

## Surveying the Recent Past: The Challenge of Creating and Defining Context

Each generation of preservationists inherits a new generation of historic buildings. As a *Forum News* article aptly put it, “preservationists have always been preserving the recent past, from the little-valued Victoriana of the 19th century to the Art Deco and Moderne masterpieces of [the] 20th century.”<sup>1</sup> Each generation of buildings adds a chapter to the architectural heritage of America, as styles change and tastes ebb and flow. Often a particular “style” of building is at its most vulnerable around the fifty-year mark when people ask, is it really historic or worthy of preservation? Penn Station, viewed by many as the catalyst for the professionalization of the preservation movement in the United States, was demolished when it was just over fifty years old. Thus a question, renewed with each passing generation, is how can established academics in the field objectively assess something they remember being new? A challenge for the next generation of professionals will be to create the criteria and vocabulary, and to evaluate significance for resources of the recent past. This means reconsidering established survey methods that often focus on individual buildings of exceptional merit, and re-evaluating traditional notions of integrity in light of changing building traditions in an era of mechanization and mass-production. These efforts are vital in ensuring preservationists can successfully identify resources, determine their significance and advocate for their preservation.

This paper focuses on post-war speculative housing subdivisions as a particular type of recent past resource for preservationists to study. Of the immense stock of buildings constructed during the post-World War II era in the United States, the large number of housing subdivisions built around the country wrought significant changes on the landscape and lifestyle of Americans. In 1946 nearly 13 million servicemen (and women) came home from war to a critical housing shortage.<sup>2</sup> The result was a housing boom of unprecedented scale. In just three years, between 1946 and 1949, 5.1 million housing units were constructed<sup>3</sup> compared with only 6.6 million in the previous decade.<sup>4</sup> Rather than considering individual buildings, styles, or architects of influence, this paper focuses specifically on the builder-developer constructed post-war clusters and subdivisions that ring many large towns and cities around the region. Examples are largely focused on New England though additional examples are discussed for comparison.

The houses found in a majority of post-war subdivisions are simple structures which, by their vast numbers, have come to dominate the landscape (though McMansions are now thinning the ranks). They are so common in fact, as to be in danger of being seriously underappreciated. They are colonial capes, minimal traditional homes, ranches, split-levels and contemporary designs, inexpensively built with little ornamentation. However, taken in the context of post-war construction they mean and tell us much about the post-war era in America. The next generation of preservationists must ask how these sprawling subdivisions fit into the architectural heritage of this country. Can traditional building terms and definitions sufficiently describe these buildings? Should they be considered individually or as in the groups in which they were constructed? What are the character-defining elements of these buildings and neighborhoods; what tools will best help to quantify and qualify them; and how do we evaluate their integrity in an era of unprecedented boom with new materials and mass production?

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<sup>1</sup> Emerson, Jennifer and Martin L. J. Newman. “The Good, the Bad, and the Ugly: Preservationists Debate the Recent Past.” *National Trust Forum Journal*, Fall 2005. Vol. 20, No. 1, p. 4.

<sup>2</sup> Massey, James C. and Shirley Maxwell. “After the War: How the Rush to house returning vets recast suburbia.” *Old House Journal*, Vol. 32. No. 2 March/April 2004.

<sup>3</sup> Maxwell, Shirley and James C. Massey. “From Dark Times to Dream Houses.” *Old House Journal*, Vol. 27. No. 5, October 1999.

<sup>4</sup> Williams, Barbara T. *These Old Houses: 2001*. Washington, D.C.: US Census Bureau, 2004, p. 2. <http://www.census.gov/prod/2004pubs/h121-04-1.pdf>.

## Post-war housing and the American middle class

A brief discussion of how and why post-war homes and subdivisions were built provides background for determining their significance and their place in the long and varied history of architectural heritage in this country. First, suburbia was not a result of the post-war housing boom. In fact, post-war subdivisions are an extension of a decades long evolution of suburban construction as Dolores Hayden explains in her book *Building Suburbia: Green Fields and Urban Growth 1820-2000*. She defines seven vernacular patterns of suburban growth beginning as early as 1820. Key in all these patterns is the “American dream:” a house set in unspoiled nature in a safe community and close to amenities.<sup>5</sup> Sitcom Suburbs, as she describes post-war housing developments, are thus an outgrowth of earlier suburban construction, based on the ideals but in the hands of a new class of large-scale builder-developers trying to turn a profit.

Politics was an important part of the housing debate. Beginning in the 1930s, the Democratic Party along with housing advocates, planners and architects such as Catherine Bauer, Lewis Mumford, Clarence Stein and Rexford Tugwell argued for public planning, design and construction of housing. They envisioned mixed-use neighborhoods to house working families with both rental apartments and single-family



*Ranch home in Waltham, MA. Photograph taken by author.*

homes, and schools, parks, shops and transit within walking distance while still accommodating the automobile.<sup>6</sup> Republicans like Senator Joseph McCarthy criticized public housing construction and planned towns as “un-American” and even communist. Instead, Republicans promoted federal aid in the form of Federal Housing Administration insurance to help boost the production for large private builders who championed the single-family home.<sup>7</sup> Republicans largely won the debate. Before World War II two-thirds of all houses were built by individual owners or small contractors, but by the late 1950s this percentage was overtaken by large developer-builders.<sup>8</sup> Before the 1950s subdivision and platting was done by a developer who then sold lots to small builders, but following the war, government policies made it more profitable for large developer-builders who could manage the government paperwork and had the resources to implement mass-production thereby underselling small builders.<sup>9</sup>

Of course, the federal government also helped make buying the “American Dream” possible. In 1945, Congress passed the Serviceman’s Readjustment Act (more commonly known as the GI Bill). Among other things, it allowed veterans returning home from the war to purchase their own houses at a low cost by providing low-interest loans and fixed mortgages. As a result of growing demand and favorable government policies, the next decade saw a housing boom on a previously unknown scale. In just four years between 1956 and 1960, 11 million new housing units were constructed in burgeoning suburbs

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<sup>5</sup> Hayden, Dolores. *Building Suburbia: Green Fields and Urban Growth 1820-2000*. New York: Vintage Books, 2003, p. 8.

<sup>6</sup> Hayden, Dolores. p. 125-126.

<sup>7</sup> Hayden, Dolores. p. 131.

<sup>8</sup> Hayden, Dolores. p. 132.

<sup>9</sup> Wright, Gwendolyn. *Building the Dream: A Social History of Housing in America*. New York: Pantheon Books, 1981, p. 248.

around the country.<sup>10</sup> This boom was felt around the nation, including New England. In a number of communities in Massachusetts, statistics show that more houses were constructed during the 1950s than in all previous decades combined.<sup>11</sup>

This new type of suburban community was further supported by the growth of the American middle class. During the post-war period sixty percent of Americans lived in households with incomes defined as “middle class,” the largest percentage ever. Up until this period of prosperity, the upper class defined the popular “styles” and taste. A newly powerful and confident middle class with shared suburban culture now defined the popular lifestyle.<sup>12</sup>

