interview, 12 February 1991.

180. William J. Murtagh, telephone interview, 9 February 1991.

181. Ibid.

182. O'Gorman interview, 12 March 1991.

183. Greiff, 140-141.

184. Boucher interview, 14 February 1991.

185. Massey interview, 12 February 1991.

186. Massey interview, 13 February 1991.

187. Massey, Preservation Through Documentation, 148.

188. John G. Waite, telephone interview, 19 March 1991.

189. Massey interview, 12 February 1991.

190. For detailed discussions of problems found in the early Chicago recording projects, see essays by David G. De Long, John A. Burns, and Robert Bruegmann in Historic America.

191. For a thorough discussion of these and related forces, see James A. Glass, The Beginnings of a New National Historic Preservation Program, 1957 to 1969 (Nashville: AASLH, 1990).

192. Russ Olsen, Administrative History: Organizational Structures of the National Park Service: 1917 to 1985 (Washington: NPS, n.d.), 85.

193. Massey to Grant M. Simon, 9 March 1966, "HABS Philadelphia 1963-66," HABS Office Files, Washington.

194. Barry Mackintosh, The National Historic Preservation Act and the National Park Service (Washington: NPS/DOI, 1986), 1.

195. Connally interview, 12 February 1991.

196. Report of Special Committee on Historic Preservation (Washington, 30 September 1966), 7.

197. Ibid., 10-11.

198. Mackintosh, National Historic Preservation Act, 4.

199. Glass, 26.

200. Russell V. Keune, interview with author, Washington, D.C., 13 February 1991.

201. Glass, 31.

202. Mackintosh, National Preservation Act, 22.

203. Ibid., 27.

204. Advisory List to the National Register of Historic Places 1969 (Washington: DOI/NPS, 1969), v.

205. Keune interview, 13 February 1991.

206. Connally interview, 12 February 1991.

207. Keune interview, 13 February, 1991.

208. "Documenting a Legacy: 40 Years of the Historic American Buildings Survey," reprint from The Quarterly Journal of the Library of Congress (October 1973): 274-275.

- 209. Keune interview, 13 February 1991.
- 210. Waite interview, 19 March 1991.
- 211. O'Gorman interview, 12 March 1991.
- 212. Keune interview, 13 February 1991.
- 213. Waite interview, 19 March 1991.
- 214. Keune interview, 13 February 1991.
- 215. Massey, "Preservation Through Documentation," 148.
- 216. Massey interview, 12 February 1991.
- 217. Massey interview, 13 February 1991.
- 218. Peterson, "The Historic American Buildings Survey Continued," 30.

Plate 1. Until the establishment of the National Register in 1966, this certificate, signed by the secretary of the interior and bestowed to owners of buildings recorded by HABS, was the federal government's only form of recognition for historic buildings of less-than-national significance.

·DEPARTMENT·OF·THE·INTERIOR·
 ·WASHINGTON·D·C·
 ·THIS·IS·TO·CERTIFY·THAT·THE·
 ·HISTORIC·BUILDING·
 ·KNOWN·AS·
 ·IN·THE·COUNTY·OF·
 ·AND·THE·STATE·OF·
 ·HAS·BEEN·SELECTED·BY·THE·
 ·ADVISORY·COMMITTEE·OF·THE·
 ·HISTORIC·AMERICAN·
 ·BUILDINGS·SURVEY·
 ·AS·POSSESSING·EXCEPTIONAL·
 ·HISTORIC·OR·ARCHITECTURAL·
 ·INTEREST·AND·AS·BEING·WORTHY·
 ·OF·MOST·CAREFUL·PRESERVATION·
 ·FOR·THE·BENEFIT·OF·FUTURE·
 ·GENERATIONS·AND·THAT·TO·THIS·
 ·END·A·RECORD·OF·ITS·PRESENT·
 ·APPEARANCE·AND·CONDITION·
 ·HAS·BEEN·MADE·AND·DEPOSITED·
 ·FOR·PERMANENT·REFERENCE·IN·THE·
 ·LIBRARY·OF·CONGRESS·

·ATTEST·



·Secretary of the Interior·

(Facsimile of Survey Certificate.)

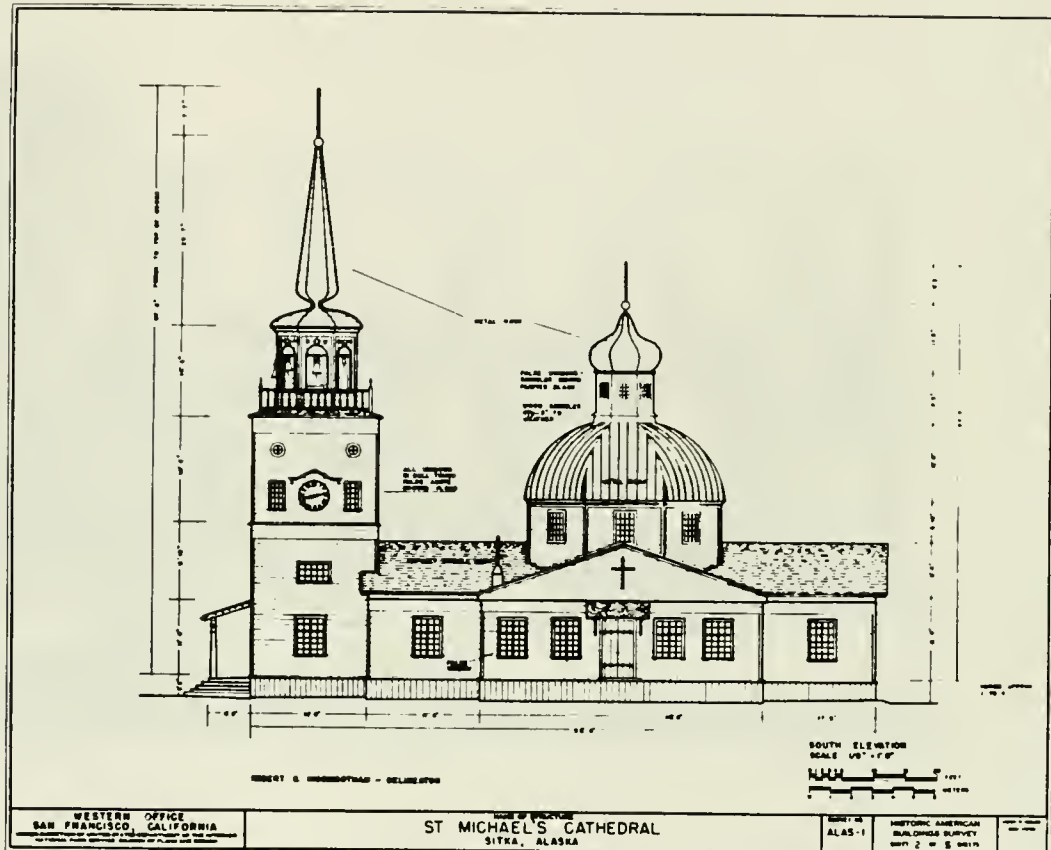


Plate 2. St. Michael's Cathedral in Sitka, Alaska,
(built 1844-48) burned in 1966 and was reconstructed
from measured drawings made by HABS.



