CHILE

What you will see and do in Chile today.

LAN-CHILE

Dirección de Turismo

"WELCOME TO CHILE" are the first words you'll hear the moment you land at Santiago's Pudahuel International Airport.

SOUTH AMERICA'S HIGH ANDES photo taken from a LAN-Chile Jet.

"Welcome to Chile"....

Home of South America's Friendliest People

This booklet is a cordial invitation from the friendly people of Chile inviting you to visit them soon.

In Chile you'll discover a warm, genuine welcome throughout the country—wherever you travel—from whomever you meet.

If you're planning a trip to South America the following pages will give you a good idea of what you'll see and do in Chile today.

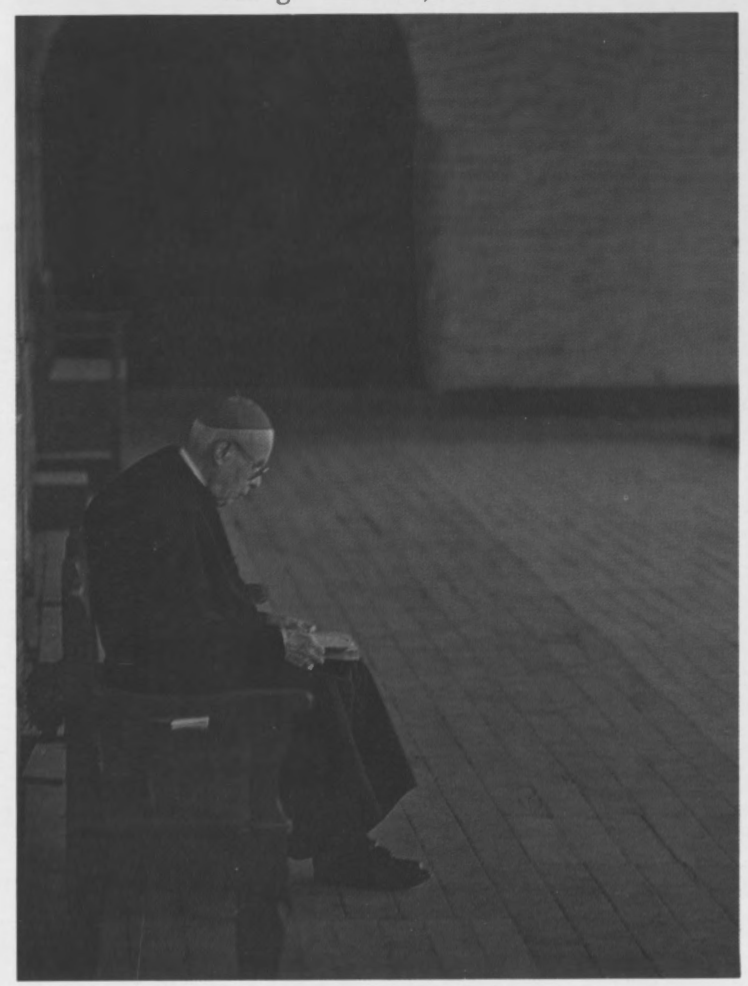
Everything described and photographed here is featured in LAN-Chile Airlines new, low cost, four day-three night "Chile Discovery" program. The photos were taken in January, 1975 and the prices quoted are solid evidence your dollar goes a long way in Chile today.

We hope these few pages will convince you no trip to South America today is complete without at least a short visit in Chile.

Bienvenido-Welcome to Chile!

Village Children, Pomaire

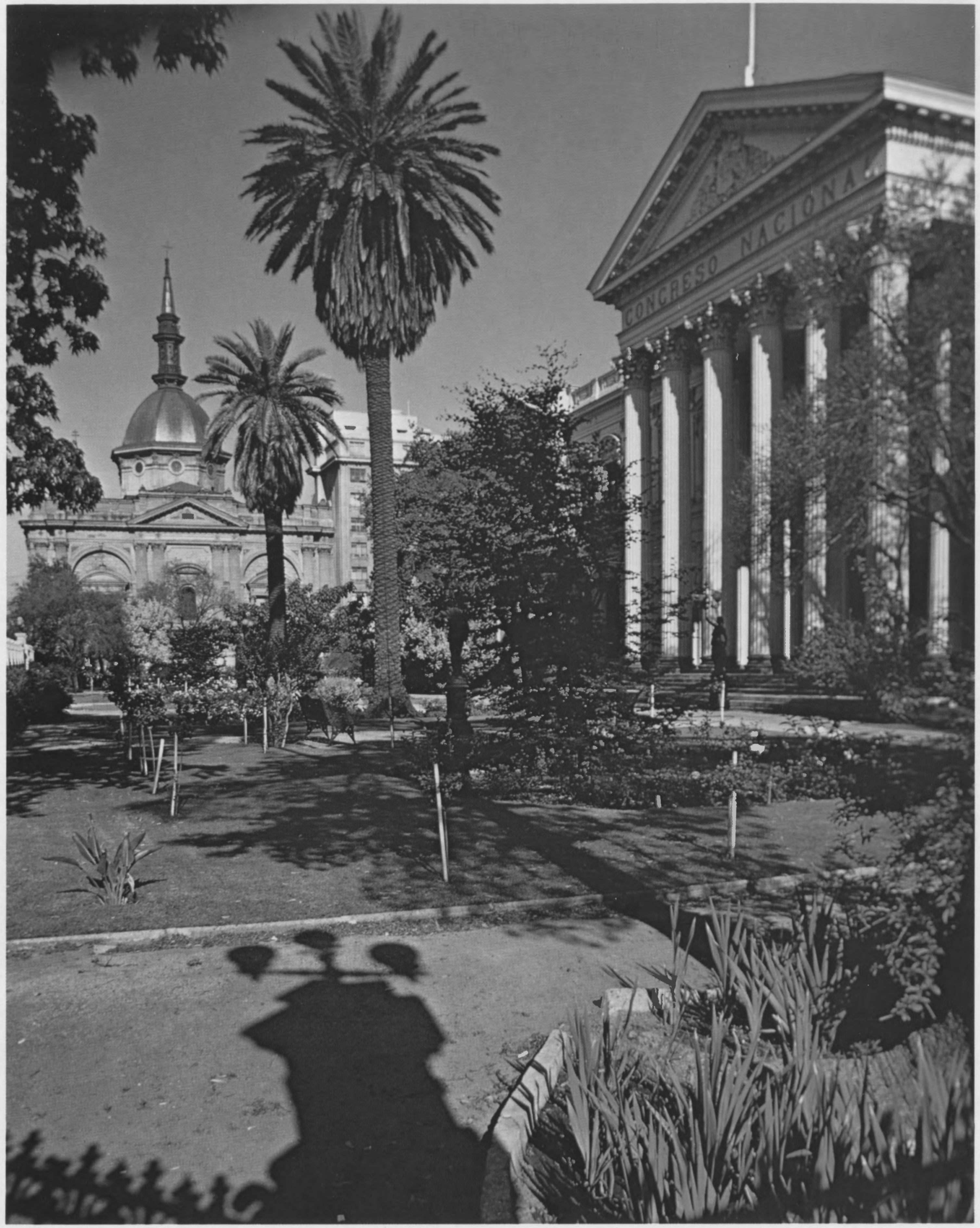
Hotel Waitresses, Santiago



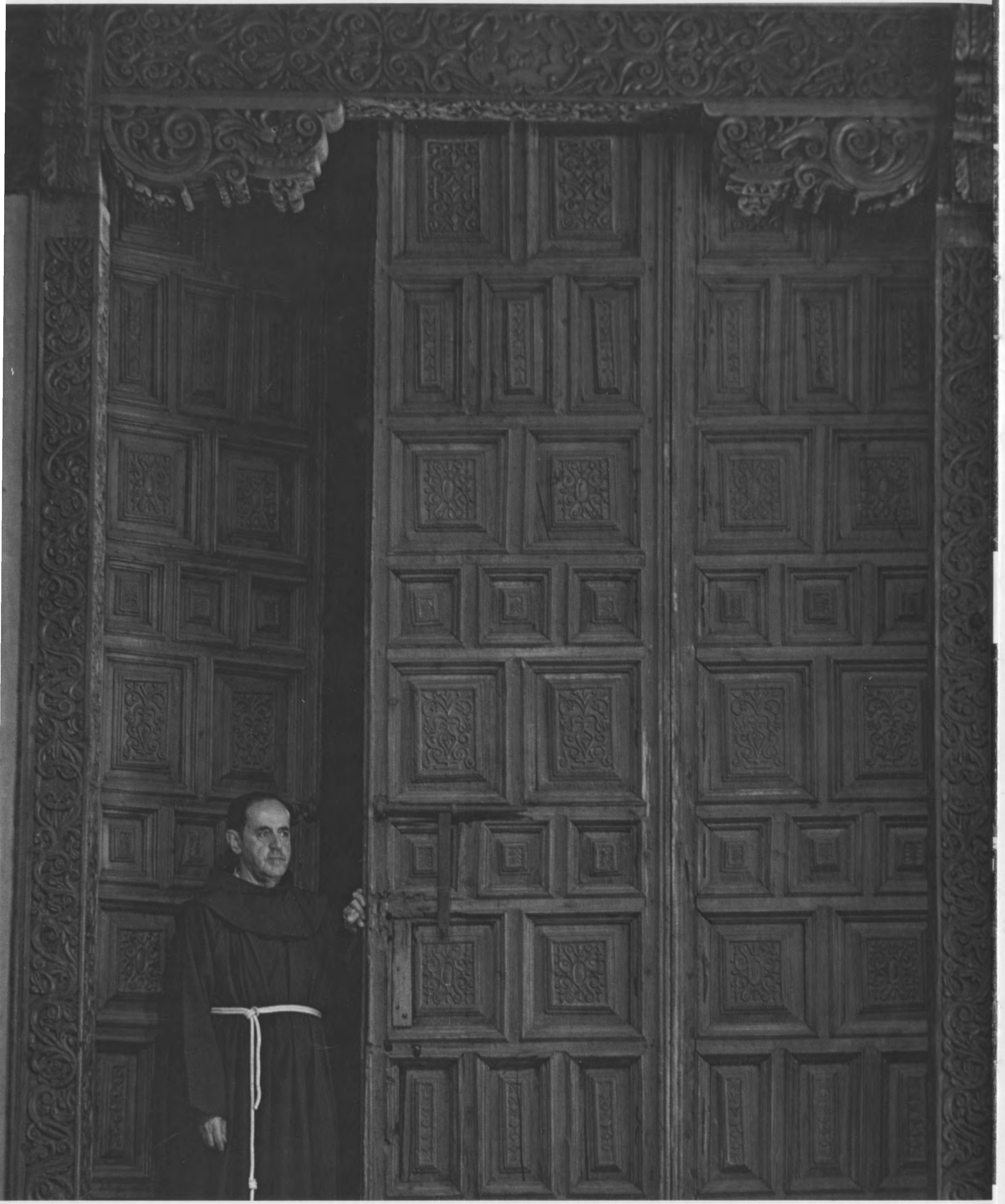
San Francisco Monastery, Santiago

Young Girl, Santiago

YOUR FIRST DINNER IN CHILE may be here in the colonial dining room of your hotel — the historic Carrera Sheraton in the heart of Santiago. This couple has ordered a popular specialty — Star Crab — accompanied by fine Chilean wine.



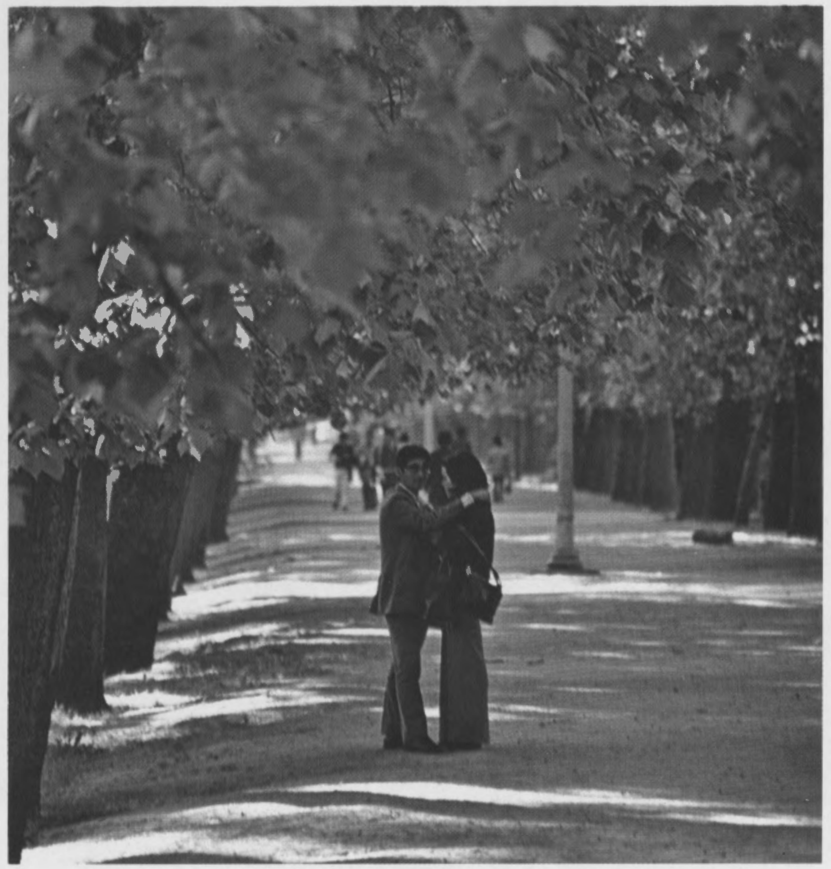
CHILE'S NATIONAL CONGRESS building is the first stop on your half-day tour of Santiago. You'll spend your first morning in Santiago seeing the sights. Your local host will accompany you to Santiago's historic sites, major parks, business and residential areas.



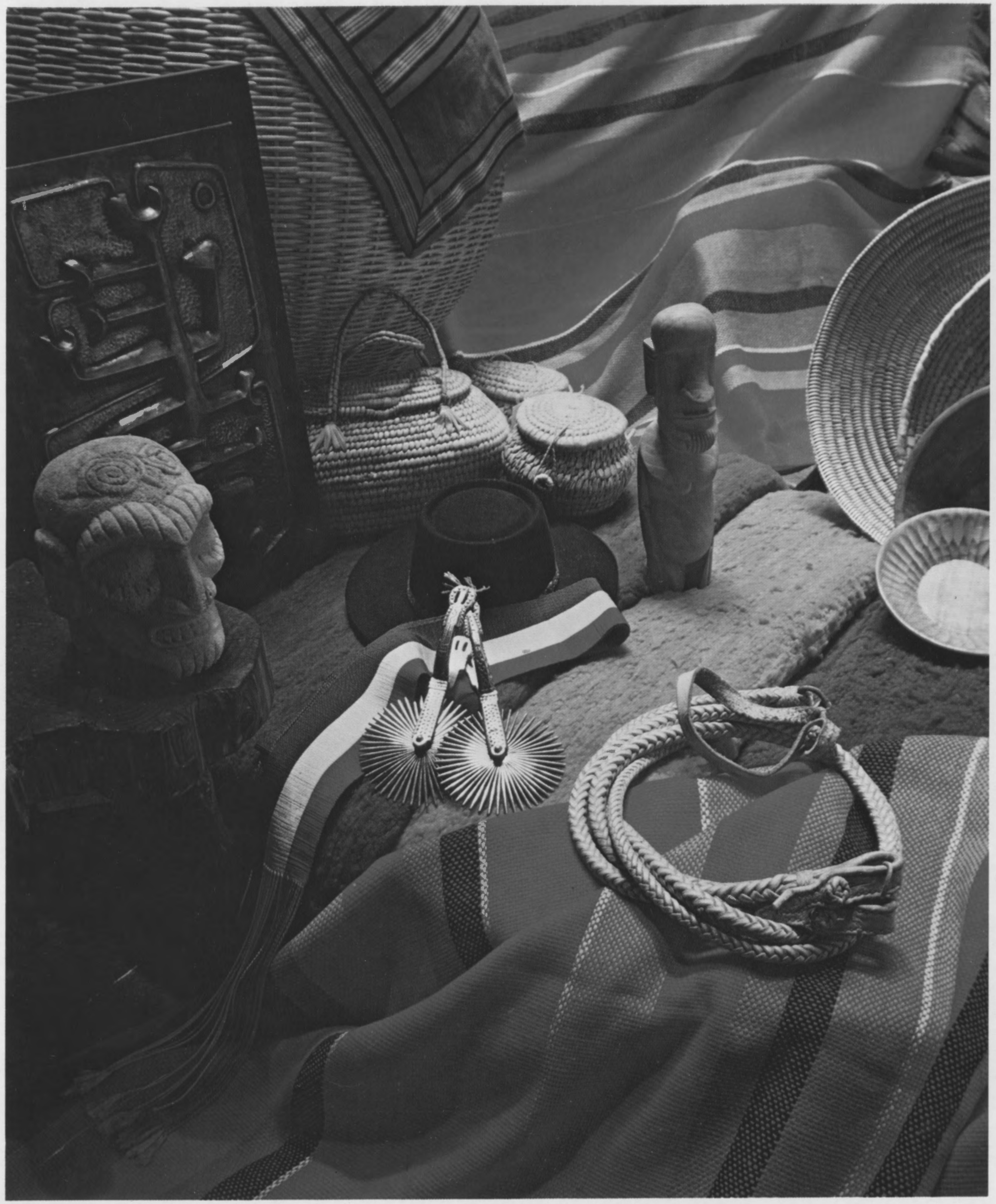
SOUTH AMERICA'S COLONIAL TREASURES await your discovery in Santiago's San Francisco Monastery. Shown above is the monastery's great colonial door which leads to a re-known religious museum. San Francisco dates to 1572.

CHILE'S COLORFUL CUECA will highlight your second night in Santiago. Here, at a secluded country villa just outside town, you'll dine in the traditional colonial style while enjoying song and dance. You'll be invited on stage to learn the **Cueca** – Chile's national dance.

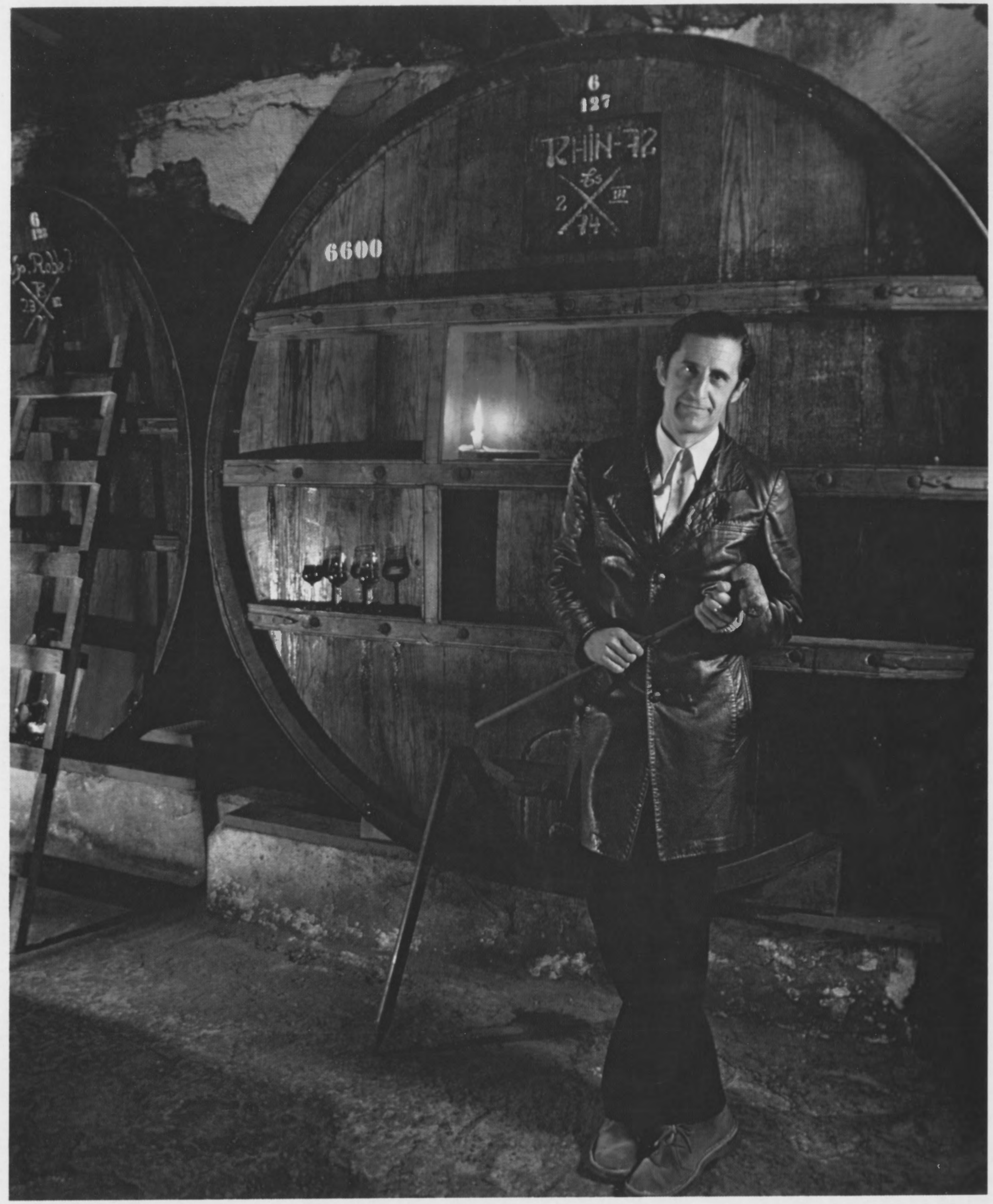
SANTIAGO'S PALACE of FINE ARTS, located downtown beside Forestal Park, is a popular stop on the city tour.



SANTIAGO IS FOR LOVERS and nowhere is this more evident than along Forestal Park's tree shaded lanes. In Santiago one may walk for miles through greenery.

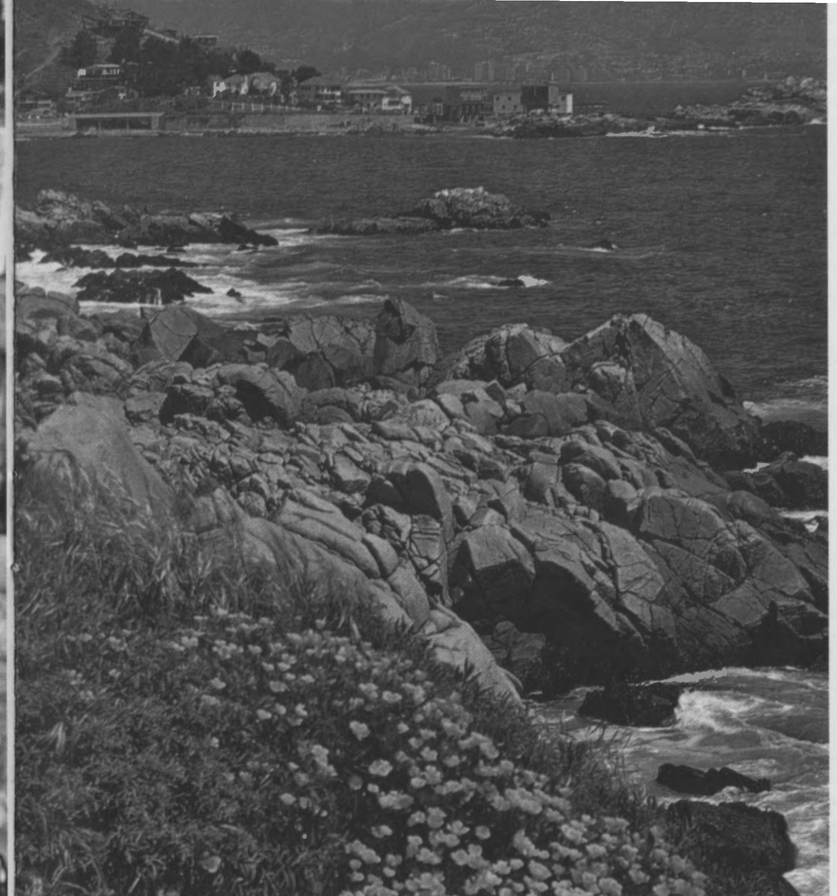


SOUTH AMERICA'S BARGAIN SHOPPING will be a highlight of your Chilean visit. Here, in the government operated showrooms of CEMA, each Chilean province has it's own arts and handicraft display. You may choose from mysterious carvings from Easter Island in the Southeast Pacific to artistic works of Chilean copper and textiles from high Andean villages.



SOUTH AMERICA'S FINEST WINES comes from Chile's famed vineyards and wine cellers. Enroute to Viña del Mar you'll visit the world reknown Undurraga vineyard where your host will escort you into a 300 year old celler to sample great wine. The wood shown in the casks above is solid oak shipped to Chile from Kentucky U.S.A. over a century ago.

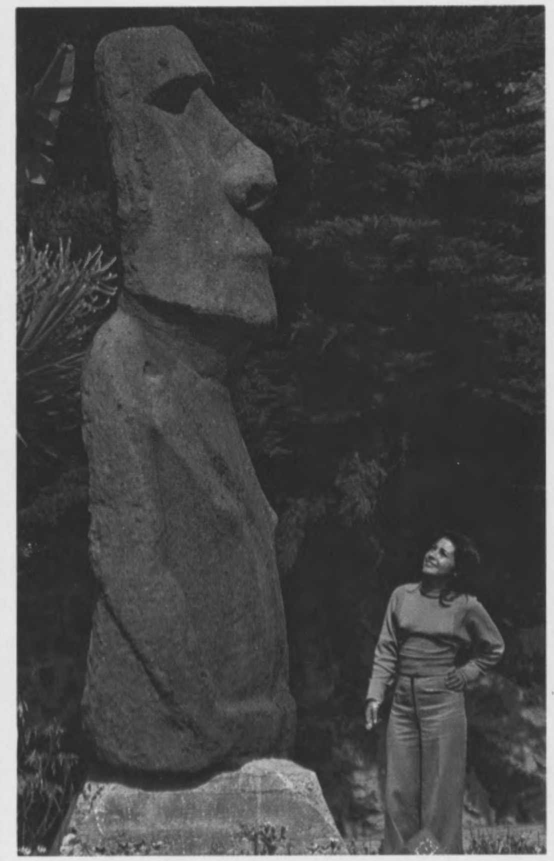
SOUTH AMERICA'S FINEST SEAFOOD is always on display in scores of resturants beside the sea near Viña del Mar. This is your host at Los Lilenes Resturant where you'll luncheon on your third day. Here you'll enjoy fine food, spanish guitar, and if you're adventurous you'll even try "erizos."



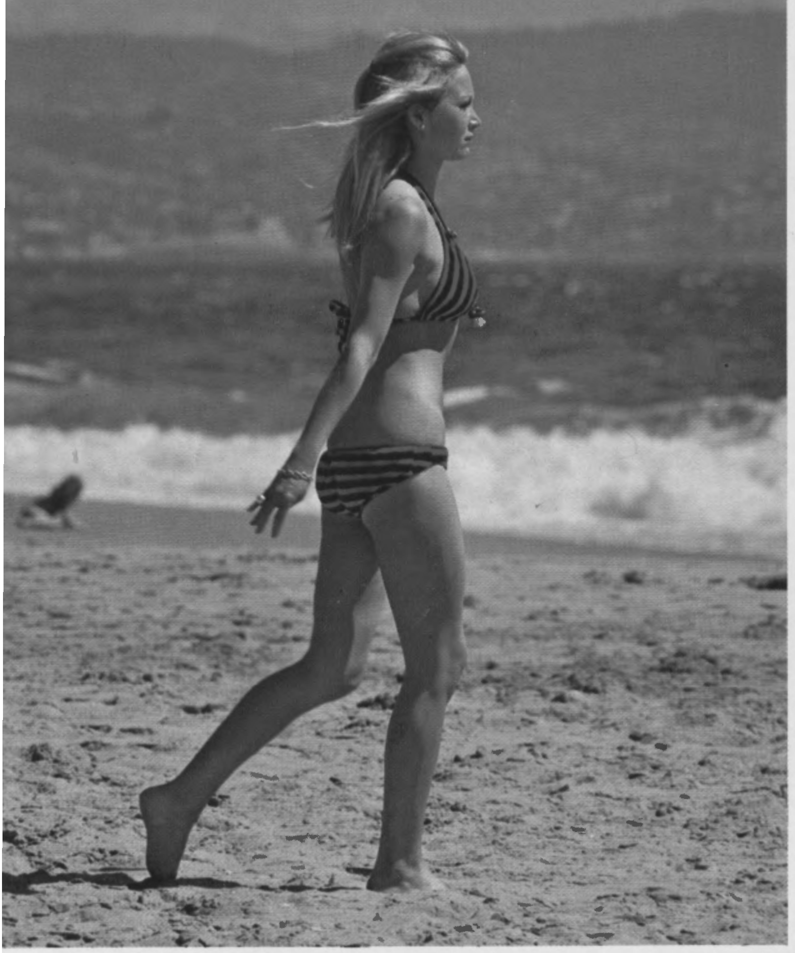
FLOWER DECKED HILLS edge the Pacific on Chile's Riviera-like Costa del Oro. This photo was taken between Viña del Mar and Reñaca. Make sure you take your camera.

COASTAL CRAFTS from Chile's Chiloe Island are beautifully displayed in this small shop on the edge of Viña del Mar. Your sightseeing excursion includes a stop here to browse or buy.

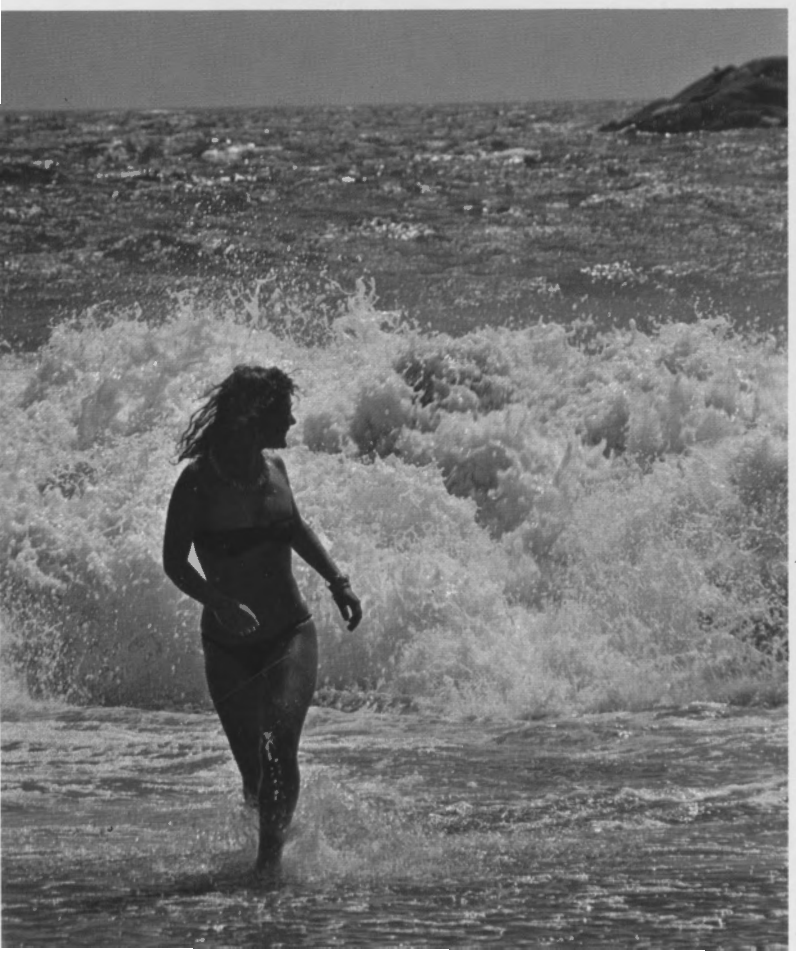
THE "VICTORIA'S of VINA" are what Chileans call these colorful carriages. You may take them instead of a taxi along Viña's promenade. A 15 minute ride for four from the center of town to the Casino (shown above) costs a dollar.

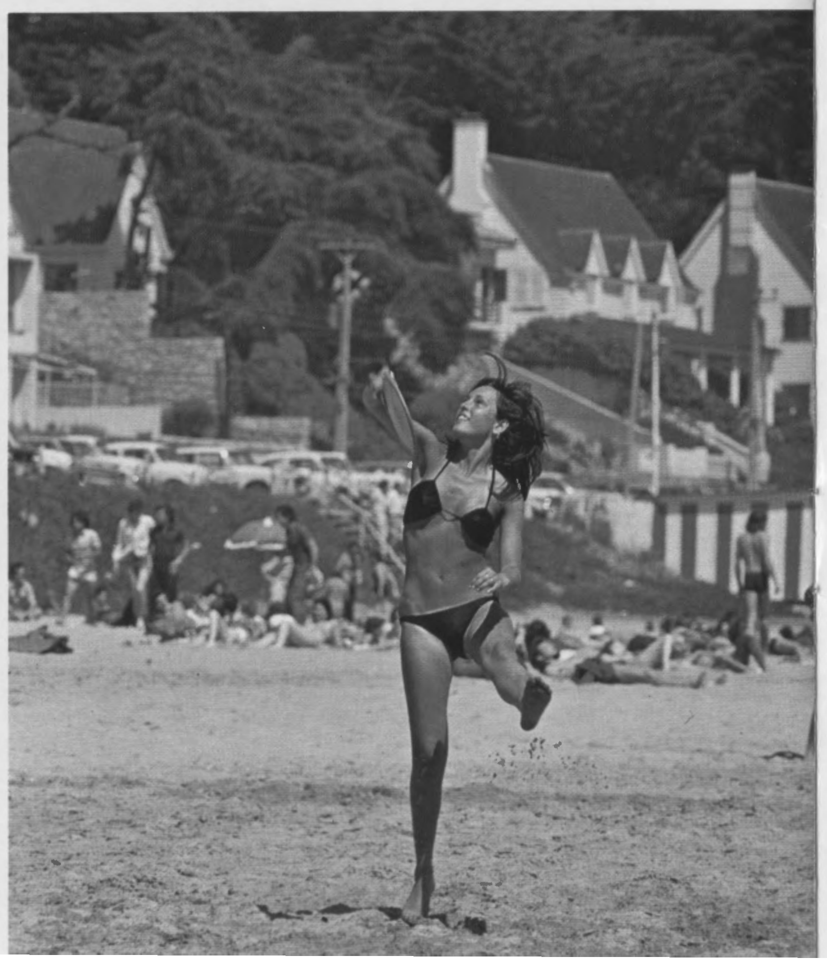


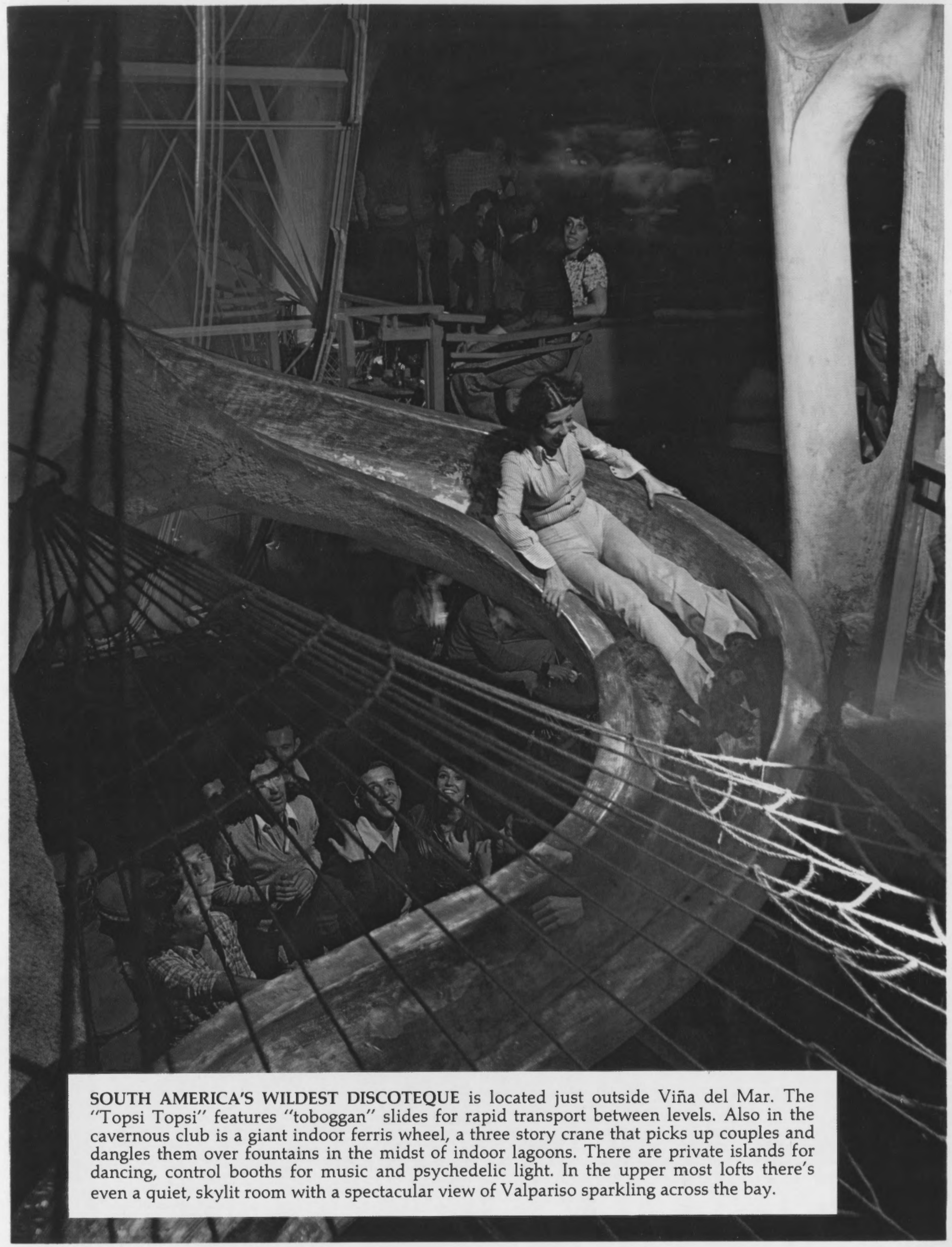
THE WORLD'S MOST MYSTERIOUS ISLAND is Chilean — and in Viña del Mar you'll enjoy an authentic sample of its curious fascination.