The automobile was also pivotal in the formation of new subdivisions of middle class communities. Not only did cars allow people to build outside the cities without giving up access to amenities, they changed the type of homes being built. The carport and garage were given new prominence. Garages grew in size, often taking up to a third of a home’s volume, and began to be integrated into the house itself. Front entrances became less prominent, recessed or even tucked into the side of the house. Architectural Historian Mark Gelernter notes “in the anti-urban, anti-public, and family-centered mood of the postwar era, Americans preferred to enjoy the balmy evenings in the privacy of their own back-yards. Even if one were inclined to socialize with neighbors, few walked by anymore in a neighborhood dominated by cars.<sup>13</sup>” The February 1949 issue of *House Beautiful* further emphasizes this trend, noting the decline of the front door and observing: “this indicates the expanding influence of the automobile. When everything and everybody arrive by car, it is necessary to place entrances on the broad part of a lot so there is safe drive-in and parking space.<sup>14</sup>”

Despite the booming fortunes of many, money to build a home was not limitless. In the years immediately following the war, supported by government loan policies, housing was modest in scale, materials and architectural detail. In response to demand and to maximize profits, large builder-developers constructed compact, inexpensively built houses with little variety and standardized features. *House Beautiful*, a popular periodical of the era, evidenced this theory in its many advertisements for cost-effective products and materials. Indeed, the middle class embraced the concept of “informal architecture.” A May 1952 article in *House Beautiful* entitled “Informal Architecture never puts on Airs” states: “The less we go in for ceremony, the less pretentious our houses.<sup>15</sup>” Gone were showy front doors, big porches and elaborate bay windows, turrets and ornamentation intended to impress and gone as well was the formal division of the house into front and back, public and private spaces.

Another popular trend blended indoors and outdoors in home design. In part a response to the “California-ranch” lifestyle, walls of glass, or at least large picture windows, breezeways, decks and “outdoor rooms” emerged in home design. While the idea of outdoor living was not new, it manifested itself in a new way. Instead of large, shady front porches, post-war houses turned their outdoor living away from the street to the backyard. A contemporary author discussing architecture for the future saw the large picture window as modern architecture’s most important contribution to house design.<sup>16</sup>

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<sup>10</sup> Gelernter, Mark. A. *A History of American Architecture: Buildings in their Cultural and Technological Context*. Hanover: University Press of New England, p. 270.

<sup>11</sup> Friedberg, Betsy. “Postwar Housing Comes of Age.” *Preservation Advocate*. Spring 2003, p. 6.

<sup>12</sup> Gelernter, Mark. p. 272-273.

<sup>13</sup> Gelernter, Mark. p. 271.

<sup>14</sup> *House Beautiful*, February 1949, p. 55.

<sup>15</sup> *House Beautiful*, “Informal Architecture never puts on Airs,” May 1952, p. 140.

<sup>16</sup> Nelson, George and Henry Wright. *Tomorrow’s House: How to Plan your post-war House Now*. New York: Simon and Schuster, 1945. p. 32.

Finally, post-war homes used new materials, many developed for military applications. Some, such as aluminum and concrete, though not necessarily new, began to be used on a much larger scale than previously. Other products such as asbestos, plastic (Bakelite, Formica, Lucite), plywood, sheetrock, linoleum and glass block were introduced as manufacturers and builders looked for cheaper materials to meet their needs.<sup>17</sup> Above all, the architectural style of a home became a secondary consideration for buyers more interested in the brand-new single-family house with outdoor space and all the modern electrical and mechanical conveniences available.<sup>18</sup>

Post-war suburbia also differed from earlier suburban development in the speed with which new developments were constructed and in their immensity. From 1918 to 1940 population growth in the suburbs was modest, increasing from seventeen to twenty percent of the nation's population. However, by 1960, this had doubled to forty percent. In addition post-war suburbs were more peripherally located, had lower densities, and were more architecturally, economically and racially homogeneous than older suburbs and housing developments.<sup>19</sup> This reflected in part the large builder-developers, who chose peripheral locations where they could avoid strict zoning regulations and maximize profits. But this homogeneity was also achieved via neighborhood contracts and covenants. In Leavittown, New York, contracts specified that residents must be Caucasian.<sup>20</sup> Other covenants specified set-backs, mandated lawn maintenance or prohibited fences.

### **Surveying the post-war years: what's already documented**

Given the extraordinary circumstances surrounding the post-war housing boom, one challenge for preservationists is to create a framework for identifying large numbers of resources. Determinations of integrity and significance depend on a full understanding of the number, type and location of a specific type of resource. Further, successful advocacy campaigns rely on a sound base of knowledge to guide efforts and help define which resources to devote significant time and resources. Fortunately, the good news is that efforts to do just that have already begun. The following is a sampling of identified resources and survey guides compiled by State Preservation Offices and several municipalities around New England have begun identifying resources and compiling survey guides.

“A Guide for Surveyors” created by the State Preservation Office in Maine identifies nine post-war styles of domestic architecture and describes basic features of each (foundation, siding, entrance door, window openings, roofs, chimneys and garages) along with illustrations.<sup>21</sup> The guide focuses on post-war architectural styles found in domestic structures in Maine, outlining, for example, the distinction between a Raised Ranch, with a single level of living elevated above grade and usually with a garage below, and a Split-Level, a two-story volume “intercepted” by a one story volume at one side creating separate living levels connected by half-flights of stairs.<sup>22</sup>

However, simply adding more architectural house types to the state survey form may not be the only answer to updating surveys. Given the scale of suburban development following the war, understanding neighborhoods and developments rather than individual buildings may be more important in evaluating post-war resources. While Maine's Guide for Surveyors is well done, with clearly defined styles, it is

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<sup>17</sup> Maxwell, Shirley and James C. Massey. “From Dark Times to Dream Houses.” *Old House Journal*. Vol. 27, No. 5, p. 58.

<sup>18</sup> Maxwell, Shirley and James C. Massey. p. 62.

<sup>19</sup> Ames, David L. “Interpreting Post-World War II Suburban Landscapes as Historic Resources.” P. II-100.

<sup>20</sup> Hayden, Dolores. P. 135.

<sup>21</sup> Neo-Colonial, Colonial Revival, Minimal Modern, Minimal Traditional, Ranch, Raised Ranch, Split Level, Modern/Contemporary, and Vernacular.

<sup>22</sup> Elfin, Roxanne, Nancy Barba et. al. “Post-World War II Residential Architecture in Maine: A Surveyor's Guide.” p. 22, 30.

based on limited survey work from four major urban areas. Houses surveyed as part of this project were largely architect-designed examples, and subdivisions, as units, were not considered. The authors admitted that “there are still gaps in understanding all the nuances of residential postwar construction in Maine and consequently further research and survey work is needed to better understand the resources of this time period.”<sup>23</sup>

The survey’s authors also found determining architectural styles a challenge. A National Alliance for Preservation Commissions (NAPC) finding echoed this challenge: “Many if not most, post-war architectural styles are not included in most survey manuals and survey forms; or when they are included, regional differences often mean that the same resource would be called by different names in different parts of the country.”<sup>24</sup> In fact, defining a set of “styles” for post-war suburban construction is problematic in other ways as NAPC board member Rory Hays indicated. Post-war homes often possess less definable “styles” as attitudes about space and utility took precedence over aesthetics; “livability” became more important than “form and façade.” Hays notes: “the style may be more a function of a state of mind than of architectural features. Thus a quick exterior viewing fails to impart a real feel for the type.”<sup>25</sup> In short, the Maine guide shows that more work is needed to capture the full spectrum of post-war houses and developments and to create a consistent vocabulary with which to identify the character-defining features that must be preserved.

