

# ASHP NEWS

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## Sternwheeler Nenana under Restoration in Fairbanks

By Matt Reckard

The last of the big wooden steam-driven sternwheelers is not on Mark Twain's Mississippi, nor is she on the Sacramento or Columbia, where steamboats also played an important historic role. She is in Fairbanks, Alaska, where she is being restored by the Fairbanks Historic Preservation Foundation. When restoration is completed in 1992, she will serve as a museum and information center and as a monument to Alaskan and American history. She will also play a key role in the region's tourist industry.

The Nenana, one of the largest wooden vessels in the world, was the last and most luxurious of the paddlewheelers which plied the rivers of Alaska and the Yukon beginning in 1866. She was a queen in the wilderness, graced with linen tablecloths and silver table service. Her boilers consumed a cord and a half of firewood every hour under full steam. Launched in 1933, this National Landmark vessel operated on the Yukon and Tanana Rivers until 1954, including military service during World War II.

The Nenana sat beached in the mud for many years after her retirement, subject to rot and vandalism. Interior features were altered when she was used for a few years as a restaurant, including the removal of stateroom bulkheads and furnishings. The restaurant, however, also performed some badly needed maintenance without which the Nenana might not have survived.

Restoration began four years ago, when the Nenana was refloated onto a concrete foundation in her pond at Alaskaland, Fairbanks' historic park. The bow, in danger of falling apart due to rot in the framing timbers, was tied to the boat with an elaborate rig for the move.

Restoration resumed in 1988 after a two year hiatus and has continued year round since then. Rotten parts of some bow timbers were restored using a mixture of epoxy



The Nenana and a Barge Circa 1940.

Alaska Railroad Collection, Anchorage Museum of History and Art.

and sawdust. Many other timbers were beyond repair; these were painstakingly removed intact and used as patterns for their replacements. All the original hull planking was left in place during this process despite the additional difficulties this caused.

Interior and exterior decks have been strengthened to support the heavy traffic anticipated in the future. The restaurant additions - a mass of plumbing, wiring, paneling, flooring, and equipment - have been removed. Vast areas of cracked and peeling paint have been scraped, stripped, filled, and sanded. A temporary roof placed to protect the vessel is being removed as weatherproofing progresses. Repairs to the sternwheel itself and the rebuilding of the steam engines will begin this summer.

The recollections of retired crew members, including the Nenana's last captain, pilot and purser, are providing invaluable help

in the restoration. Photographs and the records of the Alaska Railroad, (which owned the ship), have provided further guidance. The Nenana herself also gives up many clues of her original appearance. New stateroom bulkheads, for example, are being positioned on original builder's chalk lines found on the exposed decking. Surviving furniture, drapes, silverware and the like will allow for accurate reproduction of the boat's interiors.

This restoration will leave the Nenana as she was in her glory days. Mahogany paneling and brass hardware will gleam again in the observation lounge. The cargo deck will hold crates, barrels, and mining equipment. The engines - run with compressed air rather than steam - will turn the sternwheel. Radio transmissions will come from the texas deck, and the sound of her steam whistle will be heard by Alaskans and tourists alike. Perhaps Mark Twain will hear it too.



## The President Speaks

by Jill Macdonald

This is our final issue of ASHP News for the '89-'90 academic year. We have recently elected new officers: Tim Netsch, President; Joan Kelley, Vice President; Lois Berrit, Secretary; Sylvia Elliot, Treasurer; and Dena Sanford and Donna Hartmans as co-editors.

Looking back, we're happy with our accomplishments for the year. One of the most important has been the improved communication we have established with other preservation students across the nation, as well as with practicing professionals. We have even succeeded in eliciting some articles from other parts of the country, and hope to continue that trend next year.