Plate 3. HABS veterans of the 1930s convened in 1961 in Philadelphia. Standing, from left, Charles E. Peterson, Worth Bailey, Charles W. Lessig, Samuel Lapham, and Richard W.E. Perrin. Seated, from left, Henry C. Forman, Earl H. Reed, William G. Perry, Thomas C. Vint, and Virginia Daiker. (Photograph by Jack E. Boucher, HABS files)

Plate 4. Charles E. Peterson served in the Navy from 1941-1946 -- the only hiatus during his thirty-three years with the National Park Service -- before coming to Philadelphia in 1950 to serve as resident architect of Independence National Historical Park. (Courtesy, Charles Peterson)



Plate 4



Plate 5. As head of Design and Construction and the top-level administrator of HABS, Thomas C. Vint championed HABS and defended it in Washington from its inception in 1933 until his retirement from the National Park Service in 1961. (From Historic America)



Plate 6. Permanent and summer staffs of Independence National Historical Park and the Eastern Office of Design and Construction pose on the steps of the Second Bank, Philadelphia. Standing, from left, Edward Close, Ethel Reid, William J. Murtagh; seated are Samuel Edgerton, Jr., Frank M. Boeshore, William M. Campbell, David Connor, Charles S. Grossman, Steven Wolf, Penelope Hartshorne (later Batcheler), and G. Reigler. (From Independence: The Creation of a National Park)



Plate 7. A student measuring team at Independence National Historical Park, 1955. (HABS files)



Plate 8. Cooperative efforts with local historical groups became a key strategy for building the HABS collection after Mission 66. The first, initiated in 1958, was in Chester County, Pa. The Chester County Historical Society produced the written data and photographers Ned and Lila Goode did the photography, including this image of the south front, center door of Cross Keys Tavern (Chrome Hotel), a pre-1750 building in East Nottingham Township. (From the Journal of the Society of Architectural Historians, May 1960)

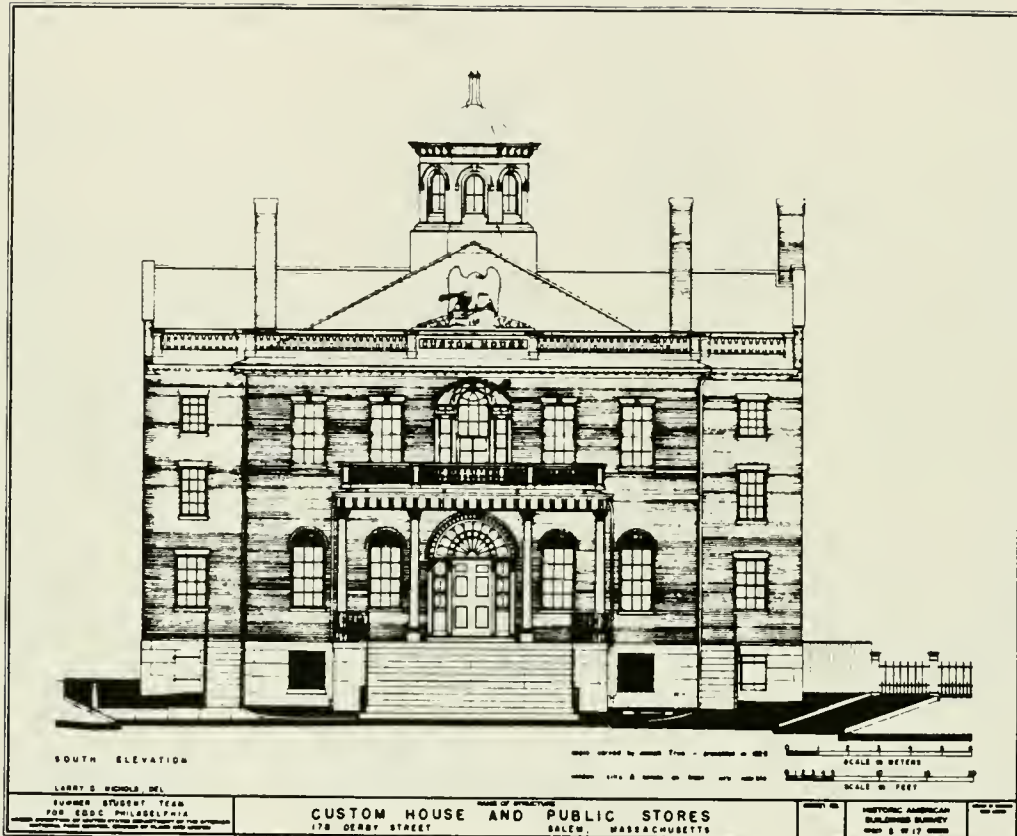


Plate 9. With the establishment of the Eastern Office of Design and Construction in 1954, Charles Peterson began to dispatch HABS teams to National Park Service properties outside of Philadelphia. This elevation of the Custom House and Public Stores in Salem, Mass., a part of the Salem Maritime National Historic Site, was made in 1958.

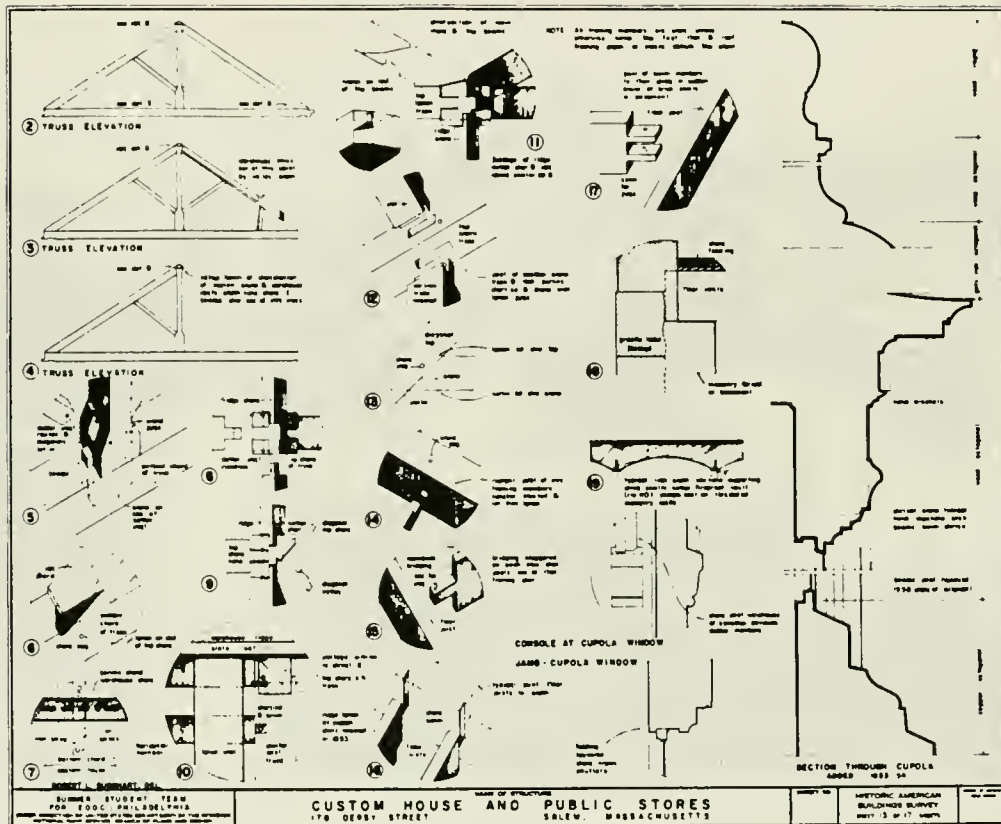


Plate 10. Construction details, Custom House and Public Stores, Salem, Mass.



