

## Chapter 14

# Historic Preservation

Historic preservation designs space to create an experience. Rather than being rooted in nature, historic preservation is rooted in the history and culture of the area. Recreation and parks personnel can easily become involved in historic preservation. Many recreation and parks departments are directly responsible for maintaining and interpreting historic structures. Roswell Recreation and Parks Department received three historic mansions to take care of and to open to the public (figure 14.1). Many parks contain old buildings that have historic value to the community. Discussed later in this chapter, Chelsea is an example of a historic site that is being preserved and adapted as an outdoor center for the community. Often the recreation and parks department is responsible for historic districts and in some cases they coordinate their efforts with those in the community who are responsible for historic preservation. This chapter is primer on historic preservation and its techniques.

### Methods of Historical Preservation

Conceptually, in this country there are four approaches or strategies to historic preservation. These are preservation, rehabilitation, restoration, and reconstruction (*The Secretary of the Interior's Standards for the Treatment of Historic Properties*, 1992). The strategies discussed in this section are primarily facility or building oriented. Williamsburg is used as the primary source material for this section. Williamsburg is also a community where the individual buildings are part of the larger community.

The emphasis in this country is on preserving the physical resource. Tyler (2000, p. 22) notes that other cultures have a different approach to historic preservation. He notes that in China the emphasis is on preserving the memory through art and writings. China is an old culture and the preservation of physical artifacts if not feasible in terms of the centuries, population densities, building materials used, and culture. In addition, it has philosophic roots.

He indicates that the Chinese culture is one of discarding material matter and letting it decay. This philosophy is consistent with the Confucian philosophy that material possessions are a burden and vice.

**<b>Preservation** – Preservation is to sustain or preserve the existing form, integrity, and materials of a historic property. *The emphasis is on maintaining what was originally there.* Normally, extensive repairs should not be necessary.

In Williamsburg, Virginia the Governor's Palace was originally constructed in 1706. Reconstruction of the Palace began in 1930 with the excavation of the foundation and



**Figure 14.1 – Bullock House** – Caption: The Roswell Recreation and Parks Department is responsible for maintaining three historic mansions. The Bullock House is one of those mansions. Roswell, Georgia. – Source: author [file:\fig1301-Bullock003.jpg]

basement. Once it was reconstructed, the Governor's Palace is in need of preservation and maintenance to maintain it (figure 14.2).

There are many decisions to be made in the reconstruction of any building. In 1706, building materials were often less durable. Bricks were fired at a lower temperature and less durable. Mortar contained less Portland cement and not as strong as modern mortars. The use of modern strong mortars can destroy low fired bricks. Doors and windows were constructed of wood, not metal or vinyl. In addition, roofs wear out and need replacement. Slate can last 75 years and wood shingles can last longer if not attacked by moss (figure 14.3). Termites can easily get into foundations and attack wooden structures. Simple examination of the Governor's Palace as well as many of the other buildings in this section suggest that preservation efforts can be fairly extensive. To paraphrase one of the carpenters replacing a wooden door at Williamsburg, he readily replied that he was never going to be without a job.

In Williamsburg, the Lightfoot House is an example of a restoration that was predominately preservation oriented (figure 14.4). Building are lived in and they change with the amenities available during the time period. A building fixed in time is most likely a building purposely being preserved.

<b>*Rehabilitation* – Often simply preserving a historic facility is not sufficient to continue its existence. There needs to be a revenue stream that supports the maintenance and use of the facility. For example, the home of Gifford Pinchot, icon director of the Forest Service, in Milford, Pennsylvania was donated to the Federal Government (see figure 14.45). The historic house suffered considerable damage because there weren't sufficient funds budgeted to maintain the property. Maintenance, upkeep and security cost money. For this reason, many non-profits today will require an endowment along with the donation of a property to insure the upkeep of the property. This topic is address later in this chapter in problems associated with historic preservation.



**Figure 14.2 – Governor's Palace** – Caption: The Governor's Palace in Historic Williamsburg is an example of preservation or what was originally there. – Source: author [file:\fig1302-WB062.JPG]



**Figure 14.3 – Outbuildings** – Caption: Traditionally, outbuildings are not constructed with longevity in mind. Examination of these two outbuilding next to the Wyrth house reveals that they are not built on substantial foundations and that the wood shingles are moss covered and will soon need replacement. – Source: Author [file:\fig1303-WB036.jpg]



**Figure 14.4 – Lightfoot House** – Caption: The Lightfoot House is an example of a building that for the most part needs preservation. – Source: author [file:\fig1304-WB037.JPG]

The strategy of rehabilitation recognizes the need that even historic structures need to be economically viable. Rehabilitation seeks to make possible compatible uses while preserving those portions or features which convey the historical, cultural, or archeological values of the original facility. *The emphasis is on new uses while maintaining the original character of the facility.*

The Depot was a railroad depot on the Western Maryland Railroad (figure 14.5). It is a typical railroad depot on the railroad line. The railroad went bankrupt in the 1970s and this segment of the railroad eventually became a scenic steam powered railroad. The terminus is at the Depot. Using grant funds, the Depot was refurbished and was a highly successfully and very popular restaurant for numerous years. Close inspection of the photo reveals the glass enclosure of what was once an open deck area on the railroad depot. The basic historic integrity of the structure was maintained and its economic viability helped to insure the maintenance and upkeep of the historic structure.

**<b>Restoration**

– The focus of restoration is on depicting a time period by the removal of structures or by reconstructing portions of the building that are missing. *The emphasis is on being true to a specific time period.* The historical significance of the property outweighs the loss of features and spaces which may be significant themselves.

The Magazine at Williamsburg, Virginia provides a good example of the restoration process. Portions of the building were missing or in the need of repair. The building was built in 1715. The plate of the Magazine was made circa 1850 (figure 14.6). The wall around the Magazine was built circa 1758 and demolished in 1856. The building was used as a livery stable and it remained in fairly good shape at the turn of the last century (1900). The building was used as a Greek Revival Baptist Church and figure 14.7 shows the Magazine prior to its restoration in 1934. The sketch in figure 14.6 provides a good depiction of the period and condition to which the Magazine will be restored. The restoration of the Magazine today (circa 2013) is fairly close to the sketch (figure 14.8).



**Figure 14.5 – Depot** – Caption: The Depot was originally a railroad depot. Maintaining its historical integrity, the building was adapted into a restaurant. This creates an economic use and benefit for the community while maintaining the basic integrity of the resource. – Source: author [file:\fig1305-HP98-Depot.JPG]



**Figure 14.6 – Magazine (original)** – Caption: – An original sketch of the Magazine at Williamsburg provides a good guide in the restoration of the building. – Source: Yetter, G., (1988) [file:\fig1304-WB105.jpg]



**Figure 14.7 – Magazine (before restoration)** – Caption: The Magazine before restoration. A portion of the wall of the Magazine is missing as is the wall surrounding the Magazine. – An original sketch of the Magazine at Williamsburg provides a good guide in the restoration of the building. – Source: Yetter, G., (1988) [file:\fig1305-WB106.jpg]

The second form of restoration is the elimination or removal of portions of a structure to bring the structure into conformity with the designated time period. In the restoration of Williamsburg, Virginia, the William Lightfoot House illustrates this strategy. Figure 14.9 shows the building in 1929. The wing on the left was most likely built before 1846 and the porch with its balusters were most likely added in the nineteenth century. The same is for the cellar door added on the right corner of the building next to the steps.

In 1931, the Lightfoot house was restored to its appropriate period (figure 14.10). The restoration was extensive. The wing of the house on the left and the porch were removed. Removing the cellar door was no easy task and illustrates the difficulty of restoration. The missing bricks in the foundation needed replacement. The bricks could be made onsite or salvaged from other structures. Not only did the bricks need to match the original, but the mortar needs to match the rest of the foundation. In terms of the restoration, the mortar is most likely more critical since a different color mortar will attract the eye of viewers (it is white). Next, the siding needs to be replaced and the lengths of the siding need to be varied and worked into the original siding so as not to look like an obvious patch job.