There are several exciting prospects to look forward to in the coming months as well. One is a possible affiliation of ASHP with the National Council for Preservation Education. We are hoping to meet with Michael Tomlin, who chairs NCE, next fall to discuss this possibility. Also, the Association for Preservation Technology is interested in modelling a student preservation group on ASHP. Look forward to hearing more about these opportunities next fall in our October issue of ASHP News. Have a great summer, and please feel free to contact us about becoming involved with our organization.

## ASHP Editorial

### Whose History Are We Preserving?

*"History is not the past. It is what people think about the past." Kenneth L. Ames*

by Ross Sutherland

Over the past year, while compiling information on furniture attribution for my thesis, I have come to realize how much my view of the past is affected by the quality and quantity of historic information available to me. Also, in our efforts to affiliate the A.S.H.P. with other clubs and organizations on campus, we were required to state how our group addresses the cultural and physical needs of the varied student body. An assertive African-American woman asked point blank, "What does your organization do for someone like me?" These experiences have encouraged me to review some of my thoughts about historic preservation, and to question whose "history" I am preserving.

The seeds of this question were planted several years ago in a preservation class

which focused on the legal and social implications of historic preservation. The instructor, a nationally recognized planning educator, had moved out of the preservation field because "most preservationists would rather save an old building than house people." One class assignment was to bring in a photograph of a site or structure which should be preserved for its ethnic, cultural or gender associations. This was not as easy as it sounds. Later, standing in front of a bulletin board exhibiting postcards and photocopies, she asked, "Why is the house of the wealthy white (male) doctor any more important to local history than that of the local midwife?" A light went on! That same light reappeared several months later when two preservation consultants described the problems they faced, in their survey work, trying to convince local officials that the home of a man who revolutionized the nation's hair care industry was as important as those of locally prominent businessmen. They didn't succeed.

Are historic preservationists unintentionally excluding some ethnic groups, occupations or women from history because they do not neatly fit into a structure, site or district which has remained architecturally intact and contributes to the broad patterns of their history? Has history become merely those events known to be associated with an historic structure? Does our selection of historic properties speak more about what information has been collected than about what actually existed? Does historic preservation say more about our perceptions of the past than it does about the past itself? Are we mistaking the preservation of the historic resources for accurate preservation of the past?

These are extremely important preservation issues and unfortunately, surviving documents, publications and oral histories are the major resources we have with which to piece together the history of a structure or district. It is often difficult to write people and events back into history when primary documentation is minimal or simply unavail-

able. Gaps in information can be addressed by using creative research, for example, by encouraging women and ethnic groups to accumulate and record their own histories. The collecting policies of local depositories may also need to be amended to assist in preserving these unique resources.

Historic preservationists must take the initiative to develop projects and activities which accurately reflect the ethnic and cultural diversity of local history. This might mean refocusing the interpretation of historic resources to spotlight less known facts and uses. Recently I was pleased to discover that a local woman artist, of national importance, had her studio in the attic of a local businessman's house for many years. This information adds importance to the residence and will enrich local women's history by applying to the National Register.

As stewards of history and historic resources it is important that historic preservationists fully understand the impact of their work. We need to recognize historic biases and blind spots to begin developing the most inclusive view possible of local history. We must also help the general public to understand and appreciate historic resources through education and interpretation which acknowledges the important contributions of local ethnic groups, occupations and women.

## Editor's Note

by Dave Skilton & Sohyun P. Lee

This is the last issue of the ASHP News for the year, and we are passing the ball to Dena and Donna for 1990-1991. We feel happy with our efforts to broaden the scope of the newsletter. This issue contains a report on a conference, a piece on a professional preservation organization, a book review, opinions, and the continuing list of theses. Have a wonderful summer, and look for our next issue in October.





## Collier House Paint Analysis

Donna Hartmans

Surrounded by three and four story masonry collegiate buildings in the center of the University of Oregon campus is the 1885 wood frame Italianate style Collier House. The house was built by Physics Professor George Collier on property that was once adjacent to the campus. The building served as the home of various university presidents, as a faculty club, and presently accommodates a restaurant. The structure has received various remodelings, additions, and numerous coats of paint over its 105 year history. All elements of the house are now painted a light yellow.