Plate 11. HABS teams were sent to Harpers Ferry, West Virginia, in 1955 and 1958 to document the sites where John Brown staged his famous raid. (From Historic America)

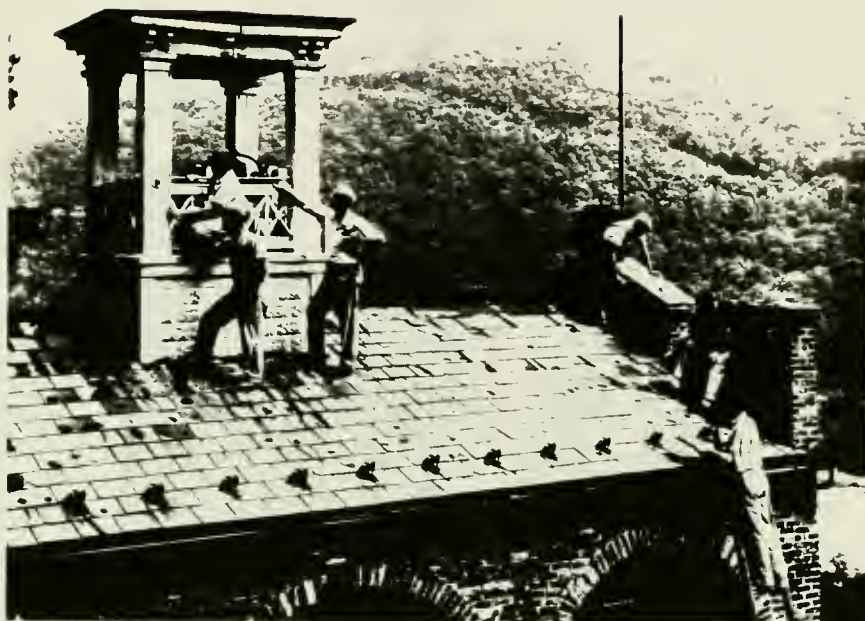


Plate 12. Measuring John Brown's Fort at Harpers Ferry in 1958, from left, Seymour R. Frolichstein, University of Illinois; Russell V. Keune (on tower), University of Illinois; F. Blair Reeves, team supervisor, University of Florida; Mary M. Buchele, University of Illinois; William A. Wisner, University of Kansas; and Henry R. Baker, University of Michigan. (HABS files)



Plate 13. Measuring Independence Hall, Philadelphia, in July 1961. (Photograph by Jack E. Boucher, HABS files)



Plate 14. Measuring the Johnson-Pratt House in Belfast, Maine, as part of the 1960 Mid-Coast Maine HABS project. From left, James Swilley, University of Florida; Russell V. Keune, University of Illinois; and James Replogle, Ohio State University. (Photograph by James A. Moore, HABS files)



Plate 15. James Swilley measuring an interior detail at the Johnson-Pratt House in Belfast, Maine, during the summer of 1960. (Photograph by James A. Moore, HABS files)



Plate 16. James C. Massey explaining the reproduction of drawings by the Cronaflex method to the HABS Advisory Board, 27 October 1961. (Photograph by Jack E. Boucher, HABS files)

Plates 17-18. Prof. Perry E. Borchers of Ohio State University proved to HABS the feasibility of using architectural photogrammetry, a technique derived from aerial map making, for recording large or complicated structures. The process involves converting images made on a pair of "stereocameras" into accurate scale drawings with special plotting equipment. (HABS files)

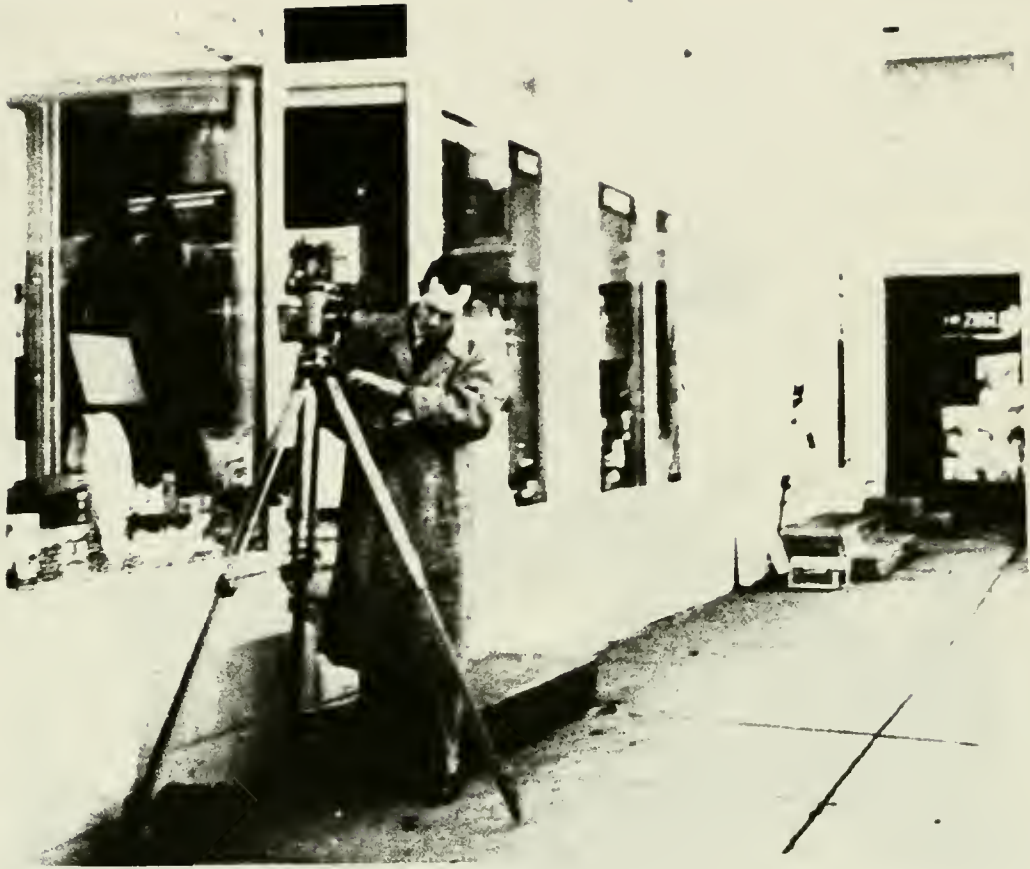


Plate 17.



Plate 18.