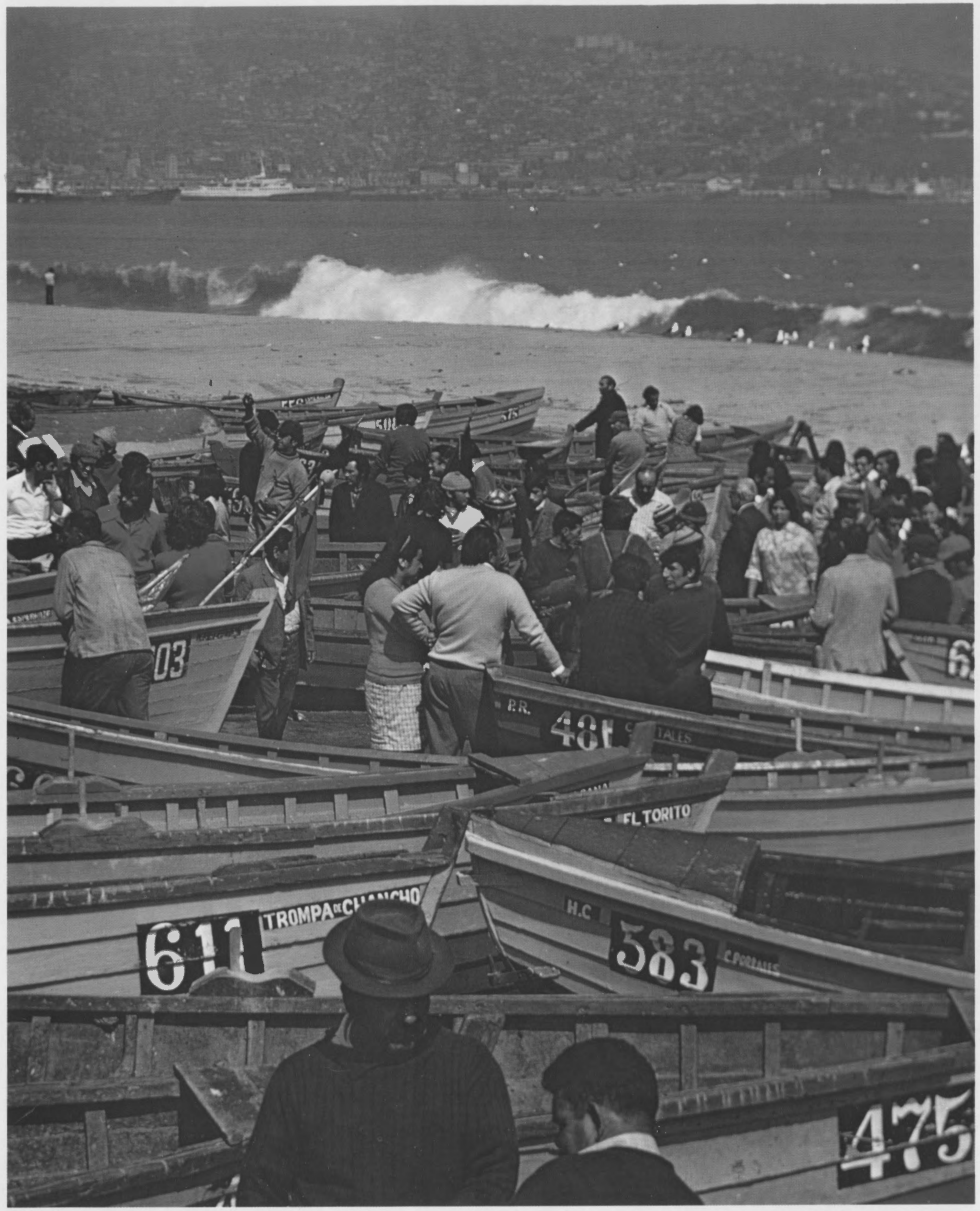
2,800 MILES OF COASTLINE give sun worshiping Chilean hundreds of beaches to choose from. If you want to swim, surf, or girl watch your local host may recommend Reñaca — where these photos were taken on a LAN tour in January. Remember seasons are reversed in Chile — it's beach time on New Year's Day — while skiing begins in May.







SOUTH AMERICA'S WILDEST DISCOTEQUE is located just outside Viña del Mar. The "Topsi Topsi" features "toboggan" slides for rapid transport between levels. Also in the cavernous club is a giant indoor ferris wheel, a three story crane that picks up couples and dangles them over fountains in the midst of indoor lagoons. There are private islands for dancing, control booths for music and psychedelic light. In the upper most lofts there's even a quiet, skylit room with a spectacular view of Valpariso sparkling across the bay.



THE BEACHES OF VALPARISO remind one of Portugal — or perhaps southern Spain. Here as often in Chile, there is the impression this is South America's most European country. Every day the "Valpo" fishermen venture out upon the open sea and return with their catch. Here one will long remember the clean salt air and crashing surf.

LAN-Chile Boeing 707 Cabin Crew

Complimentry Chilean Wine

Here's Your "Discover Chile" Itinerary
SANTIAGO and VINA DEL MAR
-Four Days-Three Nights

IT5LA1SVM

LAN-CHILE, the Chilean International Airline has arranged this comprehensive four day tour to show international visitors the best of Santiago and Viña del Mar at a bargain price. You may take this trip any time—year 'round—as an individual traveler or with a group.

1st Day
You'll be met upon arrival at the Airport and assisted through customs to a waiting limousine..Next you and your luggage will be driven downtown to your hotel the Carrera Sheraton, (baggage tips included).

2nd Day
Morning excursion of Santiago visiting National Congress, Presidential Palace, University of Chile, Santa Lucia, and San Crisobal Hills, mayor parks and residential areas of Valdivia, Vitacura and Providencia. Afternoon free. (Optional dinner at county villa with folklore show).

3rd Day
Full day excursion to Viña del Mar departs at 9:30. Enroute to the coast you'll taste Chilean wines at Undurraga or Curacavi. Next you'll drive to Valpariso for sightseeing in Chile's major port, Tour continues to Viña del Mar for seafood luncheon and costal drive to Reñaca, and Con Con. Late afternoon return to Santiago.

4th Day
Morning free. Limousine transfer to Airport for departure. Check in assistance at airport.

Price
Independent traveler .... **$88** per person, sharing twin room
Add **$27** per person, single room.
Group Traveler (10 or more) .... **$68** per person, sharing twin room
Add **$24** per person, single room

Extra Nights
Visitors wishing to stay longer in Santiago may extend their stay for the following extra night hotel charges:

Independant traveler, per person sharing twin **$12**
Independant traveler, single **$18**
Group traveler, per person sharing twin **$11**
Group traveler, single **$17**

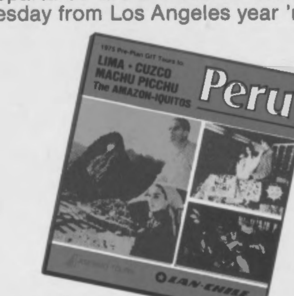
All Prices and itinerary subject to change

RESPONSIBILITY: Lan Chile, The Tour operator and/or their representatives abroad or its agents acts only as agents for hotel accommodations, sightseeing tours, meals, transfers, handling of luggage and assume no responsibility for property loss or damage, or be liable for injury accident, delay or irregularity which may be occasioned either by reason or defect in any vehicle or for any reason whatsoever or through the acts of any company or persons engaged in conveying the passenger or in carrying out arrangements of the tour, nor be held responsible for accident resulting from strikes, weather, government regulations and/or acts of God, nor shall it be responsible for any act or omission of any tour member, nor for the delay or expense incurred due to this disruption or revision of schedules, nor for any cost beyond its own control. Tickets, coupons, vouchers, are furnished and issued subject in all respects to these terms and conditions and under which the means of transportation or other services provided by are offered or supplied by owners, operators or public carriers for when the operator reserves the right to omit or alter any part of the itinerary or change any hotel reservations, feature and/or means of conveyance without notice and for any reason whatsoever and without allowance or refund, but the extra cost if any must be paid by the passenger. Lan Chile Airlines or any IATA carrier are not to be held responsible for any act, omission or event during the time the passenger is not on board their aircraft. The passage contract in use by the airline concerned, when issued, shall constitute the sole contract between the airline and purchaser of this ticket and/or passenger.

Ask Your Travel Agent for these new travel programs from LAN-Chile.

AROUND SOUTH AMERICA
Sixteen days visiting Argentina, Brazil, Chile and Peru for $394 plus low GIT air fare. Group tour features deluxe Sheraton Hotels in each city, finest sightseeing, gala luncheons or dinner in each country, plus Boeing jets all the way with Pan Am and LAN-Chile airlines. Departures are scheduled twice monthly from New York and Miami.

EXOTIC TRIANGLE
The best of South America and the South Pacific including Tahiti, Easter Island, Chile, and Peru for $657 plus air fare. Outstanding sightseeing including Cuzco-Machu Picchu, optional extensions to Darwin's Galapagos Islands, top hotels and independent departures are scheduled every Wednesday from Los Angeles year 'round.

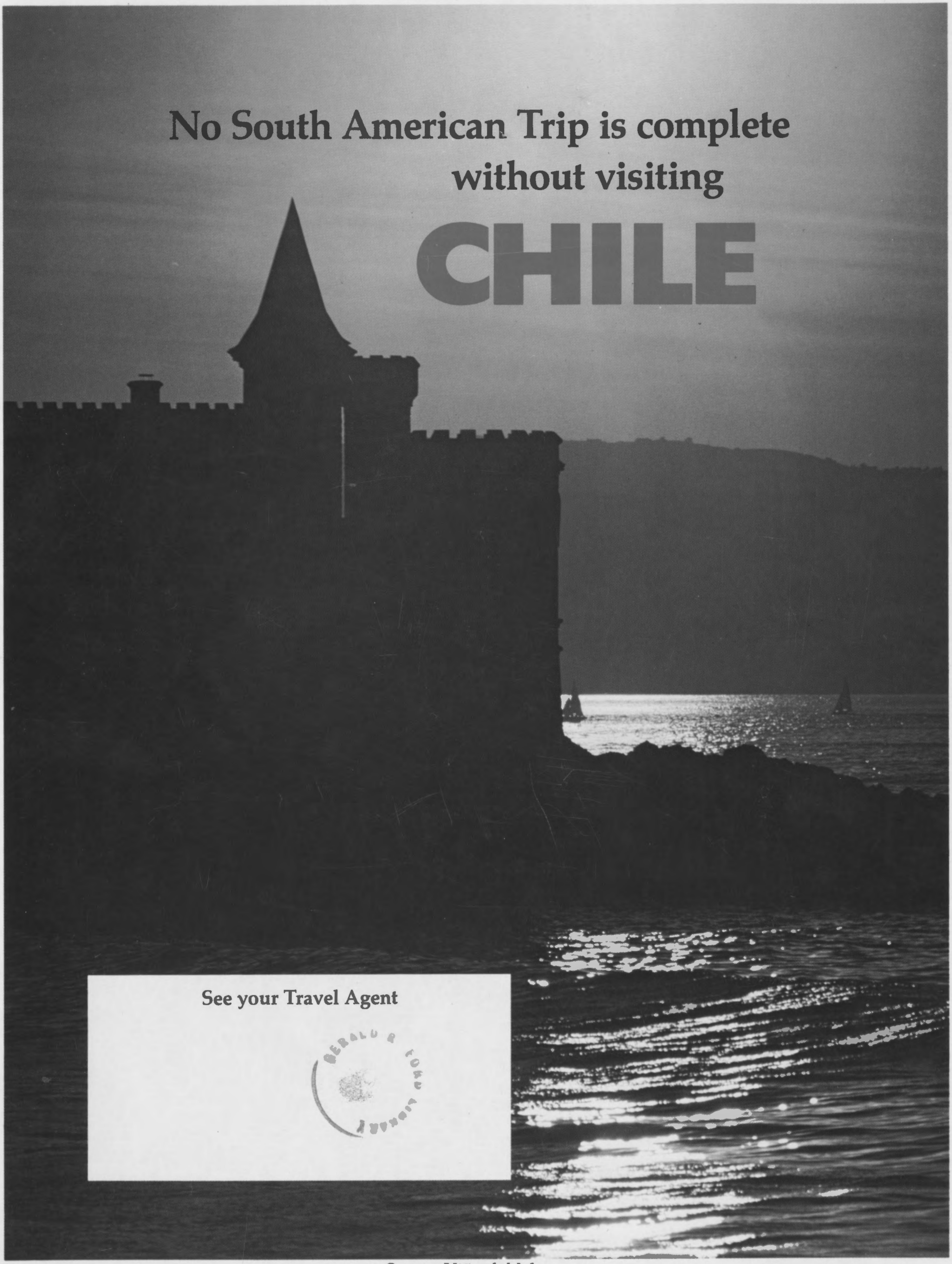


DISCOVER PERU
One week on the trail of the ancient Incas. Prices start at $111 for a week in Lima. Another option is to split your week between Lima, Arequipa, Cuzco and Machu Picchu for $269 or a third travel plan gives Lima, Cuzco-Machu Picchu, and Iquitos on the Amazon for $250. Group or Independent travel departures are scheduled every Friday from New York and Miami.

Sample air fares to Santiago, Chile

Roundtrip from:	GIT	Excursion
New York	$576	$671
Miami	$494	$573
Chicago	$678.20	$741
Los Angeles	$655	$751

All prices subject to change



Sunset Viña del Mar

Greenfield Village AND Henry Ford Museum

DEARBORN, MICHIGAN 48121

October 28, 1975

Mrs. Gerald Ford
The White House
Washington, D. C. 20500

Dear Mrs. Ford:

Enclosed is a copy of The Henry Ford Museum's latest publication, American Chippendale Furniture, 1755-1790, for your perusal.

I hope you enjoy it and that if you have any questions or comments you will not hesitate to contact me.

Sincerely,

Christopher M. Campbell

Christopher M. Campbell
Assistant Curator
Decorative Arts Department

CMC/vjs
encl.

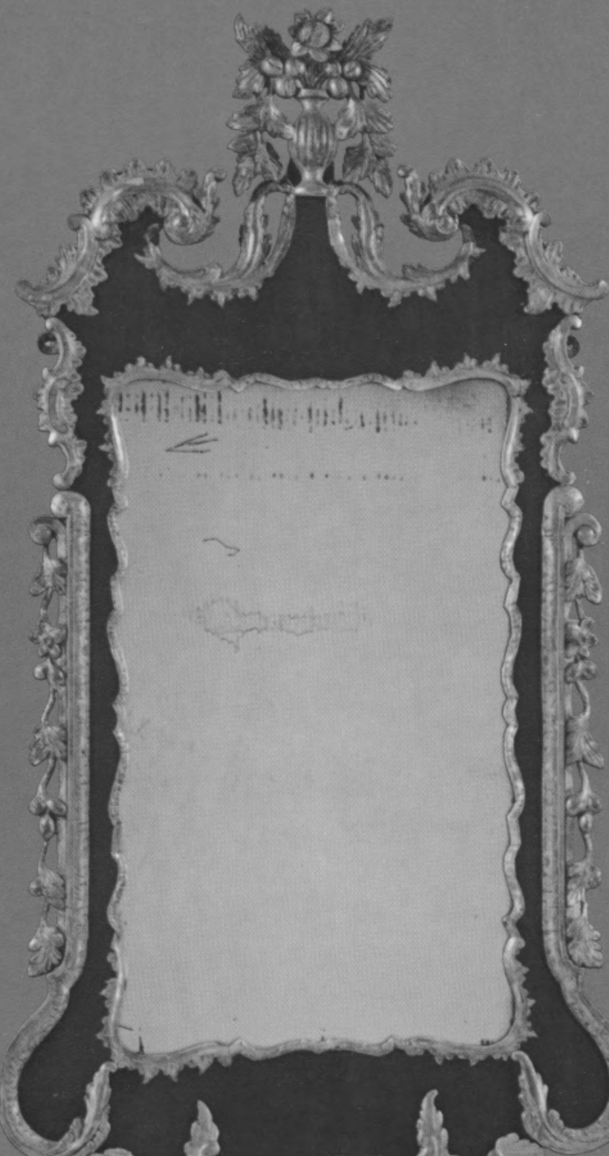
AREA 313/271-1620

1975 OCT 31 AM 10 16

Some items in this folder were not digitized because it contains copyrighted materials. Please contact the Gerald R. Ford Presidential Library for access to these materials.

American Chippendale Furniture

1755-1790



Greenfield Village & Henry Ford Museum
Dearborn, Michigan

American Chippendale Furniture

1755-1790

by

Christopher M. Campbell,
Assistant Curator,
Department of Decorative Arts

Cover Illustration: Philadelphia looking glass, mahogany and gesso on pine, *circa* 1760. H. 54 1/4". Delicately carved, gilded leafage and a rich mahogany veneer adorn this masterpiece inspired by the designs of Thomas Chippendale.

Left: Overall view of the Chippendale furniture collection in the Decorative Arts Gallery.

Back Cover: Detail of an engraving from Denis Diderot's *Recueil de Planches, sur Les Sciences, Les Arts Liberaux, et Les Arts Mechaniques, avec leur explication*, volume 7, published at Paris in 1769. This engraving of an eighteenth century furniture workshop is from the set of illustrations accompanying Diderot's French encyclopedia. The carpenters, from left to right, are planing boards, rough-hewing what appears to be a crest rail for a chair, and heating a glue pot.

DEARBORN MICH
OCT 29'75
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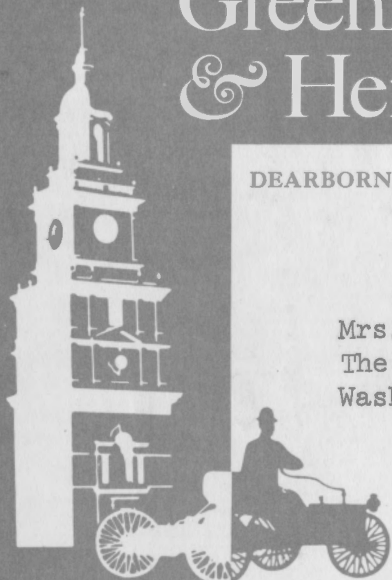
P.B. METER 322262

WHITE HOUSE MAIL
RECEPTION & SECURITY

Processed by:

Greenfield Village & Henry Ford Museum

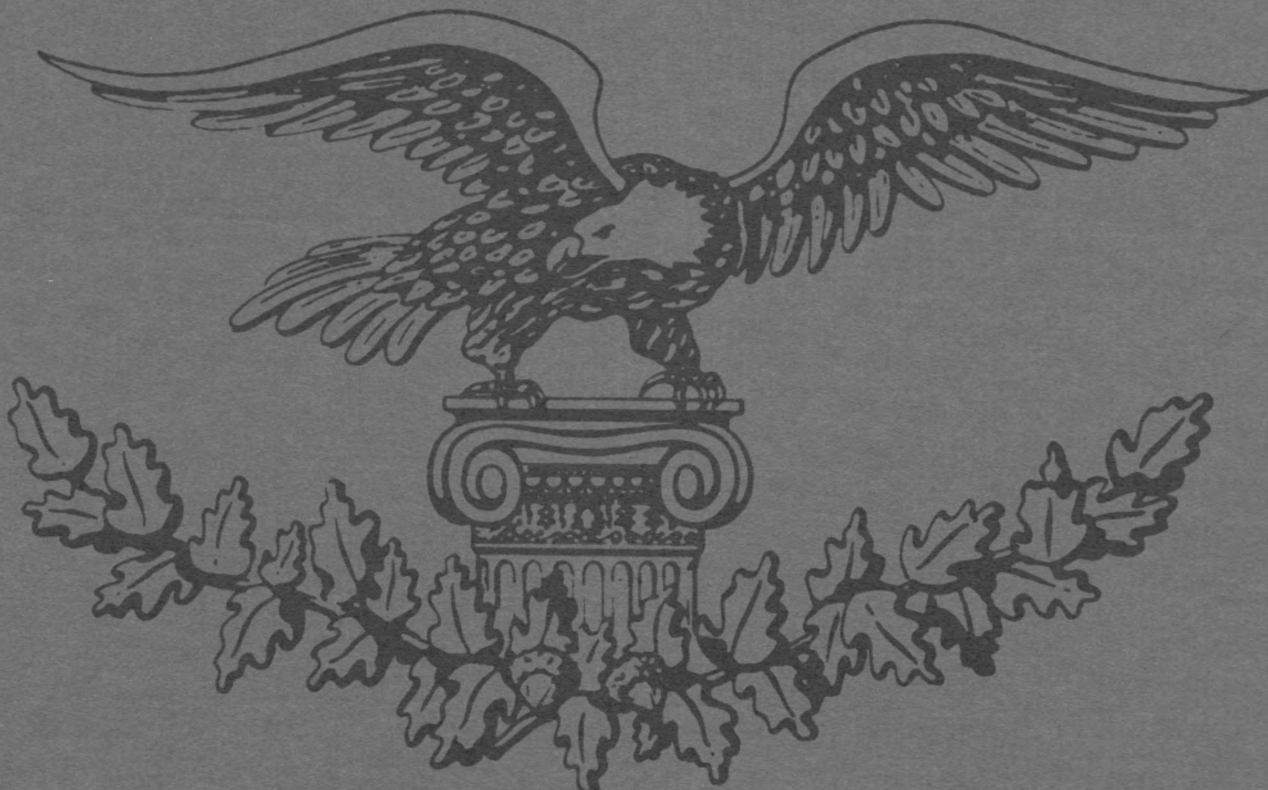


DEARBORN, MICHIGAN 48121

Mrs. Gerald Ford
The White House
Washington D. C. 20500

Sender Check One:
- ☐ 1st Class
- ☐ Parcel Post
- ☒ Bulk

National Trust for Historic Preservation



Annual Report 1974-1975

740-748 Jackson Place, N.W., Washington, D. C. 20006

THE NATIONAL TRUST FOR HISTORIC PRESERVATION
740-748 Jackson Place, N.W.
Washington, D.C. 20006

Published in October 1975 by The Preservation Press,
National Trust for Historic Preservation in the United States

Printed in the United States of America
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Designed by Gerard A. Valerio

The National Trust for Historic Preservation is the only private, nonprofit organization chartered by Congress with the responsibility to facilitate public participation in the preservation of sites, buildings and objects significant in American history and culture. Support for the National Trust is provided by membership dues, endowment funds and contributions and by federal grants including matching grants from the U. S. Department of the Interior, National Park Service, under provisions of the National Historic Preservation Act of 1966.

Foreword

As the National Trust for Historic Preservation looks to the past and to the future, its greatest challenge is to stimulate more Americans to respect, value and save the best elements of their national heritage.

In my opinion, the forthcoming Bicentennial year affords an extraordinary opportunity to broaden the influence of the National Trust. At this moment in history we must reflect on what the nation's future would be without the roots of its past. New goals can be achieved in very worthwhile and significant ways if we dedicate our time and our resources to the enlargement of National Trust programs and membership rolls. Naturally, our future strength will be commensurate with our determination and success in enlisting more members and more dollars in the cause of preservation.

The National Trust is a growing organization and its accomplishments are many. Under its 1949 congressional charter, the organization continues to broaden its programs and to attract individuals, organizations and businesses.

Membership is perhaps the most visible measure of this growth, increasing from an estimated total of 330 individuals and organizations in 1950 to more than 75,000 today.

To some who have been Trust members and supporters for several years, the National Trust now seems to be a "big" organization, and the recent surge of public interest in historic preservation and the environment has resulted in the growth of the Trust in many ways. For example, there are a total of 121 full-time and part-time employees at headquarters, 12 at the regional offices and 216 at Trust properties. The Trust budget for fiscal year 1975 was more than $5.8 million, an increase of $2.4 million over the fiscal year 1974 budget. During 1974-75, new programs were initiated to encourage newcomers to the preservation field, and functioning programs were expanded to provide even more assistance to the preservation community.

Another consequence of this increased public interest was the recognition that the internal organization of the Trust needed a critical review. The result of this review is the revised structure outlined in the chart on page 45. Basically, the Trust is now composed of five offices: the Office of the President, the Office of the Preservation Press, the Office of Preservation Services, the Office of Properties and the Office of Public Affairs. In addition, with the opening this year of the New England Field Service Office, jointly sponsored by the Trust and one of our original sponsoring member organizations, the Society for the Preservation of New England Antiquities, there are now three regional offices, providing professional advisory services to preservationists in the West, Midwest and New England.

The Trust is grateful for the generous support received during 1974-75. Contributions from individuals, organizations, companies, trusts and foundations were of great importance, and we are hopeful that the Trust's new Corporate Associates program will be successful in enlisting the support of America's business leaders. The federal government again provided substantial support for Trust programs. A $2.7 million grant to the Trust, as authorized under the National Historic Preservation Act of 1966, was announced by the National Park Service, U. S. Department of the Interior, for fiscal year 1975. Funding was also provided by the National Endowment for the Arts, the National Endowment for the Humanities, the Smithsonian Institution and the U. S. Department of Housing and Urban Development.

Much appreciation is also due the National Trust trustees, who not only supported the Trust financially but also offered their many talents to the preservation movement. Their work is of immeasurable value. The board was saddened this year by the death of Trustee Austin P. Leland, one of the staunchest supporters of preservation and a member of the board since 1963.

Great credit is also due to James Biddle, president of the Trust, and his staff who as a team are directing the successes of the Trust in all fields.

Viewing this past year from the vantage point of the present, I believe that the expanding support from all sectors and the dynamic organizational growth of the Trust is proof that preservation is progress, and as we approach 1976, the strong effort must be to build on the past. If we do not achieve our goals, we lose more than old buildings—we lose our roots, our common heritage, the sinews that hold us together as people and as a nation. Therefore, we cannot possibly fail when we most need a sense of our heritage, and our roots.

Carlisle H. Humelsine
Chairman, Board of Trustees

Is Preservation Progress?

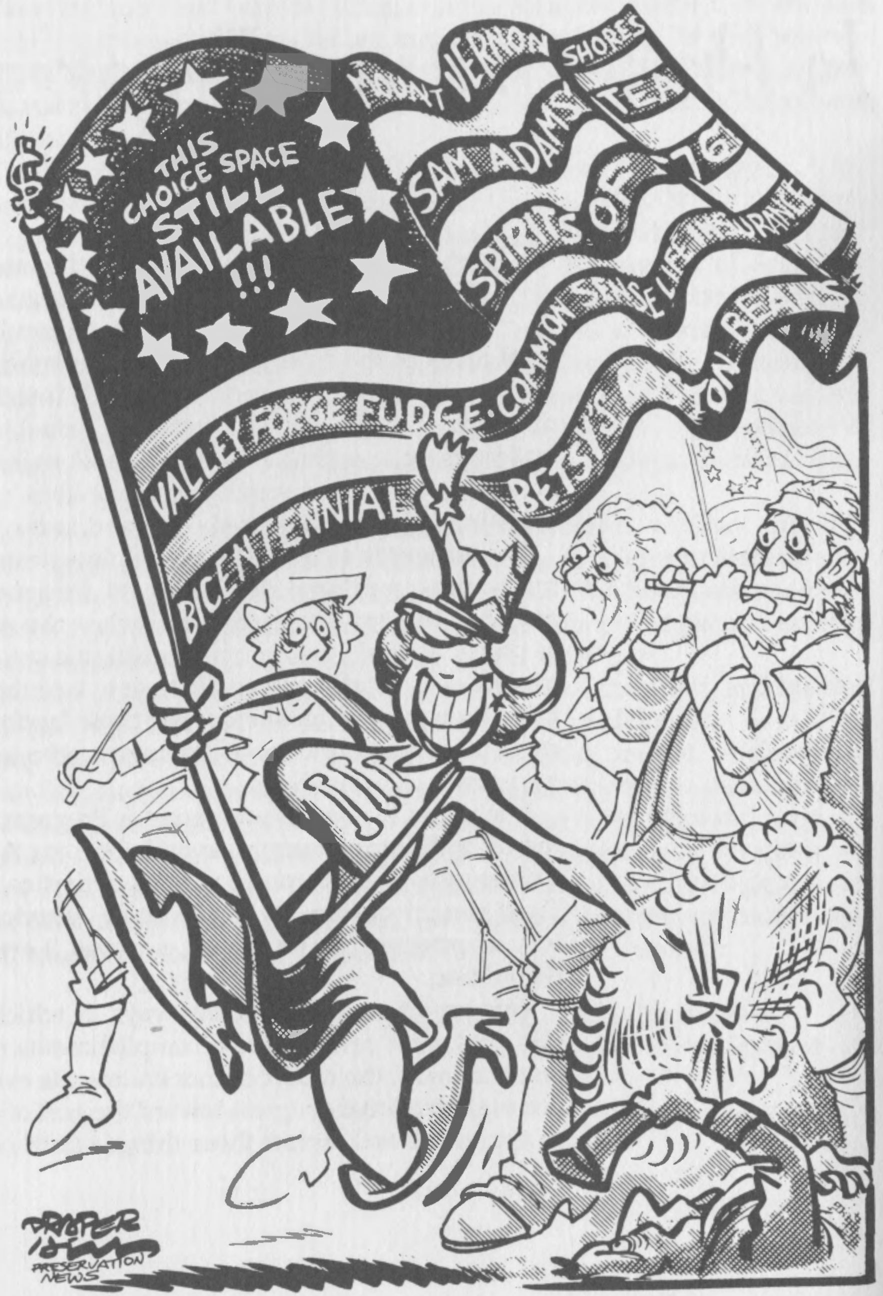
Perhaps the most convincing and the most damaging argument the typical American hears against the preservation of our cultural heritage is that preservation inhibits progress. Critics have long claimed that saving natural areas of the land, remnants of the built environment and artifacts of the past is an obstacle to improvement. It interferes, they say, with the nation's development and stifles creativity: Valuable land is "wasted"; "outdated" buildings occupy sites where profitable parking lots or skyscrapers should be. How, they ask, if we wish to better our lives, can we allow anything—especially anything old and antiquated—to stand in the way of progress?

The answer is simple: The thoughtless destruction of the past is not progress but is rather a cultural step backward. Preservation, on the other hand, *is* progress, because real progress comes when the needs of the human spirit, as well as physical needs, are met; preservation can fulfill both. Not only can old buildings be successfully adapted for use in a contemporary context, thus fulfilling a basic human need for shelter, but those landmarks of the past that survive also serve as cultural guideposts, telling us who and where we are as a people and sometimes as individuals.

It was this theme, "Preservation Is Progress," that the National Trust adopted for its 25th anniversary year and the 1974 Annual Meeting and Preservation Conference. Then through various activities, programs and publications, the Trust sought during 1974-75 to show Americans that "You can't stand in the way of progress" is no longer, nor was it ever, a valid excuse for unreasoned demolition.

This report covers the many ways in which the Trust attempted to achieve this goal, as it reviews the accomplishments made over the past year. Yet like any summary, the report cannot enumerate every Trust action; it simply reflects our organizational progress toward the goal of encouraging the nation's citizens to appreciate and protect those things worth preserving.

James Biddle
President



*One of 95 cartoons in "*I Feel I Should Warn You. . ." Historic Preservation Cartoons, *a book published by the Preservation Press in May 1975. Cartoon by Draper Hill was published first in* Preservation News, *July 1974.*

The National Trust in 1974-75

The year 1974-75 was an eventful one for the entire historic preservation movement, not just for the National Trust. More and more citizens, perhaps influenced by preparations for celebrating the nearing Bicentennial year, realized the great number of landmarks that have been lost and expressed concern about saving remaining districts, sites and structures of the past. Other Americans, continuing to be alarmed by the damage humans often inflict on the environment and the wastefulness of modern society, called for increased historic preservation efforts as part of a national policy of environmental sanity. Some of these people joined together to form new organizations to work for preservation of the cultural heritage. American business also saw in the preservation movement opportunities for public service and a tangible way to contribute to the celebration of the nation's 200th anniversary.

With this public interest came questions that had to be answered and needs that had to be met. Some individuals and organizations turned to government agencies with expertise in the field for information and advice; others directed questions to private local, state and national organizations knowledgeable about preservation techniques. Needless to say, responding to these demands was a challenge to the whole preservation community.

The National Trust, as leader of private preservation efforts, has a special responsibility in this regard, for the congressional charter of the Trust charges it with facilitating public participation in the preservation of sites, buildings and objects of national significance or interest. The Trust met the challenge squarely: New programs were developed to serve new interests; established programs of assistance and information were expanded; the Trust itself was restructured to deal more effectively with the tide of questions and issues.

Promoting Appreciation of Our Heritage

While it is a heartening sign, the growing interest in preservation must continue to be encouraged if it is to keep growing. This promotion of appreciation for our heritage is one of the most important functions of the Trust, and each year pres-

Cleveland Landmarks Commission presented Mayor Ralph J. Perk a copy of a poster published to celebrate National Historic Preservation Week.

Tibor Gasparik—City of Cleveland

ervation competes with other ideas, services and products for a place in the public spotlight.

The campaign to expand Trust membership continued and was rewarded with a 50 percent increase in 1974-75 and a Silver Mail Box Award from the Direct Mail/Marketing Association for the best direct mail campaign in 1974. By the end of the fiscal year, membership had passed 75,000 and was growing at an average of 1,000 new members per month.

To encourage more support of preservation by the business community, a new category of membership was established—the Corporate Associate. To become a Corporate Associate, a company or firm must donate a minimum of $1,000 each year to the Trust. The initial results of this effort have been encouraging, and the Trust expects to intensify its solicitation of the corporate community next year.

The Trust continued this year to fill speaking engagements in order to educate the public to preservation concerns. Trust President James Biddle, trustees and staff members traveled to all parts of the United States addressing historical societies, professional associations, business organizations, art confederations, garden clubs, city councils, even the U. S. Conference of Mayors. In addition to the 283 speaking engagements in which the staff participated, the Trust Speakers Reference Service assisted organizations throughout the country to secure speakers on preservation topics.

Testimony on legislation also focused attention on preservation. Trust President Biddle testified before the Parks and Recreation Subcommittee of the Senate Interior and Insular Affairs Committee in support of proposed legislation that would establish the National Historic Preservation Fund and provide for $150 million annually (see page 38 for a more complete discussion). Lawson B. Knott, Jr., executive vice president, appeared before congressional committees three times, twice to speak for legislation designed to increase government support for historic preservation under the matching grant program authorized by the National Historic Preservation Act of 1966 and once in support of establishing an official federal policy of reusing, not demolishing, old buildings. Trustee Robertson E. Collins supported a proposal to authorize the Secretary of the Interior to establish a Klondike Gold Rush National Historical Park in the states of Alaska and Washington.

Legislation authorizing President Gerald R. Ford to proclaim May 12-18 as Preservation Week was signed by President Ford on May 9 and a presidential proclamation was issued the following day. During the week, local preservationists in 50 states sponsored tours, exhibits, educational seminars and other special activities. Almost 1,000 member organizations received a Trust kit that offered ideas for special observances, practical planning advice and a series of

The National Trust Awards Luncheon, held in Decatur House and Garden, was the highlight of this year's National Historic Preservation Week. Top: *Trust President James Biddle, presents special award to Theodore S. Stern, president of the College of Charleston.* Bottom: *August Laguer accepts a Youth Award on behalf of the St. Mark's Church In-the-Bowery Preservation Youth Project from Carlisle H. Humelsine, chairman of the Board of Trustees.*

public service print advertisements focusing on the reuse of old buildings. Newspaper coverage of Preservation Week activities was at its highest level, and broadcast media coverage, which included 46 television interviews with 31 advisors, 5 trustees and 3 other Trust representatives, reached millions.

The Trust celebrated Preservation Week with its annual Awards Luncheon in the Decatur House garden, honoring seven outstanding preservationists. The College of Charleston, S.C., and Frederick C. Williamson received Special Awards. The college was recognized for its restoration of 48 18th and 19th-century buildings since 1945. Mr. Williamson, director of the Rhode Island Department of Community Affairs, the state historic preservation officer (SHPO) and vice president of the National Conference of SHPOs, was honored for his consistent and professional support of preservation in Rhode Island.

Citations were awarded to Harold Brooks, for more than half a century of support to preservation efforts in Marshall, Mich.; the Community Design Commission, Medina, Ohio, for its positive impact on the preservation of the county courthouse in Medina, the town square and the 19th-century shopfronts around the square; Mrs. William Fluty, Wheeling, W. Va., for her leadership of the West Virginia Independence Hall Foundation, which is faithfully restoring the 1859 structure; Mrs. Albert H. Powers, Oregon City, Ore., for her exemplary work in preserving and restoring many historic structures in Oregon; and the Utah Heritage Foundation, Salt Lake City, for having developed excellent statewide preservation programs over the past eight years.

Youth awards went to the St. Mark's Church-in-the-Bowery Youth Group, New York City, which reclaimed, preserved and adapted for public use the city's oldest church graveyard; the Save-the-Fox Youth Group, Atlanta, which developed an effective, well-planned publicity campaign to gain community support for preservation of the 4,000-seat Moorish-style Fox Theater (1929); and the Jefferson Junior Historians, Jefferson, Tex., which restored for future use as a museum a 115-year-old brick steamboat warehouse, one of only three remaining structures in the "Dallas Street Texas" steamboat wharf district in Jefferson.

Earlier, in the fall of 1974 at the Trust annual meeting, the Louise du Pont Crowninshield Award for superlative achievement in preservation was presented to Mr. and Mrs. Jacob H. Morrison, long-time leaders of the effort to preserve the French Quarter of New Orleans. Mr. Morrison also wrote in 1957 the first book on U. S. preservation legislation, *Historic Preservation Law*. The Trust was saddened in December to learn of his death, just two months after he received the Crowninshield Award.

In addition to the May 13 Awards Luncheon, a special Member's Day was set aside at each Trust property during Preservation Week, and invitations to special events were sent to Trust members living near the properties. More than 3,700 people attended these special Member's Day activities.

The Trust was not only well publicized in the mass media during National Historic Preservation Week, but for the rest of the year as well. Educational press releases on more than 100 subjects were researched, written and distributed in 1974-75, and production on five new public service television announcements was begun. Narrators for three of four national television spots were former First Lady Jacqueline Kennedy Onassis and well-known actresses Katharine Hepburn and Anne Baxter. The fifth spot, featuring Chesterwood, the Trust property in Stockbridge, Mass., was produced for distribution in New England and upstate New York. Hundreds of press representatives prepared general articles on the Trust and preservation with assistance from the staff.

Trust tours provided members the opportunity to view private residences and historic sites while also learning more about preservation efforts here and abroad. Two cruises on the paddlewheeler *Delta Queen* gave travelers a view of life along the Mississippi River. The post-annual meeting tour included visits to preservation sites in the Pacific Northwest and along the California coast. A reception by the President of Italy and visits to private palazzi in Rome, private castles in Austria and Czechoslovakia and medieval British sites were highlights of the three Trust foreign tours.

In October, the National Trust Collection of furniture reproductions was introduced at 19 Lord & Taylor stores. The manufacturer, Hickory Chair Company, reported that the collection outsold every new line the company has ever introduced, and in an unfavorable economic year. The collection, now available nationwide at all stores carrying Hickory furniture, is composed of eight pieces: a Chippendale firescreen, a bedside table, a Queen Anne tea table and a Hepplewhite-style wing chair produced from originals at Woodlawn Plantation and two footstools, a sofa and a Chippendale-style side chair based on originals at Cliveden. Additions to the collection are planned.