Responding to a request from the campus physical plant, ten students of the Historic Preservation program undertook a four week paint color analysis class to determine the appropriate colors that the house was originally painted. Returning the house to its 1885 era was decided upon by the students because of the relative ease in identifying the first coat of paint amongst numerous layers and because the period of significance of the structure was determined to be the late 1880s.

The class took dozens of samples of paint from the various elements of the northeast corner of the house. Using this corner eliminated any chance of excessive fading of the layers of paint due to strong sunlight. With exacto knives and coin envelopes in hand, fingertip size samples were extracted and the location noted on each envelope. Cutting to the substrate ensured a composite of all layers of paint.

To view the paint layers on site, the cratering technique was used. With 220 and 600 grit sandpaper, the extracted area was sanded smooth and then cleaned with mineral oil. Using a hand magnifier the succession of paint layers could be viewed.

The extracted samples were then analyzed with a 20 - 70 power microscope and a full spectrum fluorescent lamp. We compared the original paint layer with paint chips from the Munsell Color System to determine the colors of the various elements of the house. For samples that were difficult to analyze, we cast the samples in resin in a 1/2" size ice cube tray. When the samples had hardened, they were cut in half perpendicular to the paint layers, sanded with 220 and 600 grit sandpaper and then polished with auto polishing compound. The half cube with the exposed layers of paint was then analyzed under the microscope.

After samples had been studied the group discussed the colors found in association to the elements of the Collier House. Using historic black and white photographs and comparing the chosen colors with the known characteristics of the Italianate style, a common consensus was reached concerning the locations of the various colors. Recommendations were then formulated for the physical plant's paint restoration of the house.

It was determined that the lap siding was originally a light tan as well as the colonettes, balustrades, and the rectangular panels in the frieze and bay windows. The cornerboards, door and window casings, frieze, brackets, and watertable were brown. The soffit, molding around the rectangular panels, and stair treads and porch floors were a dark gray. The window sash was white.

Respect was given to the various additions and renovations of the house. The south kitchen porch replicates the same details indicating that it may have been added soon after the house was built. Thus the same colors in all detailing was recommended for this porch. The north porch or main entry was remodeled in 1914 in a classical style. It was decided that only the light tan and brown would be used here to tie the elements of the porch to the rest of the house, but not to draw attention to its classical detailing. The 1930's east porch was enclosed with windows. It was decided that the window sash would be painted light tan to tie it into the main color of the house. It was recommended that the 1960's southwest dining

room addition should also be painted the light tan in order not to draw attention to the different detailing of this period.

This class provided us with a greater understanding of late nineteenth century paint theory, how to analyze the changes to a structure through historical research, and how to determine the original paint scheme of this Italianate house. With this study and the recommendations formulated we hope we will soon see the Collier House returned to its late 1880's paint scheme.

## On Asbestos Shingles and Other Such Matters

By Jill A. Chappel

Are asbestos shingles all that terrible? And what about that Sears Vinyl Siding? Or Corrugated aluminum roofing, Anderson aluminum windows, or aluminum screen doors? In many cases, these so-called "modern" improvements actually cover original historic building materials. In fact, the post-historic application of these newer materials can help keep the historic building record of a structure intact.

The 1950s and 1960s brought about an era of architectural facelifts to old and historic buildings. Asbestos shingles were the rave during the 1950s and were an economical and fashionable alternatives to painting the exterior of a house. The 1940s witnessed a revival of the Shingle Style for some houses,



The Collier House, Northeast Corner, 1990.



whereby homeowners had mass-produced, wide-width wood shingles nailed over the "old-fashioned" shiplap drop siding. Such coverings made a tremendous and positive difference in the homeowners' view, not to mention the pride the homeowner felt about the renovation.

