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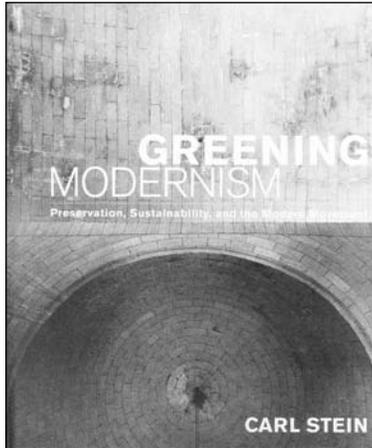
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Carl J. Stein. ***Greening Modernism: Preservation, Sustainability and the Modern Movement***. New York: W. W. Norton, 2010, 296 pp., color illustrations, hardcover, \$60.00, ISBN 978-0-3937-3283-2.

Carl Stein's latest book, *Greening Modernism: Preservation, Sustainability and the Modern Movement*, is a summation of his writings on environmental stewardship and architectural practice. Stein was a pioneering voice in the early 1980s, when he and his father, Richard G. Stein, authored the National Technical Information Service's *Handbook of Energy Use for Building and Construction*, which developed the concept of embodied energy in a building. Stein further influenced the architectural profession with his continuing education manual, *Energy Conscious Architecture*, in 1993. *Greening Modernism* explains that a significant proportion of the nation's energy budget (about 40%) is devoted to building construction and operation and demonstrates that the most rational and cost-effective strategy for reducing this appetite for energy in the future is to reuse and retrofit the buildings we already have. The book's message is intended for Stein's fellow architectural practitioners, but the text's arguments call for a new way of structuring our built environment that resonates with us all.

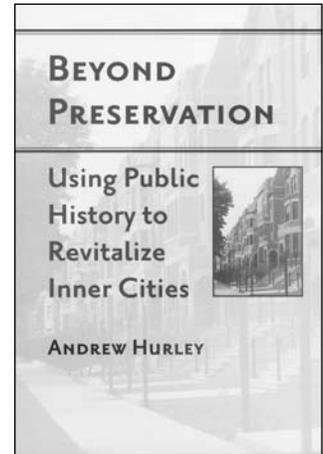
Stein advocates for the Modern method of architectural investigation. He distinguishes between the Modern (with a capital M) techniques developed by Le Corbusier and Gropius and their students in the years before World War II and the modern (lower-case M) architectural style popularized by a third generation of designers after the war. As an acolyte of Marcel Breuer, Stein fervently believes that it was not a failure of Modern methods that led to the environmental crisis in building we now face but rather the unthinking adoption of modern form by corporatized architectural firms. Their buildings of the 1950s and 1960s now require replacement or extensive rehabilitation in light of their extremely inefficient energy consumption. Stein suggests that even the most wasteful of these buildings is better rehabilitated than demolished, because doing so saves the considerable energy embodied within them.

The vast majority of the book is concerned with demonstrating the validity of this view, and the argument is built slowly, sometimes repetitively, from general concepts to greater specificity. Three case studies are presented in some detail, but unfortunately, only one of these, the reconstruction of the towers at Shepard Hall of the City College of New York, concerns the completed rehabilitation of an existing structure. The book is highly episodic: extremely short essays (some less than five-hundred words) are grouped into ten chapters. A synopsis of each essay precedes the text, and so, if pressed for time, one may read only these abstracts and view the numerous color illustrations to follow the book's argument. Guenet Abraham's design is extremely handsome but also a bit prodigal for a book about the efficient use of resources, as there is a great deal of white space. Nonetheless, the overall art of the book is clean and effective.

Greening Modernism is not a handbook for the preservation of Modern-movement buildings or a blueprint for sustainable design for the future. It is, instead, a primer on sustainable design that makes a

convincing argument as to why we must reuse and rehabilitate our existing building stock. However, one wishes it could have delved further into how this is to be done. Stein's book makes a different contribution to the discourse—it passionately argues that the first generation Modern masters were intensely aware of their social, economic, and physical contexts and thus, inherently, environmentally conscious. It is thus wholly within the Modern spirit to use the same analytic methods that created these structures to adapt them, and as much else of the built environment as we can, to our new, resource-scarce future.

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Andrew Hurley. *Beyond Preservation: Using History to Revitalize Inner Cities*. Philadelphia: Temple University Press, 2010, 248 pp., maps and black-and-white illustrations, hardcover, \$79.50, ISBN: 978-1-4399-0228-8.

All too often, practitioners of public history remain isolated from the public, the implication being that their duty is to make history accessible to a non-specialist audience not capable of telling its own story. In *Beyond Preservation*, Andrew Hurley explores urban preservation from both perspectives—in the presence and absence of community input. He concludes that cooperation between the public and public historians is crucial for any meaningful inner city preservation.