Public interest in American history, prompted by next year's Bicentennial, also offered an opportunity to promote the cause of preservation. Special assistant to the Trust president and Bicentennial coordinator, Helen B. Byrd, spoke on the Bicentennial and preservation to more than 20 national groups. She also made numerous television appearances around the country and filled requests for more than 6,000 Trust Bicentennial kits and 1,000 Bicentennial directories, both designed to aid local officials and groups planning activities for 1976. A colorful Bicentennial brochure-poster proclaiming "America wasn't built in a day" was printed and made available to the public free of charge. The Trust encouraged other organizations to support Bicentennial projects. For example, a taped cassette tour of Lafayette Square in Washington, D. C., was endorsed by the District of Columbia Bankers Association.

A Bicentennial program to develop in each state an endangered property listed in the National Register of Historic Places for use as a state meeting house for citizen groups wishing to improve their environment has continued to receive support. It was included in S.3839 (93rd Congress) which passed the Senate but was not taken up by the House. The proposal to fund the program was reintroduced as part of S.327 (94th Congress) on which hearings were held in January 1975. The National Association of Home Builders and their state affiliates volunteered to support the meeting house program as did several other trade associations and other organizations. More than 30 states have designated meeting house sites.

Services to Aid Preservationists

John D. Zimmerman, president of the National Firefighting Museum in Washington, D. C., reviews plans of the historic building where the museum is located with Trust President James Biddle. A Trust consultant service grant supported the drawing of the plans.

The departments of Education and Field Services, which in the spring were combined into the new Office of Preservation Services, faced the difficult task of providing information and advice on education opportunities and preservation techniques to the growing preservation community. To meet demands, the preservation services staff arranged conferences and training programs, provided reference services, conducted and encouraged research activities, expanded the audiovisual collection, sponsored technical publications, made field trips and answered an increasing volume of correspondence.

As in previous years, a highlight of the year was the Annual Meeting and Preservation Conference, held October 2-6 in Portland, Ore. More than 600 people registered for this 25th anniversary conference—the 28th Trust annual meeting—planned around a "Preservation Is Progress" theme. More than 60 speakers contributed to the success of content sessions and workshops. In addition there were meetings of the National Trust boards of Trustees and Advisors and other preservation groups. Winners of the first National Trust Student Film Competition were announced and the winning films shown. A special student rate was again in effect to attract young people to the meeting, and tape cassettes of the conference were produced for those unable to attend.

In February, the Trust provided scholarships for the 13th Woodlawn Conference on Historic Site Administration, now the oldest short course of its kind. Once again, the Trust helped plan and conduct the six-week-long Williamsburg Seminar for Historical Administrators. Eighteen scholarships were awarded for the seminar which offers a series of concentrated lectures and study at Colonial Williamsburg. Cosponsors are Colonial Williamsburg, American Association for State and Local History, American Association of Museums and the Trust. Grant support for the seminar was provided by the National Endowment for the Humanities and the National Museum Act. In another joint venture, the Trust

Preservationists from throughout the country gathered in Portland, Ore., for the 25th anniversary annual meeting. The meeting featured 14 content sessions.

Annual meeting participants toured the scenic Columbia River enroute to Bonneville Dam.

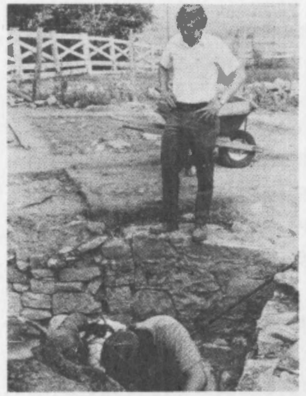
cooperated with the National Park Service Training Institute in making arrangements for a seminar, Historic Preservation Maintenance for Decision Makers, which was held in May at Harpers Ferry, W. Va. This was the first national conference on maintenance and will become an annual program. The Trust provided scholarships for 33 of the 50 participants. The second annual Trust Public Relations Workshop, held in Chicago in April, examined the techniques and theories of getting the preservation message to the public and how to rally community support. Editors from the *Chicago Tribune*, the *St. Louis Post-Dispatch*, a nationally known filmmaker and public relations experts in the preservation field led discussions; participants exchanged their own practical experiences as well. In cooperation with Dumbarton Oaks of Harvard University and the American Horticultural Society, the Trust sponsored through its Department of Historic Properties the first International Conference on the Preservation and Restoration of Historic Gardens and Landscapes. More than 240 attended the April 16-18 meeting in Washington, D. C. In all, the Trust sponsored or cosponsored 25 conferences this year, 17 of which received Trust cosponsored conference grants (see page 40).

Educational activities for students and local communities were planned, too. The third Belle Grove Historic Site Archaeology Program, conducted in the summer of 1974, gave students practical experience and academic credit in archaeology. The course was offered again in the summer of 1975, and 14 students signed up for the program. The 1974 summer internship program of the Trust included the first intern seminar for the nine students selected to participate. Thirty-three interns out of 1,200 applicants were selected for the 1975 intern program and will spend the summer in work and research at Trust headquarters, properties, field offices and some member organizations.

A first during the year was the Community Preservation Conference held at Woodlawn Plantation in February; 14 community leaders attended the meeting. For the second year, a program was offered in cooperation with the National 4-H Center, giving preservation talks and tours to approximately 6,000 4-H members who came to Washington, D. C., for the Citizenship Short Course offered at the center.

The demand for reference services was especially noticeable. Preservation researchers and staff almost doubled their use of the Trust library and archives during fiscal year 1975. The collection now includes more than 6,000 volumes, 30,000 vertical files and 250,000 clippings. Also of interest to researchers were the major bibliographic projects on historical agency administration and community preservation that were completed in 1974-75.

The Trust staff continued its research on the documentation of traditional craft skills, tools, materials and designs and on a national directory of preserva-



The Belle Grove Historic Site Archaeology Program offered a nine-week summer work-study experience for undergraduate college students.

tion organizations. For the latter project, almost 7,000 organizations have been contacted by mail and asked about their activities; more than 2,000 that are not Trust members have indicated that a major portion of their efforts is devoted to historic preservation. A new position, assistant for special projects research, was created to better Trust liaison with universities and scholars involved in preservation-related research.

The expanding Trust audiovisual collection, used frequently by the staff and researchers, was reorganized, and there were again numerous requests for use of programs in the American Illustrated Landmarks series. On June 28, a contract was signed for the production of the first of a series of six films on historic preservation in the United States; the film is expected to be ready by September 1976. In addition, an annotated catalogue of more than 750 films was compiled and published to aid member organizations and others wishing to book preservation films for conferences, meetings and special presentations.

During the year, the staff also continued to consult with educational institutions on the establishment and expansion of formal preservation studies. In order to better serve the rapidly growing preservation programs of colleges and universities, a major goal of the Trust educational program has been the establishment of a Preservation Education Fund to provide support for formal and informal preservation education activities. Such support was first called for in 1967 by a special committee charged to investigate preservation education; however, implementation of the proposal had to await adequate resources. In fiscal year 1975, the fund became a reality. The Education Advisory Committee of the Board of Trustees served as an ad hoc committee for the fund, and $74,700 was awarded (see page 41). Activities eligible for funding include curriculum development and improvement projects on elementary, secondary and university levels; professional training programs; and preservation research.

Two other Trust financial aid programs provided funds for technical assistance. The Consultant Service Grant Program, now six years old, awarded 78 grants for a total of $105,850 in 1974-75 (see page 42). Three loan applications to the National Historic Preservation Fund were also approved for a total of $85,000 (see page 44). This brought the total number of loan commitments under the program to 16 and the total amount to $399,816.

In addition to funds for consultation on technical matters, the Trust, through its staff, supplied answers to preservationists' questions. Headquarters staff members in the Department of Field Services responded to an average of 238 requests for information each month, and approximately 70 field trips were made to provide on-site advice. To date, 24 fact sheets on common preservation topics have been prepared and approximately 35 more are being developed.

The staff maintained liaison with other preservation organizations and

One of the 174 apartment/studios in the Piano Craft Guild in Boston which was converted from the 1853 Chickering Piano Factory.

Greg Heins

agencies by participating in the activities of other groups. For example, Russell V. Keune, now vice president for preservation services, was elected vice president of the Association for Preservation Technology and James C. Massey, now vice president for properties, was elected to the board of directors of the Society for Industrial Archeology. Other preservation services staff members assisted in the preparation of a cassette tape on preservation law for the American Bar Association and organized a preservation session for the 1974 annual meeting of the American Institute of Planners. They also attended various conferences as representatives of the Trust.

A significant event during the year was the opening of the New England Field Service Office, cosponsored by the Trust and the Society for the Preservation of New England Antiquities. A public opening of the office on September 11 brought together preservationists from all the New England states. Director of the office is William B. Hart, Jr., formerly concurrent executive director of two Trust member organizations, Historic Harrisville, N.H., and Historic Windsor, Vt.

The staff of all three field offices responded to correspondence, made field trips, participated in conferences and other activities and conducted projects. Three staff members were added to the West Coast Office, which is currently developing a program of preservation assistance to small cities and towns in the West. A grant of $29,665 from the National Endowment for the Arts, awarded under its City Options program, allowed a team of staff members and consultants to assist three communities in assessing the planning, architectural, economic and legal requirements to implement local preservation programs. The three communities were Port Townsend, Wash., where plans and procedures have been developed to restore and rehabilitate the late 19th-century commercial district; Honokaa, Hawaii, a turn-of-the-century town whose economy is based on the surrounding sugar plantation and whose main street has retained its false-fronted vernacular character; and Yreka, Calif., where the local business community is involved in a spirited effort to revitalize the late 19th-century main street in the historic mining town.

The West Coast Office was also awarded a contract in 1974-75 by the Bureau of Land Management, U. S. Department of the Interior, to develop prototype stabilization and restoration plans for Eagle and Fort Egbert, Alaska. The staff hopes that the procedures developed can be used as guidelines for conserving cultural resources in remote areas.

In the fall, West Coast Office Director John L. Frisbee, III, represented the Trust in the Polish-American Preservation Seminar, spending three weeks studying preservation techniques in Poland.

Mary C. Means, director of the Midwest Office, which is now in its second

year, made major field trips to southern Indiana, Minnesota, Ohio, the upper peninsula of Michigan and Missouri. A 10-day traveling workshop to four Ohio towns along the Mississippi River was also conducted. It included Trust staff and representatives of the National Register of Historic Places and the State Historic Preservation Office, who analyzed the historic preservation potential of the towns and met with local officials and the media. Two of the towns have taken notable steps to incorporate preservation concerns into their future plans.

In addition to representing the Trust at conferences and workshops, the director of the Midwest Office lectured on preservation and urban design at several universities, including the University of Illinois, Michigan State University and Ohio State University, where a growing interest in preservation has developed.

Two new staff members joined the Midwest Office, and the office continued to provide technical assistance to the Woodward East Project in Detroit, where 18 large Victorian houses are to be rehabilitated in an effort to help revitalize the neighborhood. The staff was also involved in a historic courthouse project in cooperation with Harry Weese and Associates, Architects, and the University of Illinois at Chicago Circle. Nine typical buildings in eight states were studied in an attempt to devise a general strategy for preserving these public structures. A national conference in 1976 and a publication will deal with the results.

The preservation services staff was involved in other projects, too. A study aimed at delineation of the edges of historic districts was completed; the work was made possible by a grant under the City Edges program of the National Endowment for the Arts. The study is expected to be published in late 1975. A publication grant of $14,630 from the National Endowment for the Humanities will be used to update the *Guide to State Programs,* first published by the Trust in 1971. The guide is a compilation of preservation activities in the states and territories carried on under the National Historic Preservation Act of 1966.

In May, the Trust signed a contract with the U. S. Department of Housing and Urban Development to establish a nationwide technical assistance program for urban landmarks commissions and historic district commissions. The Office of Preservation Services was assigned responsibility for the project, and Frank B. Gilbert, former executive director of the New York City Landmarks Preservation Commission, was asked to direct the program.

The office also continued to serve as staff liaison with the Trust Board of Advisors. At the end of the fiscal year, there were a total of 99 advisors, two in most states and three in some. The appointment this year of an additional advisor in some of the large states facilitated information exchange. *Advisor,* the newsletter for board members, was published four times during the year, and an annual report covering 1973-74 activities of advisors was prepared for distribution at the 1974 Trust annual meeting. A workshop for advisors in the New England states was held in Boston in March, and a list of advisors and their professional affiliations was compiled and distributed.

Preservation Publishing

The official announcement of the establishment of the Preservation Press was made at the Awards Luncheon held during National Historic Preservation Week. Successor to the Department of Publications, the press will implement a growing publications program for Trust members and the public. In addition to publishing the quarterly magazine *Historic Preservation* and the monthly newspaper *Preservation News* (both of which again won awards for editorial and design excellence this year) and continuing the ongoing Trust publications program, the press expanded the National Trust book program and its work with other preservation organizations on publication projects. It also encouraged major U. S. publishers to undertake publications beyond the scope of the press.

At a reception held May 13, the first Preservation Press publications were exhibited:

"I Feel I Should Warn You . . ." Historic Preservation Cartoons, edited by Terry B. Morton, vice president and editor for the Preservation Press, with an essay tracing the development of the preservation cartoon by Draper Hill, editorial cartoonist for the *Memphis Commercial Appeal* and a regular contributor to *Preservation News*; *Woodbury, Connecticut: A New England Townscape*, a survey by preservation consultant Tony P. Wrenn of the architecture in the Connecticut community, edited and produced by the press for the Old Woodbury Historical Society; and *The Failure to Preserve the Queen City Hotel, Cumberland, Maryland* by Diane Newell and *The Making of a Historic District: Swiss Avenue, Dallas, Texas* by Virginia Talkington and Lyn Dunsavage, two titles in a new series of case studies on lessons to be learned from preservation experiences—lessons in losing, winning and organization.

Also on display was *Walking Tours: Washington, D. C.*, written by Tony P. Wrenn. The guide was published by the Parks and History Association, a local nonprofit organization that supports the National Capital Parks of the National Park Service, with editorial and production assistance from the Preservation Press.

By the end of the fiscal year, the press was involved in the newest aspect of the Trust publications program: assisting other preservation organizations with their publication projects. The press staff edited and produced an eight-

The staff of the Preservation Press models new preservation T-shirts, which are available in the Preservation Bookshop.

panel brochure on the small houses of Galveston, Tex., to accompany a photographic exhibition financed by the Galveston County Cultural Arts Council, with support from the American Revolution Bicentennial Administration and the Texas Commission on the Arts and Humanities. The city of Galveston cosponsored the printing of the brochure.

Other major publications released during the year were *A Guide to Federal Programs: Programs and Activities Related to Historic Preservation*; *Historic Districts: Identification, Social Aspects and Preservation*; and two titles in the Consultant Service Grant report series, *Springfield Armory Museum, Springfield, Massachusetts: Proposals for Academic Museum Curricula* and *Fort Condé Plaza, Mobile, Alabama: Its Development as a Tourist Oriented Historical Attraction.*

The Federal Guide, a companion to the State Guide, provides information on

The Preservation Bookshop sells historic preservation-related publications at Trust sponsored and cosponsored conferences.

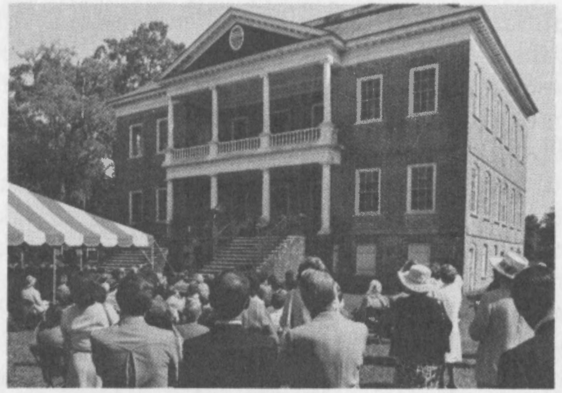
229 federal programs of interest to preservationists. It was compiled under contract by Nancy D. Schultz for the Department of Field Services (now the Office of Preservation Services). The publication on historic districts comprises two papers presented at the seventh General Assembly of the International Centre for Conservation, Rome, Italy. Publication of the papers by William J. Murtagh, keeper of the National Register of Historic Places, and G. C. Argan, who since 1959 has held the chair of the history of modern art at Rome University, represent a first for the Trust: The papers were published in both English and French. The two consultant reports bring to six the total number of technical publications that have arisen from the Trust Consultant Service Grant Program.

Of great value to preservationists were the special issues of *Preservation News*. The May Government and Preservation issue included an article on the preservation views of Gary E. Everhardt, new director of the National Park Service, and a supplement on the Housing and Community Development Act of 1974. The August issue focused on preservation in Portland, Ore., site of the Trust annual meeting. The newspaper also carried international features focusing on preservation in the Soviet Union, Poland and Japan.

Historic Preservation, the quarterly magazine, offered readers a variety of educational and entertaining articles. Cover stories during 1974-75 dealt with the reenactment of the 1673 Jolliet-Marquette voyage, the Wainwright Building in St. Louis, preservation in Alaska and federal mint buildings. The October-December issue of the magazine, designated the 25th anniversary issue, included a feature entitled "Reflections"—an interview of two early Trust leaders and preservationists, Helen Duprey Bullock and Walter Muir Whitehill, by historian Charles B. Hosmer, Jr. Another article in that issue, "Interpretation: The Language of the Visitor" by Carole T. Scanlon, was reprinted for use in National Trust interpretor training; reprints also were purchased by other preservation organizations for use in their interpretation programs.

In addition to these publications, the press staff was responsible for the production of a variety of printed materials: stationery and invitations, brochures, conference materials and reports, announcement of special activities, direct mail solicitations and the annual report.

A director of planning was added to the growing press staff to more efficiently coordinate future projects, which include, for example, a pictorial review of American historic sites worth preserving, to be published by Pantheon Press in 1976; a history of the National Trust covering the years 1963-73 to be published by the Trust in 1976; and *Preservation Comes of Age*, a second volume on the history of the preservation movement in America from 1926-49 by Charles B. Hosmer, Jr.



Drayton Hall near Charleston, S.C., was officially dedicated as a National Trust historic property in ceremonies on April 22, 1975.

Properties: At the Core of Preservation

As part of the National Trust reorganization, the newly established Office of Properties was restructured into three divisions to permit the office to more efficiently and effectively carry out its expanded responsibilities. The three divisions are: operations, which encompasses planning, programming and budget matters, as well as business, administration, personnel and management of the Trust Preservation Shops program; professional services, which is responsible for the professional and preservation activities of the office and at the museum properties and oversees the restoration workshop; and real estate, which is responsible for the acquisition, lease and sale of historic and asset real property, leases and use agreements concerning properties owned by the Trust and Trust participation in the preservation of threatened significant historic properties.

Among its major responsibilities, the Office of Properties examines and evaluates all property matters when direct Trust participation is anticipated, and the properties staff provides professional and technical advice and assistance to fellow preservationists and others. In addition, the office carries out a nationwide program of demonstration projects to aid in the preservation of nationally significant, endangered historic properties. These actions are part of the office's responsibility to develop innovative approaches to Trust involvement in historic property protection to serve as demonstrations for the preservation community. As a catalyst in past preservation efforts, the Trust has purchased options, offered technical evaluations and participated in encouraging, guiding and assisting preservation efforts by state and local organizations in cases where historically significant buildings have been threatened. This year the office initiated a new program to identify potential instances where nationally significant properties might be endangered. This active role of the Trust permits the collection of information and development of agreements to undertake preservation in special situations. This is possible through an expanded program of options, easements, remainder interests and other legal techniques for achieving long-term preservation for public benefit.

In addition, the Office of Properties initiated a far-reaching study of National Historic Landmarks in private ownership. Undertaken by the Trust with the assistance of the National Park Service, the study is being conducted by Heritage Studies, a consulting firm headed by Constance M. Greiff, author of *Lost America* and member of the Trust Board of Advisors. The goal of the project is to identify the problems and needs of owners of these nationally important historic properties. It is planned that, on completion of the study, conferences and seminars can be arranged to assist in finding solutions to common problems, and a publication issued.

Also, during 1974-75, the Trust served as a catalyst in 20 major involvements with historic structures in 12 states; the staff consulted with 38 owners of historic properties seeking solutions to assist them in developing preservation programs for their properties. In dealing with these situations, a variety of preservation solutions were used. For example, in the case of the Frank Lloyd Wright Home and Studio, Oak Park, Ill., the Trust negotiated an agreement for purchase of the property. Upon acquisition of this architecturally and historically significant complex, the property will be leased to a local preservation organization for operation as a historic house museum.

An economic feasibility study, financed by the Trust and the National Park Service was made in an effort to save the Willard Hotel in Washington, D. C. This type of involvement—investigation of potential adaptive use and ownership and operation possibilities of urban structures also has been contemplated in the case of the Prudential Building in Buffalo, N.Y., the last work of the well-known architectural team of Adler and Sullivan.

Trust staff members continued to be called upon to give advice on the possible acquisition of property to national, state and local preservation organizations. Such assistance was given this year to groups contemplating the acquisition and operation of the John Woodward House, Richmond, Va.; Arrowhead, Pittsfield, Mass., the 1780 farmhouse where Herman Melville wrote *Moby Dick;* and Fairsted, the Brookline, Mass., residence and studio of famed landscape designer Frederick Law Olmsted.

In two instances involving Trust property, direct intervention, in cooperation with concerned state and local groups, was required to oppose proposed projects that would adversely affect the environment of these properties. One case involved an application to establish a dumpsite on Monument Mountain near

Chesterwood; the other, the construction of a natural gas pipeline through the Oatlands Historic District. The dumpsite issue remained unresolved at the end of the fiscal year, but as a result of a federal decision, the gas pipeline will follow an alternate route, bypassing the historic district.

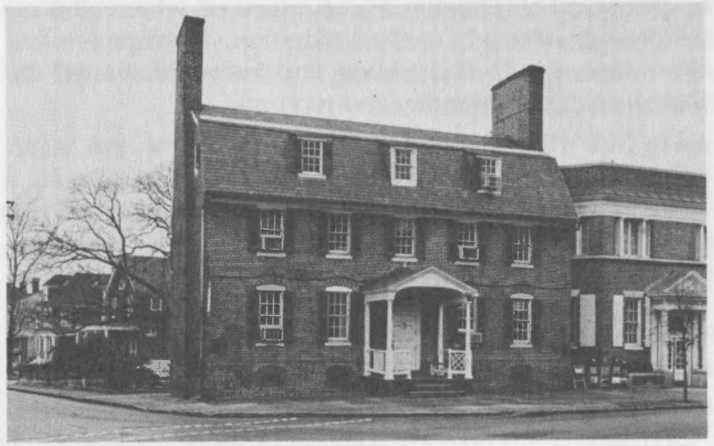
In addition, the Trust, in January, filed an amicus curiae brief in support of an action filed in the U. S. District Court for the District of Columbia by a local preservation organization and a local businessman to prevent demolition of the Willard Hotel.

The Trust continued to expand its museum and historic property programs. This year the Trust acquired a major museum property and one of the nation's most important colonial mansions; it also received several other donations representing significant new directions for the Trust property protection and preservation program through adaptive use, easements and remainder interests. The Trust was involved with the following properties:

Drayton Hall, near Charleston, S.C. On December 16, the Trust took title to this early Georgian plantation house, considered the finest in the South, pursuant to terms of the two-year lease-option held jointly by the Trust and the Historic Charleston Foundation. The purchase of Drayton Hall was made possible by funds raised by the Historic Charleston Foundation, private donations to the Trust and grant assistance from the National Park Service. The basic plan calls for ownership and preservation of the mansion and 120 acres by the Trust; the balance of the plantation, 484 acres, will be owned and operated by the South Carolina Department of Parks, Recreation and Tourism, which received a grant from the Bureau of Outdoor Recreation, U. S. Department of the Interior. A cooperative agreement between the state, Historic Charleston Foundation and the National Trust provides assurance that the integrity of the entire property will be preserved. A Drayton Hall Council on which all three will be represented will provide oversight in the restoration, development and use of the property. More than 400 Trust members and guests celebrated the acquisition at an April 22 dedication ceremony and reception.

Bowlingly, Queenstown, Md. This 18th-century estate located on the Maryland Eastern Shore was donated to the Trust by Mrs. W. Randolph Burgess, a trustee emeritus. Over the years Mrs. Burgess has actively encouraged the Trust in developing its program for preservation of historic properties through adaptive use. Bowlingly, donated subject to a life estate, has been designated a National Trust historic property. This program represents a major new direction for the Trust, whereby the Trust will preserve historic buildings in continued residential or adaptive use, open to the public only periodically, as is the arrangement for Casa Amesti in Monterey, Calif.

Jack E. Boucher



Top: *Bowlingly, an early 18th-century estate at Queenstown on the Maryland Eastern Shore, was donated to the Trust by Mrs. W. Randolph Burgess.* Left: *The Public Library Association of Annapolis and Anne Arundel County donated Reynolds Tavern to the Trust.* Right: *A Trust-sponsored feasibility study of the Willard Hotel in Washington, D. C., determined that the historic structure can best serve economic and historic preservation interests as a hotel.*

Farm Craft Days is celebrated at Belle Grove at wheat harvest time. Photograph above and those on facing page show American folk culture and crafts that were demonstrated at the event which drew 65,000 visitors to the house museum and working farm.

REYNOLDS TAVERN, Annapolis, Md. This property, on which the Trust previously held an easement, was given to the Trust by the Public Library Association of Annapolis and Anne Arundel County. The library will continue to use the mid-18th-century building, which has been designated a National Trust historic building, for offices until its new facilities are completed, after which an appropriate adaptive use will be found for the tavern.

GEORGETOWN, Washington, D. C. A donation of 1,658 shares of stock in Historic Georgetown, a business preservation organization that owns and preserves through adaptive use the Thomas Sim Lee buildings on the corner of 30th and M Streets, N.W. in Georgetown, increased Trust stock holdings in the corporation to 55.1 percent. This year the Trust and Historic Georgetown also sought the assistance of another local preservation organization, the Foundation for the Preservation of Historic Georgetown, to develop a cooperative agreement for the purchase of protective easements on two adjacent properties on 30th Street.

LUNDALE FARM, Chester County, Pa. Mr. and Mrs. Samuel Morris offered the Trust an easement on the historic 18th-century farm buildings and 33 acres of their property, Lundale Farm. The easement was accepted as part of a large-scale conservation program carried on by the French and Pickering Creeks Conservation Trust for the environmental protection of this scenic and historic area of Chester County.

100 EAST CLIVEDEN STREET, Philadelphia, Pa. The acquisition of this property represents a new direction toward environmental enhancement, stabilization and rehabilitation of neighborhoods surrounding Trust museum properties. The purchase of this picturesque 1890s suburban house, to be offered for resale with the Trust retaining an open space and facade easement, was undertaken to stimulate rehabilitation of the neighborhood adjacent to Cliveden.

Preservation activities related to Trust properties also expanded in 1974-75. The Trust historic house museums attracted record crowds this year. Visitation figures for fiscal year 1975 totaled 234,281, an increase of 23 percent over last year's total (see page 44). Special programs and advertisements were partly responsible for this increase. Award-winning advertisements were placed in major national newspapers and magazines, and public service advertising in both the print and broadcast media continued to draw visitors. Property administrators cooperated with local reporters on various articles to promote community use of the properties.

Special programs and events included the Shenandoah Valley Farm Craft Days at Belle Grove; a Summer of Music and Antique Auto Meet at Lyndhurst; Point-to-Point Races, Hunter Trials, Virginia Foxhounds Show and Conversations at Oatlands; the Decatur House Lecture Series; the annual Needlework

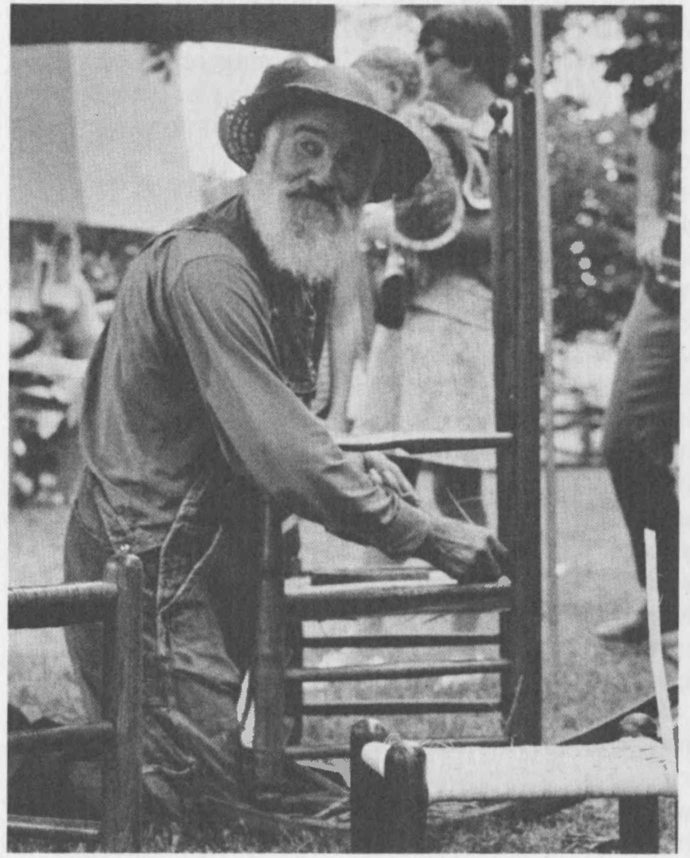


Exhibit at Woodlawn Plantation; the Sugar Cane Festival at the Shadows-on-the-Teche; and a Country Fair at Cliveden. During National Historic Preservation Week, a special ceremony featuring a speech by Ernest A. Connally, associate director, National Park Service, marked the designation of The Shadows as a National Historic Landmark.

Two exhibits were also arranged to generate interest in the properties. "Preservation in Kalorama: Waddy B. Wood" was based on the life and work of the architect of the Woodrow Wilson House, who also designed other houses in the Kalorama area of Washington, D. C. At Chesterwood, a *Minute Man* exhibit dealt with the execution and history of Daniel Chester French's famous statue. In all, 225 special programs, meetings and other events were held at Trust properties during 1974-75.

Assisting with these activities were the Trust property councils, which were this year given greater responsibility for programs at the properties. New charters calling for the councils "to make the properties active and vital community preservation centers" were adopted, and a meeting of all property council chairmen, the first of its kind, was held in the spring to plan for the new roles and activities of the councils and to develop communication and coordination among them.

Meanwhile, the properties staff at headquarters carried out activities designed to strengthen the overall preservation programs of Trust properties. The large and growing number of historic objects held by the Trust indicated the need to develop a comprehensive inventory of the Trust collection. The expanded inventory will utilize an automatic data processing system developed by the Smithsonian Institution. By the end of fiscal year 1975, inventories were under way at most properties, and trial runs on the computer had been completed. During 1974-75, the Trust received donations of important antiques and fine arts valued at $280,000, with major contributions from Samuel Chew, a member of the Chew family of Cliveden, and Mrs. Harry Clark Boden, IV, donor of Mount Harmon Plantation at World's End.

The Trust sales program was reorganized into a centrally managed Preservation Shops program, including the Preservation Shops at Trust properties and the Preservation Bookstore at headquarters. Emphasis was placed on improving and better equipping the shops, where a new expanded line of Trust merchandise was displayed, as were an ever-increasing number of Trust publications and other books and literature on historic preservation. A Christmas supplement, showing a selection of merchandise available in the shops, was included in the October issue of *Preservation News*. Under the new program, sales increased nearly 40 percent.

The Restoration Workshop located at Lyndhurst, was set up as a separate program of the Office of Properties and expanded with additional restoration craftsmen, apprentices and equipment. The goal of the workshop is not only to serve the restoration and maintenance needs of the Trust museum properties but also to train restoration craftsmen through an on-the-job program.

A major project was the development of a Bicentennial exhibit on Daniel Chester French and preparation of his papers for publication. The exhibit, which is to be on display from fall 1976 through spring 1977 at the Metropolitan Museum of Art in New York City, the Fogg Art Museum in Cambridge, Mass., the National Collection of Fine Arts in Washington, D. C., and a fourth institution in the Midwest, will include many pieces from the Trust collection at Chesterwood. The exhibit is being produced with grants from the National Endowment for the Humanities. The National Historical Publications and Records Commission, a related organization of the National Archives, awarded an initial grant of $8,898 for planning and preliminary research on the publication of French's letters and papers. The project, expected to continue over a five-year period with the benefit of grants totaling an estimated $193,000, will result in a multivolume work.

Managing a Growing Trust

Mr. and Mrs. James Biddle greet Interior Secretary Rogers C. B. Morton prior to Trust annual dinner on October 5, 1974, at which he spoke.

Recognizing that its burgeoning programs required a restructured organization to provide adequate support, the Trust analyzed the activities of the various Trust departments and implemented a new streamlined structure (see chart on page 45). The departments—Education, Field Services, Historic Properties, Plans and Development, Public Affairs and Publications—were replaced by four offices, each with a vice president in charge.

The Department of Publications became the Office of the Preservation Press, led by Terry B. Morton. The Office of Properties, headed by James C. Massey, replaced the Department of Historic Properties. The Office of Public Affairs absorbed the department of Public Affairs and Plans and Development; William W. Morrison, formerly a partner in the Richmond, Va., direct mail/marketing and public relations firm of Morrison & Kline, was employed to direct the office, which also includes the membership record servicing functions previously performed by the Comptroller's office. Russell V. Keune, director of the Department of Field Services, was named vice president for the Office of Preservation Services, which comprises the former departments of Education and Field Services.

In addition to these changes, Will Arey, former executive director of the United States Travel Service, was named assistant executive vice president to be responsible for Trust administrative support activities, including personnel and financial management as well as office services.

Joe E. Moody, a former government official and practicing District of Columbia attorney, was named director of Legal and Legislative Services in the Office of the President to provide staff legal services, to be responsive to the increasing needs of legislative staffs and others for information about Trust programs and to provide information to officers, staff and members about legislation affecting historic preservation.

The strengthened management of the Trust involved increased utilization of the Staff Planning Committee formed a year ago. Contributing to the formulation of policy initiatives and operating procedures and acting as a medium for coordination between offices, the Planning Committee developed detailed, integrated income and expense budgets preparatory to entering fiscal year 1976 on July 1, 1975, and helped set the stage to monitor the complexities of the growing Trust.

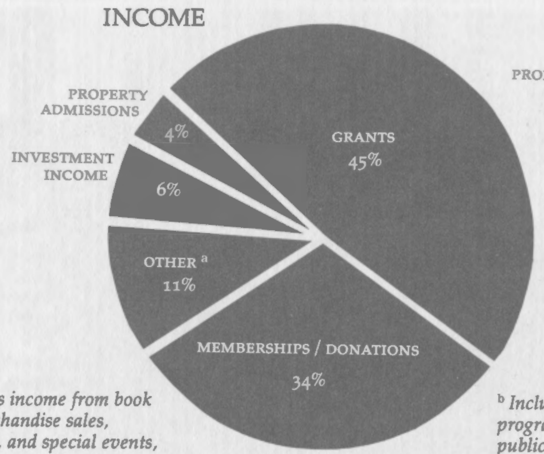
The job classification system and salary schedule were further developed and refined. A separate salary schedule for Trust properties was developed. An employee performance review procedure was established.

Also in this fiscal year, an employee benefit plan study was initiated through a contract with Coopers & Lybrand to determine the most useful benefit for the majority of employees under the Trust retirement plan, assuring maximum employer-employee benefits at least expense.

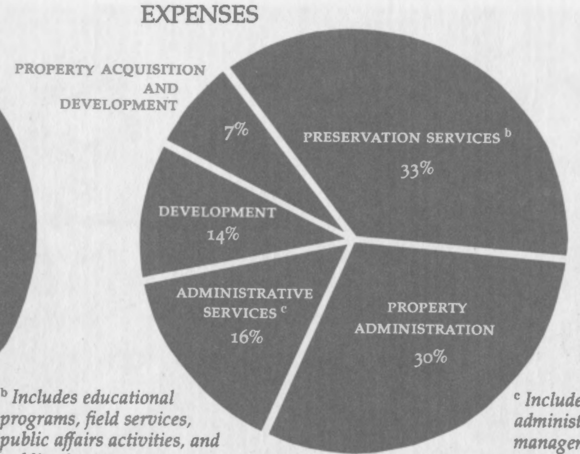
At year's end, the number of full-time personnel positions at headquarters had increased by 36, from 75 to 111, during the 12-month period. It became necessary to rent additional office space near Trust headquarters to relieve overcrowding and inefficient working conditions. Additional offices in the National Grange Building, 1616 H Street, N.W., were obtained for administrative staff; the Preservation Press and a portion of the properties staff moved to the Editors Building at 1729 H Street, N.W.; and the Office of Public Affairs was relocated in rental space at 1001 Connecticut Avenue, N.W.

In late 1974, Board of Trustees Chairman, Carlisle H. Humelsine appointed an ad hoc committee to consider the feasibility of expanding the activities of the Trust to include the preservation of vessels, structures and objects, as well as sites, associated with the maritime and naval history of the United States. Members of the committee are Peter Manigault, a trustee emeritus who is serving as committee chairman; Waldo Johnston; and James Shepley.

Based upon the deliberations of this committee, including a meeting early in January with representatives of the maritime preservation community and following endorsement by the Council of the American Association of Maritime Museums of Trust involvement in maritime preservation, the Trust in April engaged the services of Frank A. Taylor as a consultant to make a comprehensive survey and to submit a report including, among other pertinent factors, a discussion of Trust involvement in maritime and naval historic preservation; National Register criteria; an inventory of existing vessels and related properties and objects; estimates of restoration, maintenance and exhibition costs; and recommendations for organizational and budget requirements. The report is due September 30, 1975.



[a] *Includes income from book and merchandise sales, meetings, and special events, such as tours.*



[b] *Includes educational programs, field services, public affairs activities, and publications.*

[c] *Includes general administration, financial management, and procurement activities.*

Raising Funds to Save More

As a private, nonprofit organization dedicated to a public cause, the Trust must always be concerned with fund raising. While federal funds for preservation have increased, these funds are available to the Trust only to the extent that they are matched with private dollars. How well the Trust achieves its goals is, therefore, directly related to the amount of private support it receives.

One special fund-raising project this year was the sale of limited-edition porcelain boxes picturing Trust properties. The venture yielded more than $100,000 for use toward the preservation of Drayton Hall. The project is continuing and subsequent revenue will be used to develop a preservation program for the mansion and grounds.

In all, Trust members gave or pledged more than $4 million during the year, including membership dues and gifts of money, properties and objects. A year-end letter to previous donors of $500 or more produced gifts totaling $197,369, and the deferred giving program continued to grow. Gifts of life income trusts are now laying a solid financial base for future Trust demands. The generous member support evident during 1974-75 indicated a deep commitment to the Trust and its work.