Asphalt shingles were, and still are, much less expensive than wood shingles and shakes. They should easily be applied over original wood shingles without the mess and effort it took to strip a building of its roof materials.

Traditional double-hung windows eventually led to problems for the homeowner. The differential settlement that inflicts houses through time, as well as moisture problems, caused windows ( and doors ) to stick and become virtually inoperable. The logical solution was to replace these with up-to-date technology. Newer double-glazed sash also aided in energy conservation.

Is all of this so blasphemous in the eyes of the preservationist? May be. Maybe not. The use of modern construction materials and architectural elements should not be viewed as such an atrocity. These materials are all a part of American architectural history the minute they are put on a house. "Later" additions are also key to the complete architectural record of a building.

Architecture is an expression of culture. Houses are built not only for shelter, but for comfort. They tell so much about the people who reside in them and about our social history. Perhaps for some properties, we as preservationists should be practicing "conservation preservation." Instead of being quick to demolish that 1930s kitchen addition on the 1870s farmhouse, may be we should leave it. Should we be preserving houses and other buildings as objects of our everlasting material culture? Are we really losing aspects of our architectural past by leaving "non-historic" additions, or are we enhancing the genuine history of the architectural past, present, and future? I guess it's all in the way we look at it.

## Toward Preservation Planning in Montana

By Dena Sanford

Perhaps one of the most frustrating yet fascinating issues in historic preservation is whether or not individuals should be "encouraged" to recognize their physical heritage, or whether communities should be guided by legislative decree to more actively consider their historic environment in part of the planning process. Or as some might more

bluntly describe it, the rights of the owner "versus" the rights of the community. Others contend it should not be an antagonistic situation, but beneficial to both parties.

Certainly the passage of the National Historic Preservation Act in 1966 made mandatory the identification of historic resources in each state, but local communities are still free to determine how far they will allow their governments to commit themselves towards actual preservation of those resources. It all depends upon the wishes of each community, their priorities and how the people perceive the role and value of preservation planning in their lives.

A case in point is the fate of the 1922 neo-Gothic Revival brick Emerson School building in Bozeman, Montana. Perhaps it is not the most architecturally outstanding building in town, but the school has been a focus of the community for 70 years, and was designed by a locally-prominent architect. It is nearly intact, inside and out, with terra cotta friezes, leaded glass chandeliers, and an ornate wooden auditorium. Every city across the country has some similar building on which they can make the same claim. Perhaps that is what makes them so special. And, I admit, I have a personal interest in this example; Bozeman is my hometown.

Montana communities, unlike Oregon's, are not required by state law to create preservation ordinances. Montanans, in case you have never met one, are quick and proud to point out that they want to be beholden to no one, self-proclaimed independents who are irritated when anyone tells them what to do. At least this is the image many want to convey. And regarding personal property, it is a nearly universal truth. This can be a definite impediment to the idea of preservation planning. Many towns are only recently considering any effort to include their historic resources in city planning. Combine this with the fact that Montana is one of many western states suffering a recession. A large amount of state revenue is generated through property tax. It is not surprising, then, that property owners and boosters are open to new concepts that might conceivably bring increased revenue.

Which brings us to Emerson School. Because it is a public structure, possible conflict with an owner over the building's future does not arise. Yet because an elected body controls the school, its fate may be even more tenuous, and subject to the needs of the entire town.

The school, which could not pass certain present safety requirements without modification, is scheduled for closure in 1992, and might be razed to provide space for a proposed performing arts center. The city declined to put Emerson School on the National

Register in 1985 because of the erroneous belief that retro-fitted windows installed in the 1970's would negate the building's qualifications.

Fortunately for Emerson--and for Bozeman--a new city zoning law was passed this year which enabled the Bozeman Historic Preservation Advisory Board to delay a private business's demolition of historic buildings for up to a year while alternatives are considered. Suggestions have included office space or low income housing. And in April, the city commissioners decided to endorse a bid to nominate the school and playground to the National Register.