When the author visited Williamsburg to photograph the buildings, there was confusion regarding the Lightfoot house. When maintenance personnel were queried regarding its location, they were unfamiliar with the



**Figure 14.8 – Magazine (2013)** – Caption: – The Magazine today after restoration (2013). – Source: Author [file:\fig1308-WB044.JPG]



**Figure 14.9 – William Lightfoot House (before)** – Caption: – Buildings change over time. With the New Federalism addition on the left, the William Lightfoot house (Orrell house) was inconsistent with the period. The addition was razed. Compare the changes in the house (e.g. windows, doors, porch, sidewalk, etc.). – Source: Yetter, G., (1988) [file:\fig1309-WB108.jpg]



**Figure 14.10 – William Lightfoot House (before)** – Caption: As depicted in the Yetter book, this photo is of the restored William Lightfoot (Orrell) house circa 1988 after restoration. Compare it with the original structure (figure 14.9) and the house generally identified as the Orrell house (figure 14.11). – Source: Yetter, G., (1988) [file:\fig13010-WB107.jpg]



**Figure 14.11 – Orrell House William (after)** – Caption: Decide for yourself if the William Lightfoot House identified in Yetter's book is really the Orrell House. This photo was taken in 2014. Examine the size, roof, windows, doors, spatial relationship of the doors and windows to each other, dormers, and chimney to determine if they are most likely the same house. If they are, building can change a lot within twenty years (Note the sidewalk also). – Source: author [file:\fig1311-WB030.JPG]

house or sent the author to the Orrell house. So decide for yourself if the William Lightfoot House identified in Yetter's book is really the Orrell House (figure 14.11). The Orrell house photo was taken in 2013. Examine its size, roof, cornices, windows, doors, spatial relationship of the doors and windows to each other, dormers, and chimney to determine if they are most likely the same house. Also, there is room on the left of the house for the addition razed. In contrast, note the changes to the sidewalk. If they are the same buildings, the buildings can change a lot from 1929 to 1931 and again to 2013.

<b>*Reconstruction* – Reconstruction focuses on reconstructing or rebuilding a building or site which no longer exists. *The emphasis is on rebuilding.* In Williamsburg, the Governor's Palace was totally reconstructed.

The John Crump House was razed in 1893. Figure 14.12 shows the building in disrepair before being razed. Since it is located on the Duke of Gloucester Street along with other establishments, it was important to reconstruct the house to be consistent with other buildings. It was reconstructed in 1941 (figure 14.13). The original photo provided important source material for the reconstruction. Note that a tree was planted where there was originally a tree in the photo.

Alternatives to reconstruction should be considered. Not only is reconstruction a capital cost, but there needs to be a revenue flow to maintain the building or facility reconstructed. First, partial reconstruction can be performed. If there is a foundation, it can be unearthed, stabilized, and supplemented with



**Figure 14.12 – John Crump House (before)** – Caption: In Williamsburg, the John Crump House was razed in 1893. Since it is located on the Duke of Gloucester Street along with other establishments, it was important to reconstruct the house to be consistent with other buildings. It was reconstructed in 1941 (figure 14.11). The original photo provided important source material for the reconstruction. Note that a tree was planted where there was originally a tree in the photo – Source: Yetter, G., (1988) [file:\fig1310-WB109.jpg]

**Figure 14.13 – John Crump House (after)** – Caption: This is the John Crump house in 1941 after it was reconstructed. The original photo provided important source material for the reconstruction. Note that they planted a tree where there was a tree in the photo also. – Source: Author [file:\fig1311-WB097.JPG]

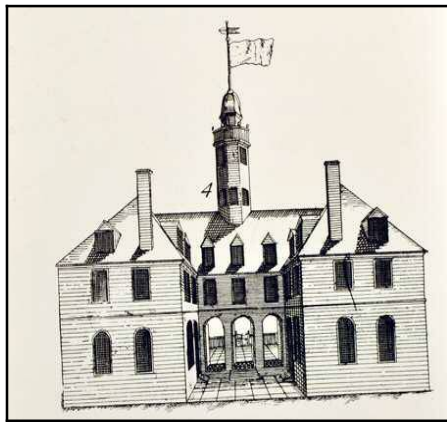


interpretive photos and signs depicting the original structure. This enables the visitor to visualize the the nature and scope of the building. Second, interpretive photos and signs can be used to depict the original structure without the partial restoration. These approaches can be used as an interim approach until funds are obtained for reconstruction, or they can serve as the final interpretive product.

The Capital in Williamsburg, Virginia illustrates this approach. The marker in the center of photo indicates that this historical site was identified prior to any reconstruction efforts (figure 14.14). This marker could be complemented with interpretive signs including sketches and drawings of the Capital including the Bodleian Plate (figure 14.15). This level of interpretation is perfectly acceptable.



**Figure 14.14 – Archaeological excavation of Capital site** – Caption: Although this excavation was in preparation for the reconstruction, it would be totally appropriate to identify and interpret the foundations only. This would save considerable monies in terms of reconstruction and maintenance. – Source: Yetter, G., (1988, p.76) [file:\fig1314-WB104.jpg]



**Figure 14.15 – Bodleian Plate** – Caption: Reconstruction can be difficult when there are little or not visual references. The Bodleian Plate provides a point in time reference. It should be noted that the lithograph engravings are extremely accurate drawings. They sold the lithograph drawings to people in the community. If their house had a 6x9 window configuration, the lithograph better show this window configuration or the home owner won't buy the lithograph print. – Source: Yetter, G., (1988) [file:\fig1315-WB102.jpg]

Archaeological excavations were performed of the site of the Capital in 1928 (figure 14.16). From an interpretive perspective, the site could have been stabilized and interpretive signage indicating the nature and scope of the Capital could be provided to visitors. The foundation would help visitors visualize the dimensionality of the Capital as well as provide interest to visitors itself. This level of interpretation would be relatively inexpensive.



**Figure 14.16 – Capital building** – The Capital was totally reconstructed in 1932-1933. – Source: author [file:\fig1316-WB003-capital[gd].JPG]

The third level of development is the reconstruction of the Capital (figure 14.14). As with any building, the Capital went through several transformations during its life. Since the Bodleian Plate (figure 14.13) provided considerable archeological detail, it was used as a source material in reconstructing the Capital. Reconstruction occurred in 1932-1933. Typical of these types of projects, the bricks for the building were fired onsite and the hardware was made in the local blacksmith shop.

In terms of generating a revenue stream, the Capital is part of historic Williamsburg and is supported by tourists paying to visit the historic community. Today, it requires preservation, maintenance and upkeep. In this sense, the preservation strategy where the Capital is self-supporting is a viable strategy. Consider the cost versus benefit of each of the interpretive alternatives.

## Legislative and Legal Basis of Historic Preservation

There are numerous legislative and case law decisions that affect historic preservation. The Antiquities Act of 1906 represents the Federal involvement in historic preservation. It creates model legislation which is adopted by the states. Second is the Penn Central decision which had a significant enabling impact in allowing the continuation of historic preservation regulations. Both of these involvements are discussed in this section. Third, the National Historic Preservation Act of 1966 is discussed.

<b>*Antiquities Act of 1906* – At the Federal level, the Antiquity Act of 1906 represents a significant involvement in providing historic preservation. The Antiquity Act of 1906 was in response to extensive *acquisitive* and *erosive vandalism* (see chapter 15) where artifacts from Mesa Verde were being removed for commercial resale and profit (acquisitive) or simply because people didn't understand the harm they were creating (erosive). In his 1909 report, Superintendent Hans Randolph of Mesa Verde describes the vandalism at Cliff Palace...