The Housing and Community Development Act of 1974 was signed into law by President Ford on August 22.

The Passing Parade: Preservation Issues and Actions

While the Trust continued its unprecedented growth on a national level and offered all the help it could to local preservationists, many districts, buildings, sites and objects throughout the country were being saved—and destroyed. More and more communities launched preservation projects or began planning for preservation, as evidenced by the wide variety of articles in *Preservation News*. Federal, state and private actions and activities had a significant impact on the preservation movement, too.

Among the major preservation stories of the year were the following.

Preservation Matching Grants from the U. S. Department of the Interior

In October, Secretary of the Interior Rogers C. B. Morton announced that almost $20.3 million in matching grants would be made available to the states and the National Trust for historic preservation projects. This represented a 93 percent increase over the funds available in 1974-75. Of the total, the Trust was authorized to receive $2.7 million and the states divided the remaining $17.6 million, with the largest amounts—$800,000—going to California, Massachusetts, New York and Pennsylvania.

The Housing and Community Development Act of 1974

The Housing and Community Development Act of 1974 was signed into law by President Ford on August 22, to take effect on January 1, 1975. Basically, the law consolidated under one title the categorical federal grant programs enacted since 1949 that had been administered by the U. S. Department of Housing and Urban Development—urban renewal, open space (including urban beautification and historic preservation), model cities, rehabilitation loans, public facility loans, neighborhood facilities, sewer and water grants and neighborhood development programs. Its intent, according to *Preservation News*, is "to promote livable urban conditions through decent housing and environmental improvements."

Under the law, responsibility for community development rests with local and state officials who may use the federal funds alloted to them (block grant entitlements) for a variety of activities. Preservation, therefore, must compete for funds with other community development projects, and preservationists must convince local officials of the merits of proposed projects. Concern has been expressed by preservationists, because the act provides for little federal control over the expenditure of funds for projects that could have adverse environmental impacts on historic porperties. The responsibility for environmental review and protection is left to local officials and the results will undoubtedly be in direct proportion to their commitment to preservation as essential ingredients in community planning and development.

Bird & Sons, Inc., Historic Preservation Grants

On June 3, 115 grants totaling $100,000 were awarded by Bird & Sons, Inc., a Massachusetts building products manufacturer. The grant program, designed to be the firm's contribution to the Bicentennial, was developed with assistance from the National Trust and the Society for the Preservation of New England Antiquities. The announcement of the program in November prompted 4,000 inquiries and 806 applications. Panels of judges in six regions selected the winning projects. Grants were awarded for building restoration, landscaping, placement of signs, repair of roofs and restructuring of walls. Properties involved include historic houses, churches, town greens, schools, government buildings, museums, cemeteries, covered bridges, railroad stations and a shipyard.

Ups and Downs of Preservation in Green Springs, Va.

Fiscal year 1975 began brightly for Historic Green Springs, Inc., an association of landowners in Green Springs, Va., that has been fighting for preservation of the rural historic district for more than four years. In June 1974, Virginia Gov. Mills E. Godwin announced that the state would not build a planned prison facility in the Green Springs valley, and a day after this announcement, a major industrial firm, W. R. Grace & Company, failed in its bid to have a portion of the area rezoned to permit the strip-mining of vermiculite.

However, in the spring, things changed. In late April, a judge ruled in favor of those who wanted approval of the strip-mining proposal, and in early May, another judge ruled that the designation of Green Springs as a historic district by the Virginia Historic Landmarks Commission was invalid because of "lack

Historian Alistair Cooke spoke at a press conference at Decatur House that announced the 115 recipients of Bird & Son, Inc., historic grants totaling $100,000.

New York Times

Jacqueline Kennedy Onassis (honorary Trust member), Bess Myerson and Rep. Edward I. Koch (D-N.Y.) in front of Grand Central Terminal.

of due process," more specifically the lack of public hearings on the designation. Appeals in both cases are being considered, but as of June 30, 1975, both matters were unresolved.

A Decision Against Grand Central Terminal in New York City

In January, New York City preservationists were dismayed to learn of a decision by State Supreme Court Justice Irving H. Saypol that invalidated the city landmark designation of Grand Central Terminal on constitutional grounds. In his decision, Justice Saypol said that designation was an "economic hardship" on the owner of the building and that there was a "lack of compensating alternatives to alleviate economic hardship." While ruling that the application of the New York law to the Grand Central Terminal was unconstitutional, Justice Saypol did not question the constitutionality of the New York City landmarks law itself.

Reaction to the decision came swiftly. Nine days after the ruling, at a press conference held in the Oyster Bar of Grand Central, the formation of a local 88-member Committee to Save Grand Central Station, headed by Robert F. Wagner, former New York City mayor, was announced. Trust President James Biddle was named a cochairman of a national committee. The New York City committee said that it stood ready "to support the city's case with an amicus curiae brief." On March 2, New York City Mayor Abraham Beame announced that the city would appeal the decision.

Preservation Legislation: Federal and State

Among the many preservation-related bills submitted to the U. S. Congress, state legislatures and city councils, three were of potential great significance to the preservation movement.

One bill, S. 865, would permit the mixed use of federal buildings and encourage the adaptive use of old buildings for federal offices. The legislation, entitled the Public Buildings Cooperative Use Act, was introduced in the U. S. Senate by Sen. James L. Buckley (R/Cons.-N.Y.) on February 27; it was cosponsored by Sens. Howard H. Baker, Jr. (R-Tenn.), Jennings Randolph (D-W.Va.) and Robert Morgan (D-N.C.). At that time, Senator Buckley said, referring to the proposal to encourage the U. S. General Services Administration to buy old buildings and convert them into federal offices, "Such an approach—an effort to recycle what is worthy and well built in our architectural heritage—would produce many benefits." Among the benefits he listed were saving energy, reducing construction costs and being more labor-intensive for employment.

In May, the first public hearing on the bill was held before the Subcommittee on Buildings and Grounds of the Senate Committee on Public Works. Representatives of the National Trust, the National Endowment for the Arts, the Advisory Council on Historic Preservation, the U. S. General Services Administration, the American Institute of Architects and the New York City Landmarks Preservation Commission testified in behalf of the legislation. As introduced, the bill would require the administrator of the U. S. General Services Administration to contract with the Trust to identify existing buildings of architectural and historical interest that would be suitable for use to meet the public building needs of the federal government. In testifying in support of this proposed legislation, Trust Executive Vice President Lawson B. Knott, Jr., endorsed Senator Buckley's introductory remarks and added that the legislation "should provide viable and economic alternatives to new construction."

S. 327, which among other things, proposed the establishment of a National Historic Preservation Fund funded at an annual level of $150 million was introduced by Sen. Henry M. Jackson (D-Wash.) for himself and Sen. J. Bennett Johnston, Jr. (D-La.) on January 1. On February 11, Trust President James Biddle testifying in favor of the legislation before the Parks and Recreation Subcommittee of the Senate Interior and Insular Affairs Committee, said that enactment was needed as "a clear commitment by the federal government to the historic preservation policies enunciated in the 1966 act, thereby assuring realization of these policies." Hearings were held in the House on similar legislation.

In the meantime the Ford Administration recommended to Congress extension of the appropriation authorizations under the Historic Preservation Act of 1966 for fiscal 1977 and fiscal 1978 at an annual level of $24.4 million.

During the year, Senator Jackson also requested that the Advisory Council prepare a report reviewing the national historic preservation program of the United States focusing on four primary elements: the current status of ongoing programs at the federal, state and local levels and of private efforts; administrative and organizational problems and requirements, along with an indication of the funding necessary to achieve the national goals; a legal analysis of the National Historic Preservation Act of 1966; and foreign efforts in the preservation field. The study was due on June 30.

Also at the end of the fiscal year, the Oregon state legislature was considering tax legislation that would offer relief to owners of properties listed in the National Register of Historic Places. The bill, cosponsored by more than half the state legislators, would allow owners of historic properties to make application to the state historic preservation officer for designation of their property as historic. The bill further would require county tax assessors to assess such properties at true cash value at the time of application for the next 15 consecutive

assessment years. At hearings in early March, it was suggested that the bill be amended to offer the same relief to owners of commercial buildings and that the practice of assessing improvements to historic properites be stopped, thus allowing a tax break for renovation and maintenance. Further hearings were expected before the House Revenue Committee. Legislation, designed to encourage preservation and rehabilitation of historic buildings and structures through tax incentives, was reintroduced in both houses of the U. S. Congress, and while no action on the matter has been taken, there is increasing evidence of growing support among legislators and their constituencies for the direct approach to preservation.

The Fox Theater Is Saved

One of the notable preservation victories of the year involved the Fox Theater in Atlanta, a Moorish-style movie palace that opened for business on Christmas Day 1929. The theater, designed by the local firm of Marye, Alger and Vinour for movie magnate William Fox and a chapter of the Shriners, takes up an entire block of downtown Atlanta and is one of the world's largest theaters (a seating capacity of 3,934). The Fox has domes, towers, minarets and arches, but perhaps its most distinctive feature is the simulated Moorish tent and starlighted sky in the dome over the seats and stage. Nearly all the original interior furnishings remain, including the second largest pipe organ in the world.

In July 1974, citizens learned that the Fox might be demolished by its owner, Mosque, Inc., and the land sold for $3.5 million to Southern Bell Telephone Company for construction of a new corporate headquarters. An independent preservation organization, Atlanta Landmarks, was formed and fostered a Save-the-Fox Committee. Southern Bell responded to public sentiment, establishing a May 1, 1975, deadline for an interested party to come forward with acceptable and responsible plans to take over the company's contractural agreement with Mosque. By June, Atlanta Landmarks had managed to acquire options on enough contiguous land to make a trade; Southern Bell agreed to exchange the Fox for the Atlanta Landmarks property located around the corner. To purchase the Fox, the preservation group arranged a $1.8 million loan from a local five-bank consortium.

A feasibility study by economic consultants Hammer, Siler & George reported that the Fox can operate as a theater on a break-even basis if it is not responsible for repaying the purchase and debt costs. The study was financed by the Georgia Department of Natural Resources.

Is preservation a step toward progress, toward improving the nation both in a tangible and an intangible way? Based on the foregoing reports, the answer is a resounding "Yes!"

Conferences and Seminars Sponsored or Cosponsored by The National Trust

16th Annual Seminar for Historical Administrators, Williamsburg, Va., June 16-July 26

*Reusing Railroad Stations, Indianapolis, Ind., July 22-23

Nantucket Symposium: Preservation Finance, Nantucket, Mass., July 29-31

*Back to the City Conference, New York, N.Y., September 14-15

*Cape May Preservation Conference, Cape May, N.J., September 20

Conference for Urban Landmark Commissions, Portland, Ore., October 2

*Progress in Preservation, Omaha, Neb., November 22-23

*First Governor's Conference on Historic Preservation, Montpelier, Vt., December 3

Community Preservation Conference at Woodlawn, Mount Vernon, Va., February 1-8

13th Annual Woodlawn Conference on Historic Site Administration, Mount Vernon, Va., February 22-March 1

*Conference on Historic Preservation, Port Townsend, Wash., February 20-22

*Conference on the Preservation of Indigenous Mexican Colonial Architecture in the El Paso Area and Rio Grande Valley, El Paso, Tex., March 1

*Historic Preservation Seminar, San Antonio, Tex., March 6-8

*Houston—A Past Worth Using, Houston, Tex., March 8

*Administering Historic Districts in Small Towns and Cities Workshop, Salt Lake City, Utah, March 7-8

New England Regional Preservation Workshop, Boston, Mass., March 14-15

*Regional Conference on Easements, Annapolis, Md., April 3-4

*International Conference on the Preservation and Restoration of Historic Gardens and Landscapes, Washington, D. C., April 16-18

Public Relations of Preservation Workshop, Chicago, Ill., April 17-18

*Preservation of Early Concrete Structures, Boston, Mass., April 9-10

*Historic Preservation Workshop at TSA-LA-GI, Tahlequah, Okla., May 1

*Preservation of Historic Open Space in the West, Denver, Colo., May 3-4

*Preservation of Western Ghost Towns, Flagstaff, Ariz., May 14-16

Traveling Preservation Clinic for Indiana and Ohio River Towns, May 22-30

*Historic Preservation Maintenance for Decision Makers, Harpers Ferry, W. Va., May 4-10

*Received a Trust cosponsored conference grant.

Preservation Education Fund Grants

Cornell University, Ithaca, N.Y., $9,000. To assist in the enrichment of the preservation program at the School of Architecture through assistance to students and the securing of outside lecturers for the program.

University of Virginia, Charlottesville, $10,000. To assist the School of Architecture to obtain visiting faculty, provide student field trips, student assistantships and program development through additional visual materials for the teaching of preservation/restoration.

University of Florida, Gainesville, $13,000. To provide the College of Architecture with two graduate assistantships, student field trip opportunities and curriculum enrichment through consultants and a distinguished visiting professor.

Columbia University, New York, N.Y., $15,000. To assist the Graduate School of Architecture and Planning in curriculum development and enrichment through a year-long workshop entitled "Retrieval and Recycling of the Historic Environment" and to provide funding for visiting lecturers.

George Washington University, Washington, D. C., $10,000. To provide funding for two student fellowships for the newly developed graduate program in historic preservation utilizing courses in the Department of Urban and Regional Planning, the School of Law and the Department of American Civilization, History and Anthropology.

Boston University, Boston, Mass., $2,100. To enable the American and New England Studies Program to offer a 14-week seminar in the adaptive use of older buildings to be sponsored by the university in cooperation with the Society for the Preservation of New England Antiquities (SPNEA).

Old Sturbridge Village, Sturbridge, Mass., $3,600. To assist in supporting a 14-week "New England Preservation Management Seminar" sponsored by Old Sturbridge Village in cooperation with the SPNEA and Boston University.

Educational Futures, Inc., Philadelphia, Pa., $12,000. To assist this nonprofit research organization to conduct a study of educational materials about the preservation of the built environment that are currently available for classroom teachers at the primary and secondary levels.

Recipients of Matching Consultant Service Grants and National Historic Preservation Fund Loans

CONSULTANT SERVICE GRANTS

July 1974

THE GEORGETOWN SOCIETY, Georgetown, Colo., $300
TORRINGTON-URBAN BEAUTIFICATION COMMITTEE, Torrington, Conn., $900
ISAAC THOMAS HECKER MEMORIAL FOUNDATION, Washington, D. C., $1,000
OTTAWA SILICA COMPANY FOUNDATION, Ottawa, Ill., $700
JONATHAN CLARK CONGER HOUSE, Washington, Iowa, $600
FREDERICK COUNTY LANDMARKS FOUNDATION, Frederick, Md., $500
BOSTON 200, Boston, Mass., $2,000
VILLAGE OF FRANKLIN, Mich., $500
TISHOMINGO COUNTY COURTHOUSE, Iuka, Miss., $800
DODGE COUNTY HISTORICAL SOCIETY, Fremont, Neb., $800
VISUAL ENVIRONMENT PROGRAM, Portsmouth, N.H., $1,000
CITY OF CAPE MAY, N.J., $1,000
TOWNSHIP OF CHERRY HILL, N.J., $400
SOCORRO COUNTY HISTORICAL SOCIETY, Socorro, N.M., $700
LANDMARK SOCIETY OF THE NIAGARA FRONTIER (Buffalo and Erie Historical Society), Buffalo, N.Y., $900
SAVE THE COURTHOUSE COMMITTEE, White Plains, N.Y., $500
SOUTHEAST MUSEUM, Brewster, N.Y., $400
SHAW UNIVERSITY, Raleigh, N.C., $500
FAIRFIELD HERITAGE ASSOCIATION, Lancaster, Ohio, $700
COLUMBIA-MONTOUR JOINT PLANNING COMMISSION, Bloomsburg, Pa., $600
FRANKLIN COUNTY HERITAGE, Chambersburg, Pa., $800
FRENCH AND PICKERING CREEKS CONSERVATION TRUST, Pottstown, Pa., $700
HAVERFORD TOWNSHIP HISTORICAL SOCIETY, Havertown, Pa., $750
LANSDALE HISTORICAL SOCIETY, Lansdale, Pa., $500
RESEARCH AND DESIGN INSTITUTE, Providence, R.I., $2,000
TASK FORCE 200, East Greenwich, R.I., $1,000
WOONSOCKET OPERA HOUSE SOCIETY, Woonsocket, R.I., $700
GALVESTON HISTORICAL FOUNDATION, Galveston, Tex., $500
HISTORICAL PRESERVATION LEAGUE, Dallas, Tex., $800
HISTORIC WILLARD SOCIETY, Willard, Utah, $600
CITY OF BURLINGTON, Vt., $750
FRIENDS OF BURKLYN, Sutton, Vt., $500
TOWN HALL-LEVY OPERA HOUSE FOUNDATION, Charlottesville, Va., $400

January 1975

TUCSON ART CENTER, Tucson, Ariz., $1,000

EAST BAY REGIONAL PARK DISTRICT, Oakland, Calif., $2,000
THE FOUNDATION FOR SAN FRANCISCO'S ARCHITECTURAL HERITAGE, San Francisco, Calif., $7,500
JOHNSTON HOUSE FOUNDATION, Half Moon Bay, Calif., $1,000
THEATER FOR THE PERFORMING ARTS FOUNDATION, Long Beach, Calif., $750
HARTFORD ARCHITECTURE CONSERVANCY, Hartford, Conn., $2,500
AFRO-AMERICAN BICENTENNIAL CORPORATION, Washington, D. C., $1,000
COLONIAL DAMES OF AMERICA, Jacksonville, Fla., $500
GEORGIA COLLEGE, Milledgeville, Ga., $1,700
MARTIN LUTHER KING, JR., CENTER FOR SOCIAL CHANGE, Atlanta, Ga., $2,000
MIDDLE GEORGIA HISTORICAL SOCIETY, Macon, Ga., $500
HISTORIC COLUMBUS FOUNDATION, Columbus, Ga., $750
PUNAHOU SCHOOL, Honolulu, Hawaii, $2,000
CITY OF MOSCOW, Idaho, $2,000
ALTON AREA LANDMARKS, Alton, Ill., $800
CITY OF GALENA, Ill., $1,500
ROOSEVELT UNIVERSITY, Chicago, Ill., $9,000
FREDERICK COUNTY LANDMARKS FOUNDATION, Frederick, Md., $500
PRINCE GEORGES COUNTY JAYCEES, Hyattsville, Md., $1,500
COUNTY OF MIDDLESEX, East Cambridge, Mass., $1,500
BRANCH COUNTY HISTORICAL SOCIETY, Coldwater, Mich., $800
WOODWARD EAST PROJECT, Detroit, Mich., $3,000
ASSOCIATION FOR THE PRESERVATION OF THE LAS VEGAS MORMON FORT, Las Vegas, Nev., $1,000
CLARK HISTORICAL SOCIETY, Clark, N.J., $500
HISTORIC ALBANY FOUNDATION, Albany, N.Y., $2,500 and $500
PLAYS AND PLAYERS, Philadelphia, Pa., $750
BOROUGH OF SUSQUEHANNAH DEPOT, Susquehannah, Pa., $5,000
MASSASOIT HISTORICAL ASSOCIATION, Warren, R.I., $2,000
HISTORICAL PRESERVATION LEAGUE, Dallas, Tex., $500
UTAH STATE HISTORICAL SOCIETY, Salt Lake City, Utah, $600
OLD STONE HOUSE RENOVATION COMMITTEE, Winooski, Vt., $800
ARLINGTON HISTORICAL SOCIETY, Arlington, Va., $250
HISTORIC WINCHESTER, Winchester, Va., $850
UNIVERSITY OF VIRGINIA, Charlottesville, $1,200
HISTORIC RICHMOND FOUNDATION, Va., $500
WOODROW WILSON BIRTHPLACE FOUNDATION, Staunton, Va., $1,000
HANCOCK COUNTY HISTORICAL SOCIETY, New Cumberland, W. Va., $1,000
RACINE URBAN AESTHETICS COMMISSION, Racine, Wis., $500

June 1975

ELEUTHERIAN MILLS-HAGLEY FOUNDATION, Wilmington, Del., $5,000
DISTRICT OF COLUMBIA MUNICIPAL PLANNING OFFICE, Washington, D. C., $5,000
YONKERS COMMUNITY DEVELOPMENT AGENCY, Yonkers, N.Y., $2,500
THE ATHENAEUM OF PHILADELPHIA, Pa., $1,200
FRIENDS OF WHEELING, Wheeling, W. Va., $2,000

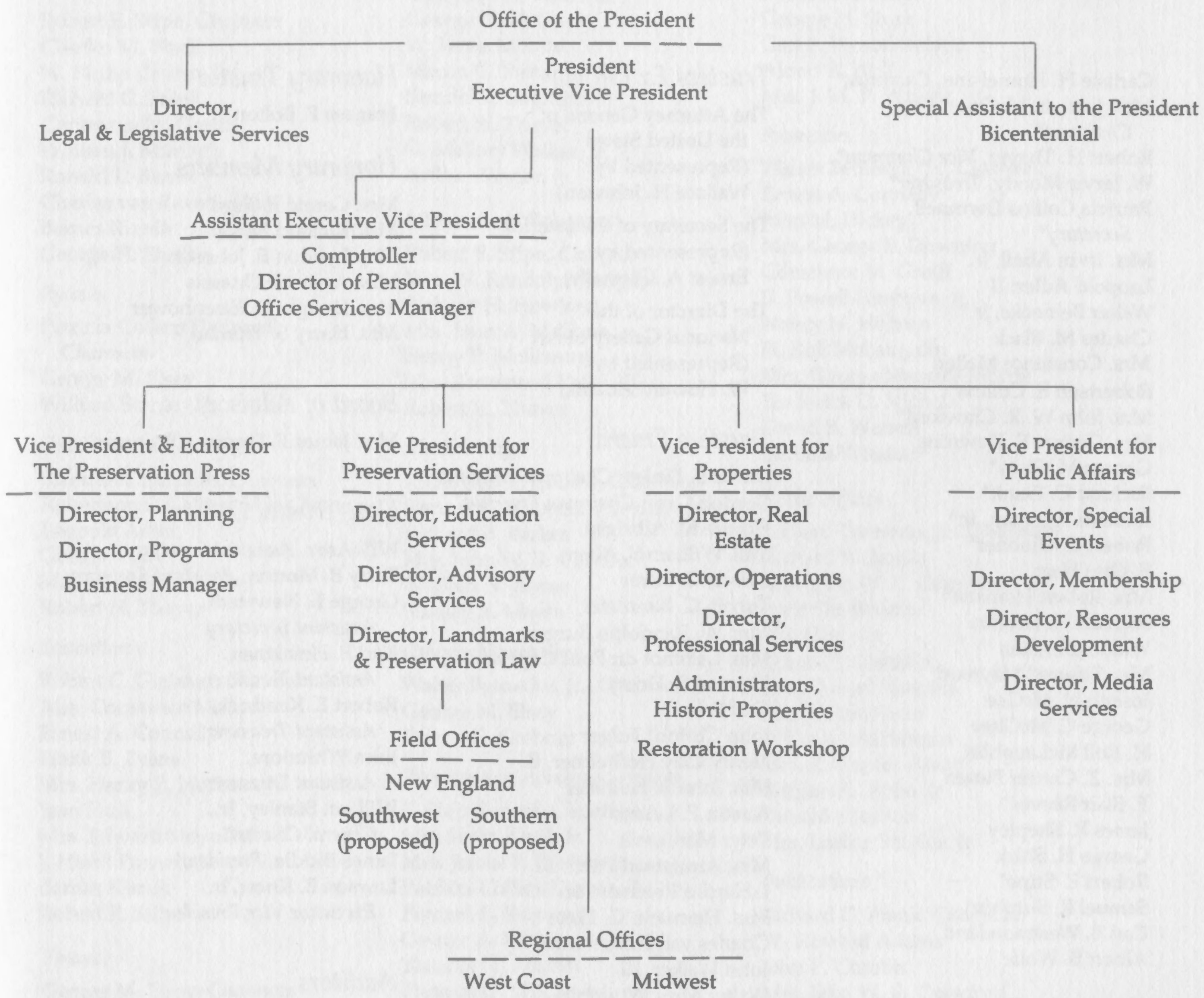
National Historic Preservation Fund
Southold Heritage Foundation, South Bend, Ind., $20,000
Foundation for San Francisco's Architectural Heritage, San Francisco, Calif., $45,000
Research and Design Institute, Providence, R.I., $20,000

Visitation at Trust Properties

	Fiscal year 1974	*Fiscal year 1975*	*Percentage increase*
Historic house museums			
Belle Grove	9,907	12,698	28.2
Chesterwood	9,709	13,189	35.9
Cliveden*	8,447	11,220	32.8
Decatur House	13,974	14,169	1.4
Lyndhurst	45,903	49,960	8.8
Oatlands	17,096	21,580	26.2
Pope-Leighey House	8,785	9,205	4.8
Shadows-on-the-Teche	21,076	24,015	13.9
Woodrow Wilson House	8,783	13,116	49.3
Woodlawn Plantation	46,845	61,970	32.3
Historic properties			
Casa Amesti [a]		341	—
Drayton Hall [b]		2,578	—
Mount Harmon Plantation [c]		240	—
Total Visitation	190,525	234,281	23.0

*Includes visitation to Andalusia, which is open through the courtesy of Trust President and Mrs. James Biddle.
[a] Visitation reports not prepared in previous years.
[b] Open by special arrangement only since November 1974.
[c] Reporting system initiated during fourth quarter of fiscal year 1975.

NATIONAL TRUST ORGANIZATION CHART



Margot Gayle
Ada Louise Huxtable
George McCue
Howard E. Paine
Caroline Rogers
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*Because of the growth in the total number of individuals, companies, organizations, trusts and foundations which have supported the National Trust with an annual contribution of $1,000 to $5,000, it has become necessary to limit this listing to the names of only those who have made such a contribution within the past five years.

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Hazel N. Davis
Henrianne Cabell Early
George A. Thornton

In Memoriam

The following list is published in tribute to and in memory of trustees, advisors, committee and property council members, staff and Trust supporters who died during 1974-75.

MRS. DONALD D. DODGE
AUSTIN P. LELAND
JACOB H. MORRISON
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FRANK WALTON
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*As of June 30, 1975.

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**Jointly sponsored by the Trust and the Society for the Preservation of New England Antiquities.

Report of Certified Public Accountants

THE BOARD OF TRUSTEES
NATIONAL TRUST FOR HISTORIC
PRESERVATION IN THE UNITED STATES

We have examined the accompanying combined balance sheet (exclusive of values for historic properties) of the National Trust for Historic Preservation in the United States at June 30, 1975, and the related combined statements of operating income and equity and changes in financial position for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances. We have previously made a similar examination of the financial statements for the prior year.

In our opinion, the combined statements mentioned above present fairly the financial position (exclusive of values for historic properties) of the National Trust for Historic Preservation in the United States at June 30, 1975 and 1974, and the results of operations and changes in financial position for the years then ended, in conformity with generally accepted accounting principles applied on a consistent basis during the period.

Arthur Young & Company

Washington, D. C.
August 22, 1975

NATIONAL TRUST FOR HISTORIC PRESERVATION IN THE UNITED STATES

Combined Balance Sheet

(Exclusive of Values for Historic Properties—Note 1)

June 30, 1975 and 1974

ASSETS	1975	1974
Current Assets:		
Cash	$ 694,887	$ 50,668
Marketable securities, at cost (market value, 1975—$35,146; 1974—$40,619)	34,925	38,198
Grants receivable, principally from U. S. government	112,314	376,972
Other accounts receivable (Note 7)	321,666	87,889
Real property held for sale (Note 4)	460,311	225,000
Other	38,899	43,500
Total current assets	1,663,002	822,227
Assets restricted for specific purposes (Note 3)	618,413	689,047
Endowment assets, at cost (Note 2)	6,212,919	5,724,294
Property and equipment, at cost:		
Building improvements	78,468	67,208
Fixtures, equipment and vehicles	259,756	214,345
	338,224	281,553
Less accumulated depreciation	190,447	165,055
Net property and equipment	147,777	116,498
7%, secured note receivable, due 1979 (Note 4)	70,000	—
	$8,712,111	$7,352,066

LIABILITIES AND EQUITY	1975	1974
Current Liabilities:		
Notes payable (Notes 2 and 6)	$ 495,575	$ 163,280
Accounts payable	240,661	250,226
Accrued liabilities	221,294	74,433
Unexpended grant balances	58,898	4,515
Total current liabilities	1,016,428	492,454
Notes payable after one year (Note 6)	29,960	28,240
Donations for specific purposes (Note 3)	618,413	689,047
Advance payable to endowment account (Note 2)	23,715	23,715
Endowments (Note 2)	6,212,919	5,724,294
Equity:		
Restricted (Note 1)	83,856	—
Unrestricted	726,820	394,316
Total equity	810,676	394,316
	$8,712,111	$7,352,066

See accompanying notes.

Combined Statement of Operating Income and Equity

Years ended June 30, 1975 and 1974

	1975	1974
Operating Revenues:		
Grant income, including $2,442,083 in 1975 ($1,472,565 in 1974) from U. S. government	$2,455,301	$1,488,080
Memberships	1,171,246	999,668
Donations	697,472	635,886
Investment income	354,718	270,388
Admissions	164,582	132,265
Annual meeting	44,039	42,658
Transfer from endowment fund (Note 2)	150,000	144,657
Sales of articles (Note 7)	256,523	91,140
Miscellaneous	172,617	142,527
Total operating revenues	5,466,498	3,947,269
Operating Expenses:		
Salaries, payroll taxes and employee benefits	2,186,190	1,550,555
Rent, investment expense, professional expense and other fixed charges	564,264	434,060
Maintenance	196,292	128,657
Annual meeting	74,573	83,022
Education, publications and other	1,683,339	1,223,606
Historic properties development	108,730	148,678
Total operating expenses	4,813,388	3,568,578
Operating income before historic property acquisition costs	653,110	378,691
Historic property acquisition costs (Note 5)	(236,750)	–
Net operating income	416,360	378,691
Equity at beginning of year	394,316	15,625
Equity at end of year	$ 810,676	$ 394,316

See accompanying notes.

Combined Statement of Changes in Financial Position

Years ended June 30, 1975 and 1974

	1975	1974
Source:		
Net operating income	$416,360	$ 378,691
Add depreciation and amortization not affecting working capital in current period	37,268	32,885
Working capital provided by operations	453,628	411,576
Realization of contingent endowment asset	–	18,546
Increase in notes payable	488,109	–
	941,737	430,122
Application:		
Note receivable (Note 4)	70,000	–
Building improvements	11,260	–
Additions to fixtures, equipment and vehicles	57,287	13,966
Reduction in notes payable after one year	5,489	400
Transfer of Drayton Hall note payable to current liabilities (Note 5)	480,900	–
	624,936	14,366
Increase in working capital	$316,801	$ 415,756

	1975	1974
Changes in components of working capital:		
Increase (decrease) in current assets:		
Cash	$644,219	$(233,385)
Marketable securities	(3,273)	24,287
Grants receivable	(264,658)	120,057
Other accounts receivable	233,777	40,535
Real property held for sale	235,311	225,000
Other	(4,601)	27,781
	840,775	204,275
Increase (decrease) in current liabilities:		
Notes payable	332,295	(185,600)
Accounts payable	(9,565)	2,492
Accrued liabilities	146,861	(5,818)
Unexpended grant balances	54,383	(22,555)
	523,974	(211,481)
Increase in working capital	$316,801	$ 415,756

See accompanying notes.

Notes to Financial Statements

June 30, 1975 and 1974

1. Accounting policies

Accounting for historic properties—The Trust follows the accounting practice of not including in assets the cost or appraisal value of any of its historic properties. Related expenditures for restoration and development are charged to income as incurred. These properties, which in total are significant, have been acquired by the Trust by gift, bequest, purchase and other means. Certain of the properties are required to be maintained and operated by the Trust for specific preservation purposes and cannot be sold. Acquisitions in 1975 and 1974 were Drayton Hall by purchase (Note 5), and Reynolds Tavern and Mount Harmon Plantation by donation. The properties are:

Belle Grove, Middletown, Virginia
Bernard Baruch Lot, Washington, D. C.
Casa Amesti, Monterey, California
Chesterwood, Stockbridge, Massachusetts
Cliveden (Chew House), Philadelphia, Pennsylvania
Cooper-Molera Adobe, Monterey, California
Decatur House, Washington, D. C.
Drayton Hall, Charleston County, South Carolina
Lyndhurst, Tarrytown, New York
Mount Harmon Plantation at World's End, Cecil County, Maryland
Oatlands, Leesburg, Virginia
Pope-Leighey House, Mount Vernon, Virginia
Reynolds Tavern, Annapolis, Maryland
The Shadows-on-the-Teche, New Iberia, Louisiana
Woodlawn Plantation, Mount Vernon, Virginia
Woodrow Wilson House, Washington, D. C.

Objects and furnishings owned and assigned to above properties.

Investment income—Income is recognized from dividends when received and interest as earned.

Allocation of gains and losses and investment income—The Trust maintains a master investment account for approximately 90% of its endowment funds, including funds functioning as endowments (i.e., funds for which restrictions on the use of principal are imposed by the Board of Trustees rather than by donors or testators). Gains and losses from securities in the master account are allocated to the individual endowments on the basis of the relationship of the market value of securities for each endowment to the total market value of the master account adjusted at the time of significant additions to or deductions from the master account. Income from investments is allocated on the same basis.

Investment income—total return concept—In 1971 the Trust adopted the total return concept for investing and accounting for income from funds functioning as endowments and other endowments which permitted this treatment.

Under the total return concept, security investments are selected on the basis of expected total return representing yield in the form of interest, dividends and appreciation in value of the securities, thus removing the constraints of investing for current yield only. The concept provides that a prudent amount of the total return, which management determined to be equal to 5% of the June 30, 1970 market value of investments subject to the concept, adjusted for an assumed rate of growth, may be used for support of current operations. Dividend and interest income in excess of the 5% is added to endowments; any excess of the 5% over dividend and interest income is deducted from endowments to the extent of 50% of the realized investment gains for the preceding five years and recognized as income.

The use of the total return concept was discontinued in December 1974 retroactive to the beginning of the fiscal year. Due to net realized investment losses during the period the total return concept was applied, no amounts were deducted from endowments and recognized as income. Continuance of the total return concept would not have materially affected the results of operations for 1975.

Membership income—Membership income is recognized in the year the membership dues are received.

Grant income—Grant income from the U. S. government includes $168,000 received to match donated historic property resources.

Donations—Donations received for specific purposes are recognized as income to the extent of expenditures incurred for such purposes ($271,833 and $79,556 in 1975 and 1974, respectively).

Other donations, including bequests, are recognized as income in the period received.

Retirement plan—The Trust has a trusteed contributory retirement plan covering certain employees upon completion of one full year of service. Pension plan expense for fiscal 1975 and 1974 was $64,797 and $56,727, respectively. Generally it is the Trust's policy to fund pension cost accrued. The actuarially computed value of vested benefits for the plan as of June 30, 1975 exceeded the pension fund by approximately $11,700. Application of the provisions of the 1974 Employee Retirement Income Security Act is presently being reviewed.

Depreciation and amortization—Depreciation of fixtures, equipment and vehicles is determined principally on the straight line basis, over estimated useful lives of five to ten years. Building improvements relate principally to U. S. government-owned property occupied by the Trust for an indefinite period on a rent-free basis, and are being amortized over a ten-year period to 1981. Recovery of the cost of these improvements by charges against future operations is dependent on the Trust occupying the premises for the period estimated.

Restricted equity—In 1975 the Trustees restricted $100,000 of unrestricted equity for use as an Emergency Building Preservation Fund. During the year $16,144 was used for this purpose (included in operating expense) and, accordingly, $83,856 was restricted at June 30, 1975.

2. Endowments

A summary of endowment activity is as follows:

	1975	1974
Balance at beginning of year	$5,724,294	$5,447,038
Increases:		
Gifts received	360,975	368,897
Net gains from sales of securities	277,650	53,016
	6,362,919	5,868,951
Transfer to operating income	150,000	144,657
Balance at end of year	$6,212,919	$5,724,294

Gifts received in 1975 and 1974 are for preservation and maintenance of historic properties and include in 1975 $221,719 for Drayton Hall and $139,256 for Chesterwood; 1974 gifts consist principally of a bequest for Chesterwood.

As permitted by the terms of the Chesterwood endowment, $144,657 of the endowment assets was transferred to operating income in 1974 to cover the recorded accumulated operating losses for such property from date of acquisition to date of the death of the donor. In 1975 $150,000 was transferred to operating income from the Andrew W. Mellon Foundation endowment to retire a bank borrowing used for improvements to headquarter's offices in a prior year.

Endowment assets are comprised of the following at June 30:

	1975	1974
Cash and securities:		
Master investment account	$5,660,444	$5,174,144
Segregated investment account	246,536	244,211
Total (market value, 1975—$6,456,483; 1974—$6,011,870)	5,906,980	5,418,355
Building improvements for the Trust's administrative offices	274,266	274,266
Other	31,673	31,673
	$6,212,919	$5,724,294

Endowment assets with a cost of $118,163 are pledged to secure a 7½% bank note payable for $10,000. Other endowment assets include accounts receivable of $23,715 representing endowment assets used to finance other Trust activities.

3. Donations for specific purposes

Activity in donations for specific purposes is summarized as follows:

	1975	1974
Balance at beginning of year	$689,047	$624,659
Receipts:		
Contributions	188,282	118,418
Investment income	12,917	25,526
	201,199	143,944
	890,246	768,603
Disbursements	271,833	79,556
Balance at end of year	$618,413	$689,047

Assets restricted for specific purposes consist principally of cash, and notes receivable of $219,232 at June 30, 1975 (with interest rates of 3% to 5½%) and $187,811 at June 30, 1974 due from non-profit historic preservation organizations. The notes generally are unsecured and provide for installment payments commencing at various dates to 1977, and ending for the greater part in 1978 and 1979. Collection of certain of the notes receivable may be dependent upon the ability of the organizations to generate funds from their operations or obtain funding from outside sources.

4. Real property held for sale

This consists at June 30, 1975 principally of the Drayton Hall property sold in August 1975 for $444,150 (see Note 5) and at June 30, 1974 of real estate acquired by bequest which was sold in August 1974 for $225,000 including a $70,000 7% note due in 1979 secured by a second trust on the real estate.

5. Drayton Hall

During fiscal 1975, pursuant to a 1973 option agreement, the Trust purchased the historic property, Drayton Hall, for $680,900, comprised of $200,000 cash at closing and a $480,900 6% note secured by a first mortgage due $150,000 in fiscal 1976 and 1977 and $180,900 in fiscal 1978.