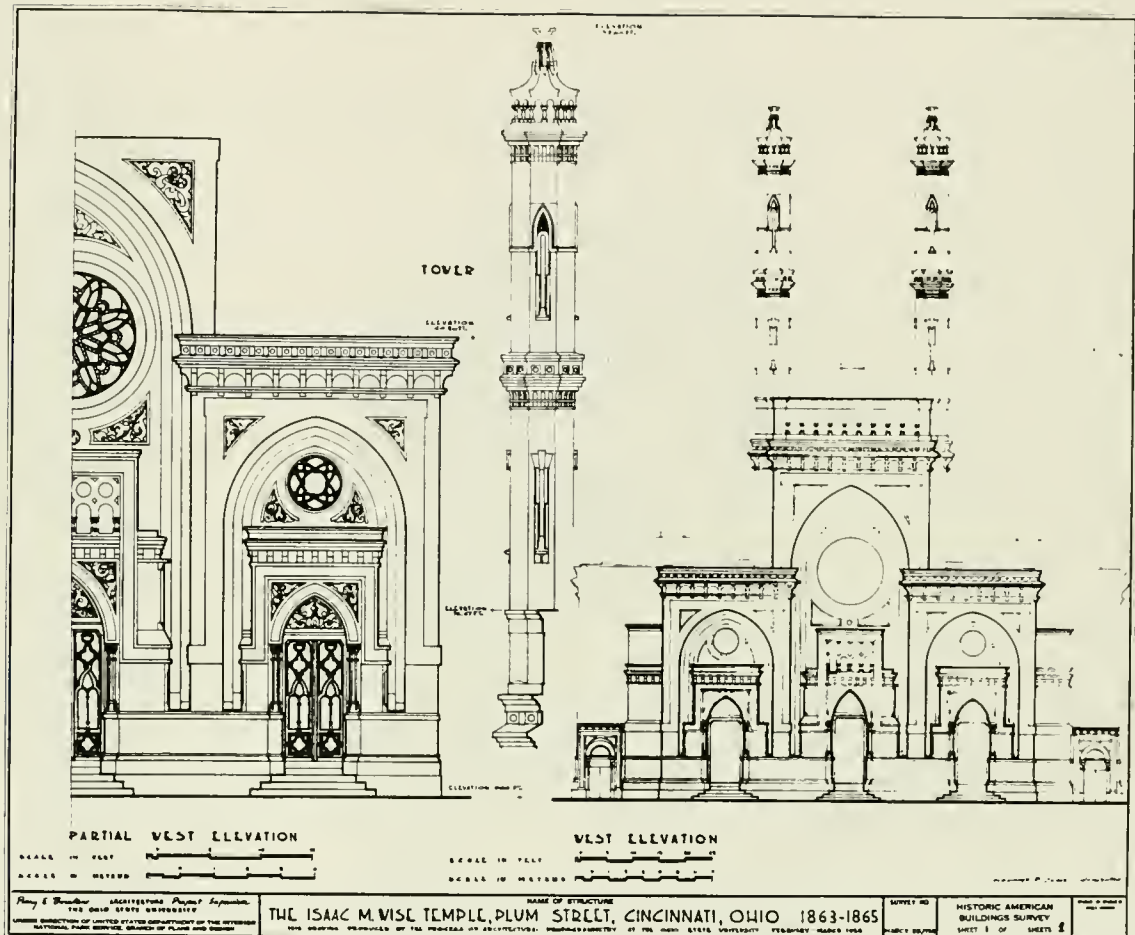


Plate 19. The Plum Street (Isaac M. Wise) Temple in Cincinnati, Ohio, drawn in 1958, was one of the first American structures recorded with architectural photogrammetry. Traditional hand measuring techniques could not have captured the elaborate ornament of the synagogue, built between 1863-1865.

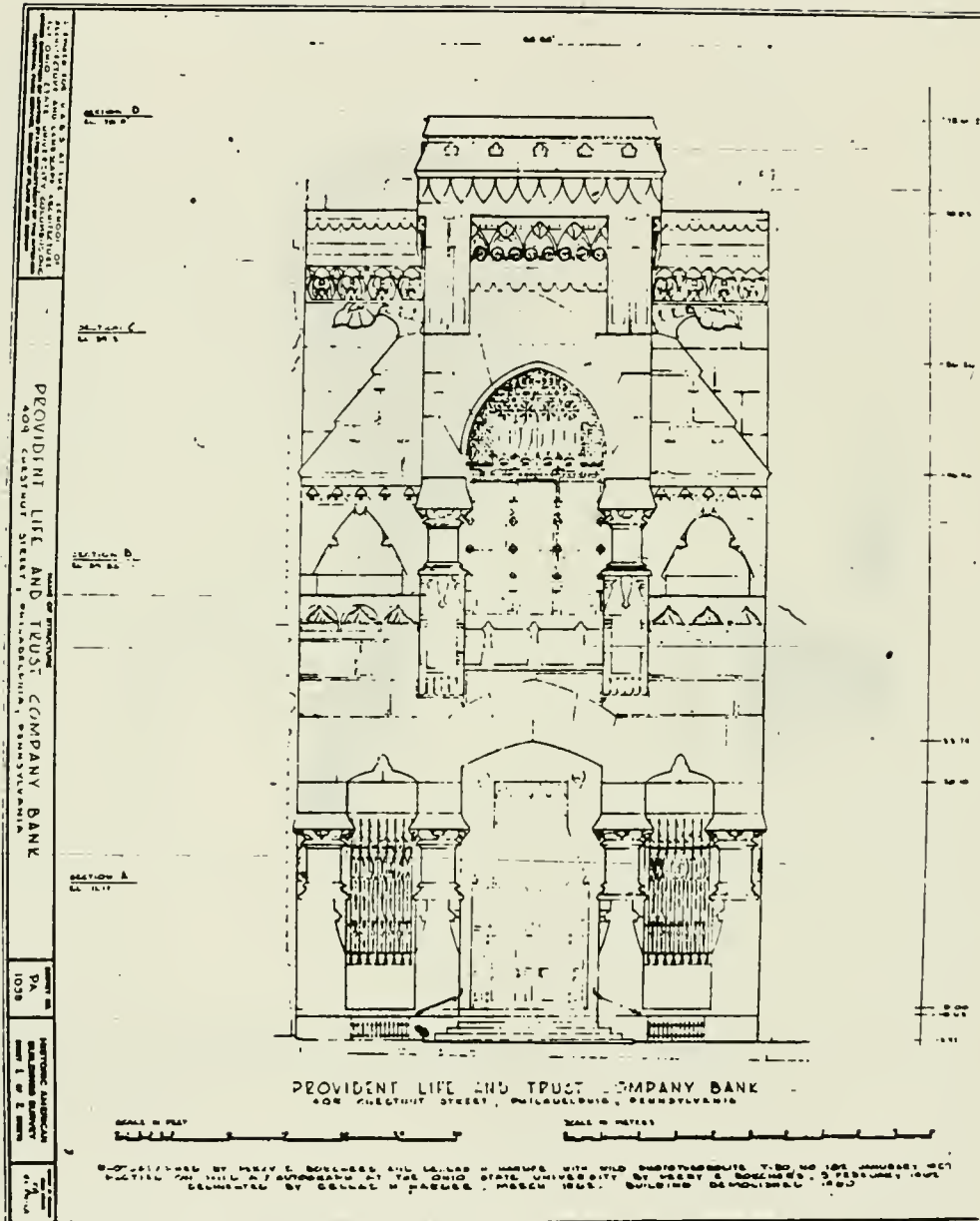


Plate 20. The Provident Life and Trust Company Bank (1876-79, Frank Furness) in Philadelphia, was drawn by HABS from images made using photogrammetry in 1962, two years after it was demolished.



Plate 21. John Poppeliers in 1963, a year after he joined HABS as historian and editor. Poppeliers served as chief of HABS from 1972 to 1980. (HABS files)



Plate 22. The HABS Advisory Board, meeting in Philadelphia on 26-27 October 1961. Standing, from left, Samuel Lapham, Richard W.E. Perrin, Earl H. Reed, George A. Kubler, and W.S. Tarlton. Seated, from left, O'Neil Ford, Carl Bridenbaugh, Turpin C. Bannister, and Harold D. Eberlein. (Photograph by Jack E. Boucher, HABS files)



Plate 23. Charles E. Peterson and Thomas C. Vint on 27 October 1961 at the meeting of the HABS Advisory Board in Philadelphia. A few days later, Vint retired after thirty-nine years with the National Park Service, depriving HABS of its best friend in Washington. (Photograph by Jack E. Boucher, HABS files)

Plates 24-26. The Jayne Building at 242-44 Chestnut Street, Philadelphia, (built 1849, William Johnston and Thomas U. Walter, architects) was an important proto-skyscraper. It was demolished in 1957-68, amid great controversy, by the National Park Service to make way for the visitors' center at Independence National Historical Park.