“Probably no cliff dwelling in the Southwest has been more thoroughly dug over in search of pottery and other objects for commercial purposes than Cliff Palace [Mesa Verde] it is reported that many hundred specimens there have been carried down the mesa and sold to private individuals... many are forever lost to science.” (Ise, p.145)

The Act gave the president the power to establish national monuments on public lands by proclamation, whereas action by Congress continued to be required for the establishment of national parks. Although the Act was designed to preserve Indian artifacts in the Southwest from pilfers and souvenir hunters, it became used to preserve public lands in the Federal domain (Ise, p.143-151). With a simple stroke of the pen the President can create National Monuments. In addition, the legislation became a model for state legislation and local efforts.

<b>*National Historic Preservation Act of 1966* – Until the passage of the Act, efforts of historic preservation were primarily performed at the state and local level. Tyler (2000, p. 40) notes that in 1934 a tripartite agreement between the American Institute of Architects, the Library of Congress, and the National Park Service created the Historic American Buildings Survey (HABS). The survey documented historic structures and was the precursor of Federal involvement in historic preservation. In 1949, the quasi-public organization, the National Council for Historic Sites and Buildings was created and it evolved into the National Trust for Historic Preservation. It focused on protecting historic properties that would be problematic for the government to own.

In 1966, Congress passed the National Historic Preservation Act. As a sidebar, the passage of the Act was part of the culmination of a larger movement including the recreation and parks and the

environmental movements. The Outdoor Recreation Resource Review Commission published its report in 1964, the Bureau of Outdoor Recreation was created shortly thereafter, and the National Recreation and Parks Association was formed in 1965. The legislation created the National Register of Historic Places and the concept of historic districts.

<c>**National Register of Historic Places** – Until the passage of the Act, the primary focus of historic preservation was on the preservation of specific buildings and structures. The National Register of Historic Places addressed this need. For inclusion in the National Register, a property must be nominated and approved. Tyler (2000) notes that the National Register is different from and should not be confused with the HABS. Listing a property on the National Register provides some benefits regarding the protection of the property. The points of what the Register does and does not do are listed in figure 14.17.

**Figure 14.17 – National Historic Register** – Caption: This table lists what the National Historic Register can and cannot do. – Source: Tyler, N., (2000, p. 47). [file:\fig1302-hdt-NationalRegisterSummary.jpg]`

<c>**Historic Districts** – Not only is it important to preserve individual structures, it is important to protect the context or their environment. The concept of historic districts protects groups of buildings or districts. Many of the techniques discussed in the techniques section of this chapter relate to principles that are codified in the ordinance specifications used in historic districts.

<b>**Penn Central Decision**

– In *Penn Central Transportation v. New York City* in 1978, the Supreme Court addressed and reaffirmed the issues of a taking in respect to historic preservation. The New York City’s Landmarks Preservation Commission to deny permission to construct an office tower on top of the Penn Central Station (Grand Central Station). The Supreme Court decided conclusion was “*that the owner must be denied all reasonable use of property for a taking to occur*” (Duerksen, and Roddewig, 1994, p. 9). Essentially, the train station had value and Penn Central was not being denied the use of the existing historic building and the revenue generated from it. Although the revenue may not have been the highest use and value for the resource, it still had use and value. Therefore, it was not considered a taking. The decision had significant enabling implications for environmental regulations, health and safety regulations, and zoning and land use regulations.

In terms of its findings, the Penn Central ruling had the following conclusions:

- Communities clearly have the authority to adopt laws and regulations that are designed to protect and enhance the quality of life of their citizens.
- The regulation of private property will not constitute a taking, as long as: (1) the regulation advances a legitimate governmental interest; and (2) the property owner retains some viable use of the property (particularly as measured by the owners’) reasonable investment-backed expectations).
- Property owners may not establish a taking “simply by showing that they have been denied the ability to exploit a property interest that they heretofore had believed was available for development.”
- In deciding whether a particular governmental action has caused a taking, a reviewing court must examine the effect of the regulation on the *entire* property, and not focus on any one specific segment or interest. (Duerksen, and Roddewig, 1994, p. 9)



## Figure 14.17 A Summary of What the National Register Does and Does Not Do<sup>1</sup>

The National Register *does*:

- Identify historically significant buildings, structures, sites, objects, and districts according to the National Register Criteria for Evaluation.
- Encourage the preservation of historic properties by documenting their significance and by lending support to local preservation activities.
- Enable federal, state, and local agencies to consider historic properties in the early stages of planning projects.
- Provide a list identifying historic sites that might be affected by new development for review by the Advisory Council on Historic Preservation
- Provide for review of federally funded, licensed, or sponsored projects that may affect historic properties.
- Make owners of historic properties eligible to apply for federal grants-in-aid for preservation activities.
- Encourage the rehabilitation of income-producing historic properties that meet preservation standards through tax incentives; discourage the demolition of income-producing properties through federal tax disincentives.

Listing a property on the National Register *does not*:

- Restrict the rights of private property owners in the use, development, or sale of privately owned historic property.
- Lead automatically to local historic district or landmark designation.
- Stop federal, state, local, or private projects.
- Provide for review of state, local, or privately funded projects that may affect historic properties (although some states have tied such designation to environmental reviews).
- Guarantee that grant funds will be available for all significant historic properties.
- Provide tax benefits to owners of residential historic properties, unless those properties are rental and treated as income-producing by the Internal Revenue Service.

<sup>1</sup> Source: Tyler, N., (2000). *Historic Preservation – An Introduction to Its History, Principles, and Practices*. New York: W.W. Norton & Company, Inc.

## Techniques

The techniques described in this section focus on the relationship of the building to other building and their spatiality. Usually, buildings are built within the same time period and thus the building usually possess many of the same features and characteristics. Often communities find it desirable to protect the historical integrity of a community by zoning an area as a historical district. The techniques described in this section serve two functions. First, they indicate general terminology and features associated with the preservation of structures and secondly, they discuss relationships that are often reflected in the codes for historic districts and ordinances.

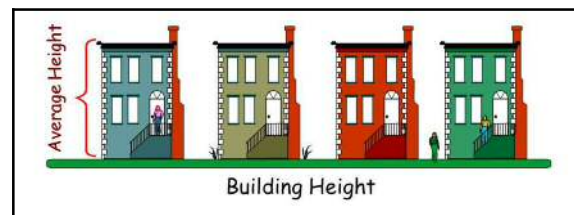
The techniques described in this section are useful to know since they relate to any restoration or to the construction of new additions and buildings that need to blend with existing buildings in the neighborhood. In addition, many of the techniques described in this section are similar to those described in the chapter on visual management (e.g. repetition, proportion, scale, and rhythm).

<b>**Statistics and Dimensions**

– The first section in techniques focuses on statistics and dimensions. The focus of this section is on the relationship of buildings to each other. These include the height of buildings, the height to width proportion, spacing between buildings, setback, and scale.

<c>**Height**

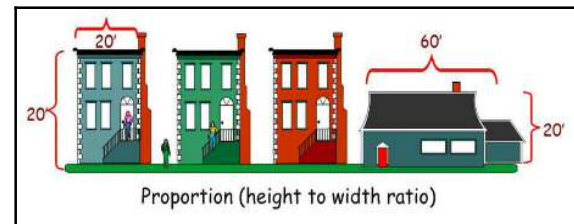
– The height of buildings or the number of floors is determined by the construction materials and amenities required in the building. Generally, any building over three floors requires an elevator. The extra cost of the elevator becomes a limiting factor on the height of buildings. Also, taller building require steel construction which is more expensive than masonry construction. Hence the height of prevailing structures becomes a factor in determining conformity among buildings in a community (figure 14.18).