In August 1975 the Trust sold certain of the land not necessary for preservation of the historic structures to the Department of Parks, Recreation and Tourism of the State of South Carolina for $444,150. Proceeds from the sale were used to retire the $480,900 6% note mentioned above and accordingly the entire amount of the note has been classified in current liabilities at June 30, 1975.

The purchase cost of $680,900 less the $444,150 received for the sale of land has been charged to expense pursuant to the Trust's accounting practice.

6. Notes payable

Notes payable (including notes payable after one year) consist of the following at June 30:

	1975	1974
Banks:		
1975 amount due on demand (Note 2), interest principally 7½% (8% in 1974)	$ 10,000	$160,000
8.55% note, payable monthly to February 1980, secured by equipment in South Carolina	6,395	–
7% note, $2,880 payable yearly to 1982; secured by real estate in Louisiana	23,040	25,920
Other:		
Drayton Hall (Note 5)	480,900	–
Massachusetts Trustees of Reservations, non interest bearing, due $400 annually	5,200	5,600
	$525,535	$191,520

7. Porcelain box fund-raising program

Incident to a fund-raising program involving the sale of a limited series of porcelain box sets, the Trust will receive 50% of the gross profit from such sales.

The Trust recognized $134,333 of income from the program in 1975 which is included in sales of articles in the accompanying statement of income and equity. Other accounts receivable include the Trust's share of the gross profit under the agreement and $52,589 of advances. The Trust is custodian of a program bank account not reflected in its financial statements which at June 30, 1975 had a balance of $321,254.

8. Subsequent event

In August 1975 the Trust purchased the Frank Lloyd Wright Home and Studio in Oak Park, Illinois, for $190,000; $94,000 of the purchase price was contributed by the Frank Lloyd Wright Home and Studio Foundation. The property was then leased to the Foundation which is responsible for its maintenance and administration.

NATIONAL TRUST FOR HISTORIC PRESERVATION

Guarding America's Heritage

Historic Preservation

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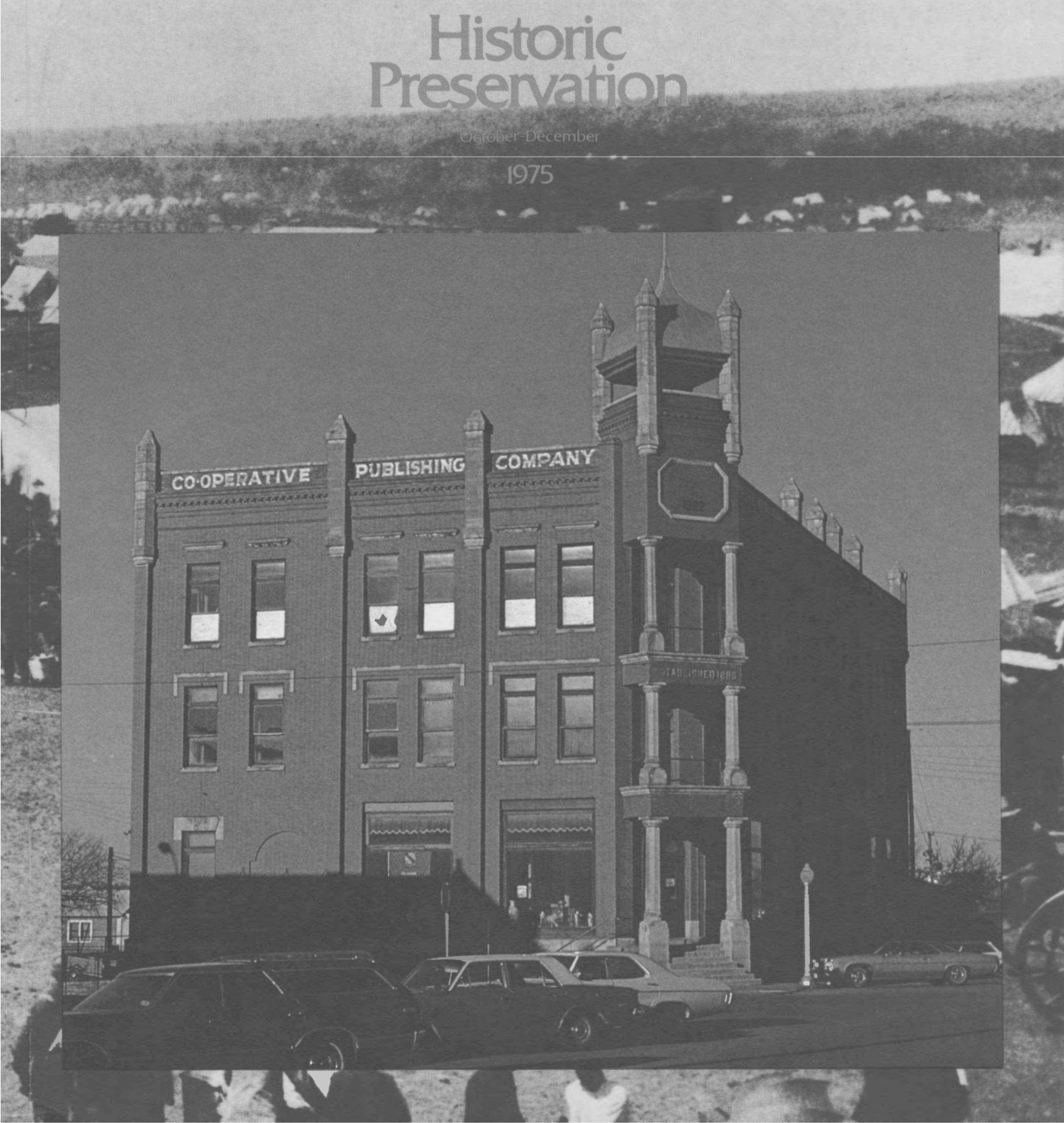

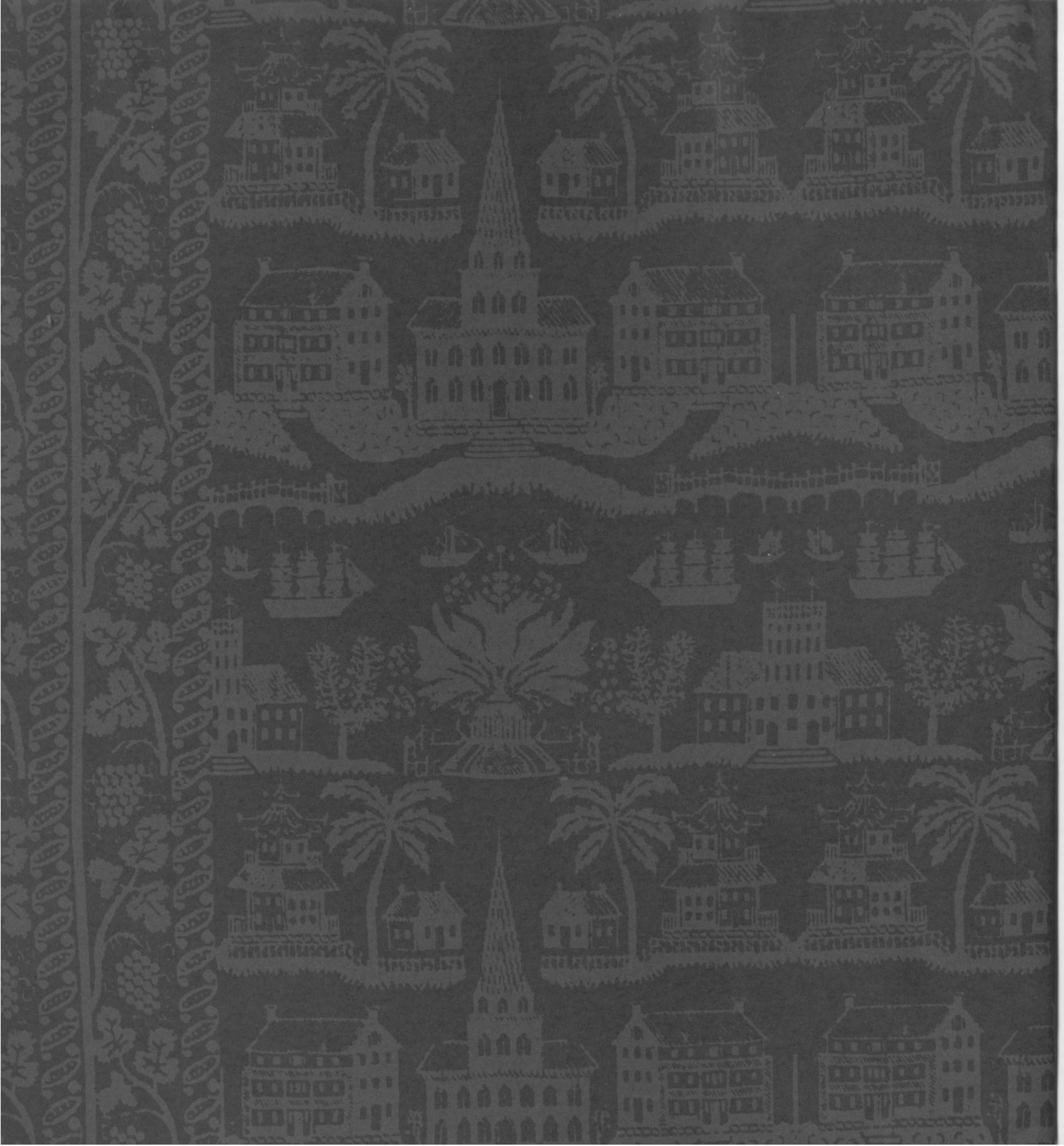

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Designed by Red Truck Farm
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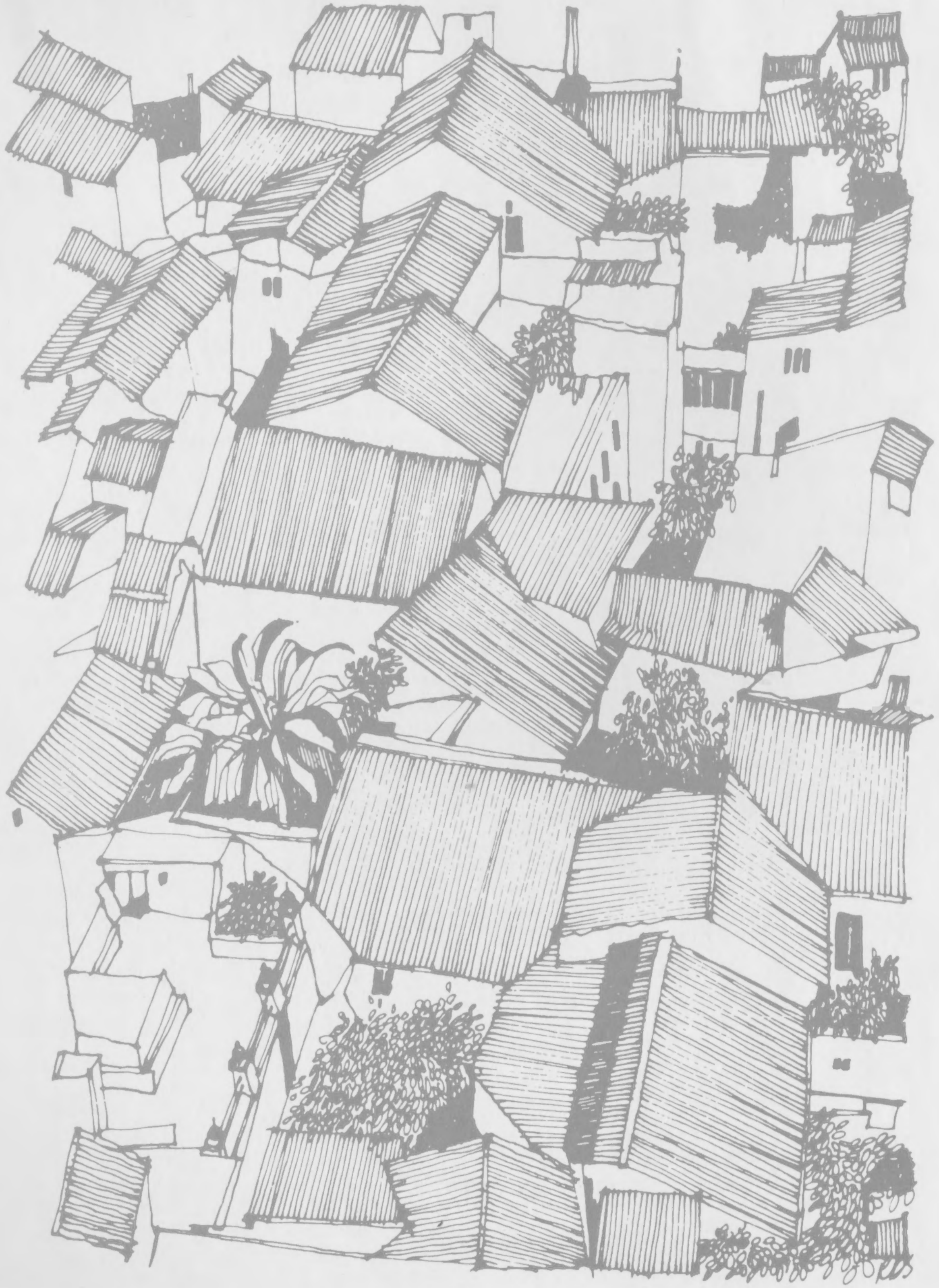
Cover: Guthrie, Okla., was a tent city in May 1889, after the Oklahoma land rush. It soon took on an appearance much like Guthrie today. The Cooperative Publishing Company building designed by Joseph Foucart in 1902 is unchanged and still contains 1902 equipment. An article on Guthrie begins on page 4.
(Inset photograph by Bill Lehmann, wraparound photograph by D. S. Mitchell, courtesy Oklahoma Historical Society)

The inside covers show a detail of a 19th-century American coverlet of Boston town design with grape and vine border pattern. The blue wool and cream cotton coverlet, believed to have been made by Lydia Morgan (1830-78) of southern Ohio, is in the Cincinnati Art Museum. (Cincinnati Art Museum, gift of the Estate of Clare Hilling Snodgrasse)



PRESERVATION FEATURES

Threads of a Fabric

Two articles in this issue of *Historic Preservation* demonstrate by opposite means the same point—that the impact of a historical site can be heightened or broken down by its surroundings.

In Guthrie, Okla., by a fluke of dormancy, an entire district remains practically as it was 65 years ago when the town was still the state capital. If only two, three or four scattered buildings of that vintage remained, Guthrie's historical aura would be weak if not absent. But, together, the "capital buildings" in a seven-block area of Guthrie relate the story of a once booming western town that is easy and enticing to read.

East India Marine Hall in Salem, Mass., tells another kind of story, with a similar conclusion. When dedicated in 1825 as the museum of the East India Marine Society, the building was surrounded by 18th-century houses, one of them belonging to the family of a society member. By the 1840s the houses had begun to be replaced by commercial structures and today only the hall facade remains to recall the time when a group of Salem ship officers decided to collect and display curios gathered from their voyages. Philip Chadwick Foster Smith drew a sequence of sketches to show the changes in the hall and its surroundings. He concludes in his article in this issue that sketches of other places might "serve as a useful reminder of how rapidly an isolated environment can change."

The danger is that it will change in character as well as physical appearance. In *Historic Districts: Identification, Social Aspects and Preservation,* a 1975 National Trust publication for the American Committee of the International Centre for Conservation (available for $2.50 from the National Trust Preservation Bookstore), William J. Murtagh, keeper of the National Register of Historic Places, writes that "within urban environments . . . the technological advances of the 20th century have tended to escalate scale, use, density and decibel levels out of human proportion. Unless controls are exercised, economic pressures and technological prowess will continue to force erosion of the homogeneity in historic areas by the construction of highrise structures. The gradual accumulation of such buildings eventually tips the delicate scale of linkage relationships and results in isolation of pivotal buildings, if indeed the pivotal building itself escapes the pressure for development on the site where it was built." Today there are about 1,000 historic districts (many of them archaeological sites) listed in the National Register of Historic Places. Some are rural, some urban, some little larger than a town square—as the Tallmadge, Ohio, Town Square Historic District—and others as large as the 85-block Vieux Carré Historic District in New Orleans, La., or the approximately 8,000-acre Central Whidbey Island Historic District in Washington. Despite their diversity, each of them is united by an identifiable historical character that it would lose if its fabric were thinned.

Often what is protected of historic districts and structures are the architectural elements that can be perceived on the exterior. The interiors of many structures are used adaptively, often in order to lend new life to them while insuring their maintenance and protection. Some adaptive uses parallel the original uses of the structures; when an 18th-century house is adapted for residential use the adaptation is essentially a modernization. Adaptation of the house as a library or insurance office would involve change in the nature as well as the style of its use.

But in both types of adaptive use, major adjustments may be made. Some changes may be regretted later. As Catherine Lynn Frangiamore writes in "The Story Wallpapers Tell," "scraping, steaming and scrubbing" of walls "can obliterate evidence eloquent of the decorative history of a house. After the paper has been thrown away, the house 'restorer' may be left staring at blank walls that tell nothing about early decorative schemes." In his article on commercial renovation, architect and developer Hergert McLaughlin describes some peculiarities of older buildings that can lend interest and appeal in new, adaptive uses. Such serendipitous structural elements might be costly to build new, and it is unlikely that anyone would have the idea to do so.

To the interior of a structure as well as to its exterior and surroundings the same principle might be applied: Change with thought and care. The loss or change of too many original interior details may thin the fabric of the interior so that it no longer has an identifiable historical character. The choice to remove or significantly alter a structural element can only be made once; the action cannot be reversed.

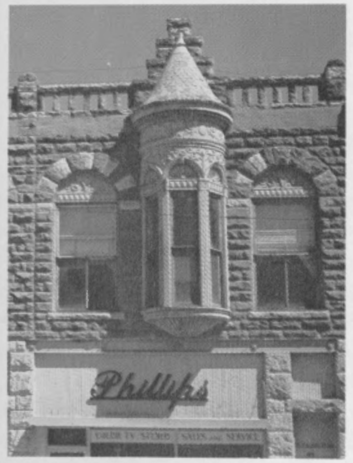
Like preservation, restoration or renovation, adaptive use can do much to make historical buildings and sites relevant, understandable and enjoyable. Adaptation of historical structures is exciting for those involved. The use of adapted structures can be equally rewarding to others. HP

Similarity of building materials can lend cohesiveness to an area. (By David Schaaf, from Historic Districts: Identification, Social Aspects and Preservation, *National Trust, 1975)*

Bicentennial Outlook: GUTHRIE AWAKES

Bill Lehmann

Top: "The Spirit of '89," painting by Frederick Ruple depicting Oklahoma land run. (Courtesy Oklahoma Historical Society)
Above: Bank of Indian Territory building (1889) designed by Joseph Foucart. (Bill Lehmann)



Detail of DeSteiguer Building (1889), originally the Guthrie National Bank building, designed by Joseph Foucart. (Bill Lehmann)

An unusual American city has announced a preservation plan equally unusual as the nation enters its Bicentennial year.

Guthrie, Okla., will celebrate its 87th birthday April 22, 1976. There's nothing particularly startling about that. Many American cities are much older than Guthrie, but most have changed over the years. Guthrie hasn't.

Guthrie is virtually the same as it was when it was the center of attraction during the most colorful and turbulent period of Oklahoma history. Guthrie was the territorial capital of Oklahoma and was the first state capital after Oklahoma became a state in 1907. But in the dark of night on June 10, 1910, the governor of Oklahoma had the state capital changed from Guthrie to Oklahoma City. With the state capital designation went Guthrie's future importance in political and economic affairs.

Guthrie entered a period of stagnation. There was no development, but neither did the city decline. It just lay there, much like a modern Rip Van Winkle, and slept while the rest of the world progressed.

Today Guthrie still looks much the same as it did in 1910. The brick streets have been covered with blacktop, and neon signs and bright streetlights have been installed. But they light the same buildings that were seen and used by territorial and state political leaders and townspeople who built the city on a raw prairie as "America's Last Frontier."

Guthrie's birth as a town came April 22, 1889, in the first of only four land runs used by the United States as a method of distributing land to settlers anxious to find their own piece of America. The Oklahoma Bill authorized the opening of an area in the center of the Indian Territory for settlement April 22, 1889. The method for claim and settlement was unique. Those desiring land were to line up at a given point bordering the land to be settled and, at a signal, run to the land they desired to settle, stake their claims and register with the federal land office. Thus was established the land run.

Although Oklahoma was a comparatively unknown country, people began gathering by the thousands along the southern border of Kansas, particularly at Arkansas City where trains would embark for the Oklahoma Territory line. Those making the run from the north came principally from the northern states. Those lining up along the southern boundary of the territory came from the southern states. The rich, the poor, the refined, the ignorant, the white, the black, the men, the women, the northerners and the southerners all joined in the onward rush for the Oklahoma Territory.

Fully 10,000 people clamored to be aboard the first train leaving Arkansas City at dawn on April 22 for the Oklahoma Territory boundary near Orlando. One by one the trains left the Kansas depot loaded with would-be settlers. The 15th and last train left at 11 a.m. to line up behind the others on the Santa Fe tracks for the rush southward. At the territorial line were other settlers who had gathered in wagons, on horseback, in carriages and on foot to await the signal to enter the new land and stake their claims.

The cavalry officer took his signal position at the line with a flag in one hand and a bugle in the other. Precisely at noon he raised the bugle to his lips and gave the signal blast while dropping the upraised flag. Then began the race for homesteads—a race beyond the power of any pen to describe. Cheers and shouts from a hundred thousand souls were joined by the shrill whistles from the trains as they embarked on the southward journey into the virgin territory in the mad dash for land.

From the southern boundary the scene was much the same. Trains entering from

Above: Harrison Avenue, Guthrie, June 7, 1889.
Below: Club Theatre, Guthrie's first, 1889.
(Photographs by D.S. Mitchell, courtesy Oklahoma Historical Society)

the south carried passengers that would settle Norman, Oklahoma City and Edmond. Settlers from the north stopped at Orlando, Mulhall and Guthrie.

Guthrie had the advantage over all the other towns from the start. It had been designated the capital of the Oklahoma Territory and the site of the land office, which was still under construction at the time of the run. With Guthrie's advantage it had naturally received more publicity and was the focal point of most settlers entering the new lands.

At noon on opening day, Guthrie was but a watering stop on the Santa Fe railroad line which had been built through the Indian Territory two years before to connect the Texas cattle country with the eastern markets. A few government and railroad workers and a contingent of cavalry troops assigned to the territory to preserve peace and keep out "Sooners" were all that greeted the first settlers as they arrived.

In two hours the beautiful green of the new country was so completely covered by settlers' tents that the scene presented the appearance of a vast army bivouac. By nightfall 15,000 people had settled Guthrie, seeking a new life and prosperity. Though the settlers were from all walks of life, there was never a more resourceful group of people who made more of so little. Rome may not have been built in a day—but Guthrie was!

Trains carrying needed lumber and building supplies followed the settlers into the territory. Frame buildings began rising on the virgin Oklahoma soil the afternoon of the run. The dust had not settled after the run when newsboys were barking headlines from the first newspaper published in the territory, the *Oklahoma Daily State Capital*, issued from a tent on the afternoon of the run. In a month the first brick building in the territory had been built, for the Guthrie National Bank, and was occupied. By July a complete city directory had been printed and circulated. The Guthrie Chamber of Commerce had also been organized and was functioning by July.

Election of city officers was held the day after the run. Though city government existed in Guthrie, no other law prevailed. Oklahoma, as a territory, did not come under the jurisdiction of state or federal law. Congress approved territorial laws in May of 1890, a full 13 months after the opening. Yet Oklahoma people in the interim got along without laws better than people living in the more "civilized" states. In the year without laws, Guthrie recorded no murders and order prevailed.

With the grant of territorial government in 1890, President Harrison appointed George Steele of Indiana as first governor of the Oklahoma Territory. Following the election of representatives, the first territorial legislature convened in the territorial capital of Guthrie on August 27, 1890. The legislative assembly heard ordinary business and then a blockbuster was introduced by members of the delegation from the south; the legislature speedily approved Council Bill No. 7 which called for the permanent designation of Oklahoma City as the territorial capital.

Governor Steele vetoed the bill much to the chagrin of the Oklahoma City forces. Steele later resigned as governor and returned to Indiana because of the bitterness caused by his veto. The battle line was drawn nevertheless, and though Guthrie would remain capital of Oklahoma for another 20 years, the move to make Oklahoma City the capital would continue.

As the territorial capital, Guthrie continued to be an important city. It was the hub of business and commerce in the territory. The city boasted six railroads, six banks and five daily newspapers during its territorial heyday. The first architect in the territory, Joseph Foucart, designed and constructed many distinctive buildings that remain in Guthrie today, including the Gray Bros. Building (1889) which was used by the Bank of Indian Territory, the Bonfils Building (1890) and the Oklahoma Daily State Capital newspaper building (1902). Foucart was educated in Belgium. His architecture reflects the influence of European and Russian design, with turrets, cupolas, bay windows

Above: Holding down a town lot in Guthrie, 1889.
Below: Early brick building, Guthrie, 1889.
(Photographs by D.S. Mitchell, courtesy Oklahoma Historical Society)

Above: Home of Judge Frank Dale (1903), former chief justice of the Oklahoma Territory Supreme Court and leader of unsuccessful effort to restore Guthrie as state capital.
Below: First brick house in Guthrie (1893), designed by Joseph Foucart for P. J. Heilman, harness and saddle maker.
Opposite page: Victor Block (1893), Guthrie, as it is today. (Photographs by Bill Lehmann)

and ornamental tinwork galore. Most of his buildings were constructed in Guthrie, but he also designed the first territorial college buildings and public buildings in other areas.

When the bid for statehood came in 1906, Guthrie was designated the site for the constitutional convention. Delegates were elected from the Oklahoma and Indian territories and they convened in the Guthrie City Hall to draft the nation's most lengthy state constitution. It was approved by the people of the two territories and Oklahoma was granted statehood November 16, 1907. Guthrie was to be the state capital until 1913, when the people would select a permanent capital by popular vote.

Frank Greer, editor of the Republican *Oklahoma Daily State Capital,* was an arch rival of Oklahoma's first elected governor, Charles N. Haskell, a Democrat. The newspaper conducted a venomous attack on Haskell and his administration. As the attacks continued, Haskell became more attentive to the talk of those who wished to make Oklahoma City the state capital. In 1910, Haskell pushed through a bill calling for an early election to choose a permanent location for the seat of state government.

On the ballot as choices were Guthrie, Shawnee and Oklahoma City. On June 10, the election was held. Haskell was in Tulsa that evening. The polls had barely closed when he declared Oklahoma City the winner. Although Guthrie had been designated state capital until 1913, Haskell wired his secretary, W. B. Anthony, in Oklahoma City to go to Guthrie and remove the state seal. Anthony went to Guthrie in an automobile furnished by the Oklahoma City Chamber of Commerce and removed the state seal to Oklahoma City, thus establishing a new capital. Guthrie later lost a heated court battle in which both the state Supreme Court and the United States Supreme Court upheld Haskell's action. The relocation of the state capital spelled economic doom for Guthrie. The city fell asleep.

As America approaches its Bicentennial year, a new Guthrie appears to be arising from slumber. Much like the legendary Phoenix, Guthrie is experiencing renewed life. Nearly 80 percent of the houses and commercial structures in Guthrie are the same as they were in the 1889–1910 period. The entire city within its 1907 limits (7 blocks) has been placed in the National Register of Historic Places as the only totally intact territorial and state capital remaining in America.

The historic Carnegie Library, built in 1901, has become an Oklahoma history museum and is now being developed with an adjacent new building as the Oklahoma Territorial Museum by the Oklahoma Historical Society. The library was the scene of the inauguration of Oklahoma Territory's last governor, Frank W. Frantz. It was also the place where Oklahoma's first elected state governor, Charles N. Haskell, took his oath of office. Statehood Day ceremonies here November 16, 1907, saw the symbolic wedding of Mr. Oklahoma Territory and Miss Indian Territory when the two territories became one state—Oklahoma. The building was donated by Guthrie to the Oklahoma Historical Society for preservation by an overwhelming vote after the city built a new library.

Other museum plans call for the establishment of the Oklahoma Daily State Capital Newspaper and Printing Museum in the building that housed Oklahoma's first daily newspaper. The building was designed by Joseph Foucart to replace the original structure which was destroyed by fire on Easter Sunday 1902. The *Oklahoma Daily State Capital* was the leading newspaper in Oklahoma during its territorial and early statehood days. Its fiery editor, Frank Greer, left Guthrie shortly after the capital was relocated. The newspaper advertising and subscription lists were absorbed by the *Guthrie Daily Leader,* but the *Daily State Capital* printing and bookbinding business continued to operate in the building as the Co-operative Publishing Company until 1974.

The 1902 furnishings and printing equipment are unchanged. Through public subscription of $25,000 matched by the

Oklahoma Bicentennial Commission, the building will be developed by the Oklahoma Historical Society with help from the Oklahoma Press Association as a museum of newspaper publishing.

The Carnegie Library and State Capital Building are listed in the National Register of Historic Places individually as well as within the Guthrie historic district.

A Guthrie Preservation Trust has been proposed to establish the means of revitalizing Guthrie's downtown historic district while maintaining its historic streetscape. Application has been made to the U.S. Department of Housing and Urban Development for financial assistance to accomplish this Bicentennial goal. Administered through the city council, the trust would acquire a facade easement for each building in the historic district through donation by each building owner. In return for granting control of the building facade to the trust, each owner would be assured that the facade would be preserved or restored by the trust to its original appearance. The trust would also be charged with the responsibility of perpetual maintenance of the facade. The building owner would retain control of the ownership and business rights behind the facade.

In addition to preservation and maintenance of the building facades in the district, the trust would be charged with the responsibility of maintaining street scenes typical of the territorial period. All parking meters in the district would be removed, portions of the original brick streets in the historic district would be exposed and maintained and historically related businesses would be encouraged to occupy historic structures. Suggested businesses are a livery stable with horse drawn tour vehicles, and restaurants in buildings that housed such early-day establishments as Reaves Bros. Casino, Blue Bell Saloon, Yeller Dorg Saloon and Same Old Moses Saloon.

In January 1975, the first expansion of the Guthrie business community came in the form of a shopping center located on the outskirts of town. With a new highway bypass and another shopping center in the offing, the downtown historic district may be in economic danger unless the preservation project can be proven profitable and can make the historic district more desirable to merchants than a shopping center location. The citizens of Guthrie, Okla., would like to prove that a plan that melds history with present community life and future growth in a compatible, mutually profitable force can succeed. We think we can do it. HP

Bill Lehmann is general manager of the Guthrie Daily Leader, *Guthrie, Okla.*

The Metamorphosis of East India Marine Hall

Philip Chadwick Foster Smith

Drawings by Philip Chadwick Foster Smith

Top: East India Marine Hall, when dedicated in 1825, surrounded by residential structures.
Middle: 1845–50, after Lynde Block commercial structure replaced two neighboring houses.
Bottom: 1867–90, with new Lynde Block and "The Pavilion," commercial structures built after fire destroyed the former Lynde Block and a house. Pickman House store fronts and electric light poles also have been added.

In October 1799, 30 young shipmasters from Salem, Mass., banded together to form a "friendly and mutual association" to be known as the East India Marine Society. Membership was restricted to Salem shipmasters and supercargoes (merchant ship officers) who had navigated "in the Seas near or beyond the Cape of Good Hope, round Cape Horn, or in the East Indies." Among the purposes of the society was to form a museum of the "Natural and Artificial Curiosities" collected by members during their voyages.

From this seed sprang what is known today as the Peabody Museum of Salem, which celebrated its 175th anniversary in 1974 when East India Marine Hall entered its 150th year of continuous occupancy by the museum, and when ground was broken for a substantial addition to the complex that had grown up around the hall. Throughout these years the museum collections have evolved into three categories—worldwide maritime history, the ethnology of non-European peoples and the natural history of Essex County, Mass.

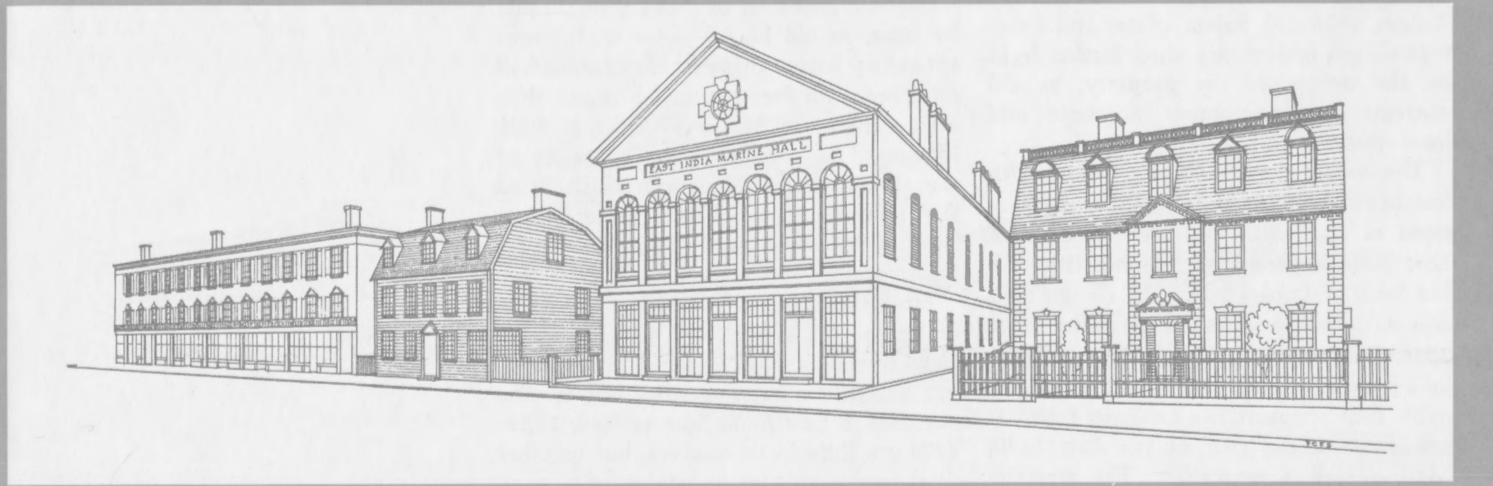
As the demolition of several deficient buildings at the site got under way, an investigation of what other structures had once flanked the hall on the 300-foot strip of land along Essex Street was begun. The exercise was intended simply to satisfy a personal curiosity, but, when an astonishingly complete picture began to emerge, it seemed as if the series of 14 sketches illustrating the major changes to the hall and its neighbors since its completion in 1825 might be appropriate for publication in a commemorative booklet. When further research brought to light after generations of obscurity the identity of the architect of East India Marine Hall, Thomas Waldron Sumner (1768–1849), museum historian and Trustee Walter Muir Whitehill persuaded architectural historian Christopher P. Monkhouse to contribute a biographical vignette of Sumner's professional life. Sumner was involved with architectural competitions as early as 1802, when he submitted drawings for a proposed hall of the Massachusetts Charitable Mechanic Association. During subsequent years he worked on such projects as Divinity Hall (1825) at Harvard and the South Congregational Church (1827) on Washington Street, Boston (now demolished). When he came to Salem in 1824 to develop plans for East India Marine Hall, he simultaneously designed and oversaw the construction of the now vanished Independent Congregational Church in Barton Square.

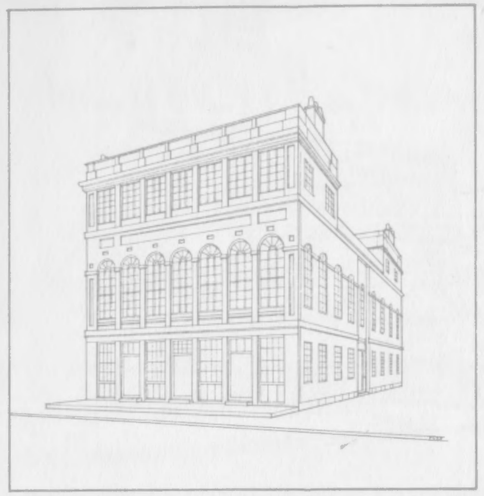
To complement Mr. Monkhouse's vignette and my drawings, Dr. Whitehill wrote a foreword in which he described the sketches as "a microcosm of urban history over 150 years," and *East India Marine Hall: 1824–1974* was published in 1974. Copies are available from the National Trust Preservation Bookstore at $3 each.

The earliest documentary source, used as a shelf to support subsequent investigations, was Col. Benjamin Pickman's 1793 "Account of Houses and Other Buildings in Salem," published in the June 1864 issue of the Essex Institute *Historical Collections*. In 1824, Pickman's own home was to become the westerly neighbor of East India Marine Hall, but in 1793 it was but one house in an exclusively residential section. Taking pride in the area, Pickman described its history in detail as, for instance, in this passage on the future site of the hall:

"The next house was built by James Lindall, Esq., on the spot where a fire began in his warehouse in 1698. Mr. Lindall was an opulent merchant, died in 1753, aged 77. The house then came to his children; and Timothy sold it to Capt. John Gardner, who died in 1683 [that is, 1783]. It is now owned by Mrs. Gardner, and occupied by her, and Capt. George Smith, and Mr. White, Tallow-Chandler."

The editor of the published manuscript added numerous notes as an aid in pinpointing specific locations for readers of 1864. Exact dates for the building inhabitants and their land transactions were then derived from manuscripts in the Registry of Deeds and the Probate Court at the Essex County Court House and from the *Vital Records of Salem, Massachusetts, to the End of the Year 1849*





(Salem, 1916–25). Salem atlases and directories from midcentury shed further light on the usages of the property, as did contemporary newspaper accounts and local museum collections.

The visual documentation began with Sumner's two handsomely rendered elevations of the north and west facades of East India Marine Hall. Neither is dated, but both certainly reflect the design process as it had progressed by midsummer 1824. That the proposed third-floor pavilions were eliminated in favor of a simpler gable roof suggests the growing financial prudence on the part of the East India Marine Hall Corporation. The upstairs hall was to house the museum; the ground floor rooms would be rented to marine insurance companies, banks or other comparable income-producing sources.

From the pictorial point of view, it is fortunate that a bank became an original tenant, inasmuch as an embellishment on one of its banknotes of the early 1830s comprehended a small engraving showing the hall, the Pickman House on its right, the Lander House on its left and, in the distant left, a hazy outline of the Lynde-Oliver House on the corner of Liberty Street. The Chadwick House between the last two cannot be seen, nor were representations of it uncovered elsewhere, explaining why it was impossible in the sketches to do more than suggest that its space was occupied. Additional views of the Lynde-Oliver and Lander houses, as well as a lithograph of the Pickman House, all from the Essex Institute in Salem, were used to make the sketch of Essex Street in the drawing for the year 1825. Part of the Lander House is visible in an early daguerreotype at the Peabody Museum, of unspecified date but hallmarked "D. Rich Boston," the earliest photographic image of East India Marine Hall known.