Many Bozemanites have spoken out for the retention of the school. The recent pro-preservation mood of the community, as embodied in the new zoning law, would indicate that perhaps Emerson will continue to stand after 1992. This might not be the case with a similar building in another town in the state. But the Bozeman School Board still has not decided whether it will sell or destroy the building. And the option to bring the building up to code through renovation does not seem to have been accepted by the Board.

While Emerson School's fate is still uncertain, its existence for the present is proof that Bozemanites are considering the possibility to combine the need for growth while preserving historic resources for everyone's benefit. How effective this will be with cases of individual private property, we'll have to wait and see.

(facts from Tad Brooks article in the Bozeman Daily Chronicle)

## Book Review

by Jill Macdonald

William Seale, *The Tasteful Interlude: American Interiors Through the Camera's Eye*, Second Edition, Nashville: American Association of State and Local History, 1981, 284 pp, 255 illus.

Although this book was published nearly ten years ago, it has persisted as an invaluable resource for anyone researching historic interiors between the middle of the nineteenth century and the late tens of the twentieth. This book is a collection of historic photographs from that era which reveals rooms which were inhabited by "real" people. The author chose 1860 as his starting point because very few interior photographs survive from earlier years.



The book is divided into four sections: an introduction, followed by groups of photographs from the time periods 1860-1873, 1873-1893, 1893-1917. The seven-page introduction discusses the popular styles and trends of the latter half of the nineteenth century and the early part of the twentieth. The following sections present interior photographs which illustrate those changes in taste, revealing the complexities of the "period room."

William Seale's search through historical societies, libraries, archives, and private collections has proved in a well balanced collection of photographs. He includes interiors from all socioeconomic groups, and geographically he includes the whole nation--not forgetting Alaska and Hawaii. Each photograph includes a caption that is informative and insightful. His evaluations introduce an important perspective on the field of interior design and decoration, making this book especially valuable to the professions of architecture and preservation.

## The Society of Architectural Historians "Fiftieth Anniversary Meeting"

by Barry McGgin

Not only was the SAH Fiftieth Anniversary Meeting the best attended meeting on the record, but it was well represented by the University of Oregon's Historic Preservation Program. Marion D. Ross, UO Art History Professor Emeritus and one of the founders of UO Historic Preservation Program, was honoured as one of the twelve founding members of the Society. Marian C. Donnelly, also UO Art History Department Professor Emeritus and one of the founders of UO Historic Preservation Program, was honoured as a Society past president (1976-1978). She was also responsible for organizing the 50th Anniversary Exhibition. THE Exhibition gave excellent exposure to early SAH celebrities, such as Charles E. Peterson and Henry-Russell Hitchcock.

Leland M. Roth, Current UO Art History Department Chair and a participant in the Historic Preservation Program, gave a paper in the Colonial Revival, 1870-1940 session, entitled, "Stanford White, Theodore Pope Riddle, and the Colonial Revival in Connecticut." I, a UO Historic Preservation student, gave a paper in the American Stained Glass, 1842-1936 session, entitled, "The Use of Povey Brother's Stained Glass Windows in the Spit-flue Mantel Pieces of Northwest Residences."

The meeting's Keynote Address was delivered by founding member John P. Coolidge, who also led a bus tour through the milltowns of the Merrimack River Valley. John encouraged the Society to keep open to the new technologies that are currently transforming architecture, or risk social isolation under an aura of elitism.

## THE ASSOCIATION FOR PRESERVATION TECHNOLOGY INTERNATIONAL

by Susan Ford Johnson

The following article first appeared in the CULTURAL RESOURCES MANAGEMENT BULLETIN, volume 12: No. 3, National Parks Service, 1989. The author has provided it to us, in response to our request for information about APT, its mission, and its services.