Plate 24. The Jayne Building, c. 1855 engraving.
(From Historic America)



Plate 25. The Jayne Building, rear view, during demolition, January 1958. (From Historic America)

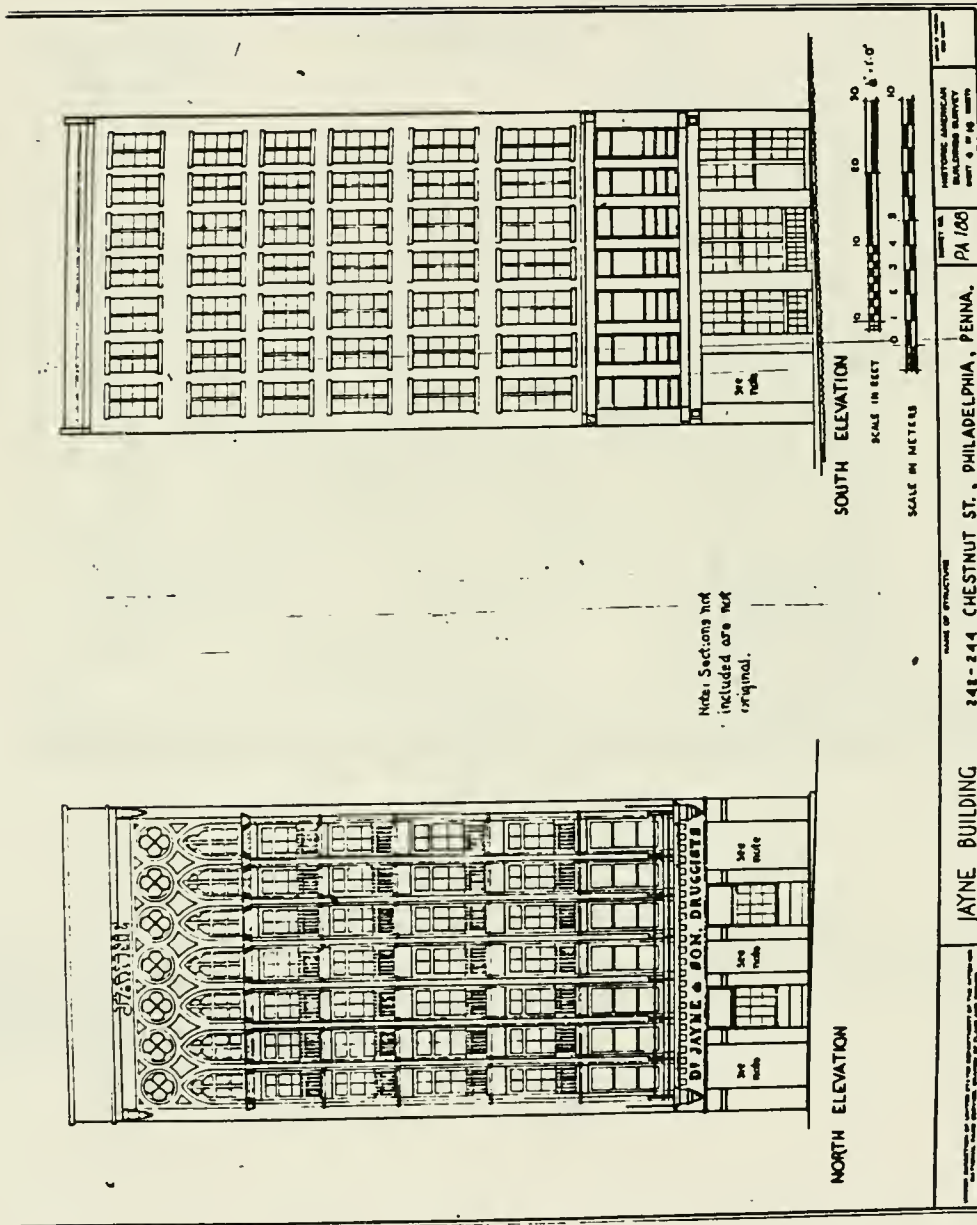


Plate 26. This elevation was part of extensive HABS documentation made of the Jayne Building before its demolition.

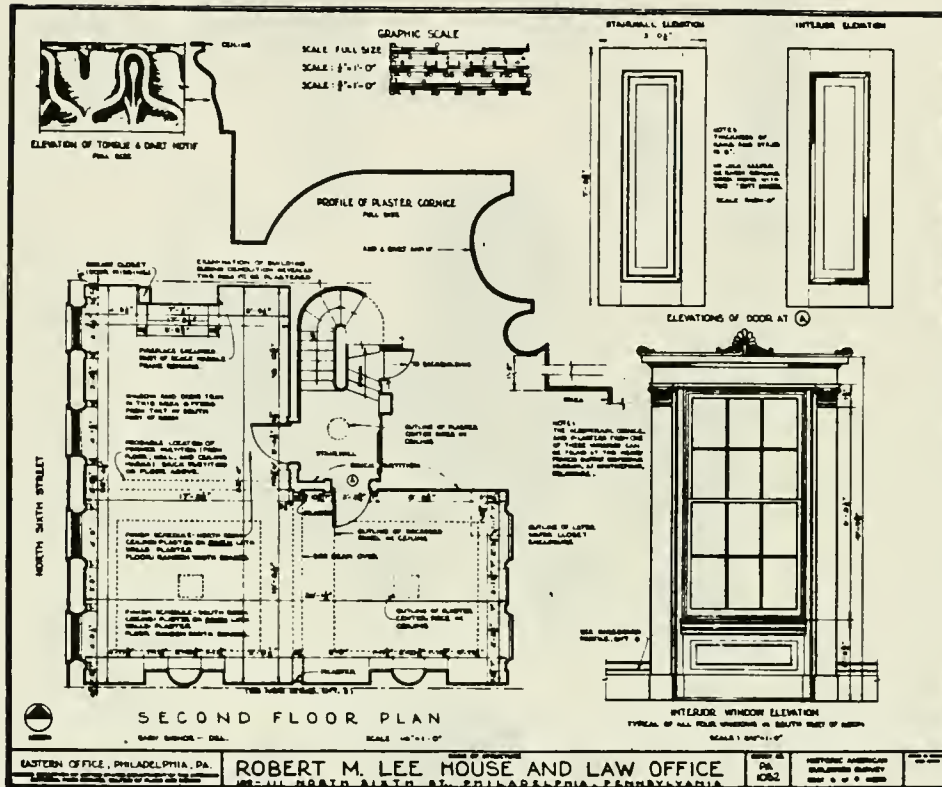


Plate 27. The Robert M. Lee House and Law Office (built 1769-74) at 109-11 N. Sixth Street, Philadelphia, was demolished in 1959, shortly after measured drawings were made by HABS.



Plate 28. The Provident Life and Trust Company Bank (built 1876-79, Frank Furness) was an architecturally significant work by an important architect. It stood at 409 Chestnut Street, as part of Bank Row, across from Independence National Historical Park. (From the Journal of the Society of Architectural Historians, May 1960)

Plates 29-30. The Provident Life and Trust Company
Bank falling to the wrecker's ball in 1960. (Courtesy,
The Athenaeum of Philadelphia)



Plate 29.