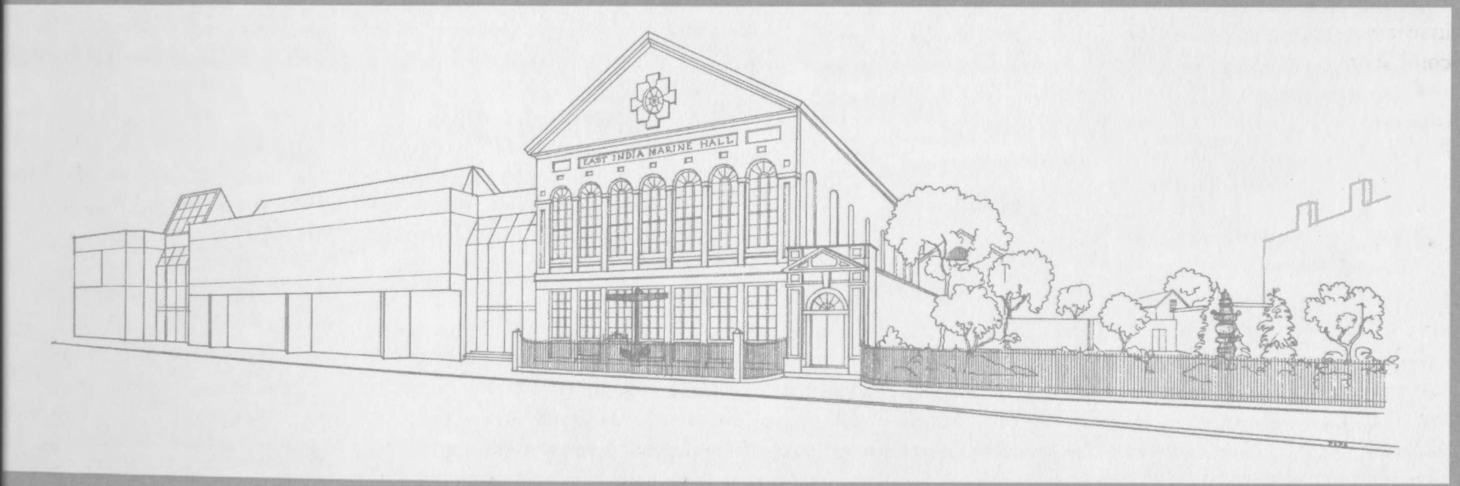
As Salem declined in prominence as a seafaring town by the mid-19th century and began a shift toward an industrialized economy, its physical properties were altered. East India Marine Hall had been the first in its vicinity to encroach on the residential character of Essex Street. Little by little, as old houses were sold, stores sprang up before them where gardens had once been. As fires consumed others, they were replaced by business blocks, proudly illustrated by woodcuts in the pages of the annual *Salem Directory*, which listed the inhabitants of Salem, where they lived and worked, and much other useful information.

From the advent of photography, it was easier to find evidence of the constantly changing signboards, curbside appurtenances and the structures themselves. The sketches in *East India Marine Hall: 1824–1974* are little in themselves, but together they form a picture in motion of a small strip of New England street frontage as it slipped from a residential zone into a commercial one and, finally in our day, into entirely institutional use.

Perhaps similar exercises involving other sections of the United States would serve as a useful reminder of how rapidly an isolated environment can change. HP

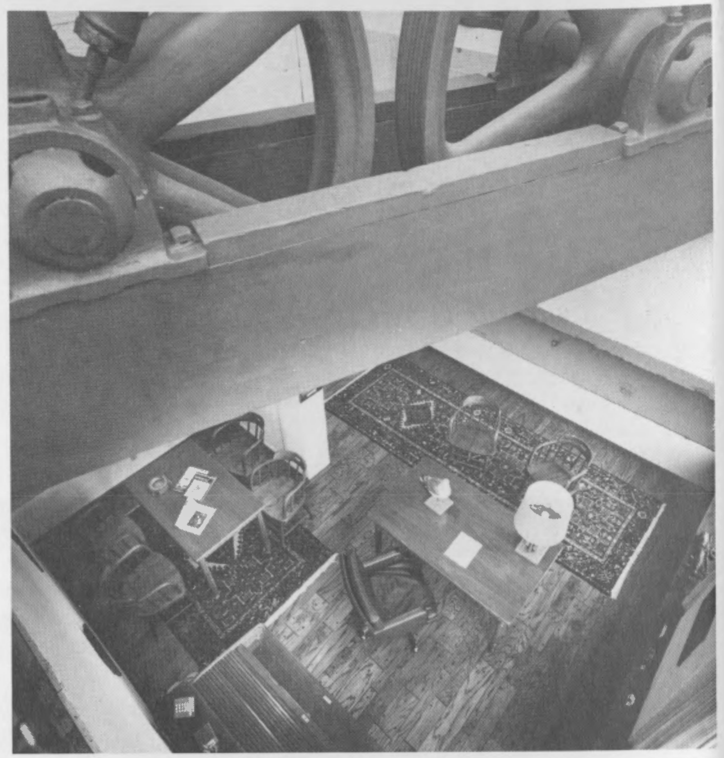
Philip Chadwick Foster Smith is curator of maritime history at the Peabody Museum of Salem and managing editor of its quarterly journal of maritime history, The American Neptune.

Left: The original 1824 design, never implemented, for East India Marine Hall.
Opposite page, top: 1930–43, when only the fronting stores of Pickman House remain; the house itself had been condemned and demolished.
Middle: 1963–73, when both the Pickman House store fronts and The Pavilion are gone. Museum expansion plans are under way.
Bottom: 1974, museum has expanded so that only the museum's original facade remains of the block on which it was built 150 years before.



Commercial Renovation Proves Its Worth

Herbert McLaughlin



Perhaps the most threatened group of architecturally significant buildings in America today are downtown commercial and industrial structures. They vanish steadily, to be replaced by a melange of parking lots and new office buildings. In the main, this occurs because the older buildings are believed to be uneconomical or inefficient for contemporary office usage.

This is simply not true. For 10 years as an architect and for five of those also as a developer, I have been involved in preserving and renovating older commercial structures. This has not been an exercise in romance. My development company has held all its properties for investment. All of them are making money. The tenants, most of whom rent more than 20,000 square feet, include the second and third largest banks in California (Security Pacific and Crocker National), the 3M Company, the U.S. General Services Administration and Standard Oil. The buildings are not small, averaging 80,000 square feet. Developer clients whom I have served as an architect have also successfully rented their renovated commercial structures.

This is perhaps a brusque, commercial message, but it is one that is needed. All too often renovation is seen as a romantic, unprofitable venture. Business's imagery (and by and large the actuality) of commercial renovation is of smaller buildings tenanted largely by such offbeat, low-rent occupants as architects, communications and graphics firms. Alternatively, the imag-

Photographs courtesy Kaplan/McLaughlin Architects/Planners, San Francisco.
Above: Interior detail of 747 Front Street, San Francisco, office, incorporating old elevator hoist mechanism. (© Jeremiah O. Bragstad)
Opposite page: Facade of 1918 Hallidie Building, San Francisco. (Jim Ball)

ery is of such extraordinary retail situations as Ghirardelli Square and the Cannery in San Francisco or Trolley Square in Salt Lake City.

This imagery must change if many commercial buildings are to be saved. Corporations occupying or financing buildings must be convinced that renovation is a sound, profitable and prestigious way to provide space. How does one do this?

The hardest part is often the first step: creating a climate of confidence in the corporate community, which often believes that renovated space can only be second-rate. Neither tenant nor lender wants to be associated with failure or even marginal success. The solution is to familiarize them with successful projects. A visit to San Francisco is often useful. Certainly a pleasant place to visit, it is the site of by far the most large-scale commercial renovation in the country. There they can see a variety of well-used and renovated older buildings.

They will also want to see balance sheets—and successful renovation cash flows are rare and often unusually structured. Renovation can be extremely profitable but some of the factors that create profitability are often overlooked or not understood. Such so-called soft costs as holding costs during construction, insurance and taxes are less because construction time is shorter. Interim financing is also less. These soft cost savings alone can mean that the total package for permanent financing is roughly $12 a rentable square foot less than it would be for new construction. Frequently, an income stream from current tenants can be maintained during renovation, further reducing the amount to be permanently financed.

Interior detail of Bancroft Building, San Francisco. (© Jeremiah O. Bragstad)

"Hard costs" are also less. Demolition is eliminated. Construction cost advantages of renovation have always existed and are increasing as the prices of materials that are less intensely used in renovation, such as steel, increase sharply.

The myth that renovation construction costs more than new construction is fostered by those opposed to renovation for a variety of reasons. Most architects, for instance, are not experienced in renovation. They know the fees are less, the cost of the learning process higher. But perhaps most important, they may believe that an opportunity to build a personal monument is diminished.

Contractors are in a similar position. They know new construction well. Recently, I came across two cost estimates prepared by prestigious contractors and architects. They analyzed whether to save distinguished existing buildings or to rebuild. The analyses appeared to be prejudiced against retaining the existing buildings. Design decisions were made that increased rather than decreased renovation costs, and the cost figures seemed distorted. This is unfortunately typical.

In some cases, renovation costs have been unusually high, but this is almost always due to the small scale of a project or, more often, the romantic inclinations of the developers, who are often architects or monument builders of another kind. These people overdesign their projects, particularly tenant improvements, in contrast to standard new offices, which are generally cold and spartan, bereft of detailing or richness. Unattractive though these standard buildings may be, they are inexpensive—and competitive.

Rehabilitation should be richer, more interesting than these stark filing cabinets for humans, but many rehabilitation projects are needlessly expensive and provide improvements that the tenant often does not care about. Floor to ceiling doors that can add $1.20 a square foot to the cost of a project, unusual lighting, specially designed built-in furniture are all items that appeal to architects more than to the public, which is more excited by irregularity and such exposed rough surfaces as brick that are relatively inexpensive to provide.

Our experience has been that the hard cost of purchasing and remodeling a building to a standard improvement level comparable to a new, large speculative office building is 40 to 50 percent of the cost of a new building.

Ultimately, experience is the best demonstration of the feasibility of renovation and, for this reason, a number of examples follow. Five are the responsibility of both the Conner/McLaughlin development firm and Kaplan/McLaughlin architectural firm; the last of the architectural firm only. All prices have been escalated to June 1975 levels.

The Hallidie Building (1918) in San Francisco was the first glass curtain wall office building in the world. Listed in the National Register of Historic Places, the building was designed by Willis Polk for the University of California and dedicated to Andrew S. Hallidie, an early regent of the university who is best known for his invention of the cable car in 1872–73.

The forerunner of such buildings as Lever House and the Seagrams Building, the Hallidie has a glass curtain wall hung in front of a steel wall allowing deep penetration of light; the clarity of the glass wall is enriched by the use of Victorian Gothic ironwork for cornices and balconies.

Unfortunately, in the 1950s the ground floor was unsympathetically remodeled and, even earlier, the original bright blue and gold exterior was repainted a dull green. The tenant floors were not air-conditioned and with old-fashioned light fixtures and ceilings presented a generally drab appearance. However, the old building had a number of advantageous features. Its location is good, its image in the community excellent. Moreover, it was built for garment manufacturers and has a square plan, a distinct advantage for modern office tenancy. The elevator core is at one side, also an advantage.

Facade of Bancroft Building. (Joshua Freiwald)

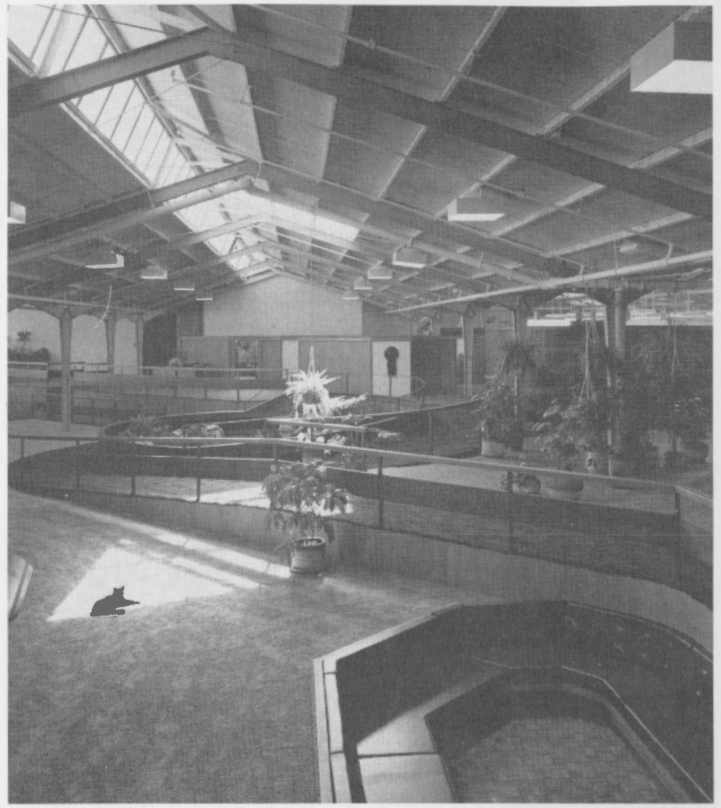
Office restoration is now substantially completed, with a bank computer facility, an oil company and a law firm as tenants. The exterior has been returned to its bright blue and gold. The lobby floor will be renovated to its original configuration in the near future.

Soft costs of renovating the Hallidie have been dramatically reduced by holding existing tenants and constructing on a tight schedule for occupancy by new tenants after leases have been signed. In one instance, two floors were completely rebuilt in two months. Construction costs are in the area of $14 a gross square foot for standard tenant improvements.

The Boldeman Chocolate Factory, a simple, elegant brick and timber warehouse in San Francisco, was renovated in three months and rented before the work was finished. Once again, the floor plan is simple and square. Extensive interior work was required, a virtually complete gutting and rebuilding with new windows, elevators and so on. Work, including tenant improvements, cost approximately $22 a square foot. This cost and that of the Hallidie Building indicate the range to be anticipated, depending on the condition of the building, for a standard tenant improvement package. New construction is in the range of $40 to $45 a square foot for the most ordinary building plus the cost of demolition plus, of course, much larger soft costs.

A valuable asset in the Boldeman building was the continued tenancy by the original industrial user during the planning and marketing period. This enabled plans to proceed while a cash flow was maintained.

The Bancroft Building on Market Street, San Francisco, is the third building of this name on the site. The first was built in 1878 as a pioneering building on the outskirts of town, opposite Grant Avenue and two blocks from Union Square, now the heart of San Francisco's thriving retail district. In the 1890s the building burned down and was replaced immediately. Fire following the 1906 earthquake destroyed the second building. In 1907 the present building was completed. The owner of all three buildings was Albert Bancroft, notable in California history for his publishing company and his extraordinary collection of western literature. By 1972, the Bancroft Building was severely outmoded. The original ground floor design was obliterated by movie thea-



Interior of Christiana offices, Santa Monica, Calif. (Joshua Freiwald)

ter and travel agency signs. The dilapidated upper floors were occupied by marginal garment manufacturers.

Today, the building has been fully restored, brick walls and old wood beams exposed by sandblasting, air-conditioning installed throughout. The office space is occupied by such tenants as the California Medical Association and the American Cancer Society.

One of the advantages of rehabilitation is flexibility. For instance, in this building a stairway was installed between two floors for one tenant. The cost was $9,000. This would have been extremely difficult in a new building and would have been four or five times as costly if attempted.

A similar design device was employed at 747 Front Street, a former San Francisco candy factory. Only the shell of the building was retained. It has provided a sturdy base on which to build. Now rented to an advertising agency, a computer service company, a market research firm and a major bank, the building's interior is unrecognizable. Even the aroma of chocolate is gone. (Unfortunately, renovation cannot preserve every delightful quality of an older building.) One office in this building illustrates how the idiosyncracies of an old building can be utilized. The office is located at the site of an old elevator whose hoist mechanism was retained and incorporated into the design.

The four buildings described were originally industrial, with large, square floor plans similar to those of modern office buildings. Such plans are highly desirable for renovation and use by large businesses. However, older office buildings with H or E-shaped plans, which provide light and ventilation for every office, can be adapted to modern office usage as well, although it is more difficult.

A case in point is the Omaha Building (1888), also listed in the National Register of Historic Places. Designed by McKim, Mead and White for the New York Life Insurance Company, it was well cared for over the years by its subsequent owner, the Omaha National Bank. However, by the 1970s its interior was outmoded, and it had become difficult to rent. Its H-shaped floor plan with many small offices did not adapt well to modern office usage. There was a severe parking shortage. The prime corner location made it seem logical to demolish the building and replace it with a new speculative office tower. The considerable expense of demolition and escalating construction costs delayed the project. Thus, our firms came forward with a plan for retaining the existing building and erecting an addition on an adjacent property which would provide parking and the kind of large, square floor plan that is attractive and efficient for most modern offices.

The unique idiosyncracies of the building provide exciting opportunities. At levels four through eight of the 11-floor building, a series of two-story light courts convert the dark rear light well into an asset, adding drama and providing large floors for tenants. An addition to one side provides parking and a continuation of the courtyard theme, with floors of up to 30,000 square feet for use by the two banks and major law firm that have pre-leased 80 percent of the space in the building.

Another industrial conversion illustrates how a romantic approach can transform an ordinary building. The exterior of the Christiana offices, a nondescript warehouse and factory building in Santa Monica, Calif., has remained much the same for 20 years. The only marks of change are fresh landscaping and a pair of new wooden doors. The interior, however, reveals a remarkable transformation. During renovation in 1971, the basic steel structure of the building was retained, accented by a coat of deep blue paint, but the floor plan was totally altered. A ramp leads from the front entrance and circles a central pool beneath a skylight. Seven different floor levels radiate from the pool. A grove of trees and other plants form a green backdrop and angled redwood partitions give a varied texture and shape to the space. Shafts of natural light slash across the different levels from the skylight and two long clerestories. It is a place of hills and valleys, pools and sky, imparting a sense of change and movement. This interior architecture suggestive of natural landscape is known as terrain design and can transform a variety of older industrial structures into lively new office spaces.

Exterior of Christiana offices. (Joshua Freiwald)

The Christiana experience demonstrates that office space need not be sterile, cold and rectilinear. The Christiana management, which is in the community development business, believes that staff productivity and creativity were significantly enhanced. They also note a dramatic rise in applications for employment since the company moved into its new quarters, even though the location is somewhat remote from the traditional centers of employment in the area.

The Christiana offices are unusual not only visually and functionally, but economically as well. Remodeling costs, including purchase of carpeting, air-conditioning and office furniture, were approximately $19 a square foot. If the value of the lease is capitalized and soft costs are added, the final cost per rentable square foot for the project will be approximately $35, including land, professional fees and all renovation. A comparable estimate for a downtown Los Angeles office tower is in the range of $70 to $80 a square foot.

One of the appeals of office building rehabilitation is that the end product can be tailored quite individually to the tenant—aesthetically, functionally, economically. Standard tenant packages are not necessary. Basically, warehouse space can be offered with lobby, elevator and bathroom improvements. The tenant can then have the space improved to a simple minimum or to an elaborate maximum. Absolutely raw space can even be held in reserve unfinished at a low cost for future expansion. Rent depends on the cost of improvements and services.

Making the tenant understand what is being done is critically important. The architect, clearly communicating ideas on improvements, is an integral part of the marketing team. The architect's imagination and the confidence a tenant has in his or her projections are very important.

If the architect is valuable in marketing, he or she is indispensable in assuring that projects are economical and on schedule. Most architects would claim that they are important in these respects on any project. Most developers would say that they are not, that architects are a necessary evil, merely exterior decorators. To a certain extent, in new construction, this is valid.

New office buildings are designed according to well-tested formulas. The developer knows patterns of costs and tenant preferences and dominates the architect in these areas. Not so in rehabilitation, where every building is different. The developer needs an imaginative and hardheaded designer to analyze codes and costs and to convert seeming liabilities of older structures into assets.

The architect must be not only a good salesman but a skilled technician, especially in the arcane and special area of codes and how to design with them. Cost estimates are often closely related to code provisions; therefore, the renovation developer is unusually dependent on the architect for cost determination since contractors' accustomed rules of thumb work poorly in renovation.

Skill in construction management is also critical. Change orders are frequent. The architect is basically responsible for insuring that space is readied within three to six months of purchase of a property rather than the two to three years required by new construction.

Rehabilitation can be profitable, prestigious and immensely enjoyable. Substantial experience in existing projects is now available and can demonstrate the desirability of rehabilitation to the business community. All that is required is perseverance and a demonstration of facts to break down existing prejudice against commercial renovation. HP

Herbert McLaughlin is a partner in the San Francisco architectural firm Kaplan/McLaughlin. His development firm, Conner/McLaughlin, has, along with associated firms, completed more than 30 residential and commercial renovation projects. He is a board member of the Foundation for the Preservation of San Francisco's Architectural Heritage.

Tradition in Clay: Piedmont Pottery

Nancy Sweezy

Photographs by Sam Sweezy
Above: Example of salt glaze pottery.
Opposite page, above: Pug mill at Jugtown.
Middle: Unglazed pottery.
Below: Jugtown.

Pottery making on the Piedmont plateau of central North Carolina has been a continuous craft since 1740, when records show that Peter Craven, potter, paid taxes. Undoubtedly tax assessment was sketchy at that time and easily avoided, so it is possible that potters were at their wheels there even earlier.

The settlers of North Carolina who moved inland to Moore and Randolph counties from the coasts of Virginia and South Carolina were seeking fertile land, less crowded than the settlements by the sea, and, in the case of those who came from the potteries of Staffordshire, England, good clays. English crown policy was to establish colonies in the New World (and indeed elsewhere) that would import English manufactured goods and supply the mother country with raw materials. Thus, rulings of the King's governors restricted the practice of crafts, and potters were not allowed to make anything but rude dishes for the poor. Naturally, potters and other craftsmen sought to escape such rulings and were motivated to move inland, away from prying eyes.

Although the pioneer potters brought with them the experience and skills of their English forebears, their potting styles soon diverged and never came close again. In England, the wares became more and more ornate and were designed with ever-increasing refinement and sophistication to supply aristocratic and urban markets. In the colonies and the new union of states they remained simple, direct and earthy. The isolated rural potter learned to work as economically as possible for he had much else to do besides make pots. He turned pots standing and shaped the forms completely on the wheel, doing no trimming or cutting away of clay later; he rarely decorated; he burned the pottery rapidly and only once; and, most important, he did not fuss over one piece but developed forms in the aggregate. The result was strong and spontaneous. The properties of clay were understood and worked with, the ways and whimsies of the fire respected. While the turning style of any individual potter (past or present) in the Piedmont can be distinguished by a careful observer, there is simultaneously a recognizable overall unifying style.

Life was rigorous for the settlers even after houses and barns were built and fields cleared. The turning of pots had to come after the chores most essential to life—the growing of food for people and animals, the cutting of wood for cooking and heat, fence mending, rechinking log houses and barns. Then potters made the ware needed by the community—all the containers for food storage, cooking and eating as well as such other items as holders for candles and jugs to mark graves. These jugs were made of durable stoneware that withstands contact with earth and weather. Information about the deceased was cut into the side of each jug while the clay was still slightly soft, and occasionally a few more words were added. A bereaved husband had the potter inscribe on one jug, "She done the best she know'd how."

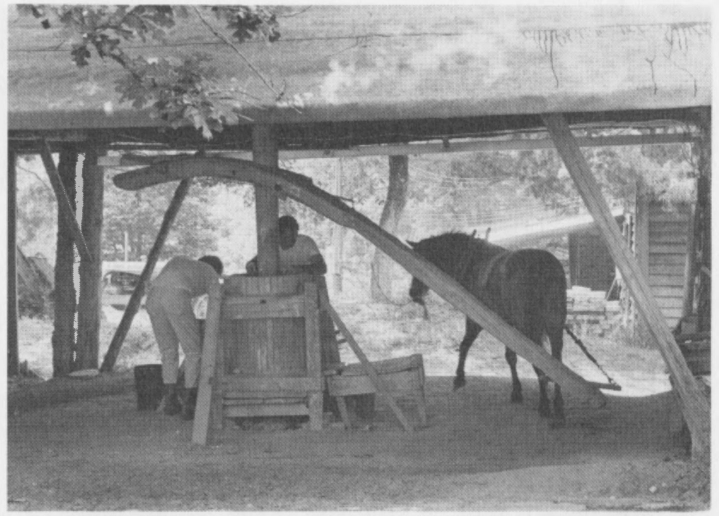
The red clay abundant locally was used to make rather soft unglazed eating and cooking vessels, generally referred to as *dirt dishes.* Later similar dishes were coated with a thin glaze of red lead. The less abundant gray, stoneware clay was burned at much higher temperatures to vitrify the pots and to vaporize the salt which was thrown into the kiln at its highest temperature to glaze the ware. The more durable storage jars, jugs and crocks made this way were sometimes decorated with cobalt, but most often were left undecorated.

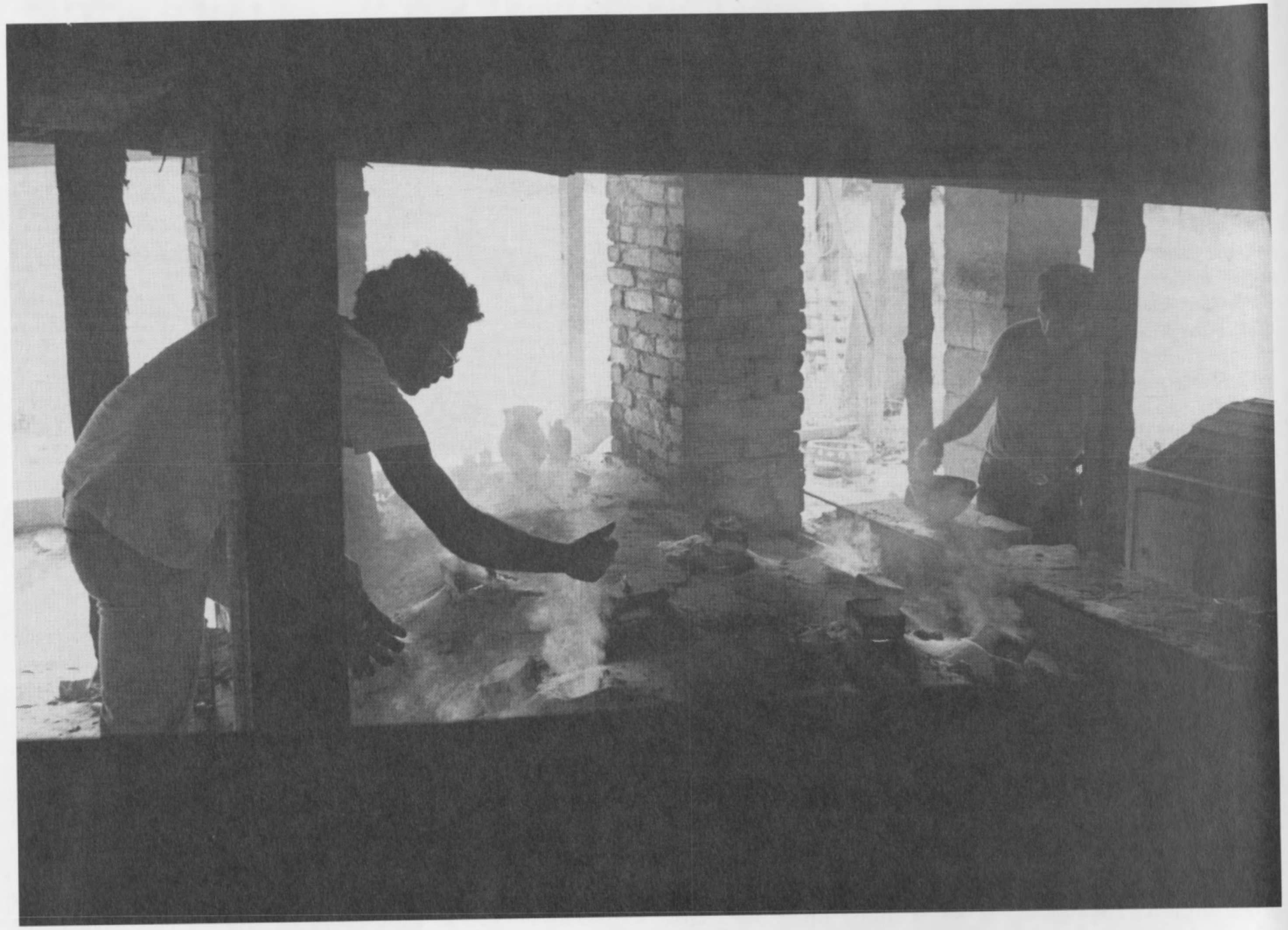
Gradually, as communities grew during the 19th century and became more open to trade, potters began to specialize; they spent more time making pots and either sold them to the wagoners who passed on the nearby Plank Road or bartered them for needed items. During the Civil War, potters were exempted from conscription so that they could supply the army with jugs and other needed ware. The Confederate cup, a stocky cup with straight sides flared outward from bottom to top that is still made at Jugtown, was standard equipment for the Confederate soldier.

After the Civil War, the number of potteries in this small region of the Piedmont grew to almost 60. There had been a great loss of animals in the war and the region was left too poor to restock, so the customary corn feed crop was turned into corn whiskey for which there was a considerable market in other parts of the country. These potteries were small family enterprises started in response to the demand for jugs to transport the whiskey. In 1908, when Prohibition came to North Carolina, the number of potteries in the immediate area dwindled again to the dozen or so that had been in the trade for generations.

When glass canning jars and inexpensive white china became available in the early 20th century, thus dampening the demand for pottery crocks, these family potteries restructured their production. They began a more decorative line of ware, including pie plates with fluted edges, vases, pitchers and mugs, made of earthenware clays glazed in bright colors, often two colors combined with dripping or mottled effects. Up to this time potters had burned their ware in a long, low, arched kiln built into the ground to make use of the insulating qualities of packed earth. This *groundhog kiln* was essentially a continuous flue with a large firebox for burning wood. Now the potters abandoned their groundhog kilns and built upright, kerosene-burning kilns designed for use only at lower temperatures. The move to the production of smaller but always functional earthenware pottery has evolved with minor style changes continuously to this day, with the exception of Jugtown Pottery which, from its beginning in 1921, has made the older stoneware shapes for salt glaze as well as earthenware.

Several of the old families are still potting in Moore and Randolph counties. From Seagrove east to Robbins, their potteries zigzag off a 15-mile stretch of NC Route 705, formerly part of the Old Plank Road. Beginning at the western end there is the Seagrove Pottery, owned by Dorothy Cole Auman





Photographs by Sam Sweezy
Above: Salting groundhog kiln at Jugtown.
Opposite page: Jugtown sales cabin.

Nancy Sweezy is co-director of Jugtown Pottery with Vernon Owens. She came to North Carolina seven years ago after working as a potter and teacher in New England.
All the potteries mentioned in the article are closed Sundays. Mail-order catalogues are available for $1 from Jugtown Pottery, Route 2, Seagrove, N. C. 27341.

and her husband, Walter, collectors of early North Carolina pottery who have established the fine Seagrove Potters Museum. A few miles east of Seagrove and down a dirt road off 705 is the J. B. Cole Pottery, now in the hands of Waymon Cole and his sister, Nell Cole Graves. Further on 705 is Joe Owen, making large earthenware pots, mostly unglazed, and the home and old shop of his brother, Ben Owen, now retired but for many years the potter at Jugtown. A left turn leads first to M. L. Owens Pottery where Melvin Owens, son Boyd and daughters Lulabelle and Nancy pot, and then to Jugtown where Melvin's sons Vernon and Bobby turn and burn respectively. Continuing east on 705 one comes to the Teague Pottery just beyond Robbins. Zedith Teague Garner, now operating the pottery with husband and sons, has "pottin" blood on both sides. Her mother, a Craven, is directly descended from the first Peter Craven, and Teague is also an old pottery family name, along with Cole, Owen and Owens (the last two are kin). Near Sanford, several miles east of this small area, is Walter Owens, Melvin's brother, and the recently closed A. R. Cole Pottery.

Jugtown Pottery was founded 54 years ago by a Raleigh, N.C., couple who believed the local pottery industry might fade away. It was a logical and justified thought for at that time what was called "the dark corner of Moore county" was relatively unpenetrated, a quiet farming area without mills and without macadams. The Busbees bought the local earthenware and sold it in a shop in Greenwich Village, New York City. Realizing there was a potentially large market for this ware they came to Moore county and settled in to produce it. They built log buildings to work and live in and groundhog kilns, and hired young men from potting families to produce the local type ware. They themselves never turned or burned, but through a study of fine pottery from around the world they infused the local idiom with a rigorous classical purity of form and strength and, in a remarkable and lengthy collaboration with potter Ben Owen, brought the Jugtown wares to a high level of excellence. Jugtown, now owned by a nonprofit corporation, continues this tradition, developing new forms and glazes but always within the native idiom and nourished by the strength so clearly present in pots of the early settlers. Pottery from Jugtown is in many museum collections, including those of the Metropolitan Museum of Art in New York City and the Louvre in Paris.

The traditional pottery forms of the Piedmont were determined by the pottery-making processes, which have remained essentially the same for 235 years. They were in general use throughout the 18th and 19th centuries in the United States but since the mechanization of pottery production in Ohio during the latter part of the 19th century they have been unique to this Piedmont area and a few individual potteries scattered throughout the Southeast.

Local clays are dug by hand or machine and brought back to the pottery. In early times, the clay, while still slightly moist, was put into the *pug* (or mixing) *mill* and softened with more water. Obvious sticks and stones were picked out of slices of clay after pugging, but many old pots have dents or ruptures from sticks or tiny stones burned out during firing. Today each pottery has its own method of processing clay, ranging from use of filter presses to a process of drying, powdering, mixing and screening. Clay is stored in airtight containers and aged if possible. Just before turning, it is wedged, kneaded and weighed into balls of a specific size.

Turning is rapid, and like pieces are set off on boards one after another. One day's production will vary from 50 to several hundred pieces, depending on their size and the difficulty of turning them. The Piedmont potters, who learn the craft at an early age (Vernon Owens was turning at 4, and has turned professionally from 8 years of age), develop an economy of motion and an ease with clay. Pots are finished on the wheel, which saves time but requires greater skill.

When sufficient ware to fill the kiln is completed and dried, it is fired at medium temperature (called *bisque firing)* to harden it for glazing. The bisqued pots are then cleaned and dipped into tubs of glaze. The base of a pot must be free of glaze to prevent sticking. The kiln is reloaded with dry, glazed ware and burned to a higher temperature to melt the glaze and mature both body and glaze. After the kiln is cooled, generally for two nights and a day, it is unloaded, any roughness is ground from the bottoms of pots and the process is complete.

The forms and glazes used in the central Piedmont potteries continue to evolve slowly and steadily. Part of the tradition is a continuity of materials and ways of using them; part of it is being raised from childhood in sureness that this is the right way to do it—and then doing it for a lifetime. HP

A 19th-Century Christmas at Oatlands

The four children of George Carter II and his wife, Katherine Powell Carter, worked and planned happily from Thanksgiving until Christmas Eve to prepare their plantation home, Oatlands, near Leesburg, Va., for Christmas during the 1880s. The children were George Cuthbert Carter (born in 1865), Elizabeth Grayson Carter (born in 1867), Mary Custis Lee Carter (born in 1874) and Conrad Powell Carter (born in 1879). Their grandfather, George Carter, had built the mansion about 1800 and the family occupied the property for nearly a century.

Mr. and Mrs. William Corcoran Eustis bought Oatlands as a country home in 1903 and the property was donated to the National Trust for Historic Preservation in 1965 as a memorial to the Eustises by their daughters, Mrs. Eustis Emmet and Mrs. David E. Finley. The gift included 261 acres of surrounding farmland in the rolling hunt country of Virginia's northern Piedmont, and the donors placed scenic easements on their adjacent properties to further protect the historic environment of the Oatlands Historic District.

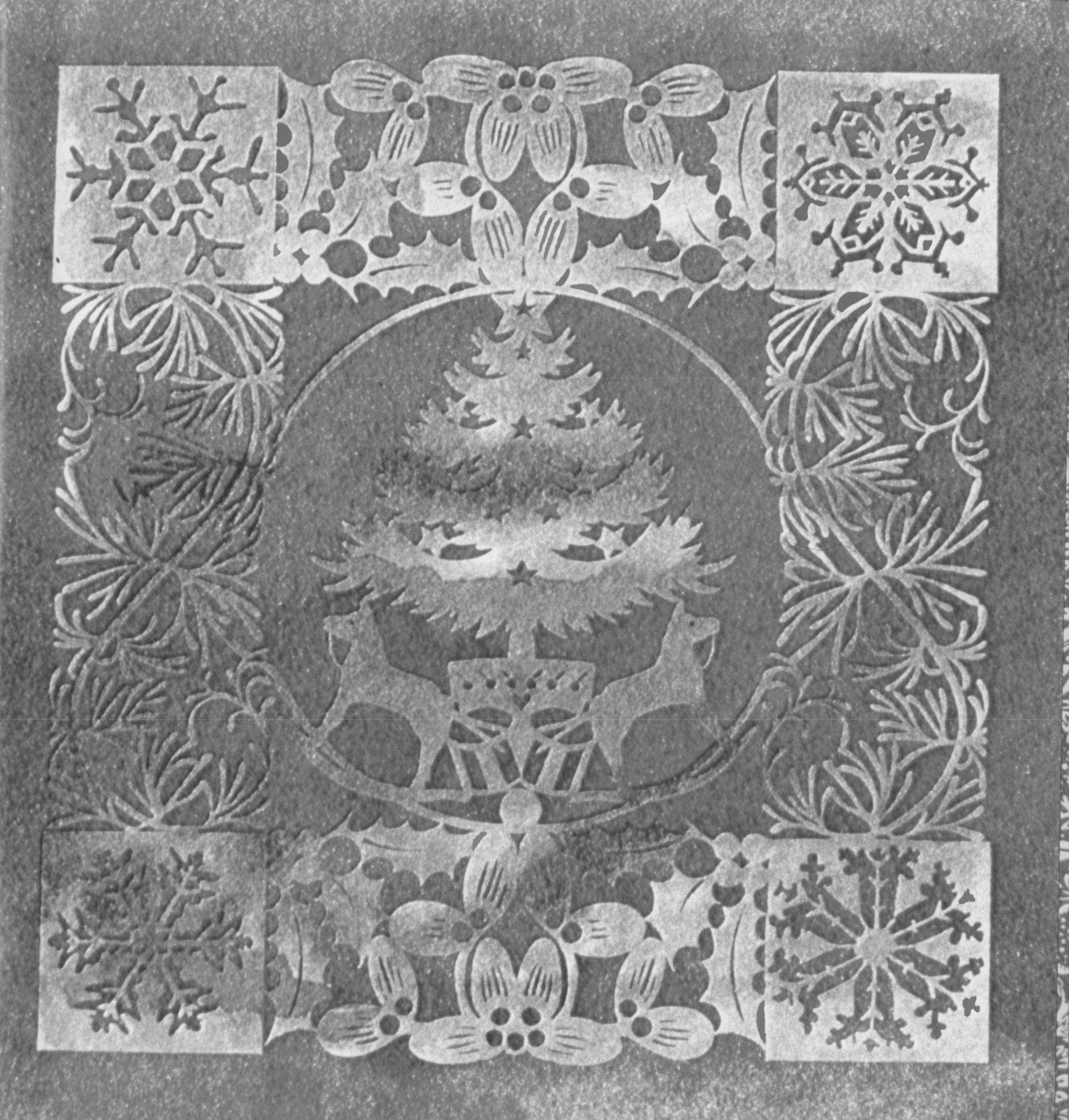
Shortly after Oatlands became a National Trust museum, Mrs. John E. Barber contributed an account of Oatlands Christmas customs as told to her by her mother, Mrs. Morgan Beach (Elizabeth Grayson Carter). These memoirs provide a charming and detailed documentation of plantation life at the Christmas season. But since the Oatlands visitor season extends from April through October, they were not immediately incorporated into the property interpretation program. Then, in 1972, the Oatlands staff experimented with an October interpretation of Christmas at Oatlands. The results were so successful that "Christmas at Oatlands" is now an annual October event, taking place from the Friday before Veterans' Day to the Tuesday after.