Beginning with a concise overview of the American preservation movement, Hurley explores how the white flight and highway building of the 1960s that first resulted in urban decline has only been furthered by recent preservation initiatives. He describes how outsiders, intent on urban regeneration, strategically buy and restore historic buildings, turning them into shops and high-end housing. With the ensuing gentrification, the neighborhood's longtime residents are forced to leave and, with them, the history of the area and any sense of community cohesion.

In contrast, Hurley proposes that any urban preservation initiative must include the local community. He argues that only by asking for input from the people who call a neighborhood home can the history of that space be preserved. Urban revival from outside

creates community dislocation, whereas preservation from within strengthens the community. In this process, public historians act as resources, but not as leaders, in an equal partnership with the community.

Subsequent chapters examine these ideas in further detail. The second chapter traces the roots and governing principles of public history, concluding with a series of case studies showing public history in action. The remaining chapters offer an honest assessment of public history endeavors around the country. Hurley explains the goals of each project and examines the ensuing successes and failures of public historians, who, confronted by the situation on the ground, worked with community residents to explore how their history should be portrayed. As such, he honestly presents the challenges facing public historians as they employ methods and ideas explored in the classroom to real world situations. The final section looks at preserving the urban environment, as well as its buildings. This often overlooked aspect of preservation is imperative because by beautifying open spaces, neighborhood residents are given a sense of pride in their community.

Just as Hurley contends that preservation of the infrastructure is not enough, so too does he maintain that public historians must work hand-in-hand with public archaeologists. Residents of urban neighborhoods bring their own biases, ones often fraught with ethnic and racial divisions, to the table when telling the history of their space. Archaeological research can help to provide material evidence for a more complex, and inclusive, neighborhood history. Hurley's main focus is public history in action and, though he advocates for public archaeology as an essential and equal partner, he often portrays it as a defending argument rather than a shared voice.

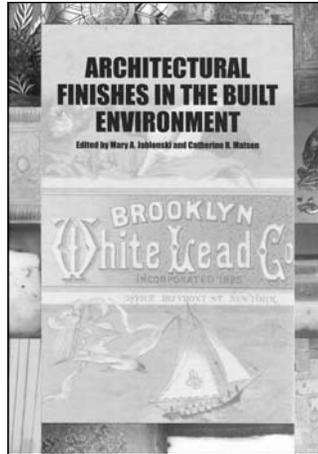
Hurley relies on a series of case studies to explore the successes and pitfalls of "shared authority." His primary examples relate to a series of neighborhood preservation initiatives in St. Louis, in which he was intimately involved. Though compelling in its first-person perspective, he admits he has a subjective bias. To counter, he includes numerous case studies from around the country. The result is a book that is very persuasive in its central thesis that shared authority

is essential to any successful urban regeneration. Clearly written for a specialist audience—namely public historians and public archaeologists—*Beyond Preservation* is readable and well organized.

Successful urban renewal must be about stories and shared memory, not just the buildings. All too often, neighborhood cohesion is lost in the face of preservation and development led by outsiders. Hurley argues that when approached correctly—as a collaboration between public historians and archaeologists and the local neighborhood—preservation can revitalize neighborhoods and foster community pride and unity.

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Mary A. Jablonski and Catherine R. Matsen, eds. ***Architectural Finishes in the Built Environment***. London: Archetype Publications, Ltd., 2009, 260 pp., color and black-and-white photographs, plans and illustrations, hardcover, \$90.00, ISBN: 978-1-9049-8245-6.

How can scientific analyses of architectural finishes aid the interpretation of historic sites, historic houses, and museums? This is just one of the questions addressed by *Architectural Finishes in the Built Environment*, a compilation of more than twenty papers originally presented at the International Architectural Paint Research Conference held at Columbia University in January 2008. *Architectural Finishes* takes a refreshingly international approach to the topic, with essays ranging from paint analysis at Colonial Williamsburg, to surface treatments in the Forbidden City in China, to the exterior finishes of coastal buildings in Norway, to the stenciled surfaces of a German settlement in Tel Aviv. The authors examine the ways finish analysis can aid conservators, interpreters, curators, historians, and anyone connected to the study of the built environment. As someone with a background in interpretation, interior architecture, and historic interiors, but with a negligible knowledge of conservation and scientific analysis, I found the information presented to be engaging, informative, and largely accessible.

The book is divided into four sections: research, historic materials and methods, wallpaper, and case studies. This attempt to organize highly divergent

topics is, unfortunately, somewhat unsuccessful. For example, the two papers examining historic wallpapers seem out of place, sandwiched between the four historic materials and methods papers and the nine case studies. However, the problem is understandable and does not affect the quality and content of the papers.