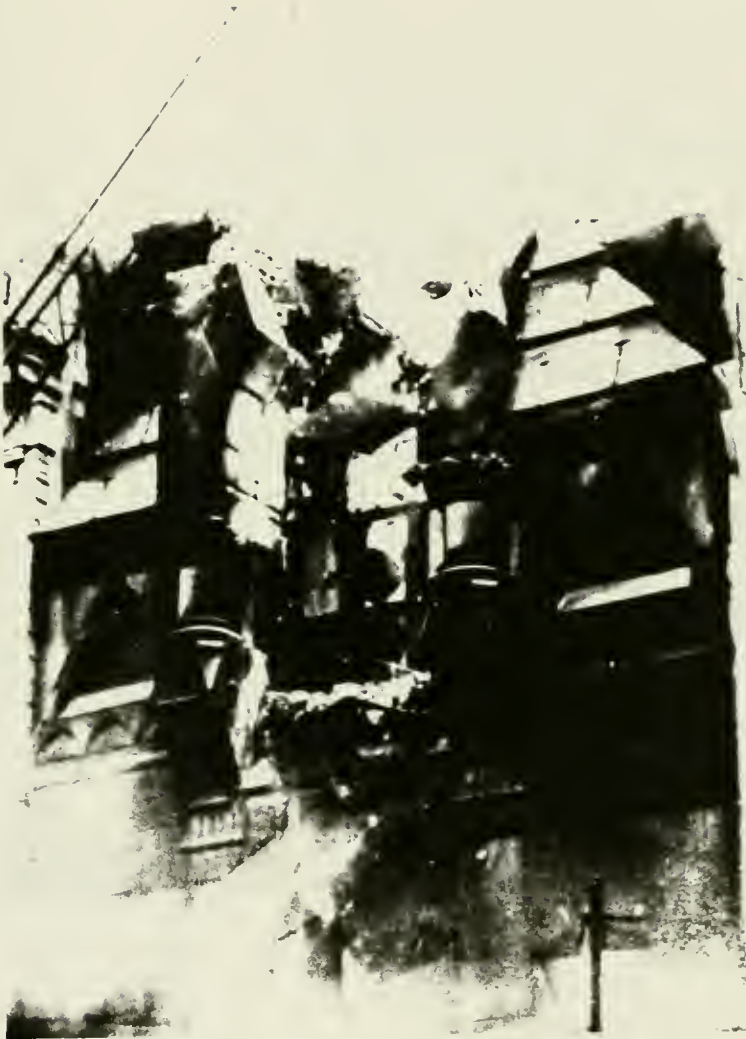


Plate 30.

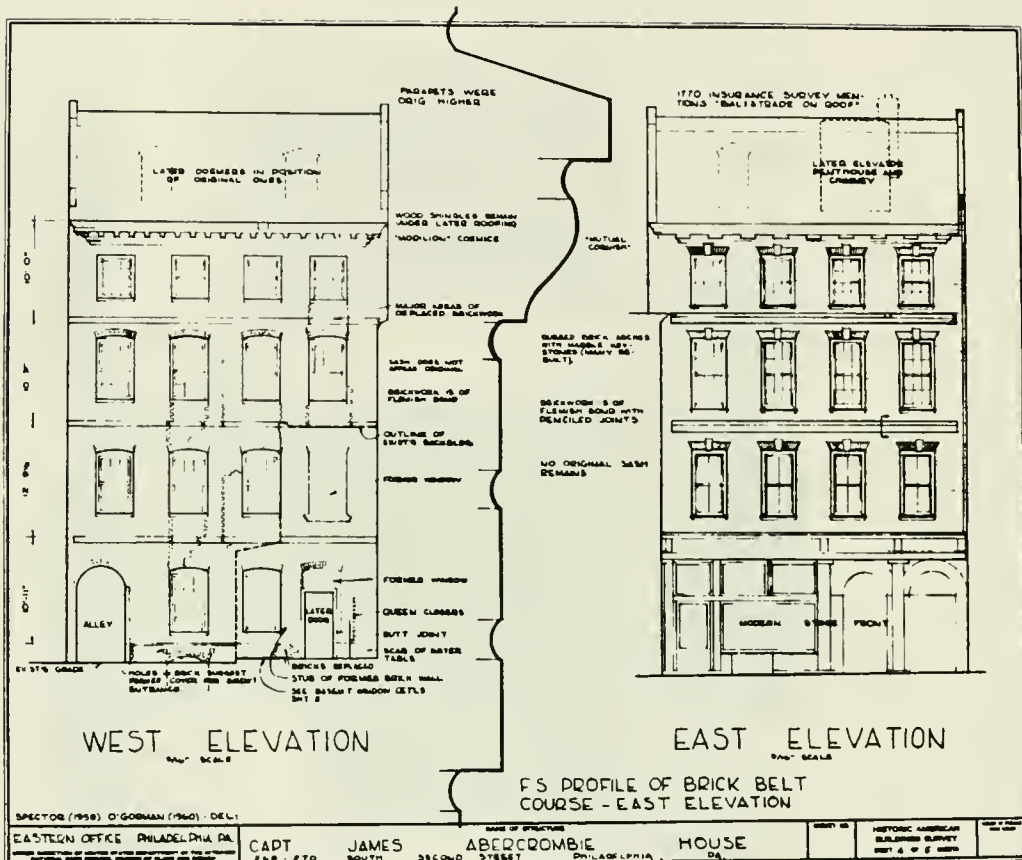


Plate 31. The rear ell of the Capt. James Abercrombie House, a notable c. 1759 Georgian town house on Second Street in Philadelphia, was demolished to make way for an underground garage ramp. The front section of the house was restored.



Plate 32. The Manhattan Building (built 1888, Thomas P. Lonsdale, architect) at 330-36 Walnut Street, Philadelphia, was recorded by HABS before its 1961 demolition. (From Recording Historic Buildings)