**Figure 14.18 – Height** – Caption: Height is one factor used to determine conformity within a historic district. – Source: Author [file:\fig1318-Height.jpg]

<c>**Proportion** (height to width)

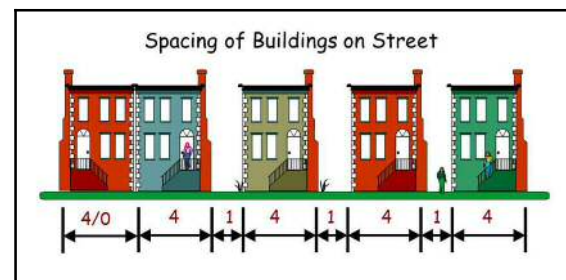
– Proportion is the height to width ratio. Generally, if the height remains constant within a neighborhood, the width will be also be determined by the height. Figure 14.19 demonstrates this principle. The building on the right is not in proportion to the other building in the neighborhood.



**Figure 14.19 – Proportion** – Caption: Proportion is the ratio of the building's height to width. – Source: Author [file:\fig1319-Proportion.jpg]

<c>**Spacing of buildings on the street**

– Normally, when a parcel of land is subdivided into building lots, the size of the lots are fairly uniform. In addition, the building code for the community usually dictates the minimum distance that the building can be built to each of the boundary lines. This will establish a spacing between the buildings along the street (figure 14.20). Also, it establishes a rhythm. The two buildings on the left has a different spacing between building in comparison to the other buildings on the street.

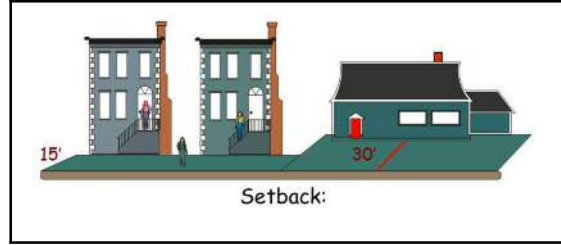


**Figure 14.20 – Spacing** – Caption: Spacing between buildings is an important consideration in historic preservation – Source: Author [file:\fig1320-Spacing.jpg]

<c>**Setback** – Setback refers to how far the building must set back off the street (figure 14.21). Most municipalities define setback as a minimum distance within their building codes. Also, most communities will maintain an easement for sidewalks also.

In the Frostburg Historical District, the Frostburg Ambulance demonstrates most of these principles or the lack of the application of these principles. The building has a lower height than the other buildings. It has a height to width proportion similar to the home on the right in figure 14.22. It has a greater setback than the other houses on the block. In addition, its construction is different than the other buildings on the block. The building looks out-of-place and inconsistent with its surrounding buildings.

Located in a historical district of Burkittsville, Maryland, the house in figure 14.123 demonstrates that buildings can allow for modernization while conforming with the prevailing structures in the neighborhood. The portion of the house facing the street is compatible with the other buildings on the block. It has a similar height, proportion and setback as the other building. However, the back of the same house reveals considerable modernization (figure 14.24). It demonstrates good planning. Also, it encourages compliance by residents.



**Figure 14.21 – Setback** – Caption: Setback is the minimum distance that the building must be “set back” from the street. – Source: Author [file:\fig1321-Setback.jpg]



**Figure 14.22 – Frostburg Ambulance** – Caption: Located in a historic district, it shows improper setback, proportion and a facade that is inconsistent with the surrounding buildings. Frostburg, Maryland. – Source: Author [file:\fig1322-HP25ambulance.jpg]



**Figure 14.23 – House in Burkittsville (front)** – Caption: Located in a historic district, the front of the homes conforms to height, proportion, and setback rules. Also, note that the brickwork is a Flemish Bond. – Source: Author [file:\fig1323-Burkittsville016.JPG]

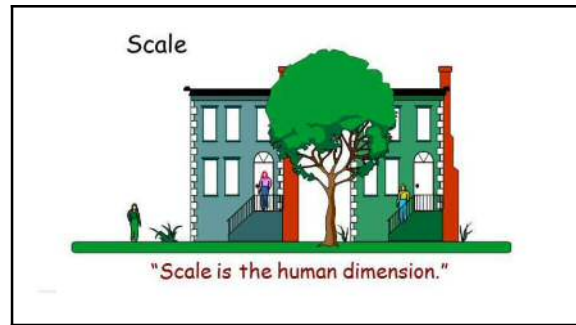


**Figure 14.24 – House in Burkittsville (rear)** – Caption: The rear of the same house in Burkittsville. People are allowed non-conforming designs. It is a compromise between maintaining historical integrity and modern designs and convenience. – Source: author [file:\fig1324-Burkittsville003.JPG]

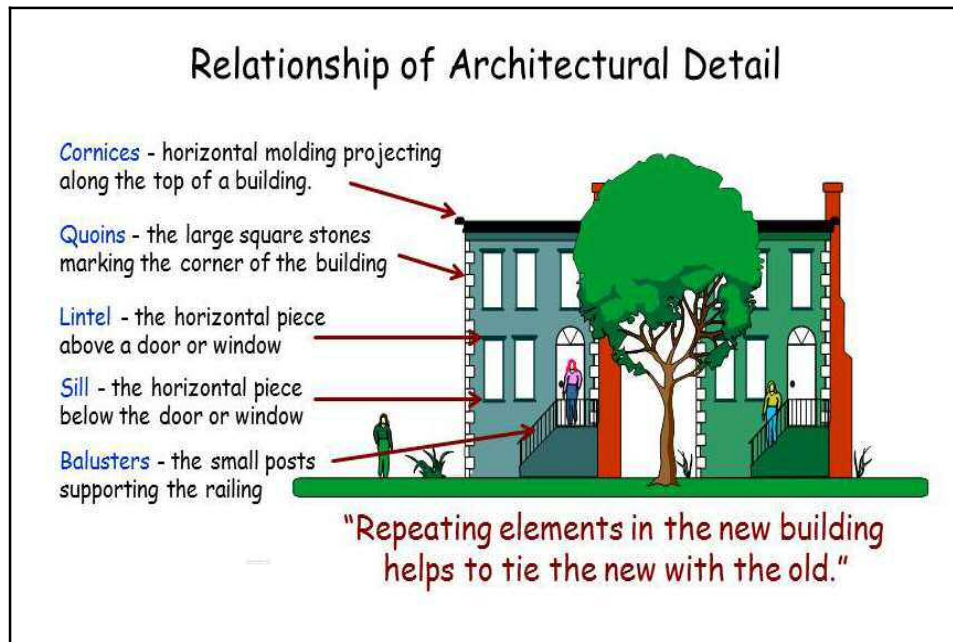
Applying the same principles to Frostburg Ambulance (see figure 14.22), the front of the building could be designed to complement the other building in the neighborhood. They could still have their multi-bay garages on the back of the building for their ambulances, hidden from sight of mainstreet.

<c>**Scale** – Scale is the human dimension. Scale is provided by doors, steps, railings, trash cans and other elements that are determined by human needs (figure 14.25).

<b>*Primer on Architectural details* – Architectural details include cornices, lintels, chimneys, windows, doors, porch columns, etc (figure 14.26). The purpose of this section is to provide enough insight and knowledge when you consult with trained professionals on any restorations. In contrast with the previous section which focuses on the relationship of the building in question to its surrounding buildings, the focus of this section is on the specific building and its features. It includes rhythm in the facade, windows, roofs, and brick patterns.