In New Hampshire, the state’s limited survey work of post-war residential resources has largely been completed as a mitigation measure when a resource will be lost, and considers single resources rather than neighborhoods or developments. One exception is the well-prepared survey forms for a group of ranch homes in Londonderry on Rockingham Road. The Meadow Estates subdivision was laid out by Londonderry resident George



*Rockingham Road ranch house, Londonderry, NH. Photograph taken by author.*

Bowman in 1947 and was made up of 27 lots. Most of the homes built in this subdivision were constructed between 1952 and 1956. A notable feature of the ranch homes built in Meadow Estates is the permastone cladding found on several well-developed examples which was supplied and installed by a local dealer, Emile Lanoie of Manchester.<sup>26</sup>

Four examples in this development have been determined eligible for individual listing in the National Register of Historic Places under Criterion C as intact and distinct examples of the ranch house form. Additional examples, though not individually eligible, would be considered contributing structures to any National Register District nomination.<sup>27</sup> While this is encouraging, it brings into relief the limited survey work yet completed. Further, using what we know about national trends, additional finer-scale differences

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<sup>23</sup> Elfin, Roxanne. p. 7.

<sup>24</sup> Elfin, Roxanne. p. 7.

<sup>25</sup> Hays, Rory. “Take a Ride in the Mar II: Road Map to Post-World War II Residential Design Guidelines.” Preserving the Recent Past 2, p. 2-126.

<sup>26</sup> Stiles, Elaine B. New Hampshire State Historic Preservation Office survey files. October, 2001.

<sup>27</sup> Stiles, Elaine B., New Hampshire State Historic Preservation Office survey files. October, 2001.

in architectural resources at the state and local level (such as the use of local materials) need to be identified and recorded.

Along with survey work at the state level, some individual communities in the region have begun more comprehensive surveys of their twentieth-century resources, including post-war housing. One example is Brookline, Massachusetts where a survey of twentieth-century historic properties was conducted in 2008. Selection for inclusion in this survey included: uniqueness to Brookline, examples of a particular building type or style, prominence in the landscape, examples of development patterns, and association with important events or personalities. Historic areas were selected for documentation for their visual cohesiveness and common historic association of their respective buildings.<sup>28</sup>

Of particular interest in Brookline's survey, which considered all forms of post-war construction including domestic architecture, was the Woodcliff Road (1950-1962) area. This subdivision includes middle-class suburban development. According to building permits, a number of builder-developers were involved in developing the area, which includes ranch, raised ranch and split-level homes.<sup>29</sup> Many of these houses were likely constructed using published plans provided by the many pattern books of the era put out by companies such as Sears & Roebuck and the Aladdin Company, or found in periodicals such as *House Beautiful*.



*Royal Barry Wills home in Lexington, MA. Photograph by author.*

Lexington, Massachusetts has also begun to consider their post-war housing. While Lexington boasts important developments of architect-designed Modern houses, such as Peacock Farm and Six Moon Hill, it also saw a huge boom in more modest post-war construction including a number of simple colonial cape examples designed by the Boston architect Royal Barry Wills in the "Wellington Estates," subdivision off Massachusetts Avenue on Constitution, Revolutionary, and Paul Revere Roads.<sup>30</sup> Wills, a graduate of MIT, was a popular architect and

designer specializing in traditional colonial capes, small houses with designs specifically aimed at the middle-class.

Wills wrote a number of books, including *Houses for Good Living* (1940) and *Better Houses for Budgeteers* (1941), whose drawings and photographs served as 20th century pattern books and were widely copied throughout the country.

A third example of an intact and well surveyed post-war neighborhood is the Prospect Park subdivision in Burlington, Vermont. The survey work, carried out in phases by the City of Burlington with funds from the Certified Local Government (CLG) program in Vermont documents a neighborhood that developed between the 1920s and 1950s. In 1922 Henry Holt, a prominent Burlington landowner purchased a 90 acre tract between Shelburne Road and South Prospect Street in Burlington and with the aid of Frederick

<sup>28</sup> Broomer, Kathleen Kelly. "Communitywide 20<sup>th</sup>-Century Historic Properties Survey. (ca. 1920-1960): Final Report." Town of Brookline, Preservation Commission, June 2008. p. 5.

<sup>29</sup> Broomer, Kathleen Kelly. p. 16.

<sup>30</sup> [http://historicsurvey.lexingtonma.gov/lexareas/post\\_1940\\_period.htm](http://historicsurvey.lexingtonma.gov/lexareas/post_1940_period.htm), Lexington Historical Commission, 2010.

Law Olmsted Jr., laid out the entire neighborhood. Holt was “disgusted with the overcrowded development along the rigid grid plan of Burlington’s street system ... [and] envisioned a neighborhood with expansive lots, winding roads, integrated natural surroundings, and commanding mountain and lake views.<sup>31</sup>”

Restrictive zoning also shaped the neighborhood. Only single-family units could be constructed (indeed most post-war subdivisions whether mandated or not were made up almost exclusively of single-family homes) and all original building designs required approval by the Prospect Park Company. The result was a neighborhood of consistently sized homes with uniform setbacks that maximized green space. Architectural styles ranged from conservative Colonial Revival examples to Ranch and Contemporary homes. This remarkable neighborhood has been deemed eligible for listing in the National Register of Historic Places under Criteria A (association with events that have made a significant contribution to broad patterns of history) and Criteria C (distinctive characteristics of a type, period, or method of construction).

A working-class post-war neighborhood in South Burlington called Mayfair Park was recently surveyed by a preservation student at the University of Vermont. It consists of 126 homes begun by an investor named Arthur Elsom.<sup>32</sup> As with so many other cities, South Burlington experienced explosive growth following World War II. Previously a small community, suburbs filled open land so that today urban sprawl covers what was once open farmland between South Burlington and Burlington. This neighborhood may now be in danger as the nearby Burlington International Airport continues to grow and noise becomes a larger problem, with many homes being purchased by the airport and demolished. Though the integrity of homes in this neighborhood may be questionable, its setting, association and feeling are still intact.



*Mayfair Park home, South Burlington, VT. Photograph by author.*

In contrast to the examples found around New England cities, other parts of the United States with fewer ancient buildings are farther ahead in thinking about their post-war resources. A prime example is Phoenix, Arizona. Its Campus Vista Historic District, a National Register District comprised of six adjacent residential subdivisions platted between 1939 and 1948 was listed in 2009. Eighty percent of the district’s 202 resources were constructed between 1940 and 1950. Significance is based on the district’s association with the broad patterns of post-war residential development around Phoenix as laid out in the Multiple Property Documentation Form “Residential Subdivisions and Architecture in Central Phoenix, 1870-1963.”<sup>33</sup> Six additional residential subdivisions in Phoenix reference this multiple property form,

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<sup>31</sup> Andre, Elizabeth Mary and Mary O’Neil. “Burlington Surveys of Prospect Park South and Strong Street,” September 2006. p. 8.

<sup>32</sup> Morgan, Emily. “A History: The Mayfair Park Development South Burlington, Vermont, 2010.” <http://www.uvm.edu/~emorgan/SouthBurlington/>.

<sup>33</sup> Myers, Terri, Kristen Brown and Karen Thompson. “Campus Vista Historic District National Register Nomination.” [www.http://phoenix.gov/HISTORIC/residents.html](http://phoenix.gov/HISTORIC/residents.html), August 11, 2011, p. 8.

which comprehensively lays out three themes explaining the city's patterns of residential development and home construction throughout the twentieth century.