The Association for Preservation Technology was initiated in 1968 by Mr. Oliver Torrey Fuller, a curator of furnishings. A group of individuals representing museum administration and object curation, historic furnishings, documentary film making, cultural resource management, and historic architecture as well as private and governmental restoration specialists assembled in Quebec that year. They agreed that an organization was badly needed for professionals in preservation and conservation where there could exist a forum in which to share preservation knowledge and experience. Formed as a joint Canadian/United States organization, APT continues to serve the preservation community in both North American countries and abroad.

The original objective of the organization was to improve education and communication, emphasizing research and excellence in such fields as museum conservation, preservation technology, historic landscapes, and architectural artistry. This objective has been addressed primarily through annual conferences, training courses and educational publications. In addition, APT has a number of chapters in North America and abroad which hold special seminars on relative regional topics. A professional reference service is also available to members.

Today, APT's membership extends to professional architects and engineers, researchers, preservation and museum administrators, conservators, hands-on practitioners, craftsmen, technicians and manufacturers of products for the multi-million dollar industry. The organization's mission is the care and wise use of the built environment by providing the best technical

information to those who would benefit from its application.

### Publications

Since 1970, APT has published at the leading edge of preservation technology with the APT Bulletin, The Journal of Preservation Technology. The Bulletin performs an important function by providing members with the latest information in preservation technology. A bi-monthly newsletter, *Communicate*, provides news to and of members as well as technical preservation news about meetings, activities of APT, other organizations and recent publications. The APT Bulletin and technical publications have not only been important sources of technical information, but they have provided effective direction in shaping preservation philosophy and practice.

### Training

Pre-conference training sessions, begun in 1971, have now become a standard part of the Annual Conference. An example of the importance of the in-depth training sessions was the workshop on Maritime Preservation held in 1985. Presentations made by conference participants led to a set of standards, developed as a document for maritime preservation in the future. This document has been used by the National Park Service to help develop procedures to evaluate the significance of all preserved ships in the United States. The draft from the APT pre-conference meeting serves as an interim standard of practice. The proceedings were edited and published as a special APT Bulletin issue on Maritime Preservation in 1987.

In addition, APT has designed a training program in preservation technology which is divided into two components-- a series of four courses dealing with general topics in preservation technology, and five courses considering specific building materials. The program is designed primarily for the mid-career practitioner. APT is presently analyzing various markets for providing this service in addition to the pre-conference training sessions.

The 1989 Annual Conference will be held in Chicago, September 4-9. The theme for the conference is "Make No Little Plans" taken from the philosophical statement by the great Daniel Burnham. Technical creativity in the planning and implementation of preservation is at the head of the conference. The two pre-conference training courses, September 4-6, are designed around highrise buildings. Course I is "Highrise: Investigation and Analysis" and Course II is "Historic Concrete: Investigation and Repair." Printed information and brochures will soon be available.

### Awards



Support for excellence in preservation practice comes from publications, from conferences, and from special technical publications. It also comes from recognition of those who have contributed significantly to the field. Two awards are given annually at the Annual General Meeting of the membership which is held during the Annual Conference. The Oliver Torrey Fuller Award is given to the author of the best article to appear in the APT Bulletin over the past year and the Harley J. McKee Award for outstanding contributions to the field of preservation technology.

In the summer of 1988, the organization moved from its home of 20 years in Ottawa, Canada to the United States where it is now headquartered in Fredericksburg, Virginia. At the Annual Meeting in Boston of that year the worldwide scope of APT's diverse membership was addressed by adding the word "International" to its name. In keeping with the theme of the Chicago conference, the organization is spending the better part of 1989 in the planning process preparing for its next 20 years.

#### Membership

APT International is a not-for-profit corporation with membership dues providing the basic financial support; additional funds are raised through training courses, conferences and book sales. APT International receives no government support other than that which might be appropriated through grant support for special project assistance.

Membership in APT is diverse, drawing upon a broad range of talents and expertise. Membership is on an anniversary date basis. All members receive the APT Bulletin and Communique, special membership rates for the Annual Conference and invitations to other special APT events. For more information, contact APT, P.O. Box 8178, Fredericksburg, VA 22404; Phone: 1-703/373-1621 or 1622.