**Figure 14.25 – Scale** – Caption: Scale is the human dimension. It is provided by doors, steps, railings, trash cans other elements with which people can determine dimensions in terms of humans. – Source: Author [file:\fig1325-Scale.jpg]

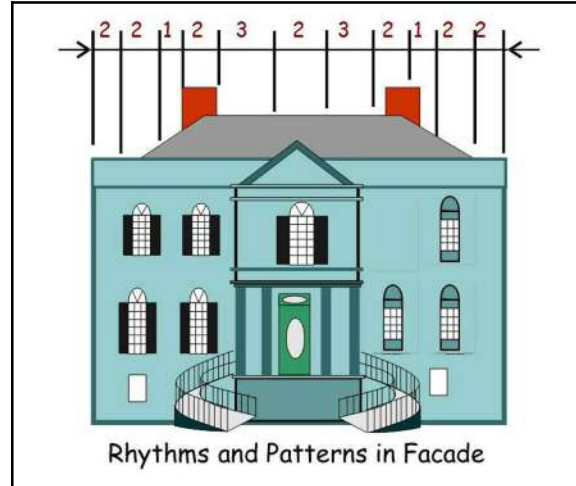


**Figure 14.26 – Architectural detail** – Caption: Several of the architectural details found in buildings are identified in the graphic. – Source: Author [file:\fig1326-ArchitecturalDetails.jpg]

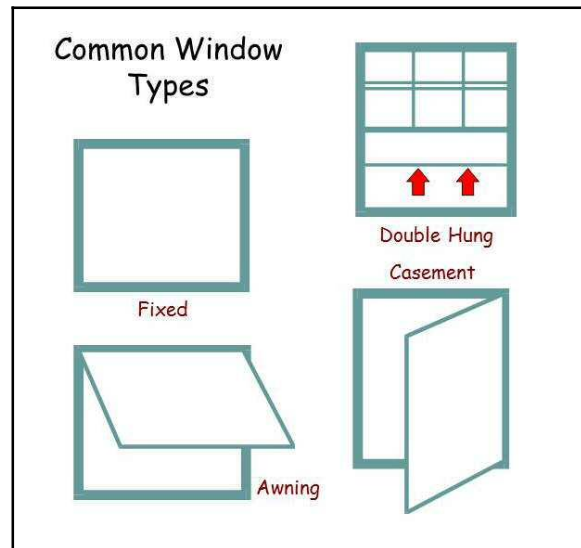
<c>**Rhythm and pattern in the facade** – Rhythm is the frequency of occurrence and its duration. In many building and particularly in homes, the position of windows and doors in the facade of the house creates a rhythm. The Bullock house illustrates this proportionality (see figure 14.1). The spatial placement of the windows with the other windows creates a rhythm. The left portion of the building in figure 14.27 depicts this rhythm and before the alterations, the right side of the building did also. One window was “blocked in” disrupting the rhythm. The other windows disrupted the rhythm when they were replaced and “blocked down” in order to make them fit.

<c>**Types of Windows** – Aesthetically, windows are important to buildings. In the previous example, they helped to determine the rhythm and pattern in the facade. Figure 14.28 depicts four common types of windows. As its name implies, the fixed window is fixed and doesn’t open. Casement windows are hinged on the side and open sideways. Awning windows open upward. Most people are familiar with the double-hung window where the bottom section of the window slides upward to open the window.

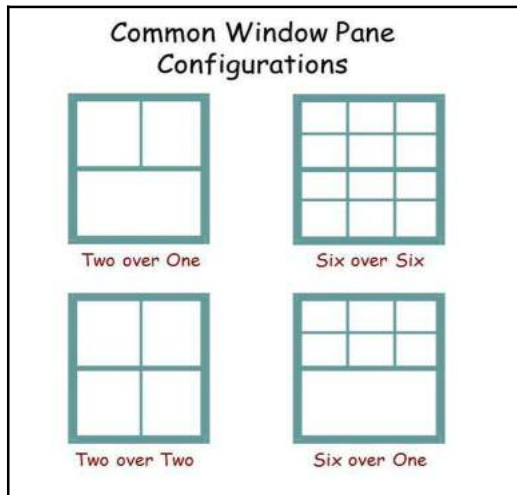
Aesthetically, more important than the type of window is window pane configuration. Figure 14.29 presents several different configurations. Historically, large plate glass was unavailable or costly. Smaller panes were used. Hence larger windows had more panes and the different configurations. Figure 14.30 presents an example of the window configuration. Count the window panes on the fixed portion of the double hung window and count the panes on the moveable portion. The window is identified as the number of panes “over” the number of pane on the lower window. Today, many fixed windows have artificial dividers mimicking the historic configurations. Regardless, the window pane configuration is an important aesthetic configuration.



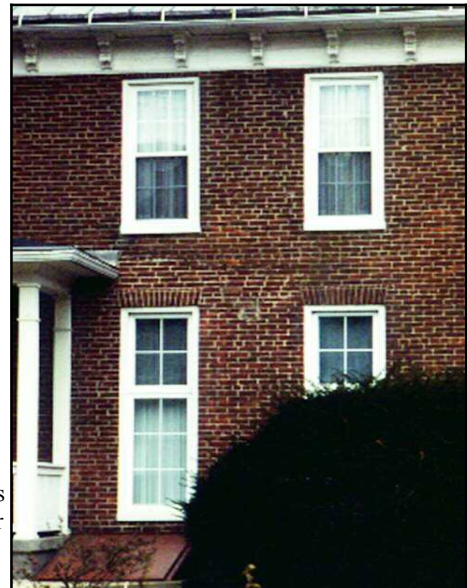
**Figure 14.27 – Rhythm and pattern in facade** – Caption: This facade shows both proper spacing (left side) and improper rhythm (right side). One of the windows on the right was “blocked in” disrupting the rhythm of the facade. Also, one of the windows on the right side was replaced with a smaller window and blocked down. – Source: Author [file:\fig1327-Facade.jpg]



**Figure 14.28 – Types of Windows** – Caption: Four common types of windows are depicted. As it named implies, the fixed window is fixed and doesn’t open. Casement windows are hinged on the side and open sideways. Awning windows open upward. Most people are familiar with the double-hung window where the bottom section of the window slides upward to open the window. – Source: author [file:\fig1328-WindowTypes.jpg]

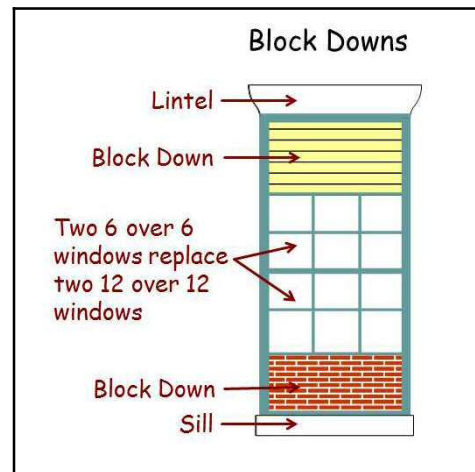


**Figure 14.29 – Window Pane Configuration** – Caption: This graphic shows several different window pane configurations. These refer to the number of panes in the above window and the number of panes in the lower window of a double hung window. Also, they can refer to the over and below count on a fixed window simulation or other type of window. – Source: author [file:\fig1329-WindowPaneConfig.jpg]



**Figure 14.30 – Windows Pane Configuration Example** – Caption: This building utilizes two different window configurations. The first floor is a four over six configuration and the second floor is a four over four configuration. – Source: author [file:\fig1327-WindowPaneConfig[2].jpg]

**Block downs** – Standard window dimensions change. In addition, replacement windows for the large windows found in older buildings are expensive. Often it is more cost efficient to replace the windows with smaller windows that conform to standardized dimensions. The issue becomes one of making the new window fit in the frame of the old window well. The process of filling in the top below the original lintel and below above the sill is called “block down” (figure 14.31). Two examples are provided (figure 14.32 and figure 14.33).