The Campus Vista district was deemed eligible under Criterion A as an “excellent example of small- and medium-scale development geared at middle- and upper-middle class families in the years leading up to and following World War II.”<sup>34</sup> Though several builders and architects contributed to the individual buildings in this district, there is a cohesion based on the shared subdivision standards, similar lot and house sizes, common setbacks and dominance of ranch-style homes. This is attributed in part to the Federal Housing Administration regulations and oversight. Additionally, the architectural cohesion makes the district further eligible under Criterion C whose architecture follows the common fashions and residential construction practices of this period of the city's development. Further, though alterations have occurred: window, siding and roofing material replacement, additions or enclosure of carports, patio additions and application of paint or stucco, the essential characteristics of the district as listed above remain intact.<sup>35</sup>

The Phoenix example provides a model for preservationists in New England to consider. The Multiple Property Nomination Form outlines the broad context within which to consider entire neighborhoods and developments. Focusing on the neighborhood level lessens the burden of significance and integrity and allows these houses to come into focus as a unit. Envisioned and constructed as a cohesive group, this is how they should be evaluated. Similarly, threats to these post-war developments should also be recognized as extending beyond individual houses to entire neighborhoods.

### **Survey Forms: tooled for the future**

While preservationists must continue to fill in the gaps in survey work, now may also be the time to evaluate traditional survey methods to see what improvements can make the forms themselves even more effective. State survey forms are designed to capture those elements of individual resources that connect like structures. So how well do the six survey forms used by the State Preservation Offices in New England: Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont capture the essential characteristics of postwar homes and what improvements could be made?<sup>36</sup>

There are notable similarities in the forms for the six New England states in terms of the basic information captured. This is encouraging in that it promotes consistent data collection across the region. While some states use a “check-box” system, (Connecticut, Maine and Vermont) and others leave a blank to be filled in (Massachusetts, New Hampshire, and Rhode Island) both the “check-box” and fill-in methods pose problems to the surveyor of post-war architecture. As a group, post-war homes contain an abundance of new materials and forms not seen in previous generations of architecture. Where these are not included on forms and in supplementary material it may be difficult to achieve accuracy and consistency.

Consider, for example, the difference between describing a nineteenth-century building's overall form versus that of a post-war home. For the nineteenth-century home, we often use terms like main block or ell to divide a building into discrete parts. Fenestration, stories and bays help us organize each of these blocks. The surveys for Maine and Vermont, in fact instruct the surveyor to fill in the number of bays for an individual resource. But what do we do when an integrated garage amounts to a third of a building's mass or when there is a large picture window to one side of an asymmetric façade and groupings of smaller windows along the other? How do we describe a building where there is no obvious front

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<sup>34</sup> Myers, Terri. et. al. p. 20.

<sup>35</sup> Myers, Terri. et. al. p. 24.

<sup>36</sup> For complete survey forms, see Appendix A.

entrance, or when a split-level home defies the traditional definition of a story? Providing a visual sense of such a resource using traditional building terms becomes more difficult and less useful or accurate. Thus an expanded vocabulary to define the forms, shapes and elements found in post-war homes must be developed. None of the current State survey forms adequately provide either the terms or the space to fill in the information we need to easily and definitively record the new forms we see.

While all the New England state survey forms have either space to fill in an architectural style or a check-box listing possible styles, defining the style of a simple post-war, speculative home can be difficult. Additionally, while all the surveys include a space for “outbuildings” (Rhode Island calls them property components”) only the Maine survey, in its postwar continuation sheet, mentions driveways or gives extensive thought to garages and carports (integrated, attached, location, etc.). These features are often critical components of postwar homes.

The setting and its integrity is also crucial and often defining for post-war housing, yet none of the New England survey forms adequately account for this. Connecticut’s survey provides a space to fill in the “interrelationship of buildings and surroundings” which might allow a surveyor to point out the importance of a surrounding neighborhood and how a resource fits within this larger context. New Hampshire’s survey includes a space for the “historical background and role in town or city’s development” of a resource. This too might, in the hands of the right surveyor, be a place to get at the significance of an individual post-war house set within a homogeneous and coherent cluster of post-war homes. However, setting is usually a line to be filled in or a box to be checked. Maine gives only five choices: rural/undisturbed; rural/built-up; small town; urban; and suburban.

Even with improvements, surveys cannot capture everything we want to know and every survey system itself is only as good as the person preparing the survey. Inconsistency in terms of both quantity and quality of information is inevitable. States have combated this inherent problem in the past with multiple property designation forms or context statements which lay out a more comprehensive framework of a type or style of building within which to fit individual resources.

New Hampshire’s survey provides a space where an individual building can be linked to a NHDHR Historic Context and Vermont’s survey has a similar field to link an individual survey record to one of the state’s Historic Context statements. Of course, at this point context statements dealing with post-war subdivisions have yet to be written. But the ability to link individual post-war residential resources to the larger contexts of which they may be a part is important and should be implemented in the other New England state survey forms.

Preservationists also need to embrace new technologies to make the job of recording resources easier and better. For example, GIS (Geographic Information System) technology provides a way for preservationists to both capture more information and more easily share it. The database and mapping capabilities of GIS or other technology will make it easier to draw connections, find commonalities and capture comprehensive information and disseminate it.

Another possible model to consider is the current *Survey LA* project in Los Angeles, California. The goal there is to complete the first comprehensive survey of Los Angeles as a centerpiece for an entire preservation program.<sup>37</sup> The survey project’s website seeks public participation, reaching out to citizens to encourage pride in local neighborhoods and to serve underrepresented communities. A joint effort of the city’s Office of Historic Resources and the Department of City Planning, this effort combines planning and preservation efforts. Joining forces with planners is critical when considering entire neighborhoods and how they link within urban areas.

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<sup>37</sup> <http://www.preservation.lacity.org/survey>, August 2011.

Though surveys have been at the heart of preservation efforts for decades and, with some revision, will continue to be, they cannot answer all our needs for defining the context for post-war resources. We need to look at other models that might supplement traditional surveys. One possibility is described by Lee H. Nelson, in the National Park Service brief “Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.” In it, he defines a three-step process for identifying a building’s visual character. First, one considers the overall setting and architectural context of a building, second its materials, craftsmanship and surfaces finishes, and third its interior visual character.

Nelson divides overall setting and context into shape, roof and roof features, openings, projections, trim and secondary features, materials and setting, and notes “it should not be assumed that only large or unusual buildings have a shape [or other exterior features] that is distinctive or identifiable.”<sup>38</sup> Considering the simple and broadly similar homes of the post-war era, this admission is a welcome one. Indeed, the shape and scale of these buildings is certainly a defining feature. Whether they are low, long ranches; compact capes or split-levels built into a hillside, shape is vital to their character. Similarly roof shape, openings, and projections also define these homes. Low-pitched roofs with wide overhangs; large picture windows; and projecting garages are all features that set post-war houses apart from previous generations of American domestic architecture.

Setting gets its own section in Nelson’s checklist, which is warranted. The relationship between a building and its place on a streetscape or in a rural environment, especially when that remains intact, is an important contributor to its overall character. Certainly this should be a point of emphasis when considering post-war houses as well. The post-war subdivision itself is an identifying feature of our architectural heritage. When Henry Holt designed Prospect Park in Burlington, Vermont, he consciously rejected previous forms of development in Burlington. Assessing the impact of the automobile-driven post-war period is today’s challenge for city planners, urban designers and preservationists. The context of the neighborhood is the story that tells us about the culture and heritage of post-war America.