Maxine Pearson, the Oatlands housekeeper, studied the Carter account and devises floral decorations to match those described. A small planting of pines established at Oatlands in 1970 has matured enough to begin providing Oatlands Christmas trees. Using the Carter document as a reference, the Oatlands staff makes the ornaments for the tree. While the tree is placed in the formal drawing room rather than in the entrance hall to avoid interference with the flow of visitors, and boxwood "kissing balls" are used rather than mistletoe, which is not available locally, the other evergreens mentioned in the memoirs are in abundant supply and are gathered each October in a recreation of Christmas at Oatlands as the Carter children knew it.—Miriam G. Rabb, Oatlands administrator.

Summer was over, the Boarders had all gone home, only the family and a few cousins were left. There was a real feeling of Fall in the air, and the hunting season was on. We children knew that the frost was on the way and soon we could go to the Mountain to gather the chinquapins and chestnuts. Our thoughts too turned to Christmas and we had many happy hours planning and making out our long Christmas lists. The two dollars that Father gave to each of us seemed a fortune and it meant a day in Leesburg and a visit to Mr. Beeler's store. We bought sachet, ribbons, embroidery thread, lots of drawing paper and even more blotting paper as Custis was a great painter of book marks and calendars and we made these by the dozens. We mostly depended on Mother's Rag Bag and here we got our inspiration for our best presents. We found bits of satin and velvet, remnants of ancient party clothes given to us mostly by the Boarders. Those mysterious possessions added just the right finishing touch to any Christmas present. The mere opening of the Bag thrilled us and created in each of us, I am sure, a love of finery. We made sachets, needle cases, pen wipers out of turkey wishbones—and little dolls with hickory nuts for their faces. We made pomander balls and we helped Mother grind the dried linings of the Chicken gizzards that she always gave to the servants when they had aches and pains. We loved to make all of our presents. George and Connie made whistles and helped Mr. Gillespie with the fruit in the greenhouse—one year Connie picked a barrel of oranges.

Not until Thanksgiving did we get into the true Spirit of Christmas. Hog killing was over, the sausage was made and packed down, and the hams were hanging in the Meat House. The persimmons were put in stone crocks with cinnamon and brown sugar. The plum puddings and fruit cakes were made and the chestnuts had

Above: Detail of Oatlands mansion.
Opposite page: Christmas at Oatlands stencil design.
(Design and photography by Beverly Bancroft Davis)



been drying in the attic.

The prize fruit in the greenhouse was bagged—there were two kinds of oranges, there were grapes, there were little red apples (Pomblepee or Lady apples), and there were grapefruit which were called shattocks and too sour to eat. For decoration we brought from the Mountain Farm laurel, crowfoot, a beautiful geen vine that grows on the ground and is sometimes two yards long. We brought in bunches of red berries that smelled like spice and all of these were put into big tubs in the cellar. We did this as we never knew when we would have a snowstorm and we felt safe to have them in the house. The pine tree, the mistletoe and the holly were always the last things to be cut and it was the privilege of old Basil and old Alfred to go to the Mountain, snow or no snow, and bring these in just a few days before Christmas. These were put on the cottage porch. From the garden came branches of magnolia and from the greenhouse came lots of ivy, potted plants, and prize fruit. The fruit was mostly used for decoration. The potted plants were beautiful and these were placed by the windows in all the rooms. Mr. Gillespie, the English gardener was very proud of this display. We children popped corn while Mother made our favorite popcorn balls and we could hardly wait for the tree to be brought in. The day before Christmas the walls and portraits were decked with holly, crowfoot and ivy, the mistletoe was hung from the chandeliers and over every doorway and there were many doorways at Oatlands. The best branches of mistletoe were saved for the front door. The tree was placed in the big hall just on the side of the parlor door and was never trimmed until Christmas Eve. We never had any candles on the tree as Mother was afraid of fire, but we had everything else on it. We had yards of colored paper chains, paper flowers made by us and also lots of the little lady apples strung on red or silver thread, little dolls dressed in finery, colored balls and again yards and yards of popcorn strings as we thought this made the tree look snowy.

Such a beautiful tree, the presents for everyone were wrapped and marked and put under the tree. The stockings for the house servants and for the Gillespie children were hung in the hall. The stockings were well filled mostly with caramels, peanuts, chestnuts, an orange and a present for each. Our stockings were hung at the foot of our beds so we could open them the minute we opened our eyes. After much excitement and shouting of Merry Christmas and blowing of horns, we had to get fully dressed before we came down to breakfast.

The table had been set the night before with the Blue Canton china, holly for the centerpiece and any flowers that came from the greenhouse. We started the meal with cracked wheat which had been cooked for hours, we had buckwheat cakes, Hester's hot rolls, spoon bread, and always eggs, bacon, or ham.

Top: Hickory nut dolls and Osage oranges and boxwood to be made into "kissing balls."
Below: Oatlands dining room.
(Beverly Bancroft Davis)

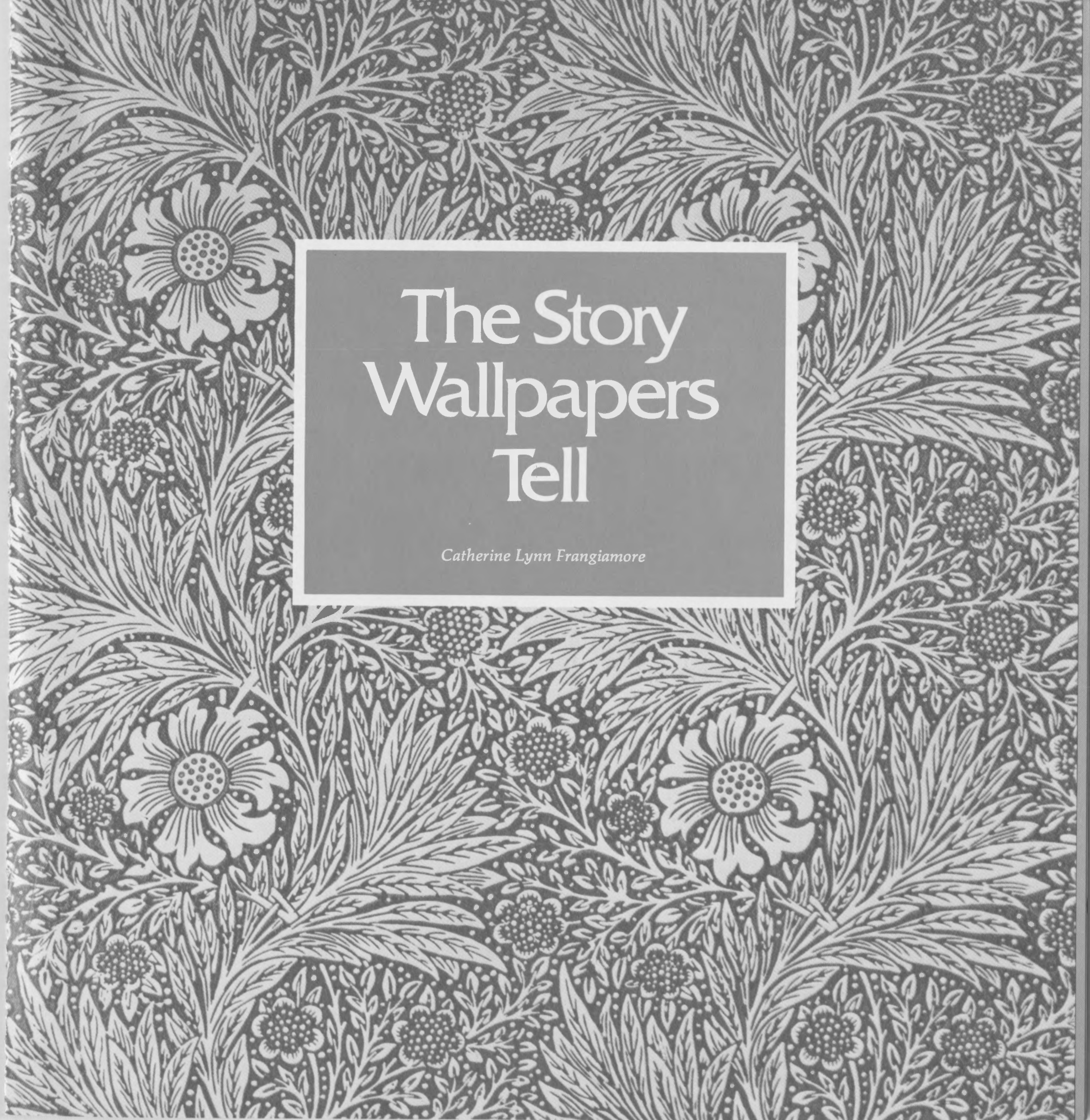
After breakfast we gathered in the big hall and here began one of the happiest days of our lives.

The other servants came in from their quarters to see the tree and to take home their presents. They called "Christmas Gift, Christmas Gift" to us and tried to say it before we could say "Merry Christmas" to them as that was supposed to bring us good luck. In their stockings were extra fruit and nuts, balls and candy and two 10 cent paper notes went through the crowd.

There was no church at that time so Mother always had morning and evening prayers and she said grace at each meal.

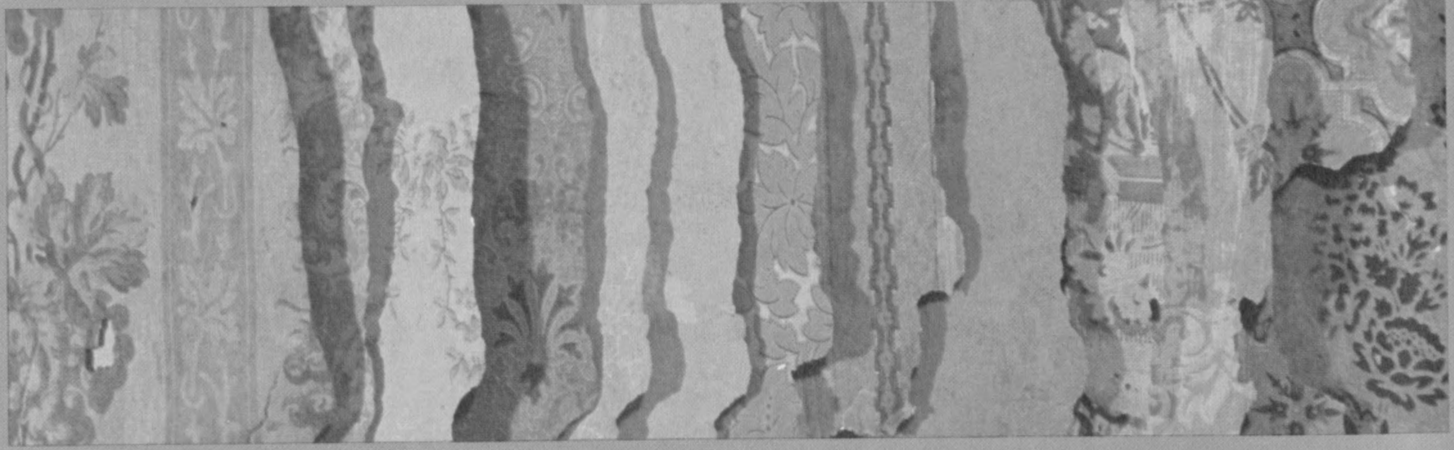
Dinner was in the middle of the day and the Rose Canton china was brought forth: the same centerpiece in the middle of that beautiful table and glass bowls of pickles and jellies were added. Turkey and all the trimmings in front of Father, four vegetables in front of Mother—the ham and a tureen of creamed oysters on the sideboard and Alfred, Milly and Liza waited on the table and saw that everything was as it should be—next came Plum Pudding, two kinds of fruit cake, and also sponge cake. Father sliced the black fruit cake. After the table was cleared the tall glasses of wine jelly (made from the Pigs feet) were brought in. This was served with pitchers of that rich yellow cream. The coffee we had after dinner and not until the late afternoon did we have the egg nog.

We children were so tired by then that we had only bonnie clabber or junket—we called it slip because it just slipped down. We then went to bed. All the servants were off on Christmas night and the family gathered around the fire in the parlor for evening prayers. Later, all the grown-ups on their way to bed stopped by the large press in the back hall for another little sliver of turkey or Virginia ham. So ended another Christmas day at Oatlands. HP



The Story Wallpapers Tell

Catherine Lynn Frangiamore

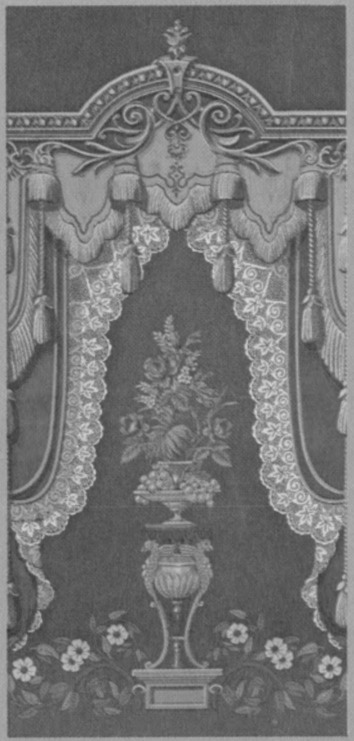


Bedraggled walls buried under tattered, stained and overpainted layers of paper are prime targets for would-be restorers of old houses. Scraping, steaming and scrubbing visibly improve their state of sanitation, which duly pleases their owners. However, the cleansing, even when undertaken in a search for original paint colors or paneling, can obliterate evidence eloquent of the decorative history of a house. After the paper has been thrown away, the house "restorer" may be left staring at blank walls that tell nothing about early decorative schemes. The original paint colors or wood finishes that were the object of the search may never have existed. The bottommost layer of paper thrown out with all its successors may have been the original wall covering, even in a very old house.

Since the 18th century, the walls in many American houses have been finished only to a point suitable for papering. By 1700, paper hangings were becoming stylish in Europe and were in use in America. From that date through the turn of the 20th century, their popularity escalated. Nineteenth-century taste for ornament and pattern on all surfaces and the decreasing cost of paper manufacture encouraged the trend. It is not unusual to find paper as old as a house at the bottom of 6, 10 or even 16 layers of paper.

Cautious removal and examination of the often filthy remnants of any wall covering is wise even when renovation of an old house is the plan. It is a requirement for the restoration-oriented who want to return rooms to appearances as near as possible to those of given times in the past. Many distinctive wallpapers can be dated within a 10-year time period, and some designs can be pinned down to the year. Their discovery can help in determining dates for parts of a structure.

Only rarely can a buried wallpaper be uncovered and restored. Occasionally an old paper that has never been covered can be cleaned and touched up. More usually a reproduction of an old pattern is used in a restoration project. To find a wallpaper "document" on which to base the choice of a similar, commercially available paper or for use in reproducing the



Page 27: 1875 flat pattern design, the "Marigold," by Englishman William Morris. (Cooper-Hewitt Museum)
Opposite page, above: Thirteen layers of paper removed from one wall of Nathan Beers House (1760), Fairfield, Conn., spanning 19th-century. (Cooper-Hewitt Museum)
Opposite page, below: Art Nouveau pattern of English influence designed c. 1900 by Albert Ainsworth of Hoboken, N.J. (Cooper-Hewitt Museum)
Above: Color-shaded pattern from 1828–29 sample book of Zuber factory, Alsace, France. The same paper was found in a Clemson, S.C., house. (Courtesy Zuber et C.)
Right above: Mid-19th-century window shade printed by a wallpaper manufacturer. (Cooper-Hewitt Museum)
Right below: Turn-of-the-century paper featuring wide frieze and matching stripes of realistic flowers in saccharine colors. (Cooper-Hewitt Museum)

French wallpaper of 1820s–30s still hanging at Rose Hill Farm (1802), Yanceyville, N.C. (Courtesy Mrs. J. Williamson Brown)

paper original to a house, attics and storage rooms should be searched for trunks, boxes, fireboards or scrap boards left over from remodelings. These may have been covered or lined with wallpaper remnants or may even contain leftover paper from wallpaper rolls.

Before wall stripping begins, large samples of each layer of wall covering should be lifted and preserved. If salvageable, pieces a yard long and 28 inches wide, or at least a full length of the pattern, should be removed from each wall and from the ceiling. Any edges that may have been trimmed with borders should be inspected with special care.

To remove the papers, a small clothes steamer (such as those readily available for travelers) and an artist's spatula, to be cautiously worked under the bottom layer of paper on a wall, are useful tools. They are also helpful in separating sandwiched layers of wall coverings to expose the earliest.

Even the Victorian brownstone owner bent on complete modernization may find this procedure rewarding. Careful removal may reveal abstract wallpaper patterns of the 1870s and 1880s that appeal to contemporary tastes more strongly than modern, commercially available patterns.

If careful searching yields only fragments of paper, perhaps under molding or in areas that have been covered in remodeling, the wallpaper pattern may still be identifiable. The fragments may be compared to published illustrations of period papers, although the differences in scale between actual fragments and photographs of entire patterns can make it difficult to spot relationships. The fragments should also be compared to wallpaper samples in museum collections, an exercise like fitting a piece into a jigsaw puzzle.

For many years, preservationists from all parts of America have been bringing wallpapers to New York City for comparison with examples in the Cooper-Hewitt collection. They also come for guidance in choosing period wall coverings appropriate for rooms from which all trace of papers has disappeared. Researchers have themselves contributed wallpaper samples to the collection on a continuing basis.

Today, the wallpaper collection begun by Sarah, Eleanor and Amy Hewitt in their Cooper Union Museum for the Arts of Decoration (opened in 1897) ranks as the largest and most comprehensive in America. Including pristine samples as well as papers removed from the walls of old houses, the collection has been part of the Smithsonian Institution New York branch, the Cooper-Hewitt Museum of Design, since 1968.

Examining museum collections of wallpaper is by no means guaranteed to reveal the pattern into which a fragment fits, but exact matches turn up far more frequently than one might expect. A relatively small number of wallpaper manufacturers set international style, and their products reached some of the most important houses in America. These mansions and their papers are among the most lovingly preserved and studied. On a more popular level, domestically produced wallpaper was a widely traded and easily transported commodity. As a result, samples of a blockprinted pattern produced by a firm called Janes and Bolles in Hartford, Conn., during the 1820s have been used to identify fragments found in a house in Natchez, Miss.

Even if a small fragment cannot be recognized as part of a specific pattern, signs of its date are often apparent. The date can be approximated from indications of the way the wallpaper was made. For instance, machine-made paper stock, introduced to the wallpaper trade during the 1830s, and later wood pulp papers, can be distinguished from earlier, handmade, laid papers by microscopic examination. Less scientifically, the earlier paper can generally be distinguished from later paper stock by its heavier weight and by the fact that it is seldom as brittle as

Early-19th-century French scenic wallpaper of hunting scene with dado and frieze, from dining room at Prestwould (c. 1795), Clarksville, Va. (Prestwould Foundation)

later papers browned from the highly acidic wood pulp they contain. Lengths of handmade paper from the period before the 1830s were made up of smaller squares pasted together, so that horizontal joints where the sheets have been lapped will be found on close examination of larger pieces. The marks of machine printing as opposed to traditional block printing can be recognized by the practiced eye. Block printed distemper colors are usually thicker and more opaque than those printed by machines. A linear, vertical graining or streaking produced by the moving rollers on machines will not be found on block printed papers produced before the 1840s.

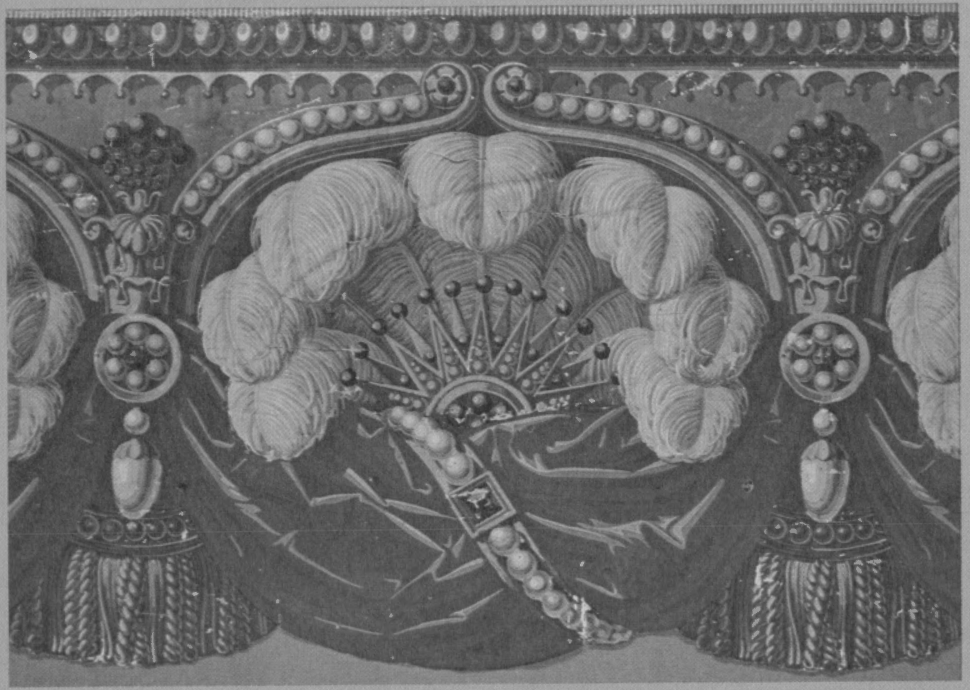
Traditionally imitations of more expensive wall decorations—including textiles, paintings, leather, wood carving and paneling—paper hangings, both imported and of domestic manufacture, have reflected the succession of architectural and decorative styles favored in America. While a mid-19th-century householder might not have been bold or rich enough to remove Grecian columns from his house and add Gothic crockets, an up-to-date architectural look could be brought to the interior simply by repapering. Surviving wallpapers in many a simple house bear witness to the fact that, while preserving the chaste exterior of a patrimonial bequest, the mid-19th-century citizen with some frequency indulged in architecturally stylish updatings with the aid of paste and a little paper.

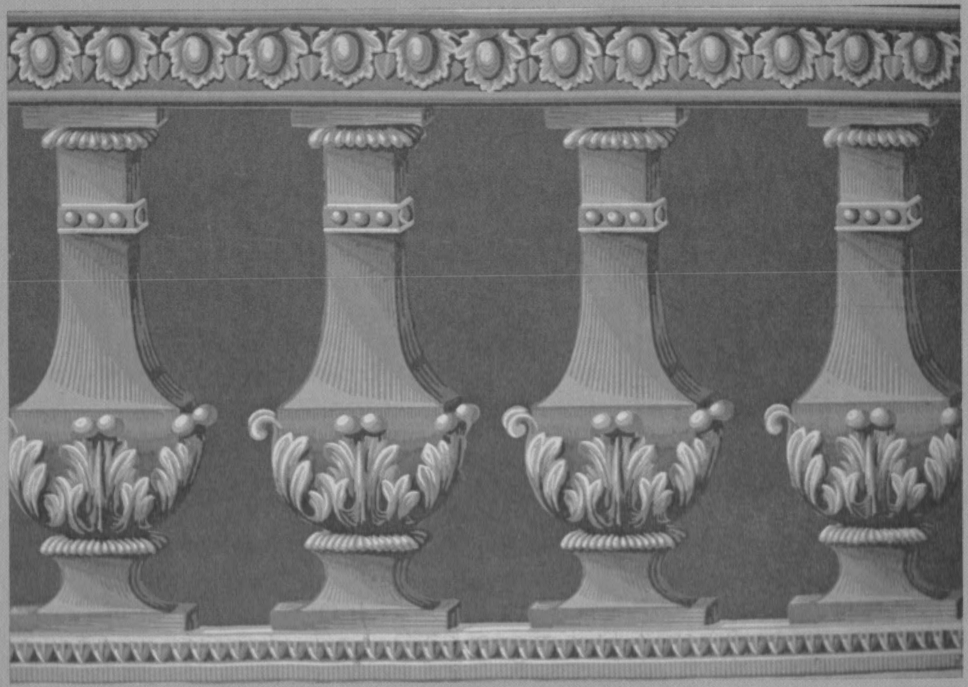
But even earlier, in the late 17th and early 18th centuries, American walls were not only whitewashed, painted and wainscoted. They were also hung with painted and printed canvas and paper, usually floral-patterned. By the late 18th century, paper hangings were available to the middle class as well as to the rich. American advertisers claimed that "the low prices at which they will be sold will make papering cheaper than whitewashing." Because they were easily transported, they played an important role as style carriers, making available to the colonists a surface coating of the latest European styles. Later, pioneering Americans were able to carry with them across the continent the latest East Coast styles in wallpaper.

English styles dominated the prerevolutionary American wallpaper market. Wallpapers imitative of textiles were popular. One distinctive type featured thick-stemmed vines growing sinuously up the length of the paper, putting out large leaves and flowers over a background of diapering (a diamond grid of patterning). English-made wallpapers mixed flowers and ribbons, sometimes as floral stripes. In addition to these, more formal floral-patterned papers imported to this country from England featured symmetrical bouquets with stylized swags and ornaments in imitation of damask-woven textiles. Flocking was used to imitate velvet, and mica or powdered isinglas was added to some patterns to create glittering highlights on papers advertised in the late 18th century as "frosted" or "spangled."

For their mansions of the 1760s, some Americans chose even more grandiose English wallpaper decorations, featuring painted views of architectural ruins and classical scenes. Rendered in shades of gray and surrounded by elaborate wallpaper "frames" are examples in the Palladian style mansion Jeremiah Lee built at Marblehead, Mass., in 1768. Similar papers installed about 1768 in the Stephen van Rensselaer house in Albany, N. Y., are now at the Metropolitan Museum of Art in New York City.

American manufacturers imitated another distinctive 18th-century English wallpaper style. It featured an image of classical pillars supporting an arch, rendered in large repeat, usually framing a sculptured figure or an urn. Advertised as "pillar and arch figures," most surviving English examples of this paper were printed in somber shades of gray, though American imitations of them in blue have survived. Thirty or more paper-staining manufactories were making wallpaper in America be-





Left above: French frieze, c. 1830, with flocking, feathers and jewels, from early-19th-century Locust Hill, Lynchburg, Va. (Cooper-Hewitt Museum)
Left below: Early-19th-century French paper imitating balustrade. (Cooper-Hewitt Museum)
Right above: Typical American-made frieze, c. 1900, with golden glitter. (Cooper-Hewitt Museum)
Right below: Duplicate of Prestwould dado pattern in early-19th-century French paper collection at Cooper-Hewitt. (Cooper-Hewitt Museum)

tween 1757 and 1800. Relying on imported papers for most of their models, they produced simple designs in quantity, while the more elaborate and expensive papers were imported.

With the Revolution, the end of British colonial trading restrictions cleared the way for a dramatic increase in importation of French wallpapers. Yet it was not until the 1790s that American advertisements began to feature them.

Arabesque patterns were the most distinctive of the French styles. These were based on such painted wall decorations as those by Raphael at the Vatican. Jean-Baptiste Reveillon first popularized in Paris the use of arabesque patterns for wallpaper. He perfected techniques for using carved wood blocks to print large numbers of distemper colors in his wallpaper designs. The clarity of those colors, his subtle combinations of brilliant and pastel shades, distinguish the wallpapers of Reveillon and his followers from all other wallpapers. The finest examples of Reveillon papers hung in America during the late 18th century date from 1795 and survive in a wing added to an earlier 18th-century house (c. 1760), the Phelps-Hatheway house in Suffield, Conn.

Painted—rather than printed—papers made in China for export to the West were important influences on American taste in wallpapers through the 18th century. Known as "India Papers," they were probably hung only in the houses of the richest Americans. However, they not only set a fashion for oriental motifs; they also set a standard of excellence for wallpaper manufacturers. This is reflected in a Philadelphia paper stainer's description of his products in 1785 as "made equal to India."

Wallpapers made simply by brushing on a single solid shade enjoyed great popularity during the late 18th century and well into the 19th. Most popular in blue or green, these "plain papers" were frequently advertised with "rich" and "elegant" borders.

Borders were essential features of wallpaper decoration of the 18th century. They were hung as finishes for patterned as well as for plain papers, to outline doors and windows, to follow the lines of the ceiling, chair rail and baseboard, and to outline any architectural features in a room, such as pilasters. The popularity of borders grew through the 19th century. Dados below chair rails, popular through the first 30 years of the century, were in essence big borders, as were the friezes popular during the period. Though dados and friezes were not so universally popular during the midcentury, while narrower borders continued in fashion, they were rediscovered during the last quarter of the 19th century. By the turn of the 20th century, friezes as wide as two feet had come to dominate schemes for wallpaper decoration.

When French manufacturers introduced scenic landscapes or "views" to America during the early 19th century, they solidified their already dominant position in the American wallpaper market. Views of exotic places—India, European gardens and cities, China—scenes from mythology and scenes of the hunt were particularly popular subjects. With the views came wallpaper trimmings to hang above and below, such as false balustrades. The French specialized in wallpaper imitations of such architectural details as ceiling centers and columns and of statues in niches. Imitations of woodwork were standard, and imitations of stone and brick walls were favored for hallways throughout the 19th century. Some writers on interior decoration during the period suggested a practical reason for their use in these high-traffic areas: If a "stone" were injured, one could cut out another stone from the wallpaper remnants, following the mortar lines, paste it over the injured rectangle, and the repair would be nearly invisible.

French wallpaper was exported directly to major and minor American cities. Records preserved in the still-operating Zuber factory in Alsace document that dealers in Savannah, Ga., Norfolk and Richmond, Va., New Orleans, La., Baltimore, Md., Washington, D.C., New Bedford, Mass., Providence, R.I., Albany, N.Y., Portland, Maine, Salem, Mass., Charleston, S.C., and Augusta, Ga., bought from the factory during the 1820s and 1830s, as did dealers in New York City, Boston and Philadelphia.

"Rainbow" or color-shaded patterns, known in France as "Irisée" papers, were popular in America at this time. Of course, simple repeating patterns and stripes found their way into more American rooms of the first half of the 19th century than did the more extravagant designs. But some of the French papers that look wildly elaborate to our eyes were probably in widespread use among middle-class Americans during the period. French block printed pictures for fireboards, as well as American fireboard pictures, both usually framed with wallpaper borders, were a specialty of the wallpaper trade that reached relatively humble hearths.

The 1840s witnessed the beginning of wallpaper production by machine in America, bringing a dramatic increase in the use of papers. Among the profusion of midcentury wallpaper styles, several groups were distinctive. A long-lived fashion for miniature scenes, realistic vignettes floating among bits of foliage in frequent repeat, became very popular in the 1830s and survived the middle decades of the century. Gothic Revival and Rococo Revival styles were popular at the same time. Styles more difficult to characterize—bits of scrollwork overlaid with naturalistic flowers—filled midcentury pattern books. Many bear marks of their era: glossy satin finishes, palattes featuring bright blue with brown or a light bright green and the already described signs of machine printing. A love of the generous, bulging curve is evident in many of the period patterns.

More chaste styles gained popularity during the 1850s and 1860s. By 1869 the *Journal of Art* noted of wallpapers: "That which obtains among people of moderate means and good taste is a plain ground of stone color in all its different shades, with a small gilt leaf or cluster or clusters of delicate tracing, to which is sometimes added a little color such as black and crimson and scarlet."

Above: Leatherlike wallpaper from hallway of Richard Peters house (1880s), Atlanta, Ga. U.S. patent for the design was registered in 1884 by Paul Grober. (Atlanta Historical Society)
Opposite page: 1880s wallpaper company advertisement designed to appeal to followers of the Aesthetic Movement.

Catherine Lynn Frangiamore, curator at the Atlanta Historical Society, Atlanta, Ga., is preparing a book on wallpapers used in America during the 18th and 19th centuries.

By midcentury, as landscape papers became commonplace (as early as 1838 Harriet Martineau in her *Retrospect of Western Travel* noted the frequency of their appearance in hotel parlors, often embellished with graffiti), elegant Americans turned to the elaborate French papers that divided the walls of a room into vertical panels outlined with ornate borders. This scheme of vertical wall division, most fashionable through the 1860s, was to be replaced in the 1870s and 1880s by a preference among the carriage trade for the horizontally divided wall popularized by English tastemakers. It featured a wide frieze at the top, a fill pattern under that and a dado below the chair-rail level.

The patterns that made up these friezes, fills and dados during the 70s and 80s were frequently in a Japanesque style, and some partook of Moorish and other exotic tastes. Each portion of wallpaper was separated from the next by a border. In the rooms decorated with these many patterns on walls, borders and center medallions of paper were also pasted in elaborate combination with patterning on the ceilings. Designers of such rooms seem to have taken to heart the advice of the author of "About Walls and Wallpapers" in *Decorator and Furnisher*, July 1887, who decreed: "Next to whiteness, bareness is objectionable."

The period of the 1870s and 80s in American wallpaper history is notable for the application—or at least the distorted influence—of London-born theories of decorative design in even the most commercial products of the trade. After the middle of the 19th century, in reaction to what were characterized as the "shams" and "vicious overelaborations" of art manufactures produced by factories, English critics cried out for design reforms. For wallpaper, they preferred abstraction, simplicity and avoidance of illusions of depth. It was not until the 1870s and 1880s that the reformers' ideas gained popularity in this country.

This popularization followed the 1872 American publication of Charles L. Eastlake's influential book of 1868, *Hints on Household Taste*. An equally important factor in the American popularization of English design reform principles for wallpaper was the widespread appeal of the patterns designed by William Morris, craftsman, poet, socialist. While generally adhering to the formulas of the reformers, his masterfully executed floral patterns were not as radically abstract and severe as some of the English wallpaper designs. They were well received in America and were imitated.

During the 1870s, English wallpapers replaced the French in dominance of the American import market. The appeal of the French craftsmen's techniques for fooling the eye into seeing vistas on walls beyond which there were no vistas and for so closely imitating nature that flowers looked real, was overshadowed by the appeal of the English designs and by English ideas about wallpaper design. The taste for French designs had been diluted by cheap, machine-made imitations of them, a fate that was soon to befall the popular English designs as well. The English argued for the "honest" flat patterns as the only appropriate designs for the flat surfaces of walls. They branded as "dishonest" the kind of architectural and scenic fakery that was the specialty of the great French wallpaper factories. American preference for English-derived "art patterns" in wallpaper during the 1870s and 80s was but one manifestation of a self-conscious striving for improvement in the design of objects for everyday use.

By the 1890s, the self-conscious attempts at reform manifested in the flat patterns of the preceding decades were generally dissipated and lost in a renewed striving for novelty for its own sake within the wallpaper trade. Reform theories, though they surfaced in some Art Nouveau-influenced patterns, were generally forgotten. Busy and eclectic mixtures of classical revival motifs and naturalistic flowers, often rendered in saccharine pastel shades, are seen on most wallpapers of the turn of this century that survive in American houses.

This capsule summary suggests only some of the highlights of wallpaper use in America. Papers decorated every kind of American house, from Fifth Avenue mansion to Colorado miner's cabin. The 19th-century taste for highly ornamented surfaces, then associated with wealth and luxury, to which the patterned papers catered is not so strong today. But in our attempts to preserve and restore landmarks, to recreate earlier schemes of interior decoration and to interpret circumstances of living that have vanished, wallpaper styles deserve more attention.

If restorationists who discover old papers will continue to contribute samples, photographs and information about them to such institutions as the Cooper-Hewitt Museum, those institutions will in turn be better able to serve inquiring researchers and to document the succession of wallpaper styles. Wallpapers were too dominant as visual elements of interior architecture to be casually replaced in restored "period rooms" open to the public. And in private restorations, the accurate reproduction of period wall coverings can contribute yet another element of design to delight their owners. HP

Leslie E. This

Public Hearing Pointers (and Pitfalls)

Above: Meeting in Fort Laramie, Wyo., held in observance of Section 106 of the National Historic Preservation Act of 1966, to review the impact of a proposed federal development of the 1834 Fort Laramie National Historic Site, listed in the National Register of Historic Places. (Advisory Council on Historic Preservation)
Opposite page: A sampling of local preservation group publications that attracted support.

In the work of saving buildings and sites, preservationists must conduct or participate in a variety of meetings. Ranging from seminars and conferences to public hearings, the meetings not only inform and educate but also may directly determine the future of a landmark. Because such meetings tend to be critical, this article addresses ways to deal with formal hearings before city councils, zoning boards and other decision making bodies.

The sequence of events typical of such meetings will be discussed, as well as guidelines that preservation groups have found useful in dealing with them. Not all of the situations described will be applicable to every meeting. It should also be remembered that no guidelines or techniques can guarantee success, but they will help assure the best possible chance of accomplishing your goals.

A meeting is not an isolated event. Events precede it, the meeting occurs and events follow. It is useful for preservation groups to understand this flow.

Too many groups do not appreciate the importance of planning for meetings. Planning is what distinguishes a proactive from a reactive group. The reactive group can only react to events and arguments as they occur in the meeting, is usually caught unprepared and gives a bad impression. The proactive leader and group think through in advance all aspects of the issue that might come up and are prepared to deal with any question or strategy that might be employed by the opposition during the meeting.