**Figure 14.31 – Block downs** – Caption: Older buildings generally had large windows to provide ambient light. Usually replacement windows are smaller or don’t utilize the same dimensions. In order to replace the old windows at a moderate cost, the windows are blocked down – Source: author [file:\fig1331-BlockDown[1].jpg]



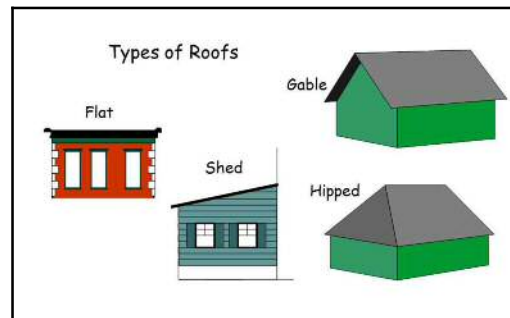
**Figure 14.32 – Windows** – This figure shows a typical block down where the original window was filled in above and below the replacement window. – Source: author [file:\fig1332-BlockDown[2].jpg]

**Figure 14.33 – Windows** – Caption: At one time this building had majestic windows. Close inspection reveals three indicators: The new brickwork (Note the difference in mortar colors), the large arched lintels embedded in the brick wall, and the original sills. – Source: author [file:\fig1333-BlockDown[3].jpg]



<c>**Roofs** – Roofs can be an important component in historic preservation. Figure 14.34 presents some common types of roofs. The shed roof is drawn as extending from another wall. Shed roofs can be free standing also. In addition to the roof types, the pitch of the roof, and the material from which it is made is also important. Reexamine the roof of the Frostburg Ambulance (see figure 14.22). The roof is clearly different from the other buildings. The new addition on the Western Maryland Train Station is a metal roof while the original building had a slate roof (see figure 14.37). This suggests that the new addition is clearly different or a new addition. Both roofs have hip roofs and both roofs have the same pitch. This suggests that although the new addition different, it is still part of the train station.

<c>**Brick Work** – Brick is a popular construction material. The shape and size of a brick is designed for human use. A brick is easily grasped by the hand and can be rapidly laid in a row to form a wall or other structure. Figure 14.35 provides some commonly used patterns for walls. In addition, specialized bricks or their use can create interest and variation. A brick laid standing on end with its narrow side facing outward is called a *soldier*. In contrast, a brick laid standing on end with its wide side facing outwards is called a *sailor*. A variation of the soldier is often used to construct the lintel above the window.

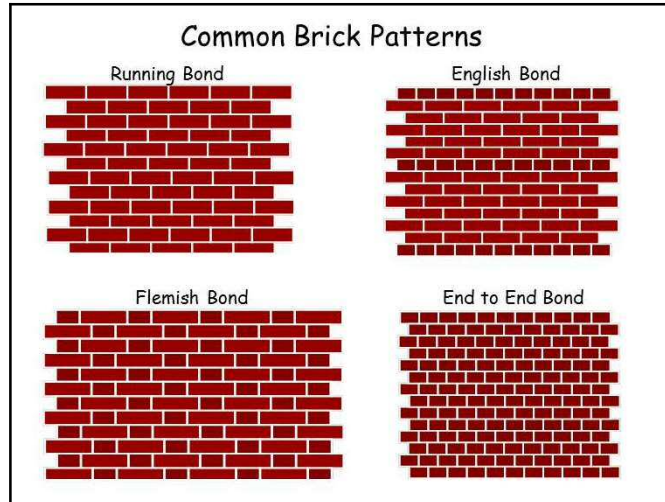


**Figure 14.34 – Types of Roof** – Caption: Older buildings generally had large windows to provide ambient light. Usually replacement windows are smaller or don't utilize the same dimensions. In order to replace the old windows at a moderate cost, the windows are blocked down. – Source: Author [file:\fig1331-RoofTypes.jpg]

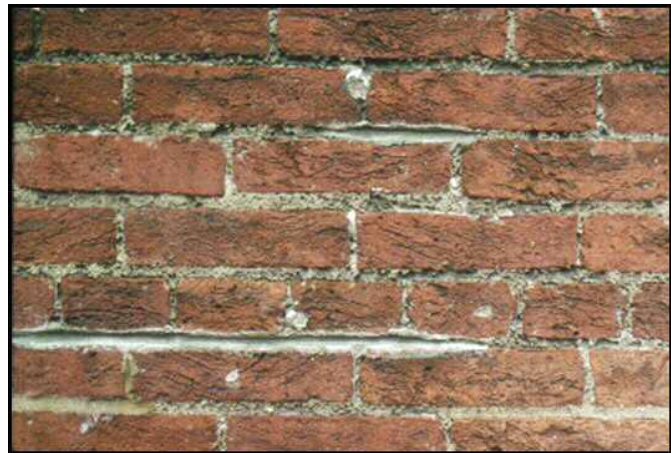
Several of the photographs used in this section demonstrate these and other brick patterns. The outbuilding in figure 14.3 demonstrates the use of several brick patterns. The patio utilizes a running course. The chimney utilizes a Flemish Bond. The small angle portion on the chimney is a *basket weave* (two parallel brick with two adjacent parallel bricks at right angles to it). It looks similar to the weave of the reeds in a basket. Figure 14.33 demonstrates an English Bond. Typically, it consists of a running course for seven rows followed by a row of half bricks with the end facing outward. Also, close inspection reveals the use of specialized soldier bricks as lintels above the first floor windows. The building in figure 14.36 utilizes an English Bond. Also, it shows the effect of sandblasting which is not recommended. In addition, it shows where the mortar was touched up. Note its smoothness. This is typical of mortar that hasn't been sand blasted. These photos demonstrate the subtlety in design and texture provided by brick patterns.

<b>*New additions* – For new additions to a building the general rule is that the new addition should look similar to but they should not be identical to the original building. The differences help to prevent confusion regarding what is the original building and it enables people to easily identify that the new addition is an addition and not the original building. Yet, the similarities indicate that it belongs with the original structure. Usually, the similarity is accomplished by mimicking or incorporating architectural features from the original building into the new addition.

The Western Maryland Train Station illustrates this principle (figure 14.37). In order to meet modern standards, the elevator and stairwell was built on the left side of the building. The new structure incorporated a hip roof with the same pitch of the original building. The cornice is different, but the ornamental square with a circle in it was carried over to the new addition. The windows are similar but close inspection reveals differences. The structure uses a brick facing that is identical to the original building but the concrete used on the ground level looks similar but is different than the original. The bottom line is that when most people look at the new addition, they recognize it as being a new addition but they feel comfortable with it because it complements the original building with its many similarities.

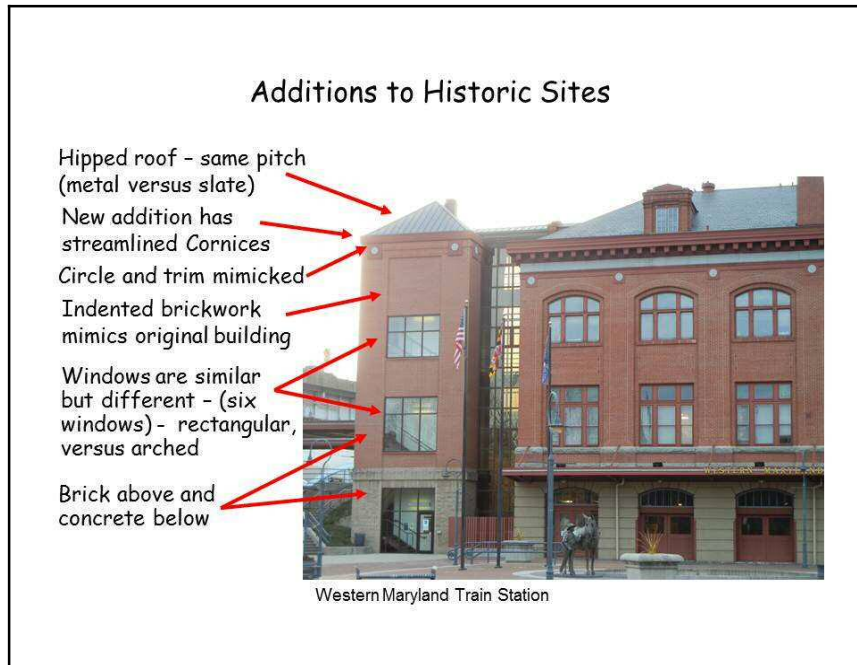


**Figure 14.35 – Brick Work** – Caption: Brick patterns provide interest and historical authenticity to the brick walls. This diagram provides four common examples. – Source: author [file:\fig1335-BrickPatterns.jpg]



**Figure 14.36 – Sandblasting** – Caption: This brick wall was sandblasted. The smooth finish of the mortar has been removed leaving a coarse and porous mortar. Contrast this with the sections that were touched up. They are smooth. Also, the third row of bricks from the bottom suggests the use of an English Bond (the ends are facing outward). – Source: author [file:\fig1333-Sandblasting.jpg]





**Figure 14.37 – Western Maryland Train Station** – Caption: It is obvious that the elevator addition is new, but note how the building incorporates architectural detail from the existing building (e.g. hipped roof, windows, trim, brick, etc.) Cumberland, Maryland – Source: Author [file:\fig1334-GAP000trail012.JPG]

<b>*Architectural Styles* – Several of the more common architectural styles are presented along with their distinguishing characteristic and examples of the style within the text (figure 14.38). These represent a general grouping of characteristics into a style.