## Announcement

### TENTH ANNIVERSARY CELEBRATION

The Associated Students of Historic Preservation are extremely proud to announce their sponsorship of a 10 year celebration for the Historic Preservation Program at the University of Oregon. This one day event is scheduled for Saturday October 27, 1990 and will be held in the historic Gerlinger Lounge on campus. Theme for the celebration in "A Place in the Profession: Preservation Practices for the Coming Decade" and will feature presentations by faculty, alumni and preservation professionals.



Any resemblance to persons, either living or dead, is strictly coincidental

The celebration is a chance for historic preservation students, educators and professionals to come together and discuss developing trends in preservation.

### Theses in the Historic Preservation Studies (Continued from last issue)

**Columbia University**  
(compiled by Donna Hartmans)

Program in Historic Preservation  
Columbia University  
New York, New York 10027

Director: Michael Kwartler

The historic preservation program at Columbia University is sponsored by the graduate schools of Architecture and Planning. The program was established in 1964. The two year M.S. degree requirements are 60 credits of course work including a thesis, and a three month internship. The program emphases are history, design, material conservation, and planning. The following is a list of thesis titles of students in the historic preservation program for the years 1987-89.

#### Theses

Barbacci, Albergo Ruderona: Re-use of a Medieval Complex in an Italian Hilltown, Civita di Bagnoregio, Italy.

Barnett, The Croton Aqueduct in New York City: A Study of an Urban Artifact.

Bell, Bronzed Powders and Aluminum Bronze Powders: Manufacturing Methods and Application Techniques for the Decora-

tion of Interior Architectural Surfaces: 1880-1930.

Belsky, Federal Regulation of Historic Preservation: The Certified Local Government Programs; A Case Study of Kinderhook, New York.

Blanco, The "Ensanche" of Spanish Nineteenth Century Urbanism: Genealogy of a Social Condenser for State Centralization.

Breard, Vanished Structures in Central Park.

Brinkman, Adaptive Re-use for the Congregation Anshe Chesed, New York City.

Brown, A Proposal for New Construction in Winnipeg's Historic District.

Clifford, Retreat to Vermont: Architectural and Social History of a Vermont Summer Community.

Cottrell, Federal Historic Preservation Policy: A History and Reassessment of the Role of Tax Incentives in Community Development.

Craig, Temples of Learning: Octagon Schoolhouses in the Delaware Valley.

Darby, The Hartsop Valley, A Programme for Cultural Landscape Conservation.

Deane, The Myth of Preservation, The Preservation of Myth: Walt Disney, Main Street, USA and Heritage Tourism.

Dupuy, Union Theological Seminary: A History and Materials Survey and Conditions Report.



Eberhart, The Rhinelander Family in Yorkville: 1760-1899, Development and Design.

Epstein, A Chronological Study of Ancient Masonry Construction in Italy, From 1,600 B.C. to 1453 A.D.: Greek to Romanesque.

Galanos, The Deformation of the Marble Tablets of the Cemetery Tombs at Lafayette Historic Cemetery I, New Orleans, Louisiana.

Giordano, Replication Techniques for Plaster Ornaments.

Gitelman, Turn of the Century American Theatres: Historic Intentions and Architectural Preservation.

Gluck, The Conservation of the Built Environment and Significant Works of Art at the Church of Saint Mary and the Virgin of the Society of the Free Church of Saint Mary the Virgin New York City, 2 Vols.

Hogg, Provincial Palaces: John Edward Pryor and Eighteenth Century New York.

Jacob, Inpainting Areas of Glaze Loss on Architectural Terra Cotta: A Study of Six Proprietary Masonry Paint Systems.

Jacobs, William Wells Bosworth: Major Works.