To test Nelson’s method on post-war resources, two examples of ranch houses from a small subdivision in Waltham, Massachusetts were considered (*note: interior spaces, finishes and features were not considered as part of this exercise*). The first is a large example, likely one of the first built in the subdivision, possibly as a “model” (see page 11). As per Nelson’s checklist, the overall visual aspects of the building were identified, including the setting, shape, roof, projections and recesses, openings, and materials. The setting of this home is prominent, along one of the outer streets of the development. Its lot is flat yet raised above street level and the house is set back a good distance. A curved driveway creates a horseshoe-shaped of front lawn with large trees further setting the house in a “country” setting.

The home’s shape is low and rectangular, consisting of three major blocks: a garage block at the south end, a slightly recessed connector at the middle and a prominent gable-front block at the north. This block also contains the main entrance to the home, as the southeastern corner of the block is cut away to create a recessed entry porch. The low, gabled roof is sheathed in architectural shingles and a long and low

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<sup>38</sup> Nelson, Lee H. FIA. “Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.” Preservation Brief 17, [www.nps.gov](http://www.nps.gov).



*Post-war ranch home in Waltham, Massachusetts. Image taken by author.*

chimney of grey stone runs parallel to the eaves-front gable of the garage and connector blocks, emphasizing the horizontal lines of the overall shape. Even the prominent gable front of the entry block is low and horizontal. The emphasis on the horizontal is broken up by a dominant picture window to the north of the recessed entry. Seven fixed vertical sash set in a block encompass most of the façade of this block. Cladding is mixed: light-colored brick veneer, multi-colored stone veneer and horizontal vinyl siding further defining the different sections of the home. Using Nelson's checklist to identify the overall visual aspects, the essential features and characteristics have also been established.

The next step is to identify more detailed characteristics of a building, qualities of materials, and evidence of craftsmanship. This is much more difficult. Certainly the vinyl siding and architectural shingles on the roof are not original. While the other exterior materials likely are, there is nothing particularly special about them. They do not show evidence of craftsmanship and could have easily been interchanged with other common claddings of the era. Similarly, the windows and doors may or may not be original, but it is their shape and location that are more important than their materials. In addition, there are no additional architectural details that exist today or ever existed that demonstrate craftsmanship or age.

The house's lack of ornamentation is even more obvious in comparison with a second example from this subdivision (see page 12). A much more modest structure, it nonetheless bears similarities to our first example. It too contains three "blocks," a garage block at one end, a recessed central block and a more prominent block with a large picture window at the other end. The entry is at the center this time, recessed and less prominent than either the garage or picture window. The three blocks are covered by a low-hipped roof clad with architectural shingles; a thin brick chimney set perpendicularly to the horizontal front façade is the single break in an otherwise horizontal emphasis. Mixed cladding is also present here, with a mixture of vinyl siding and brick veneer.

What this example demonstrates even more clearly than the first, is a distinct lack of architectural detail or "craftsmanship." While the lack of some original cladding and the original doors and windows diminishes our traditional definition of integrity this home still exhibits important characteristics that

clearly fit it within its post-war subdivision. Its setting, shape, overall window and door placement and size, and use of mixed cladding are still present. Further, this home likely never exhibited additional architectural detail or craftsmanship. Its original materials were likely as simple and unremarkable as they are today. In this regard, Nelson’s method, with its emphasis on fine detail and craftsmanship, is not ideal for post-war housing. What it fails to capture is the truly significant aspect of this modest home – its major overall visual integrity in a subdivision of strikingly similar homes.



*Post-war ranch home in Waltham, Massachusetts. Image taken by author.*

Extending out from these two examples, the subdivision as a grouping makes a particularly consistent concentration, and appears to meet the National Register criteria as a district. One of the defining features of post-war suburbs is this consistency among structures. The Waltham example includes simple homes of a similar scale often with the same floor plans reversed or with varied exterior sheathing

to give variety to the streetscape. Street after street of these simple buildings are set back evenly with prominent driveways and garages. Manicured lawns along winding tree-lined streets define this example, and an entire generation, of domestic architecture. If a defining feature is continuity of form, the sum is greater than the individual parts and the neighborhood units, developments and subdivisions are not only a better way to look at post-war development, they are the right way to consider this particular post-war resource.

### **Integrity: a new definition**

A second challenge in evaluating post-war homes now comes into focus: integrity. How do we define those elements that constitute the essential “character-defining” features of post-war homes and determine those with “enough” integrity and those without? Integrity of historic buildings, as defined by the National Park Service includes seven aspects: location, design, setting, materials, workmanship, feeling and association, at least three of which, a resource must retain to have integrity, which is further defined as “the ability of a property to convey its significance.”<sup>39</sup> The importance of original materials and craftsmanship has long been a concentration of preservation but should this be the case for post-war homes? Perhaps instead might the focus shift to the less “concrete” integrity criteria, such as location, design, setting, feeling and association?

Loss of original materials lies at the heart of questions about integrity. It is also a growing issue for high-style, architect-designed Modern buildings of the 1920s through the 1960s, buildings that were often constructed using experimental forms and materials that simply cannot be sustained. In many instances decisions have been made to sacrifice physical materials, even when original, or to replace materials no

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<sup>39</sup> <https://www.historicpreservation.gov/web/14501/72>, National Park Service Federal Preservation Institute.

longer available with facsimiles in order to preserve the “design intent” of the original architect. What about the design-intent of a developer-builder in the postwar era such as the Leavitt Brothers or Henry Holt? They certainly had strong ideas about how they laid out their subdivisions. With access to original plat plans and permits, perhaps the “design intent” behind the post-war subdivisions be better understood and serve as element of integrity as valuable, or perhaps more valuable, than material integrity.

The role of original materials and integrity is under study by the International Council on Monuments and Sites (ICOMOS), whose draft *Tolerance for Change Initiative* encourages a “new heritage paradigm.” Over the past 200 years, the conservation and preservation movements have developed under the assumption that the value in our physical heritage rested in the physical form, or original fabric, of the materials themselves. Now, an ICOMOS Task Force has been assembled to ask some new questions:

- When the value of a place rest [sic] on an assortment of intangible concepts and tangible elements, which takes precedence? ...
- If values in a place rest on intangible concepts and not on its materials evidence do we have the right tools to protect those intangible vessels that carry its significance?<sup>40</sup>

As far back as the 1987 ICOMOS *Florence Charter for the Conservation of Historic Gardens* argued that preservationists encountered the problem of preserving original fabric. After all, a garden, by its very nature is an ever growing, changing entity. Then, in the mid-1990s, the ICOMOS *Charter for the Conservation of Vernacular Heritage* further challenged the doctrine of original fabric preservation, arguing that protection of vernacular heritage “was dependent of protecting the inter-generational transmission of the traditional knowledge that enables its endurance.<sup>41</sup>”

Certainly, preservationists have long-recognized that building materials cannot last forever. Replacement “in-kind” has long been the standard. This can prove challenging when trying to replace skived clapboards or hand-hewn beams. However, these elements say something very important about the period in which they were created. They contribute to an understanding of our building heritage.

Is the same true of the materials used to produce post-war housing? Unlike the tool marks on a hand-hewn beam or the intricate shingle patterns of the Victorian era, materials used to build the huge volume of standardized, speculative houses of post-war developments do not reflect craftsmanship. They may not even celebrate machine technology, which was by then a matter of course. In some cases, post-war materials proved faulty or harmful and are no longer produced at all. Others required large scale manufacturing processes and equipment that are no longer used, so that production of replicated building elements is virtually impossible. Can we argue that the materials were not important? Or that they are not character-defining? And if so, how does this change our determination of integrity? Are there more important *intrinsic* values worth preserving when it comes to post-war housing?