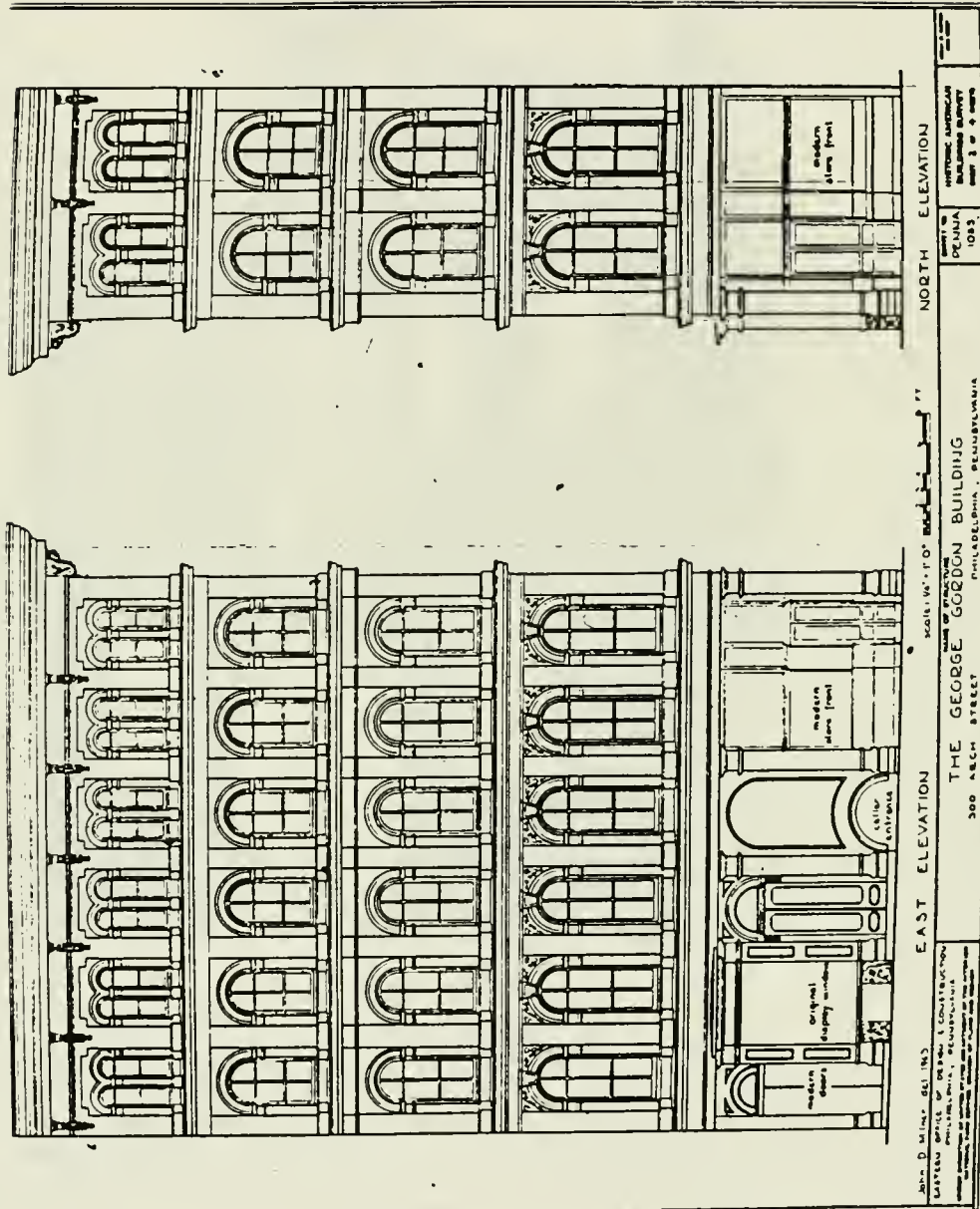


Plate 33. The George Gordon Building (built 1856) at 300 Arch Street, Philadelphia, was an early example of a cast-iron, commercial building. It was measured and drawn by HABS in 1963, shortly before its demolition.

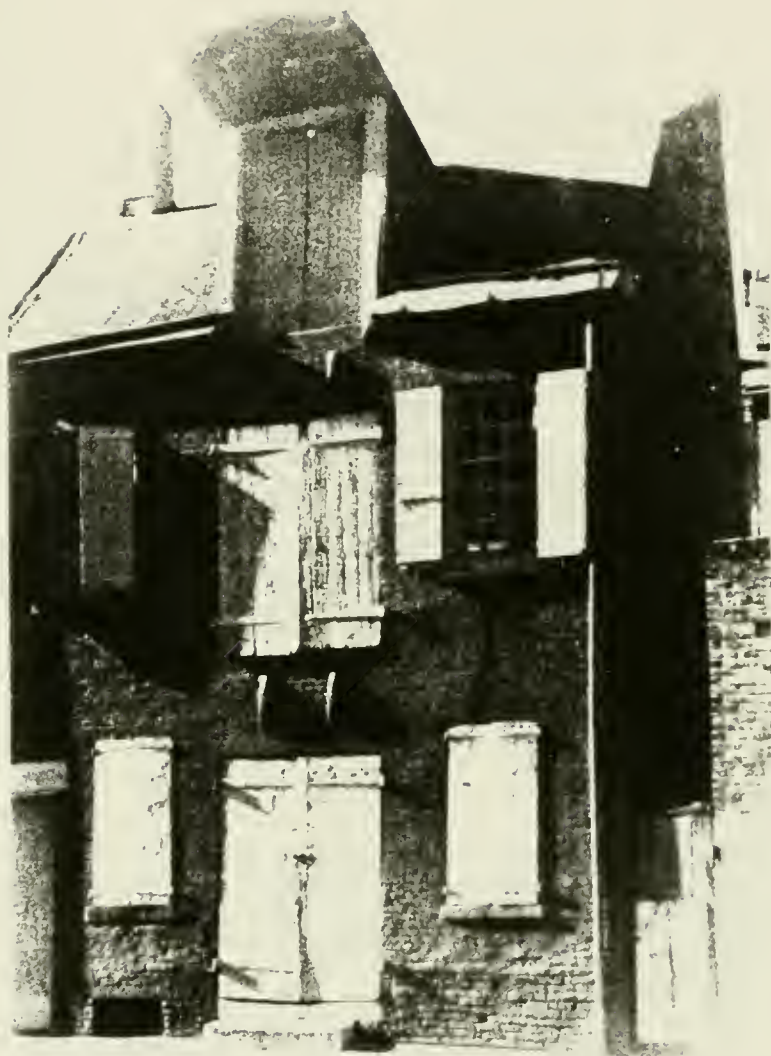


Plate 34. The LaTour Warehouse (built 1817-18) was selected to be recorded by HABS in 1958 because it was an interesting and picturesque example of the early waterfront structures of Philadelphia. Nine years later, it was destroyed. (From Historic America)