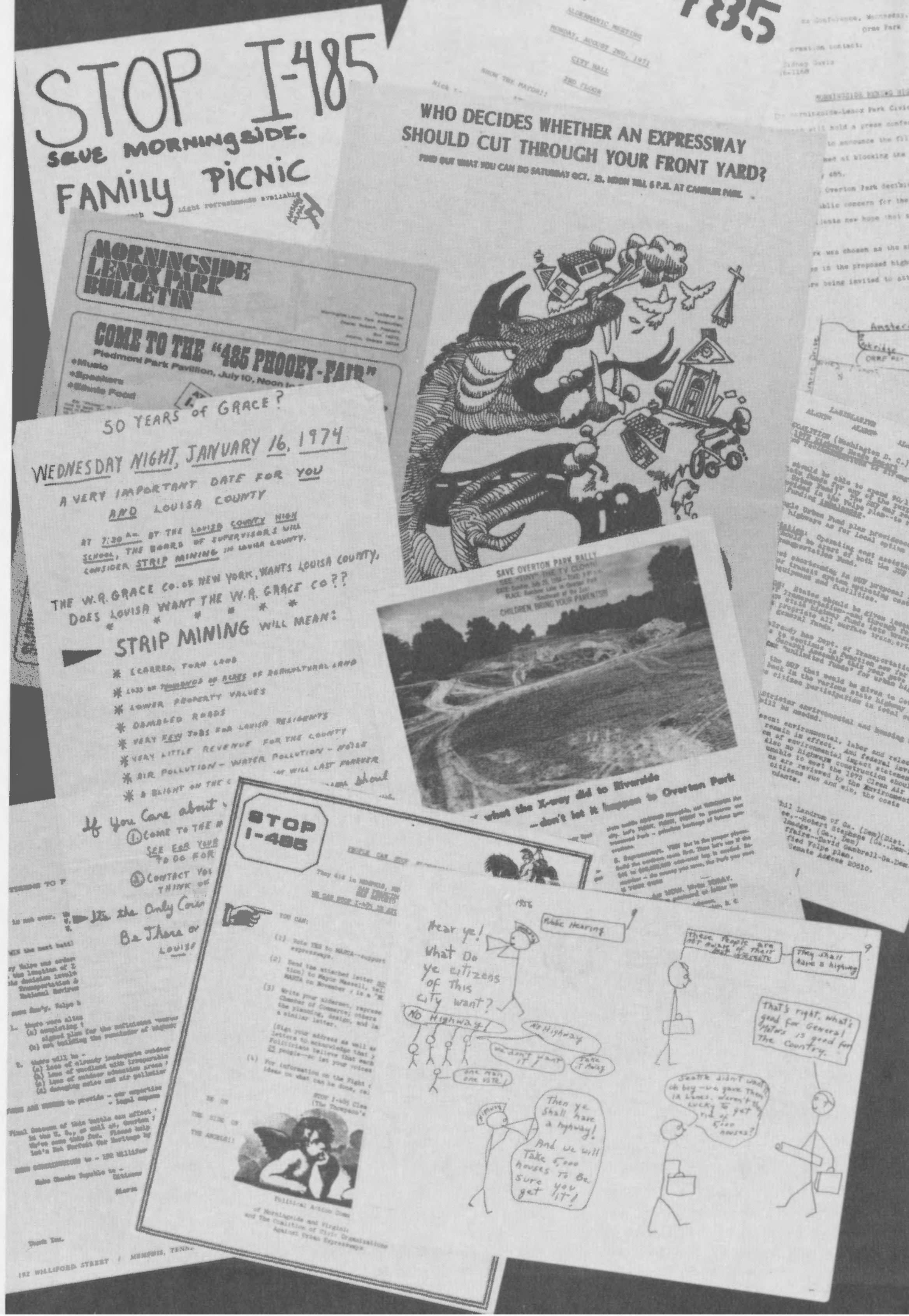
One of the most crucial requirements is that your preservation group firmly believe in the position it is taking. If it does not, this has a way of coming through and almost assuredly bringing failure. Hard decisions will have to be made about when to be a strong advocate and when an issue is not worth a fight. For example, much community rapport might be lost if the group is talked into making an effort to save a building or site that has no value except to one or two persons in the membership. Trying to save granddad's rock garden or springhouse may have a lot of meaning to granddad's immediate family but will hardly gain credibility for the preservation group in the eyes of the community.

One of the hard lessons for a group to learn is that it cannot always speak with one voice. Some of the personal goals of the members cannot be justified or defended by the group. Take steps to see that such conflicts are faced and resolved. It is impossible to represent all the goals of all the members; every member is not always right.

It is also well to put your work in a historical context. Many of the buildings you may work to preserve were considered monstrosities or too avant-garde when they were built. Similarly, that supermarket you are fighting may itself be a building to preserve 50 years from now.

An accurate, comprehensive assessment of sites to be protected is important. List them in order of priority. Know what you will fight for, what you will make an effort to maintain but do not consider critical and what is not worth fighting for.

To be most effective in a meeting you must know your own organization—what it can do and what it cannot do. Know other preservation organizations, local, state, regional and national. It must not be a casual knowledge. Know exactly what they can and cannot do. Know your channels. Know what you can and cannot expect. Know the length of time it takes to get action. And maintain relationships with all the organizations. Do not wait for an emergency to cultivate relationships. This is hard work, but you will be rewarded by solid support in need and may also discover new resources and sources of support.



FORCE-FIELD ANALYSIS
PRESERVING A HISTORIC HOUSE

DRIVING FORCES	RESISTING FORCES
PRESERVATION SOCIETY	OWNER OF HOUSE
OTHER PRESERVATION GROUPS	GROUP WANTING SITE FOR PARKING LOT
COUNCILPERSONS SMITH AND JONES	COUNCILPERSONS GREGG, ADAMS, WRIGHT
JUNIOR CHAMBER OF COMMERCE	TWO OWNERS OF NEARBY STORES
TWO MEMBERS OF ARCHITECTURAL REVIEW BOARD WHO ARE CONCERNED ABOUT PRESERVATION	THREE MEMBERS OF ARCHITECTURAL REVIEW BOARD WHO ARE CONCERNED ABOUT DOWNTOWN PARKING NEEDS
COMMUNITY TRADITION	MAYOR
NEIGHBORS	THOSE WHO WANT TO PARK IN THE PROPOSED LOT
OWNERS OF NEARBY PARKING LOTS	OWNERS OF NEARBY PROPERTY WHO WANT TO SELL IT FOR COMMERCIAL DEVELOPMENT
RELATIVES AND FRIENDS OF FORMER OWNERS OF HOUSE	DEMOLITION COMPANY

Force-field analysis chart on issue of preserving a hypothetical structure.

One aspect of planning is getting people to attend a meeting. Notices in the papers, on radio and television and on bulletin boards may suffice if the issue is sensitive, critical, stirs deep feelings and directly affects many people. Usually this is not the case. The experience of many organizations indicates that direct invitations are the answer for the majority of meetings that are less compelling. There is no substitute for invitations, preferably handwritten and signed by friends or others in a position to influence the addressees. Telephone calls also are highly effective. Often a network can be set up so that each active group member calls five to 10 other persons. Even more effective is face-to-face communication.

Never overlook the importance of "saving face." Be cautious in statements to the media in advance of a meeting. Published statements often seem more extreme than originally intended. Avoid being adamant unless necessary. Public attacks on persons or positions usually result in polarity from which it is difficult to retreat.

There are a number of guidelines to participation in a formal meeting. Decide in advance which member will take the lead role for the group. It need not be the person with the highest title. To whom are meeting participants most apt to listen? Who is a good speaker? Who makes a good presentation?

Know as much as possible about the body or group before which you will appear. Who are the members? What motivates them? How do they operate? Recognize that everyone is selfishly oriented. Everyone operates basically from the position, "What's in it for me?" This is easier to see in the landowner who wants to sell his property for a highrise condominium. But it also is part of what motivates preservation groups. As a spokesperson for one volunteer recruitment organization said, "All of us act as we do out of selfish interests. What we try to do is to help people act out of 'enlightened self-interest.' "

On a specific meeting, do your homework. Why is the building or site in question important to preserve? How does its preservation fit into a total plan for the community? What is the condition of the building or site? Do you really know? Often groups use sloppy data here—underestimating what the cost of preservation might be. What will be the maintenance costs? Who will pay them? What use will be made of the building or site? Do you have firm commitments on this or just hopes? What will be the income or other benefits provided by the landmark if saved? How will the community benefit? How can the present owners be fairly remunerated? Can key people be sold on your position before the meeting?

Know exactly what you will cover, how it will be covered and in what sequence. Be prepared to deal with the facts. If a relevant fact seems unfriendly to your position, do not ignore it. It is a fact and must be recognized. The opposition will identify it and use it. It is germane to a complete solution. Seldom does a good idea have no negative points or drawbacks. And good points should outweigh weak points anyway; if they don't, you probably should not be representing and supporting the issue.

It is here that the concept of force-field analysis may be helpful. Developed by Kurt Lewin, the basic idea is that opinion on any issue falls between total acceptance and total nonacceptance. Its position in the continuum is determined by where a set of driving forces meets a set of resisting forces and the two counterbalance each other. The driving forces are the people, groups and factors supporting a position. The resisting forces are those opposing it. In force-field analysis, all driving and resisting forces are identified. Then the resisting forces are evaluated according to strength (often points totaling 100 are assigned). The next thing determined is which resisting forces are most susceptible to change. It is foolish to spend much time trying to convert or eliminate a resisting force that will not change. The next question is, "Who, on our side, has the best access to the resisting forces and may be influential in changing them?" With this question answered, groundwork for building the strongest possible position is complete.

Most of us see confrontation and conflict as destructive. Actually the reverse is most often true. Out of informed and open discussions come the best decisions. Often the opposition is wrong on many counts—but so may be the positions and specific targets of preservation groups. From the crucible of candid search frequently emerges a valid community decision. If your goals have real merit, they are capable of being accepted by a planning or decision making group.

Do not paint your organization as the "good guys" and others as the "bad guys." Your opponents have motives and values that are as valid to them as yours are to you. Constantly ask, "How can I challenge the idea without attacking the presenter of the idea?" Let it be known that you accept the presenter as a person of worth and integrity but are challenging the person's idea. The owner of the property or site should be treated fairly. How can the owner's interest be protected? Too often we focus on the management of conflict and disagreement. Be alert to areas of agreement and strive to reach a solution based on approval by both parties. This is more common than might be expected.

A decision or action by which both sides will gain something is called a win-win solution. Seldom is it profitable to advocate a win-lose solution. On some issues you may have to resort to formal and legal procedures; however, in future situations those who lost in a win-lose confrontation will be motivated to win the "next round" and will be minimally inclined to listen to facts and objective arguments.

Do not attempt to play games, to spring surprises. Be open and straightforward or the organization will be suspect in the future. You are building a record of credibility to use in future confrontations.

Try not to lose your temper or you may say or do things that will be regretted. And you will probably have lost the issue for that moment.

Do not talk for too long and run the risk of boring the group. Often groups will have "made a sale" and, flushed by their progress, go on selling. It is not unusual to weaken a presentation by overselling. When your case is made, stop, even if there are additional facts, jokes, selling points and people to be heard. Avoid distractions and alluring side-roads. Stay on the subject. Do not let other members of the group get into unrelated issues, even if the issues are important to them.

If you are using a large amount of data, prepare a page covering the critical facts. Most people simply will not wade through an extensive amount of technical material. But have all the data on hand for those who might request it. More seldom than most people realize do facts, statistics and other figures persuade anyone. We all like to think our decisions are based on these things, but mostly they are not. The health education agencies long ago learned that few people stop smoking, stop overeating, stop using dangerous drugs solely because of research findings and facts. When do they stop? When they have a personal experience: The smoker's heart acts up, the fat person's social life becomes dull, the drug user has a bad trip. Most of our actions, in the final analysis, are based on our feelings of the moment, our spontaneous reactions. As Scrooge said to one of the ghosts in Charles Dickens's *A Christmas Carol,* "You may be an undigested bit of beef, a blot of mustard, a crumb of cheese, a fragment of an underdone potato." Employ this knowledge in your sales approach—but don't be too "cute," affected or manipulative.

Use slides, photographs, sketches, diagrams, charts, visual aids of all kinds. A good visual aid is "worth 10,000 words."

It usually is advisable not to "shoot your big guns first." Every group has to go through a period of "maintenance function," that is, it must re-establish the position it attained the last time the group met. To do so it must engage in a certain amount of chit-chat. This is not idle or disruptive but perfectly human. Don't plunge in with the big, main points. Start out with minor points—those fairly certain of meeting with approval. Save the telling points for later. With experience you will be able to gauge when the time is ripe. If you have to guess, hold the major points

THE NATIONAL SOCIETY OF COLONIAL DAMES
IN THE STATE OF TEXAS
HOUSTON GROUP

Whereas The National Society of Colonial Dames of America were organized in 1892 as an organization whose objectives were, among others, "to preserve and restore buildings connected with the early history of our country, [and] to diffuse healthful and intelligent information concerning the past";

and whereas in Houston the 1858 Pillot Building and the 1880's Sweeney, Coombs and Fredericks Building are both buildings of irreplaceable historical and architectural value;

be it therefore resolved that the Houston Group Resident in the State of Texas of the aforementioned Society do hereby respectfully urge the Commissioners Court of Harris County to preserve these two fine, old buildings for adaptive re-use as a part of the newly proposed County Administration Center;

Wording of effective petition by Texas preservationists.

Public meeting, in response to Section 106 of National Historic Preservation Act of 1966. The 1974 meeting in Baltimore, Md., concerned the impact of a proposed federal highway on the Federal Hill Historic District, Baltimore, listed in the National Register. (Advisory Council on Historic Preservation, Louis S. Wall)

until about 15 minutes after the start of the meeting.

If the meeting is expected to be highly charged, use the following as a guide. When the meeting opens, there will be an immediate surge of discussion, accusations, clamor. Wait. People will shout for attention and engage in a lot of arm waving and other physical activity. They will usually quiet down after three to five minutes. Wait. They are only catching their breath. Then will ensue another surge of verbal input. This, too, will last about three to five minutes. Then all will quiet down again. This is the time to introduce facts and reason. Up to this point, little would have been heard.

Everyone at a meeting is there partly because of the publicly stated reason for the meeting. This is called the public agenda. However, almost all of us also bring private or hidden agendas to meetings. Examples might be, "I want to get out by 9:30 so I can go to a party," "If I make a good impression at this meeting I might be made president of our society next year" or "I don't like the chairman of this meeting and I am going to do all I can to make him look bad." Sometimes groups have given their representatives hidden agendas, for instance, "Under no conditions will you vote to save the building" or "You will go along with the preservation society only if the mayor goes along."

It is important to be aware of the existence of these hidden agendas; they often significantly affect the meeting. You must also determine whether it would be advisable to bring them out in the open. If everyone has a hidden agenda to depart at nine to watch the local college football team on television, this can appropriately be made public and respected. Other hidden agendas may be less appropriate for public consideration but, even so, it is useful to be alert to them.

Whether or not a meeting is successful, there are some things the leader and group should do to follow up. If the meeting was not successful, don't despair. If convinced that you are right, don't give up. Some of the best records of influence are held by those who suffer defeat but, believing in their cause, come back again and again. It is little short of amazing how many battles they eventually win. Those who take defeat personally and sulk, saying, "Well, I tried. It's their problem and I'm not going to go back on the firing line," have a poor record of eventual success.

Spend some time, whether you succeeded or failed, in analyzing what the group did right and what it did wrong. Only this way will you gain by experience.

Thank your supporters and friends. So often all energies and activity are expended on converting enemies. Friends are critical, too. We all like to be told we are important. To lose a supporter is to gain one more resisting force. Assign the follow-up details to group members and establish controls to assure that the follow-up is completed.

These are the basic guidelines for successful meeting planning. Good meeting results do not just happen. They result from hard and sound work, preparation coupled with good intentions. HP

Leslie E. This, president of the Bethesda, Md., management and training firm Project Associates, Inc., is the author of The Small Meeting Planner *(Gulf Publishing Company, 1972).*

BOOKS

Pictorial Treasury of U.S. Stamps

Elena Marzulla, ed. Omaha, Neb.: Collectors Institute, Ltd., 1974. 223 pages, illustrated, index. $19.95.

Reviewed by Franklin R. Bruns, Jr.

Duane Hillmer is named as an associate editor and one of 13 contributing authors, and yet *Pictorial Treasury of U.S. Stamps* is really his book; it is a happy marriage of his lifelong interests in printing and stamp collecting.

During his years as head of Scott Publications, Inc., and overseer of the Scott postage stamp catalogues and albums, Hillmer looked forward to the time when his printing operations could produce a stamp collectors' "bible" in color.

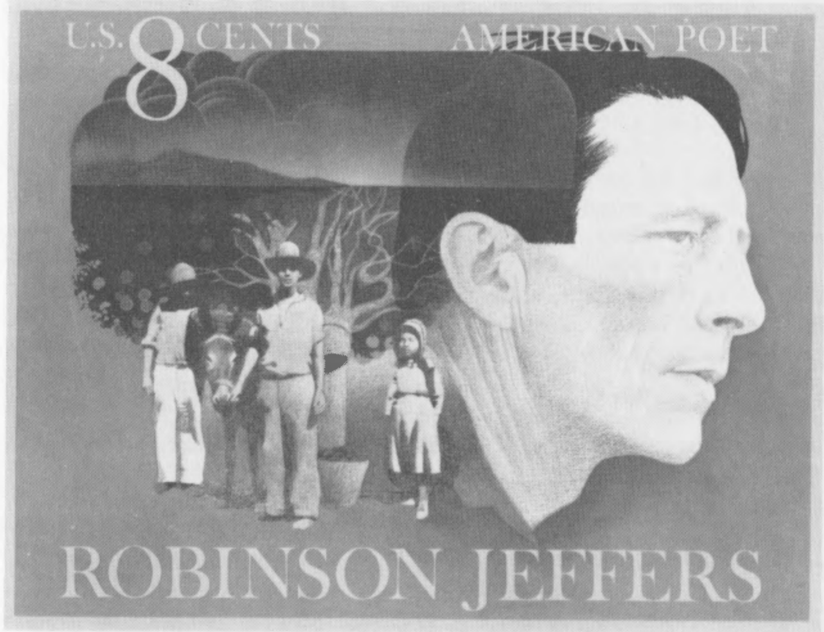
Initial efforts in 1971 in this direction took the form of color reproductions of newly emitted stamps in the *Scott Monthly Journal* "Chronicle of New Issues." These efforts left much to be desired, but the challenge was met, and Hillmer soon announced plans to produce a mammoth color guide of the world's stamps, from the first stamp—issued in Great Britain in 1840—to the newest stamp issues.

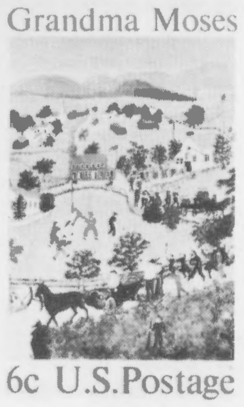
When Hillmer sold his interests in Scott in 1973 his awesome plan for a worldwide stamps-in-color guide was shelved. Then, popular acceptance of the 1974 *United States Stamps & Stories,* which he had produced for the United States Postal Service philatelic promotional campaign, inspired Hillmer to proceed with at least a segment of his project. The main purpose of *Pictorial Treasury of U.S. Stamps* is, obviously enough, to present color reproductions of every United States postage stamp design, from the first—showing Benjamin Franklin and George Washington—issued in 1847, to those of mid 1974. This requires 134 pages, or better than half the book.

Coverage was also extended to include special-purpose adhesives (air mails, special deliveries, officials and revenues, and issues of the Confederacy and overseas territories), bringing the pictorial treatment to 200 pages, or almost 90 percent of the whole.

The guide to United States postage issues is well handled. Each stamp is enlarged 1½ or 2½ times actual size, permitting study of design detail. Color reproductions of the issued stamps are essentially superb, though some are off. Certain carmines failed to come up to expectations, and so did a few greens and some blues.

Each stamp design is identified by a text giving the subject, source of original art, point of issue and quantity produced and a value for uncancelled stamps in good to fine condition. These values are subject to question. They are substantially below those in the 1975 edition of *Scott's United States Stamp Catalogue Specialized* and much lower than the retail prices in H. E. Harris & Co.'s 1974–75 price list. Cross-checking leaves the impression that





Stamps illustrated in Pictorial Treasury of U.S. Stamps, *Collectors Institute, Ltd.*

the *Pictorial Treasury* "market" prices are actually pegged to a mass-produced list utilized by a number of stamp firms.

Consideration of values for "good to fine" stamps brings to the fore the superb condition of most of the specimens shown in the book. Virtually every example could be referred to as a gem piece.

Hillmer Graphics Co. has reason to be proud of its color printing in the stamp guide, but it fared poorly in portions of its color charts. It is understood that this is due to last-minute page revisions to permit inclusion of page-edge comparison color charts.

Those pages unaccounted for by the pictorial presentation are shared by the 13 contributing authorities whose essays cover the history, design and production of stamps as well as the rewards of stamp collecting.

"Selecting Stamp Subjects" is Gordon C. Morison's contribution. As director of the United States Postal Service Office of Stamps he is responsible for the functioning of the Postmaster General's Citizens' Stamp Advisory Committee, and all stamp design proposals are channeled through his office. A supplemental chart discloses that famous people lead as stamp subjects (290), followed by historical subjects (213) and art (134). At the bottom of the list are industry and labor, professions, agriculture and sports with a dozen or so of each.

Raymond H. Weill of New Orleans writes about collecting stamps, especially rare stamps. He and his brother Roger are truly qualified in the latter area, having owned—or handled—most of the great philatelic rarities. Norman S. Hubbard, a professor of economics at Brooklyn College and an outstanding collector, has treated the subject of the economic potential of postage stamps; in his opinion, fine stamps in top condition are blue-chip investments.

The evolution of U.S. stamp collecting is reviewed by David Lidman, chairman, Philatelic Advisory Panel, American Revolution Bicentennial Administration. He highlights such philatelic firsts as the earliest stamp album (1862, published by Justin Lallier of Paris), first stamp dealer (Jean B. Moens, Belgium, who began business in 1852) and earliest stamp club (established in 1865 in Paris).

Steven Dohanos, who gained fame for his *Saturday Evening Post* covers, was the obvious choice to treat postage stamp design, by virtue of his service as chairman of several Postmaster General's Citizens' Stamp Advisory Committees. He notes that American artists of recognized ability spend many hours and days devising eye-catching designs for those small oblongs of paper. The artists render the pictorial themes as strongly and as tastefully as they can in what is probably the smallest area in which they have ever worked.

Actually, artists rarely submit their designs in stamp size. But they are admonished to "think small," and the importance of thinking small in stamp designing is attested to by Everett J. Prescott, author of the essay on how U.S. stamps are produced. As chief of currency and stamp printing, U.S. Bureau of Engraving and Printing (which, incidentally, has been responsible for all U.S. stamp production since 1894), Prescott has intimate knowledge of stamp production problems. He stresses that stamp-size models are prepared at the bureau promptly after stamp designs are received. "Printers, engravers, and technicians responsible for paper and inks confer, and a final determination is made as to colors and their placement. . . ."

There are, according to Prescott, seven types of press in use to print stamps, with a 1973 output of 26 billion postage stamps—or better than 100 stamps a year for every American. HP

Franklin R. Bruns, Jr., is associate curator of postal history, National Museum of History and Technology, Smithsonian Institution, and author of a nationally syndicated column about stamps and coins. He is a member of the Postmaster General's Citizens' Stamp Advisory Committee. Bruns is writing The Romance and Lore of Stamp Collecting *for the Riverwood Press Ltd., Croton-on-Hudson, N.Y.; publication is scheduled for the spring of 1976.*

Duluth's Legacy
Volume 1 — Architecture

James Allen Scott. Duluth, Minn.: City of Duluth, 1974. 165 pages, illustrated, maps, index of architects. $3.50 paperbound.

New Orleans Housing and Neighborhood Preservation Study: Summary

Curtis and Davis Architects and Planners in cooperation with the Mayor's Housing and Neighborhood Preservation Study Advisory Committee. New Orleans: City of New Orleans, 1974. 28 pages, illustrated, maps. $3.00 paperbound.

Architecture of Middle Tennessee
The Historic American Buildings Survey

Thomas B. Brunbaugh, Martha I. Strayhorn, Gary G. Gore, eds. Nashville: Vanderbilt University Press, 1974. 170 pages, illustrated. $17.95.

Reviewed by John Fondersmith

These three publications are part of the rapidly expanding body of guidebooks, study reports and background publications that form a rich source of information on the American architectural and cultural heritage. Such publications can be powerful civic education tools for historic preservation and the broader cause of improving the built environment. Yet optimum use will require some new efforts. First, we need to develop a system of making these publications better known and more easily available. My catalogue of guidebooks and guide materials now in preparation should aid here. Second, we need a more critical evaluation of how well these publications communicate ideas to residents of a community, to visitors and to out-of-town readers who build their image of a place from the text and graphics of a publication. Finally, we need to structure civic education programs at the local level, serving both residents and concerned visitors. Effective publications will be part of such programs.

There are four basic types of publications on the built environment: guide materials, planning surveys and studies, descriptive area surveys and background publications on architectural development. *Duluth's Legacy: Volume 1—Architecture* is an area survey, with some guidebook characteristics. The first of five volumes covering various elements of Duluth, it was prepared by the city Department of Research and Planning as part of the Duluth Bicentennial celebration. It is one of the finest books of its kind, noteworthy for excellent photographs and graphic design and a text that relates the development of local architecture to the economic growth of the city. It is especially useful to have a book of this quality for Duluth, one of those mid-size cities not well documented in the architectural press. My limited image of Duluth as a city with steep bluffs and large ore ships has been considerably broadened by this book.

The book is divided into three sections: a historical account of the growth of the city, an illustrated guide to the 98 most significant structures in Duluth and an unillustrated section briefly describing 98 additional structures. The book is about 8-1/2 inches square, making it somewhat awkward to use for walking tours. This conflict between providing an easy-to-carry guidebook and obtaining adequate space for illustrations and text is a continuing problem in designing guide materials.

Duluth was incorporated as a village in 1857 and went through several cycles of boom and depression. Because of the topography, the city spread out some 23 miles along Lake Superior and the St. Louis River, making it one of the most pronounced examples of the linear city in the United States.

Duluth's Legacy author James Allen Scott develops the interesting theme of a struggle between two divergent building philosophies and lifestyles in the city—those of architectural imagination and architectural propriety. He describes the

Above: John Smith House (1892), Duluth, Minn. Below: 520 North Lake Avenue (c. 1885), Duluth. (Photographs by John R. Ulven, Jr., from Duluth's Legacy, *City of Duluth)*

impact of the City Beautiful movement in Duluth, stressing the work of D. H. Burnham and Company and of Cram and Goodhue. The Burnham firm designed the county courthouse and the 16-story Alworth office building—the tallest building in Duluth at the time of its construction in 1910. Goodhue designed several buildings in the Gothic Revival style. Scott also introduces the work of a number of local and regional architectural firms, the most important being Traphagen and Fitzpatrick.

The guide portion of the book is well done, with fine photographs by John R. Ulven, Jr. The maps, while clear, would have been enhanced by shading to give a sense of the topography, which has been so important in the development of Duluth. It would also have been helpful to have certain areas of the city, such as the main business district, the civic center area and the port facilities, described in more detail. Buildings are numbered by date of construction, which makes the maps difficult to use for tour purposes. The concentration on individual buildings, primarily the residences of merchants and industrial barons, somewhat detracts from development of a sense of the city as a whole.

Little attention is given to contemporary architecture. A 1955 house by Marcel Breuer and a 1965–66 church by Pietro Belluschi are the only listings from the last 20 years. This may reflect a lack of recent significant architecture, or a decision to concentrate on earlier structures.

Overall, the book is a significant achievement and is already having a major impact in Duluth. The first edition of 5,000 copies was sold out in two weeks and more than half the second printing of 10,000 copies was presold. This kind of reception in a city of about 100,000 indicates that the book has struck a responsive chord and should produce dividends for preservation for years to come.

The *New Orleans Housing and Neighborhood Preservation Study: Summary* is the summary of a massive two-volume study completed in 1974. Planning reports are often sources of useful information on the architecture and structure of a city, as well as ideas on preservation strategies that can be used elsewhere. Some preservation reports have become classics of preservation literature. Examples include the *College Hill* study (Providence, 1959), the *Plan and Program for the Preservation of the Vieux Carré* (New Orleans, 1968) and the recent *Preservation and Rehabilitation of a Historic Commercial Area* (Bedford, Mass., 1973), all financed in part with HUD Urban Renewal Demonstration Grants. The 1974 New Orleans study also received HUD funds.

Though not as ambitious as the others in content or format, the New Orleans summary publication is important because it reviews a city as a whole, rather than just dealing with one historic area. It is a reminder that there is more to New Orleans than the Vieux Carré and the Garden District.

The study distinguished two cities, old and new, within New Orleans. The old city is characterized by historic structures, old streets, utilities and facilities and is scaled to the 19th century, an environment for pedestrian, carriage and streetcar. The new city, developed largely since the early 1900s, is lake-oriented and without major preservation problems. The report focuses on the old city. Recommendations for its preservation include implementation of conservation zoning in priority areas, interim controls to stay demolition before new zoning is implemented, formation of a citywide landmarks commission, landlord-tenant laws, rehabilitation based on concentration of neighborhood resources, a revolving fund, an improvement-loan insurance program and a leased housing program.

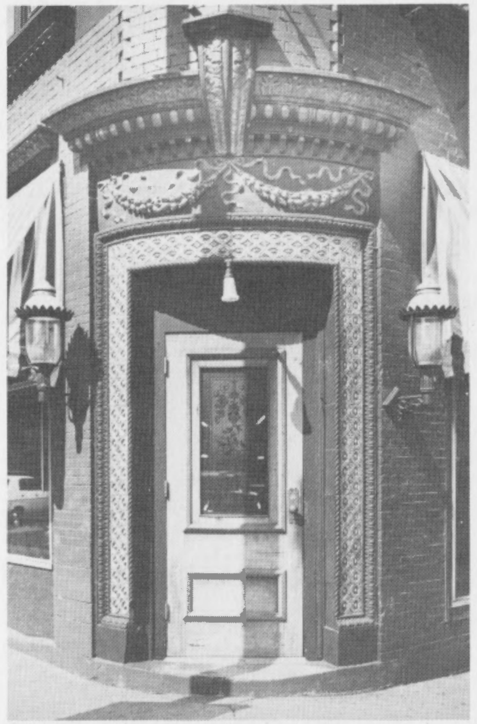
The city was divided into 75 neighborhoods for study, based in part on perceptions of neighborhood residents. The study survey found that areas of historical value are generally low-income neighborhoods with limited home ownership, a high percentage of black residents and an unemployment problem. Many residents saw preservation as neither financially possible nor of prime importance, compared to a chance to improve and modernize dwellings. The dichotomy between improvement of housing conditions and conservation of historic neighborhoods, is, of course, not limited to New Orleans.

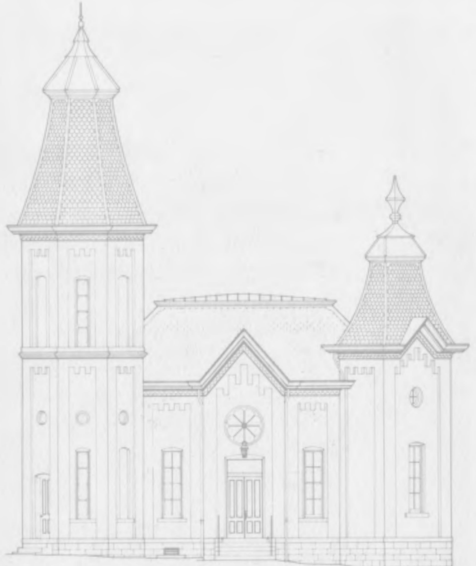
The message of this summary report is important. Vast areas of American cities constitute human, housing and historical resources that should not be discarded. As preservation broadens, it will be necessary to develop programs to retain and improve old neighborhoods without wholesale displacement of residents. The New Orleans program is important as an example of such an effort.

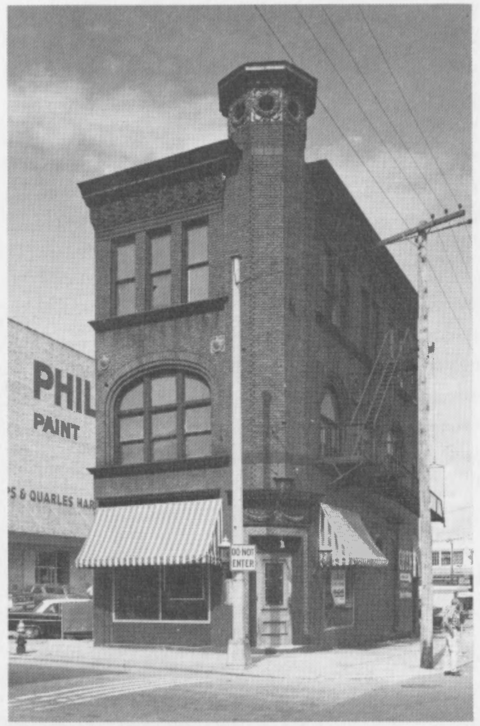
The presentation of this message is somewhat lacking in the report. It is an "in-between" publication—too detailed for a concise summary but not informative enough to afford a complete understanding of the problems and the proposed solutions. Even so, the summary report is recommended to those preservationists who want to learn about the proposed program or who wish to gain a more complete image of New Orleans.

One problem in preservation planning is lack of feedback; planners do not find out quickly enough which approaches are working, which are failures and which have been discarded. A follow-up report on the effectiveness of the New Orleans proposals would be useful.

Michael P. Smith photographs of New Orleans structures. (From New Orleans Housing and Neighborhood Preservation Study: Summary, *City of New Orleans)*







*Left and right: Details of 19th-century Second Avenue, North, area of Nashville, Tenn.
Middle: Northeast elevation of Vanderbilt University Gymnasium (1880), Nashville. (Photographs by Jack E. Boucher, HABS drawing by William H. Edwards, from* Architecture of Middle Tennessee, *Vanderbilt University Press)*

Architecture of Middle Tennessee—The Historic American Buildings Survey is one of a number of books developed from the Historic American Buildings Survey (HABS) program of the National Park Service. Since 1933 HABS has gathered a wide variety of drawings, photographs and documentation of the nation's historic architecture. The HABS program is conducted in cooperation with the American Institute of Architects and the Library of Congress, where the records are stored. HABS is involved in three publication series. The first is the state and regional catalogue series. Each catalogue includes an introductory essay, notes and illustrations on the buildings recorded by HABS in the particular area. The "selection series" includes publications on selected buildings from a city or area, or on a specific building or type of building. The third series involves books prepared by outside publishers, utilizing HABS materials, with HABS reserving some editorial review rights.

Architecture of Middle Tennessee is the latest book of this last type. It is a beautiful book and was selected as one of the 50 best designed books of 1974 by the American Institute of Graphic Arts. The photographs by Jack E. Boucher are superb and the book is printed on fine quality paper. Thirty-five structures are covered, in the categories of government and public buildings, commercial structures, churches, schools and institutions, and residences. Each building report includes a descriptive text, one or more photographs and a bibliography. In most cases, finely detailed elevation drawings (most by HABS) are also presented.

This is an attractive "coffee table" book that is also a valuable reference work. My only criticism is that the buildings are described largely in isolation from their environment. Twenty-one of the 35 structures presented are in Nashville, and apparently a number of these are close together. It would have been useful to have a brief essay on Nashville and a map showing the buildings as they relate to the city structure. This point represents a difference between the architectural historian, concerned with individual structures, and the urbanist, concerned with buildings in a broader geographical and time framework.

The preservation movement is evolving from a focus on individual buildings to a broader concern for the physical, social and economic character of regions. Publications on the built environment should give greater emphasis to the place of buildings in their environment and should use text and graphics to convey a sense of place. While the three publications reviewed have some limitations, they are all useful and deserve the attention of residents of the areas described and of preservationists throughout the country. HP

John Fondersmith, an urban planner with the District of Columbia Municipal Planning Office, currently is compiling a national catalogue of guide materials to the built environment.

LETTERS

Historic Preservation welcomes letters from its readers on the issues presented in the articles.

Cents Worthy

We were pleased to receive the April-June *Historic Preservation* with the article, "Mints: Where America's Money Was Made." Those of us who live today can only regret that earlier mint buildings were not preserved by the government. So many historic landmarks and valuable artifacts are gone forever, and it is reassuring to know that organizations such as the National Trust are maintaining a careful watch over things.

Mary Brooks
Director of the Mint
U.S. Department of the Treasury

The mints article is happy recognition that American mints and their issues are among the important antiquities of the nation providing pleasure to more and more collectors. More please!

Edward K. Moss
Unismatics, Inc.
Washington, D.C.

Thomas Jefferson was not a member of the House of Representatives, which had not come into being; he was a member of the Congress, a unicameral legislature under the Articles of Confederation. Robert Morris first proposed the dollar as the basic monetary unit. Jefferson improved the proposal by recommending that the decimal system be used for multiples and fractions of the basic unit.

Marion A. Buck, Professor Emeritus of Economics
Syracuse, N.Y.

James W. Marshall discovered gold on January 24, 1848, at Capt. John A. Sutter's Saw Mill at Coloma, El Dorado County, Calif., not at Sutter's Fort in Sacramento.

John Edwin Morgan, Vice President
Folsom Historical Society
Folsom, Calif.

Art and Artists

"Study in National Trust Portraits," (*HP*, April-June) was particularly interesting to me, as the similarity in composition between the work of Robert Vonnoh and Gari Melchers (1860–1932) is striking. Melchers was an American artist trained in the Royal Academy at Dusseldorf late in the 19th century. The Gari Melchers Memorial Gallery is in Belmont (1761), a national and state landmark administered by Mary Washington College that opens to the public on a regular basis this fall.

Richard S. Reid, Director
Belmont, Falmouth, Va.

While Ellen G. Landau identifies the servant in Edward Savage's painting "The Washington Family" as Billy Lee, the Rev. Dr. C. C. Pinckney wrote in his *Life of General Thomas Pinckney* that he was General Pinckney's body-servant, John Riley. General Pinckney carried Riley with him to England during his ambassadorship. There, Savage borrowed John Riley to pose as one of Washington's servants.

Mary Stevenson, Research and Publication Foundation for Historic Restoration in Pendleton Area, S.C.

For the Record

"Stone Upon Stone: The Craft of Dry Stone Masonry," (*HP*, April-June): The feed silo pictured on page 29 is located on the Pequot Trail, Stonington, Conn.

Karen M. Light, Reference Librarian
Westerly, R.I., Public Library

"Alaska: Preservation in the Great Land" (*HP*, January-March): The church shown on page 4 is a Russian chapel (1910) located near the Russian Orthodox Church in Kenai.

Mary F. McGrath
Hometown, Ill.

Reference Piece

"Small Town Preservation—A Systemic View," (*HP*, April-June) was splendidly done. To me it will serve as a reference piece which I expect to see quoted from extensively in the time to come.

William A. Rooney
Wilmette, Ill.

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