In the fall of 2005, the National Trust devoted its *Forum News Journal* to discussing the “recent-past,” and the opportunities and challenges the field of preservation faced in considering resources that were generally not considered historic by the public. Many leading preservationists weighed in. In particular, Donovan D. Rypkema, a well-respected preservationist and lecturer registered his skepticism about preserving the mass building stock of the post-war era. He noted:

Quality has always been an implicit component of preservation – quality of design, quality of materials, quality of craftsmanship, quality of urbanism. It is time to be

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<sup>40</sup> ICOMOS – Tolerance for Change Initiative. November 27-December 2, 2011, Paris, France.

<sup>41</sup> ICOMOS – Tolerance for Change Initiative.

unequivocal: while there are wonderful exceptions, for most of what has been built in the last 50 years quality was not remotely a consideration.<sup>42</sup>

Rypkema is both right and wrong. It is true that the post-war housing boom did not rely on the type of quality craftsmanship exhibited in previous generations of building. However, this in itself is a defining feature of post-war housing. The use of new materials, some experimental and some no doubt substandard but mass produced, defines this generation of buildings. Craftsmanship gave way to standardization in a way never previously seen. With standardization came a new sense of planned obsolescence and disposability and a loss of interest in durability. When it became cheaper to replace materials rather than to repair them, the materials themselves lost their significance.

If we accept that craftsmanship and materials do not define post-war housing, their loss need not affect integrity. If these elements: location, setting, feeling and association remain intact, so does integrity. How we define integrity, it seems, is vital to how we evaluate post-war housing. It also appears that post-war housing fits the argument that is already made for historic landscapes or vernacular heritage, perhaps even taken a step further. Physical materials are not the most important feature; design intent for these mass-produced developments is what is important. Additionally, in the case of post-war houses, this design intent is not necessarily on the scale of the individual home (after all these were simple, standard and mass-produced). Instead the design intent of the larger subdivision, the neighborhood scale, feeling and association is what is intrinsically important about these homes.

### **Conclusions: the shifting nature of preservation for the next generation**

There are a number of emerging issues for the next generation of preservationists to consider as we work to survey post-war resources of the “recent past,” consider their place in American architectural and cultural history, make decisions about how to define significance and integrity; and advocate for their preservation. First, with a new generation of buildings, a new vocabulary is needed to accurately classify and consistently define these structures. This means reviewing traditional survey tools and looking for new technologies to help us capture information about existing resources. Second, since by their very nature, the post-war homes considered in this paper are simple and gain much of their significance as part of a subdivision, development or cluster, we should assess them within the context of the neighborhood unit.

Richard Longstreth noted: “the purpose of preservation is not to second-guess the past ... it is to preserve the past on its own terms.<sup>43</sup>” An identifying feature of many post-war houses was their simple and inexpensive construction that employed new materials and mass-production. This includes some materials no longer in production or use. For many new homebuyers, architectural styles were less important than how a house functioned and what modern appliances it contained. Determinations of integrity of post-war houses cannot and should not be considered with the traditional preservation bias focused on original material. The essential character-defining feature of the post-war house is its scale and form, its setting, feeling and association, and thus we should argue that integrity of original materials and workmanship are less important in judging the significance of these particular resources. We must explore the more “intrinsic” qualities of post-war residential neighborhoods, and the more subtle, yet no less significant story they can tell us about our past as we look forward to the next generation of preservation.

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<sup>42</sup> Rypkema, Donovan D. “Saving the Recent Past – A Philosophical and Practical Dissent.” *National Trust Forum News*, Fall 2005. Vol. 20, No. 1, p. 15.

<sup>43</sup> Longstreth, Richard. “Integrity and the Recent Past.” *Preserving the Recent Past* 2, p. 2-5.

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## Appendix A

**HISTORIC RESOURCES INVENTORY - BUILDING AND STRUCTURES**

Connecticut Commission on Culture & Tourism, One Constitution Plaza, 2nd Floor, Hartford, CT 06103

\* Note: Please attach any additional or expanded information on a separate sheet.

**GENERAL INFORMATION**

Building Name (Common) \_\_\_\_\_  
 Building Name (Historic) \_\_\_\_\_  
 Street Address or Location \_\_\_\_\_  
 Town/City \_\_\_\_\_ Village \_\_\_\_\_ County \_\_\_\_\_  
 Owner(s) \_\_\_\_\_  Public  Private

**PROPERTY INFORMATION**

Present Use: \_\_\_\_\_  
 Historic Use: \_\_\_\_\_  
 Accessibility to public: Exterior visible from public road?  Yes  No  
 Interior accessible?  Yes  No If yes, explain \_\_\_\_\_  
 Style of building \_\_\_\_\_ Date of Construction \_\_\_\_\_

Material(s) (Indicate use or location when appropriate):

Clapboard    Asbestos Siding    Brick    Wood Shingle    Asphalt Siding  
 Fieldstone    Board & Batten    Stucco    Cobblestone    Aluminum Siding  
 Concrete (Type \_\_\_\_\_)    Cut Stone (Type \_\_\_\_\_)    Other \_\_\_\_\_

**Structural System**

Wood Frame    Post & Beam    Balloon    Load bearing masonry    Structural iron or steel  
 Other \_\_\_\_\_

**Roof (Type)**

Gable    Flat    Mansard    Monitor    Sawtooth  
 Gambrel    Shed    Hip    Round    Other \_\_\_\_\_

(Material)

Wood Shingle    Roll Asphalt    Tin    Slate    Asphalt Shingle  
 Built up    Tile    Other \_\_\_\_\_

Number of Stories: \_\_\_\_\_ Approximate Dimensions \_\_\_\_\_

Structural Condition:  Excellent  Good  Fair  Deteriorated

Exterior Condition:  Excellent  Good  Fair  Deteriorated

Location Integrity:  On original site  Moved When? \_\_\_\_\_

Alterations?  Yes  No If yes, explain: \_\_\_\_\_

**FOR OFFICE USE:** Town # \_\_\_\_\_ Site # \_\_\_\_\_ UTM \_\_\_\_\_

District:  S  NR If NR, Specify:  Actual  Potential

**PROPERTY INFORMATION (CONT'D)**

Related outbuildings or landscape features:

Barn     Shed     Garage     Carriage House     Shop     Garden

Other landscape features or buildings: \_\_\_\_\_

Surrounding Environment:

Open land     Woodland     Residential     Commercial     Industrial     Rural

High building density     Scattered buildings visible from site

• Interrelationship of building and surroundings:

• Other notable features of building or site (*Interior and/or Exterior*)

Architect \_\_\_\_\_ Builder \_\_\_\_\_

• Historical or Architectural importance:

• Sources:

Photographer \_\_\_\_\_ Date \_\_\_\_\_

View \_\_\_\_\_ Negative on File \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

Organization \_\_\_\_\_

Address \_\_\_\_\_

• Subsequent field evaluations:

Threats to the building or site:

None known     Highways     Vandalism     Developers     Renewal     Private

Deterioration     Zoning     Other \_\_\_\_\_     Explanation \_\_\_\_\_

SURVEY MAP NO. \_\_\_\_\_

SURVEY MAP NAME \_\_\_\_\_

MHPC USE ONLY

INVENTORY NO. \_\_\_\_\_

### MAINE HISTORIC PRESERVATION COMMISSION Historic Building/Structure Survey Form

1. PROPERTY NAME (HISTORIC): \_\_\_\_\_

2. PROPERTY NAME (OTHER): \_\_\_\_\_

3. STREET ADDRESS: \_\_\_\_\_

4. TOWN: \_\_\_\_\_ 5. COUNTY: \_\_\_\_\_

6. DATE RECORDED: \_\_\_\_\_ 7. SURVEYOR: \_\_\_\_\_

8. OWNER NAME: \_\_\_\_\_ ADDRESS: \_\_\_\_\_

9. PRIMARY USE (PRESENT):
- |   |                                       |  |                                      |
|---|---------------------------------------|--|--------------------------------------|
| <input type="checkbox"/> SINGLE FAMILY      | <input type="checkbox"/> AGRICULTURE  | <input type="checkbox"/> COMMERCIAL/TRADE    | <input type="checkbox"/> FUNERARY    |
| <input type="checkbox"/> MULTI-FAMILY       | <input type="checkbox"/> GOVERNMENTAL | <input type="checkbox"/> EDUCATION           | <input type="checkbox"/> HEALTH CARE |
| <input type="checkbox"/> INDUSTRY           | <input type="checkbox"/> RELIGIOUS    | <input type="checkbox"/> HOTEL               | <input type="checkbox"/> LANDSCAPE   |
| <input type="checkbox"/> TRANSPORTATION     | <input type="checkbox"/> DEFENSE      | <input type="checkbox"/> SUMMER COTTAGE/CAMP | <input type="checkbox"/> SOCIAL      |
| <input type="checkbox"/> RECREATION/CULTURE | <input type="checkbox"/> UNKNOWN      |  |                                      |
| <input type="checkbox"/> OTHER _____        |                                       |  |                                      |

10. CONDITION:  GOOD  FAIR  POOR  DESTROYED, DATE \_\_\_/\_\_\_/\_\_\_

#### ARCHITECTURAL DATA

11. PRIMARY STYLISTIC CATEGORY:
- |   |  |   |  |
|---|--|---|--|
| <input type="checkbox"/> GEORGIAN       | <input type="checkbox"/> STICK STYLE       | <input type="checkbox"/> 19TH/20TH C. REVIVAL | <input type="checkbox"/> MODERN/CONTEMPORARY |
| <input type="checkbox"/> FEDERAL        | <input type="checkbox"/> QUEEN ANNE        | <input type="checkbox"/> COMMERCIAL STYLE     | <input type="checkbox"/> MINIMAL TRADITIONAL |
| <input type="checkbox"/> GREEK REVIVAL  | <input type="checkbox"/> SHINGLE STYLE     | <input type="checkbox"/> CRAFTSMAN            | <input type="checkbox"/> RANCH               |
| <input type="checkbox"/> GOTHIC REVIVAL | <input type="checkbox"/> ROMANESQUE        | <input type="checkbox"/> ART DECO / MODERNE   | <input type="checkbox"/> SPLIT LEVEL         |
| <input type="checkbox"/> ITALIANATE     | <input type="checkbox"/> NEO-CLASSICAL REV | <input type="checkbox"/> INTERNATIONAL        | <input type="checkbox"/> VERNACULAR          |
| <input type="checkbox"/> SECOND EMPIRE  | <input type="checkbox"/> RENAISSANCE REV   | <input type="checkbox"/> OTHER _____          |  |

12. SECONDARY STYLISTIC CATEGORY:
- |   |  |   |  |
|---|--|---|--|
| <input type="checkbox"/> GEORGIAN       | <input type="checkbox"/> STICK STYLE       | <input type="checkbox"/> 19TH/20TH C. REVIVAL | <input type="checkbox"/> MODERN/CONTEMPORARY |
| <input type="checkbox"/> FEDERAL        | <input type="checkbox"/> QUEEN ANNE        | <input type="checkbox"/> COMMERCIAL STYLE     | <input type="checkbox"/> MINIMAL TRADITIONAL |
| <input type="checkbox"/> GREEK REVIVAL  | <input type="checkbox"/> SHINGLE STYLE     | <input type="checkbox"/> CRAFTSMAN            | <input type="checkbox"/> RANCH               |
| <input type="checkbox"/> GOTHIC REVIVAL | <input type="checkbox"/> ROMANESQUE        | <input type="checkbox"/> ART DECO / MODERNE   | <input type="checkbox"/> SPLIT LEVEL         |
| <input type="checkbox"/> ITALIANATE     | <input type="checkbox"/> NEO-CLASSICAL REV | <input type="checkbox"/> INTERNATIONAL        | <input type="checkbox"/> VERNACULAR          |
| <input type="checkbox"/> SECOND EMPIRE  | <input type="checkbox"/> RENAISSANCE REV   | <input type="checkbox"/> OTHER _____          |  |

13. HEIGHT:  1 STORY  1 1/2 STORY  2 STORY  2 1/2 STORY  3 STORY  4 STORY  
 5 STORY  OVER 5 (\_\_\_)

14. PRIMARY FACADE WIDTH (MAIN BLOCK; USE GROUND FLOOR):  1 BAY  2 BAY  3 BAY  4 BAY  5 BAY  MORE THAN 5 (\_\_\_)

15. APPENDAGES:  SIDE ELL  REAR ELL  FRONT  ADDED STORIES  SHED  
 DORMERS  PORCH  TOWER  CUPOLA  BAY WINDOW

#### PHOTOGRAPH:

16. PORCH:  
 ATTACHED  FULL WIDTH  ENGAGED WRAPAROUND  ONE STORY SLEEPING PORCH  MORE THAN ONE STORY SECONDARY PORCH
17. PLAN OR FORM  
 HALL AND PARLOR  SIDE HALL  MOBILE HOME  1/2 CAPE  BACK HALL  MODULAR  CAPE IRREGULAR  OTHER \_\_\_\_\_  CENTRAL HALL  FOURSQUARE  2-STORY DOUBLE PILE BUNGALOW
18. PRIMARY STRUCTURAL SYSTEM:  
 TIMBER FRAME  CONCRETE  FRAME CONSTRUCTION - TYPE UNKNOWN  BRACED FRAME  STEEL  BRICK LOG  OTHER \_\_\_\_\_  STONE PLANK WALL  BALLOON FRAME  PLATFORM FRAME
19. CHIMNEY PLACEMENT:  
 INTERIOR  INTERIOR FRONT/REAR  CENTER  INTERIOR END  EXTERIOR
20. ROOF CONFIGURATION:  
 GABLE SIDE  GAMBREL  COMPOUND  GABLE FRONT  PARAPET GABLE  OTHER \_\_\_\_\_  HIP  SHED  MANSARD  CROSS GABLE  FLAT
21. ROOF MATERIAL:  WOOD  METAL  TILE  SLATE  ASPHALT  ASBESTOS
22. EXTERIOR WALL MATERIALS:  
 CLAPBOARD  LOG  GRANITE  ALUMINUM/VINYL  BRICK  PRESSED METAL  ASBESTOS  OTHER \_\_\_\_\_  FLUSH SHEATHING  CONCRETE  TERRA COTTA  WOOD SHINGLE  STUCCO  BOARD AND BATTEN  STONE  ASPHALT
23. FOUNDATION MATERIAL:  
 FIELDSTONE  OTHER \_\_\_\_\_  BRICK  WOOD  CONCRETE  GRANITE  ORNAMENTAL CONC. BLOCK
24. OUTBUILDINGS/FEATURES:  
 CARRIAGE HOUSE  BARN (DETACHED)  GARAGE  FENCE OR WALL  FORMAL GARDEN  OTHER \_\_\_\_\_  CEMETERY  LANDSCAPE/PLANT MAT.  BARN (CONNECTED)  ARCHAEOLOGICAL SITE