Jenkins, The D.H. Day Farm (Glen Haven, Michigan)

Johnson, Mandating a Reasonable Maintenance Standard for Landmarks in New York City.

Koenig, Historic District Designation and Neighborhood Change: A Case Study of Park Slope and Fort Greene.

Kuchel, The Conservation of Nineteenth and Twentieth Century American Mosaics.

Keen, Architectural Lacquer and Japanning.

Lam, Quarters 209: Rehabilitation and Additions to a mid-19th C. Spanish Colonial Villa, 209 Norzgaray Street, San Juan, Puerto Rico.

Lang, The Development of a Summer Resort: Watch Hill, Rhode Island.

LePique, Aesthetic Policy: A Critique and Search for a Principled Argument.

Lloyd, The "Condominiumization" of the American Country House.

Lorenzberg, Historic Concrete Finishes, 1900-World War II.

Louard, Non-Profit Preservation Rehabilitation: Can It Provide Affordable Housing Opportunities in Central Harlem?

Moye, The Carmi Public Library: A Proposal for the Adaptive Re-use of and Additions to the James Robert Williams House in Carmi, Illinois.

Mulvihill, Historic American Hotels and the Impacts of Certified Rehabilitation for Federal Investment Tax Credits in the 1980s: Three Case Studies: 1. The Equinox House, Manchester, Vermont, 2. The Plaza Hotel, New York City, 3. The Netherlands Plaza Hotel, Cincinnati.

Nachbin, A Comparative Study of Three Resins as Consolidants for Non Structural Wood.

Nieweg, Nyack on the Hudson.

O'Grady, Highlands Castle: A Case Study of a Derelict English Country House.

Raible, The "Solar do Colegio", Re-adaptation of a Seventeenth Century Jesuit Mission.

Rosen, The East End Meeting House of Falmouth, Massachusetts: A Study of the Connection Between Congregational and Jewish Worship and Architecture.

Rothstein, Profits from the Past: A Model Historic Preservation Resource Manual and Development Guide for Building Owners and Investors.

Ruiz de Anton, Historical Exterior Surface Treatments, Architectural Rendering.

Santiago, The Domestic Architecture of Old San Juan, Puerto Rico: Analysis and Rehabilitation of Calle Tetuan #155.

Schanble, Laboratory Assessment of the Barium Hydroxide Urea Process for the Consolidation of Limestone & Marble.

Silver, Architectural Finishes of the Prehistoric Southwest: A Study of the Cultural Resource and Prospects for its Conservation.

Stone, Hotel Pennsylvania: Strictly First Class Accommodations at Affordable Rates.

Stowell, The Lowell Experiments: Housing for Workers of the Industrial Community.

Tippens, Synthesis of Reform: The Development of the Small Parks in Chicago's South and West Park Commissions.

Transom, An Examination of Tin Pan Alley and Its Potential "Landmarkability".

Tudor, The Restoration of a Marble Statue in New Orleans, Louisiana: A Case Study.

Van Citters, Plymouth, Massachusetts: An Urban Morphology and Yacht Club Design.

Walcoff, Lata Praetoria Memoriae: The Architectural Aspects of the Art Memory.

Wallace, The Evolution of Reinforced Concrete Technology, (1848-1918).

Wessel, A Conservation Plan for the Outdoor Bronzes on the Morningside Campus of Columbia University.

Whitmore, Claiming the Past: Historic Preservation and the Promotion of Cultural Identity and Stability.

Wilson, The Architecture of a Nineteenth Century Department Store: The Hugh O'Neill Building, 655 Sixth Avenue, New York City.

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**ASHP News** is the publication of THE ASSOCIATED STUDENTS OF HISTORIC PRESERVATION, PO Box 3407, Eugene, OR 97403. We actively seek articles, news, reports related to the discipline of historic preservation. Submissions should be sent to Dave Skilton or Sohyun P. Lee, editors.  
C ASHP



The Associated Students of  
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Taking paint samples from the Collier House(see page 3)