**Figure 14.38 – Examples of Architectural Styles** – Caption: The following table provides a sampling of some of the architectural styles used. – Source: Tyler (2000) [file:\fig1338-ArchitecturalStyles.pdf]

### Problems Associated with Historic Preservation

Not everyone is in favor of historic preservation (DeHart and Frobeck, 1993). One of the chief deterrents is the loss of economic value. The classic legal case was the previously mentioned Penn Central decision. The historic train station was added to the National Registry of Historical Sites. Also, its addition to the registry was to prevent its demolition. Penn Central company sought to raze the historic structure and build a skyscraper in its place. The court concluded that since the train station still had value it was not considered “a taking.” The historic railroad station was not razed and the Penn Central Corporation had to accept less revenue for their historic building.

A second reason is in a modern society, historic preservation can be viewed as an intrusion. It can be inconvenient. In the house in Burkittsville (see figure 14.23 and figure 14.24), the home owner was allowed to modernize the house while maintaining the historic integrity of the portion facing the street. This example, illustrates a practical approach to historic preservation. Also, it facilitates compliance by residents.

Figure 14.38

Examples of Architectural Styles <sup>1,2</sup>		
Styles: <sup>3</sup>	Description or Distinguishing Characteristics of the Style: <sup>3</sup>	Example of the Style in the Text: <sup>4</sup>
<b>ENGLISH STYLES:</b>		
<b>Colonial</b>	Generally, a two story, steeped roof (to shed snow), with small casement or double hung windows. Symmetry is not a requirement. Houses built before 1776 were plain and utilitarian in design.	<b>John Crump House</b> , Williamsburg, Virginia [figure 13.10 and figure 13.11]
		<b>Orrell House</b> , Williamsburg [figure 13.9]
		<b>Greenhow House</b> , Williamsburg [see figure 11.39]
<b>Georgian</b>	Named after King George III, the style is <i>formal, symmetrical</i> and <i>ornate</i> . It reflects European influence. It has a steeper roof than Federal.	<b>Lightfoot House</b> , Williamsburg [figure 13.4]
		<b>Governor's Palace</b> , Williamsburg [figure 13.2]
<b>Federal</b>	A derivative of the earlier Georgian style, it emphasizes symmetry and classical detailing. Shallower pitched roof and lighter door and window detailing.	<b>Chelsae</b> , Upper Marlboro (contains both Federal and Victorian elements) [figure 13.41]
<b>CLASSICAL STYLES:</b>		
<b>Greek Revival</b> (Classical Revival)	There are two distinguishing characteristics: 1) pediment and free standing Doric or Tuscan columns, and 2) front elevation typically enhanced with a <i>full-width white porch</i> .	<b>Bullock House</b> , Roswell, Georgia [figure 13.1]
<b>Beaux-Arts</b> (Academic) <b>Classicism</b>	Characterized by grandiose, formal compositions with elaborate stone detailing. It utilizes multi-story Greek columns. The facades emphasize symmetry.	<b>World Columbia Exposition 1893</b> [see figure 5.10 and figure 6.2]
<b>ROMANTIC STYLES:</b>		
<b>Gothic Revival</b>	Typically, used the pointed arch, asymmetrical floor plans, tall and narrow windows, and steeply pitched roofs. Traditionally a masonry style although wood frame is available also.	<b>Grey Towers</b> , Milford, Pennsylvania [figure 13.44]
Richardsonian Romanesque <b>(Romanesque Revival)</b>	Similar to Gothic Revival except that it utilizes more simplified and rounded rather than pointed arch forms for windows and doors.	<b>Neschwanstein</b> [see figure 4.5]
		<b>National Zoological Park</b> , Washington, D.C. (Note buildings in background) [see figure 6.19]

<sup>1</sup>. The purpose of this table is to provide a brief primer and some examples of the different architectural styles. It is by no means complete. There are a lot of examples used in this text, and this table provides some context.

<sup>2</sup>. Source: The categories and characteristics are from: Tyler, N., (2000). *Historic Preservation – An Introduction to Its History, Principles, and Practices*. New York: W.W. Norton & Company, Inc.

<sup>3</sup>. The listing of styles is an abbreviated list.

<sup>4</sup>. The architectural styles were checked on the internet. Google the “name of the facility” and “architectural style.”

<b>*Cost of Rehabilitation and Conversion* – A third reason is expense and the difficulty of converting the facility. Historic preservation can be expensive. Often non-standard materials are required. Or the materials were standard dimension during a different era. Also, construction is often more labor intensive. For example in the Depot (see figure 14.05) which was built in 1891, the dimensions of a 2x4 are different than the 2x4 of today. This make non-standard dimension lumber more expensive. Regardless, often there are grants available to help offset the costs of construction.

Often, the item being preserved was built for a different purpose and needs to be converted before it can be used by the general public. The USS Midway is a decommissioned WWII aircraft carrier permanently anchored in San Diego Harbor (figure 14.39). It was decommissioned in 1992 and converted into a floating museum of aviation history that opened in 2004. Warships are built for war and not the general public (figure 14.40). Even on a large ship like the USS Midway, space is at a premium. Stairwells are steep and narrow. Hallways are narrow, and doorways require step overs.

The ship’s history makes the ship historically significance. It was the longest serving aircraft carrier in the 20<sup>th</sup> century and it served in several wars. In addition, berthing the ship in San Diego is consistent with the community that hosts large naval facilities and the Top Gun fighter school. In 2012, it was reported that over one million visitors visited the carrier annually.

<b>*History Best Forgotten*– Chelsea was a tobacco farm in Prince George’s County, Maryland (figure 14.41). The farm is historical significance because it documents the history of the region. Other farms like it are disappearing quickly with the rapid urbanization occurring in the region. In addition, the farm is located on parkland at its original site. Both these factors make it ideal for historic preservation.

Unfortunately, a fourth reason for not preserving a historically significant facility is politically correctness or where the general public would just as soon forget the historically significant events associated with the historical building. Although Chelsea provides an excellent historic resource that



**Figure 14.39 – USS Midway** – Caption: Historic preservation comes in many forms. The USS Midway is anchored permanently in San Diego harbor. There are many issues that need to be addressed including accessibility. The ship was built for war and not the general public. San Diego, California. – Source: author [file:\fig1335-DSCN0558.jpg]



**Figure 14.40 – USS Midway Stairway** – Caption: Converting historic facilities that are designed for a different purpose can be expensive and difficult to install. The stairway in the back of one of the engine rooms in the USS Midway was added to provide access by the general public. USS Midway, San Diego, California. – Source: author [file:\fig1336-DSCN0557.jpg]

explains the cultural history of the region, it also reminds a largely black community of past race relations. Some people preferred a solution by the fire department where the disintegrating building is burnt to the ground by vandals and provides practice for the fire department. Fortunately, between 1992 and 2013, the facility is being rehabilitated and it will help depict the cultural heritage of the county.