Taken as a whole, the book highlights the variety of ways in which data acquired by architectural finish analyses can be used, from the reconfiguring of period rooms, to examining color preferences, to the ways such analyses can influence the decision to restore or conserve a painted surface. Having visited Montpelier in 2008 in the midst of its massive renovation project, I was very interested in Mark Wenger and Gardiner Hallock's paper, "Paint Analysis at Montpelier," which speaks to the importance of preserving, rather than removing, historic finishes. As Wenger and Hallock write, the results from this analysis helped identify James Madison-era finishes and allowed lost elements to be restored. The examples presented by the authors strengthen the argument that finish analyses can reveal information beyond original paint colors and wall finishes; it can also uncover important architectural evidence.

Many papers examine analyses of painted and varnished surfaces. Others address the manufacture of copal varnishes; the work of L.C. Tiffany and his use of glass, glazing, and stenciling; and surfaces in traditional Chinese buildings. The text begins to move beyond conventional notions of architectural "finishes" by including wallpapered surfaces, but, unfortunately, stops short and therefore misses an opportunity to open a discussion on non-traditional wall coverings, such as textiles and natural materials (jute, rattan, etc.).

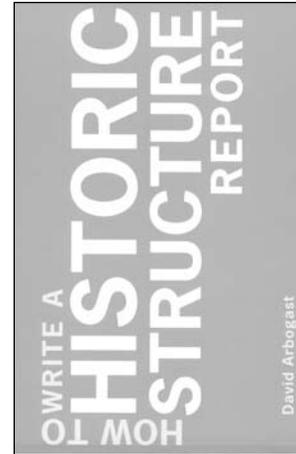
Together, the papers demonstrate that sampling and examining these finishes can not only uncover the original color or decorative treatment of a space but also reveal types of pigments, binders used throughout a site's history, and information about architectural elements. Some authors stress the importance of understanding the materials themselves—how pigments and paints were made, used, and the effects of time (deterioration)—before interpreting the results of paint analysis. Despite the

different approaches, there is a consistently strong sentiment in support of the study and preservation of finishes as important historical resources that once lost cannot be recovered.

Architectural Finishes contains something for every person interested in the preservation of historic architecture and interiors. It provides interesting and informative discussions on the study and analysis of historic finishes and the ways in which data can be used by conservators, curators, and historians. As this book shows, the examination of surface finishes is an ever evolving field, which, in order to be successful, must take an interdisciplinary approach to research and analysis.

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David Arbogast. ***How To Write A Historic Structure Report***. New York: W. W. Norton & Company, 2010, 158pp., black-and-white photographs, paper, \$26.00, ISBN 978-0-3937-0614-7.

In the year 2000, while working at a state historic preservation office, I reviewed a historic structure report on a ninety-year-old four-square house with outbuildings. The site had been purchased by a state agency, and the SHPO had advised repurposing the building. The report made clear that there were several structural issues and provided cost estimates for the necessary repairs. However, the agency did not make any of the recommended improvements. Several years later, the house's condition had deteriorated so badly that it needed to be demolished. The problems that the agency encountered in following the HSR recommendations demonstrate one of David Arbogast's central points: a team should work together to solve a building's preservation problems.

David Arbogast's handbook presumes that historic property owners and managers have both the ability and the funding to complete historic rehabilitation. With those key items in place, Arbogast then provides practical advice for how to write a historic structure report, demystifying the process. He defines a historic structure report as a logical, workable, and appropriate plan that identifies problems and develops methods to maintain the historic fabric of a building. He includes simple case studies to emphasize the need to be flexible,

and he discusses significant research sources, such as newspaper articles, that can provide descriptive building details.

Arbogast divides the report-writing process by specialist, e.g., architectural historian, structural engineer, finish analyst, or landscape architect, explaining how each provides specific analysis for the different problems. He repeatedly reminds the reader of the need for team work. This idea is important, because the willingness to share information from both the research and the physical investigations enables the team to reach valid conclusions that solve the issues and maintain the building. As Arbogast makes clear, the goal is to maintain the building's historic fabric to the greatest extent possible.

Arbogast has many years of experience working on standing historic structures, writing historic structure reports, and teaching others how to do it. Although one wishes he had included at least one example of how to successfully work with an agency that does not have a good historic preservation record, nonetheless, he has written an excellent guide for those who will write their own reports, as well as for those who will develop a scope of work and then evaluate the report's conclusions before deciding on a next step. In this tough economic climate, it is useful to have such a reference on the shelf. *How to Write a Historic Structure Report* will be helpful to anyone in need of the vocabulary to discuss the types of problems a building can have. With it in hand, I might have been better able to communicate with the agency about a preservation plan and, ultimately, achieved a different outcome for the four-square.

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