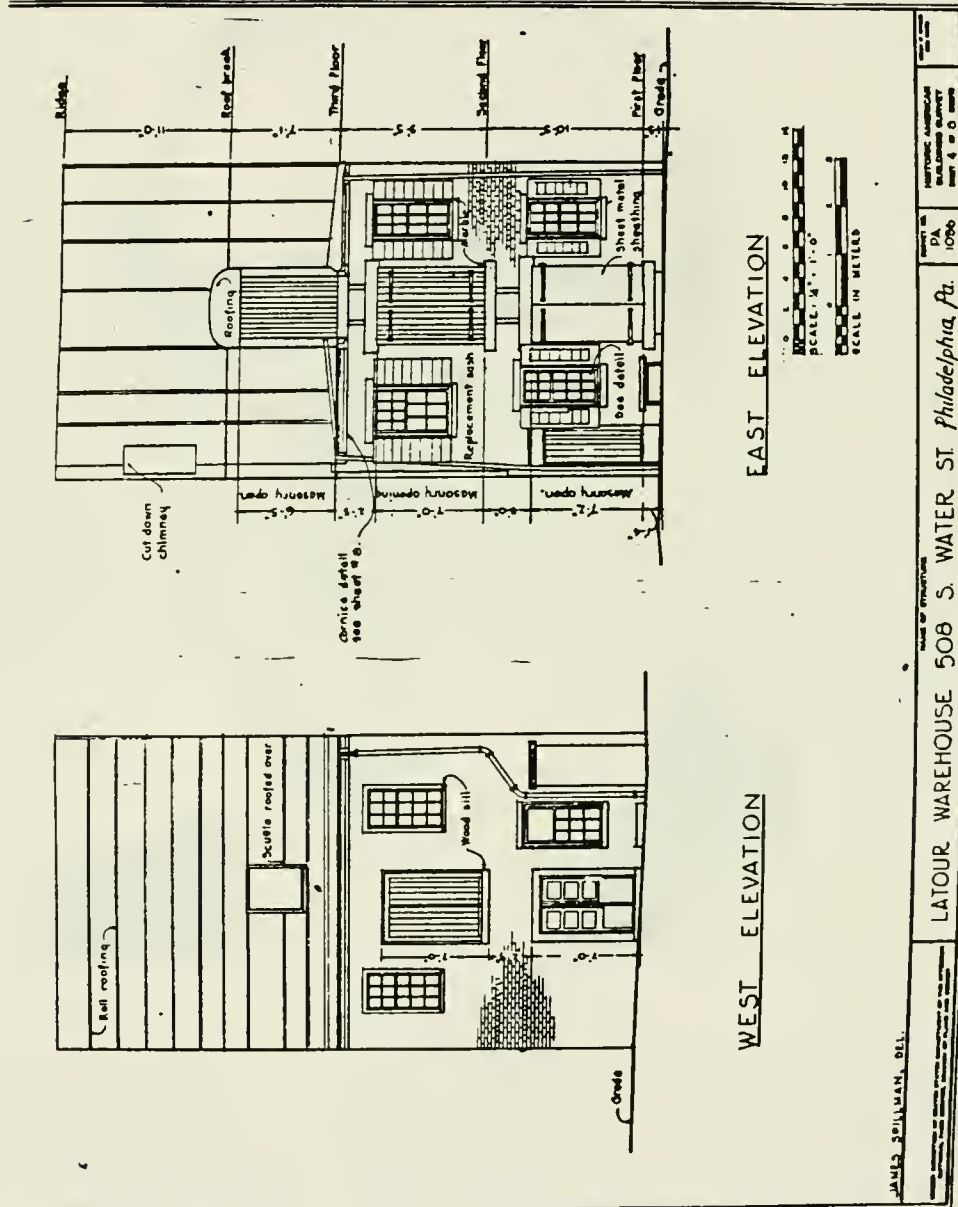


Plate 35. The LaTour Warehouse, elevations.



Plate 36. James C. Massey started with HABS as a student architect in 1953. He supervised HABS eastern operations from Philadelphia from 1962 to 1966, when the survey moved to Washington where he served as chief of HABS from 1966 until 1972. (From Philadelphia Preserved)



Plate 37. HABS dispatched photographer Jack E. Boucher, who arrived just in time to document the final minutes of President U.S. Grant's summer cottage in Long Branch, N.J. in 1963. (From Historic Preservation, July/August 1966)



Plate 38. The HABS Chicago project in 1963-65 and 1967 was the survey's first, concerted effort to record modern architecture. Chicago's early skyscrapers and large, complex buildings, such as the Auditorium Building (1887-89, Adler and Sullivan), posed technical challenges to the summer teams. (Photo by Cervin Robinson, from The Chicago School of Architecture)

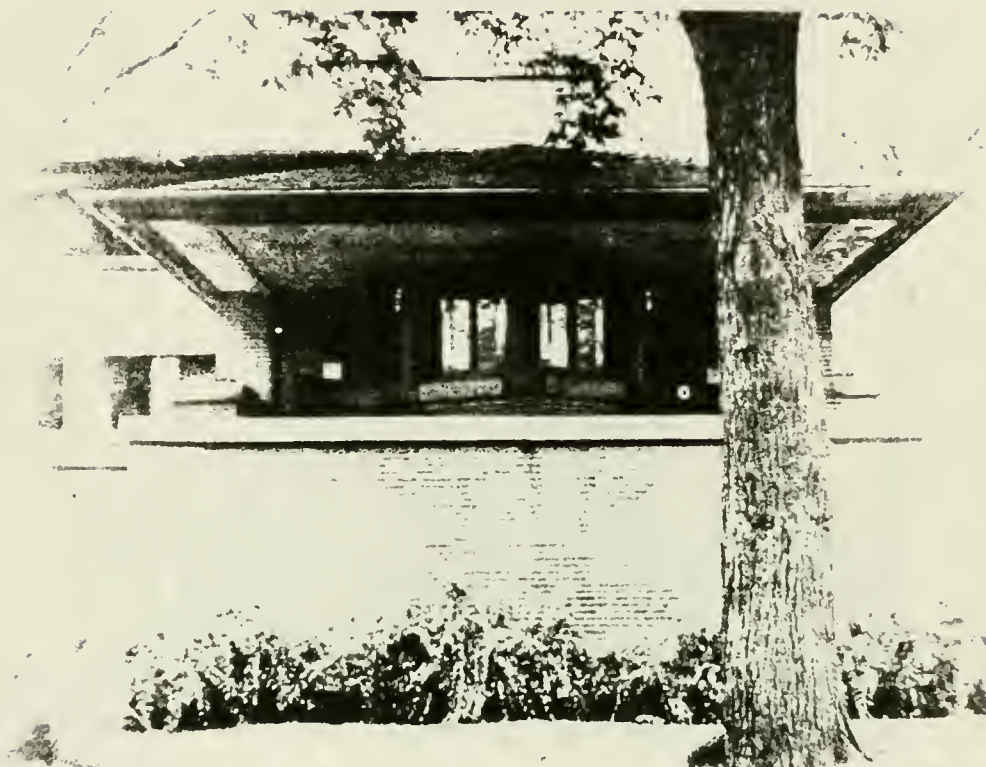


Plate 39. By 1963, when HABS documented the Robie House in Chicago (1908, Frank Lloyd Wright), the survey had greatly expanded the bounds of its recording efforts beyond the 1860 cut-off date that had prevailed for decades. (Photograph by Cervin Robinson, from The Chicago School of Architecture)

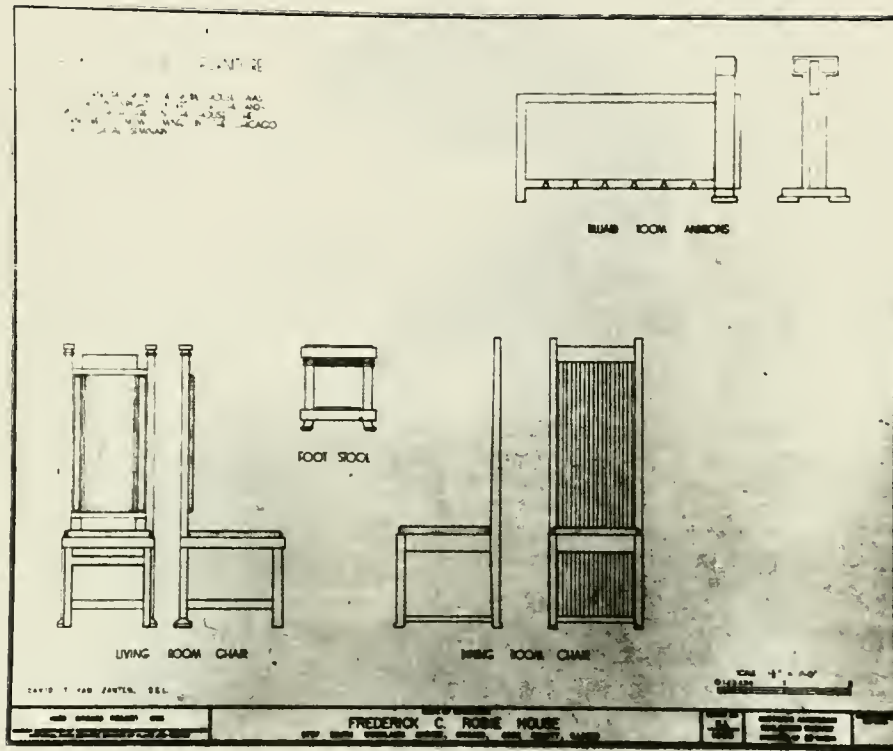


Plate 40. The Robie House documentation included this measured drawing, in recognition of the integral role of Wright's furnishings in the architect's total architectural concept. (From Historic America)



Plate 41. Ernest Allen Connally in 1964. (From The Beginnings of a New National Historic Preservation Program)



Plate 42. Russell V. Keune in 1969. (From The Beginnings of a New National Historic Preservation Program)



Plate 43. Keeper of the National Register William J. Murtagh speaking in January 1968. At left is George B. Hartzog, Jr., director of the National Park Service; at right is Ernest Connally. (From The Beginnings of a New National Historic Preservation Program)

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