The photo in figure 14.41 was taken in 1999 before any stabilization or restoration work. Estimates at that time suggested \$100,000 just to stabilize the building. Inspect the chimney, the porch and other features of the building. Nothing is at right angles to anything else. The photo in figure 14.42 was taken in 2013 while the building was undergoing restoration. Reexamine the chimney, porch and roof. They are no longer in disrepair. Note that the windows were boarded over to increase the security of the building and to reduce the likelihood of vandals breaking them during the rehabilitation process.

**<b>History Without Historical Significance** – Just because it is old, it doesn't necessarily mean that it is historically significance. It is significant because something important happened at the site, or because it represents the cultural heritage of the area. In addition, maintaining the resource can be a significant drain on resources that could better be utilized elsewhere. In economics, this principle is called "opportunity costs" where if money is spent on item A, you don't have funds to spend on item B. If you spend \$300,000 on the maintenance of Friendship Bridge, it is \$300,000 that is not being used to provide recreational programs elsewhere.



**Figure 14.41 – Chelsea** – Caption: Chelsea was a tobacco farm in Prince George's County. Although it provides an excellent resource that explains the cultural history of the region, it also reminds the community of past race relations. Some preferred a solution by the fire department. Fortunately, the facility is being rehabilitated as part of the cultural heritage of the county. – Source: Author [file:\fig1337-Chelsea001.JPG]



**Figure 14.42 – Chelsea** – Caption: Chelsea was a tobacco farm in Prince George's County. Although it provides an excellent resource that explains the cultural history of the region, it also reminds the community of past race relations. Some preferred a solution by the fire department. Fortunately, the facility is being rehabilitated as part of the cultural heritage of the county. – Source: Author [file:\fig1338-Chelsea009.JPG]

Friendship Bridge or the “old Gandy Bridge” is a 2.6 mile long bridge across Tampa Bay between Pinellas (Tampa) and Hillsborough counties (figure 14.43). In 1997, the bridge was replaced with a new bridge. As part of the construction, funds were originally budgeted and available to demolish the old bridge. A friends group organized and saved the bridge from being demolished. Because of their efforts, the parks and recreation department became responsible for managing the bridge.



**Figure 14.43 – Friendship Bridge** – Caption: Just because it is old, doesn’t make a facility historically significant. Friendship Bridge lacked historical significance and was an economic burden to the local recreation and parks department that was responsible for maintaining it. The new bridge is adjacent to this bridge on the left. Tampa, Florida. – Source: author [file:\fig1339-DSC\_0923.jpg]

In 2002, the Department of Transportation (DOT) estimated maintenance of \$300,000 per year. The corrosive effects of saltwater continued to take its toll on the bridge. Salt corrosion was a reason for needing to replace the bridge. In addition, the park and recreation department estimated basic

security costs of \$60,000 per year to provide one guard from sunrise to sunset. Security would consist of a “mall guard” who was uniformed but not armed and was there to enforce the rules and regulations. At that time the projected costs were estimated to be roughly half of the park and recreation budget or in terms of opportunity costs, the funds spent on the bridge are funds not being spent on other programs.

From a recreational perspective, the bridge has marginal benefit. It is a destination attraction. Users need to drive to the bridge to use it. Nor did the bridge connect to trail systems on either end of the bridge. The result was that the bridge received limited use by bikers, inline skaters and fishermen. In addition, the bridge resulted in one fatality. A roller blader fell over backwards on the hump, hit her head and died (Hillsborough Park and Recreation, 2002). Recreation use on the bridge is mute since salt deterioration to the bridged caused it closure to any use in 2008.

From a historic preservation standpoint, the Friendship bridge illustrates two important points. First, the facility should have some historic significance. It might be representative of the growth and development of an area (see Chelsae in figure 14.42). Or a significant event occurred at the facility which is a justification for its preservation. Friendship bridge lacks either significance. In an editorial supporting demolishing the bridge, Ruth (2012) notes that “It’s not the least bit historic. Washington never slept there. Patton never traversed it on the way to save the troops at Bastonge. Oh, okay, perhaps a completely loaded Jack Kerouac might have driven across thinking he was on the way to San Francisco. Who knows?”

Second, there needs to be a significant revenue stream available to support the restoration, and the restoration needs to be viewed in terms of its opportunity costs. Refurbishing the bridge in 2012 was estimated to be between 10-15 million dollars (Ruth, D., 2012). As previously noted, its maintenance and operational costs were a significant drain on funds and on providing other more beneficial programs.

<b>**Operational Costs**

– In terms of historic preservation, it is important to consider who is going to fund the operations of the facility. Most people consider the cost of restoration but unless there is a revenue stream to support the facility, the benefits of the restoration will be ephemeral. Operations includes maintenance, taxes if appropriate, on-site personnel, etc.



**Figure 14.44 – Thrasher Museum** – Caption: Most historic treasures require a revenue stream or endowment to support the treasure. The Thrasher Collection of horse drawn carriages illustrates this need. Today, the museum is closed or available only on special occasions. Frostburg, Maryland. – Source: author [file:\fig1340-DSC\_0913.jpg]

<c>**Thrasher Museum** – The Thrasher Museum is a classic example illustrating the principle that it is equally important to provide an endowment to support the facility or in this instance the collection as it is to preserve the actual amenity (figure 14.44). The Thrasher Museum is a collection of historically unique and valuable horse drawn carriages. The owner of the collection viewed it as an asset to be sold. They eventually sold the collection to the Allegany County for \$600,000. The problem is that Allegany County didn't have a revenue stream to adequately support the collection given their other responsibilities. Maintenance of the building and the collection was problematic. They were insufficient funds to hire people to collect an entrance fee and to supervise people in the museum. They curtailed visiting hours and the museum is utilized more as a storage facility than as an exhibit.

The county asked the wrong question and had the wrong approach. Not only should they have requested that the collection be donated but they should have requested that a sufficient endowment be donated to support the operation of the museum. An alternative is that they could have purchased the collection and the Thrashers could have donated the \$600,000 as the endowment for its operation.

Calculate a simple budget for this Museum. Sources of revenue would include interest of the endowment at the prevailing rate, donations, a stipend from the county, and an entrance fee. Expenses would include one person to operate the museum, maintenance, and other miscellaneous expenses. Work backwards using the prevailing interest rate and it can be concluded that a million dollar endowment might be minimal to support the museum. Regardless, it would be a substantial start.

<c>**Grey Towers** – Grey Towers was built in 1885 by James Pinchot as their summer home. His son, Gifford Pinchot was the influential director of the Forest Service and two term governor of Pennsylvania. He spent limited time in the house while he was Director of the Forest Service, and after he was fired by President Taft the house became his official residence (figure 14.45). In 1963, the house was donated to the Forest Service and in 1966, it was designated as a National Historic Landmark.



**Figure 14.45 – Grey Towers** – Caption: Grey Towers is historically significant. However, it was in a state of disrepair before funds were appropriated to rehabilitate it. Milford Pennsylvania. – Source: author [file:\fig1341-DSC\_0968.jpg]

Unfortunately, the house was in a state of general disrepair when it was received by the Forest Service. It had a leaky roof and suffered from water damage. Several of the interior walls suffered from water and insect damage. Originally, the USFS planned to use Grey Towers as a conference center. In addition, until funds were eventually appropriated for the restoration of the house, it remained in a state of disrepair. It should be noted that since Grey Towers was the Forest Service's first National Historic Landmark, it can be inferred that restoration of the building was a process with which they were unfamiliar. Eventually, appropriations were obtained and the house was restored. In addition, the Forest Service worked with the National Park Service at Harpers Ferry in the restoration of Grey Towers back to its historically significant state.

## Summary

Historic preservation seeks to design an experience rooted in the history and culture of the community. Recreation and parks agencies are often involved with historic buildings and area. They are also involved in historic parks. This chapter presents a primer regarding the techniques to consider in the historic preservation of building and communities. In addition, with the overlay districts, it presents an approach where a park through inter-agency cooperation can effectively create a better experience for its visitors without increasing its boundaries.

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