### HISTORICAL DATA

25. DOCUMENTED DATE OF CONSTRUCTION: \_\_\_\_\_ 26. ESTIMATED DATE OF CONSTRUCTION: \_\_\_\_\_
27. DATE MAJOR ADDITIONS/ALTERATIONS: \_\_\_\_\_
28. ARCHITECT: \_\_\_\_\_ 29. CONTRACTOR: \_\_\_\_\_
30. ORIGINAL OWNER: \_\_\_\_\_
31. SUBSEQUENT SIGNIFICANT OWNER: \_\_\_\_\_ 30. DATES: \_\_\_\_\_
32. CULTURAL/ETHNIC AFFILIATION:  
 ENGLISH  EAST EUROPEAN  FRENCH ACADIAN  IRISH  NATIVE AMERICAN  OTHER \_\_\_\_\_  SCOTTISH  FRENCH CANADIAN
33. HISTORIC CONTEXT(S):  
 COMMERCE  RELIGION  ART, LIT, SCIENCE  INDUSTRY  CIVIC AFFAIRS  SOCIAL  TRANSPORTATION  RECREATION  AGRICULTURE  HABITATION  MILITARY  EDUCATION
34. COMMENTS/SOURCES: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
35. HISTORICAL DRAWINGS EXIST:  YES  NO 35a. KIT HOUSE  YES  NO 35b. PATTERN BOOK HOUSE  YES  NO

### ENVIRONMENTAL DATA

36. SITE INTEGRITY:  ORIGINAL  MOVED DATE MOVED \_\_\_\_\_
37. SETTING:  RURAL/UNDISTURBED  RURAL/BUILT UP  SMALL TOWN  URBAN  SUBURBAN
38. QUADRANGLE MAP USED: \_\_\_\_\_ QUADRANGLE #:
39. UTM NORTHING: \_\_\_\_\_ 40. UTM EASTING: \_\_\_\_\_
41. FACADE DIRECTION (CIRCLE ONE): N S E W NE NW SE SW
- =====
- MHPC USE ONLY  
 DATE ENTERED IN INVENTORY: \_\_\_\_\_ PHOTO FILE #: \_\_\_\_\_
- NR STATUS: L  HD  E  NE  ND  REVIEWER: \_\_\_\_\_
- DATA SOURCE: HPF  CLG  R&C  STAFF  STATE SURVEY  OTHER \_\_\_\_\_ LEVEL OF SURVEY:  R  I

14. PRIMARY FAÇADE WIDTH, cont.       N/A
15. APPENDAGES, cont.                       DECK                       OTHER \_\_\_\_\_
- 15 A. GARAGE (ATTACHED)                       1 CAR                       2 CAR                       MORE THAN 2 CARS \_\_\_\_\_ (#)  
       LOCATION:                                       APPENDAGE                       INTEGRATED: UNDER  
      INTEGRATED END                       INTEGRATED: SIDE
- 15 B. CARPORT                       1 CAR                       2 CAR                       ATTACHED                       FREESTANDING  
       LOCATION:                                       FRONT                       SIDE                       REAR
16. PORCH, cont.                       BREEZEWAY                       SCREEN PORCH                       ENTRYWAY
24. OUTBUILDINGS/ FEATURES, cont.  
        PLANTER                       SCREEN                       TERRACE/PATIO                       RETAINING WALL  
        UPPER STORY OVERHANG
- 24 A. DRIVEWAY                       PAVED                       UNPAVED                       2-TRACK  
       LOCATION:                                       STRAIGHT                       CIRCULAR                       CURVILENEAR  
      FRONT                       SIDE                       REAR

F:\my documents\Survey and Historic Districts\Survey\Forms



## FORM B – BUILDING

MASSACHUSETTS HISTORICAL COMMISSION  
MASSACHUSETTS ARCHIVES BUILDING  
220 MORRISSEY BOULEVARD  
BOSTON, MASSACHUSETTS 02125

Assessor's Number    USGS Quad    Area(s)    Form Number

--	--	--	--

**Town/City:**

**Place:** (*neighborhood or village*):

### Photograph

*Insert here or on a Continuation Sheet a digital photograph (either color or black and white).*

*A paper photographic print (3½x5¼" or 4x6" must **also** be attached to the form in this space or to a Continuation Sheet. Prints, from a photo-quality inkjet printer, must use brand name paper and inks approved by MHC. Attached photographs should be clearly identified with town name and property address. See MHC's Guidelines for Inventory Form Photographs.*

**Address:**

**Historic Name:**

**Uses:** Present:

Original:

**Date of Construction:**

**Source:**

**Style/Form:**

**Architect/Builder:**

**Exterior Material:**

Foundation:

Wall/Trim:

Roof:

**Outbuildings/Secondary Structures:**

**Major Alterations** (*with dates*):

**Condition:**

**Moved:** no     yes     **Date:**

**Acreage:**

**Setting:**

### Locus Map

*Insert here or on a Continuation Sheet a map clearly showing the location of the property including the name of the nearest road or street and at least one other intersecting road or feature.*

*Assessor's maps are preferred, but other forms of detailed plans such as an excerpt from a USGS topographic map or an aerial or satellite photo clearly marked are also acceptable. See MHC's Guidelines for Inventory Form Locational Information.*

**Recorded by:**

**Organization:**

**Date** (*month / year*):

**INVENTORY FORM B CONTINUATION SHEET**

TOWN

ADDRESS

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

--	--

Recommended for listing in the National Register of Historic Places.  
*If checked, you must attach a completed National Register Criteria Statement form.*

*Use as much space as necessary to complete the following entries, allowing text to flow onto additional continuation sheets.*

**ARCHITECTURAL DESCRIPTION:**

*Describe architectural features. Evaluate the characteristics of this building in terms of other buildings within the community.*

**HISTORICAL NARRATIVE**

*Discuss the history of the building. Explain its associations with local (or state) history. Include uses of the building, and the role(s) the owners/occupants played within the community.*

**BIBLIOGRAPHY and/or REFERENCES**

**INVENTORY FORM B CONTINUATION SHEET**

TOWN

ADDRESS

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

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*[Delete this page if no Criteria Statement is prepared]*

**National Register of Historic Places Criteria Statement Form**

Check all that apply:

- Individually eligible       Eligible **only** in a historic district
- Contributing to a potential historic district       Potential historic district

Criteria:     **A**     **B**     **C**     **D**

Criteria Considerations:     **A**     **B**     **C**     **D**     **E**     **F**     **G**

Statement of Significance by \_\_\_\_\_  
*The criteria that are checked in the above sections must be justified here.*

*Continuation sheet 2*

**INDIVIDUAL INVENTORY FORM**

**NHDHR INVENTORY #**

**Name, Location, Ownership**

- 1. Historic name \_\_\_\_\_
- 2. District or area \_\_\_\_\_
- 3. Street and number \_\_\_\_\_
- 4. City or town \_\_\_\_\_
- 5. County \_\_\_\_\_
- 6. Current owner \_\_\_\_\_

**Function or Use**

- 7. Current use(s) \_\_\_\_\_  
\_\_\_\_\_
- 8. Historic use(s) \_\_\_\_\_  
\_\_\_\_\_

**Architectural Information**

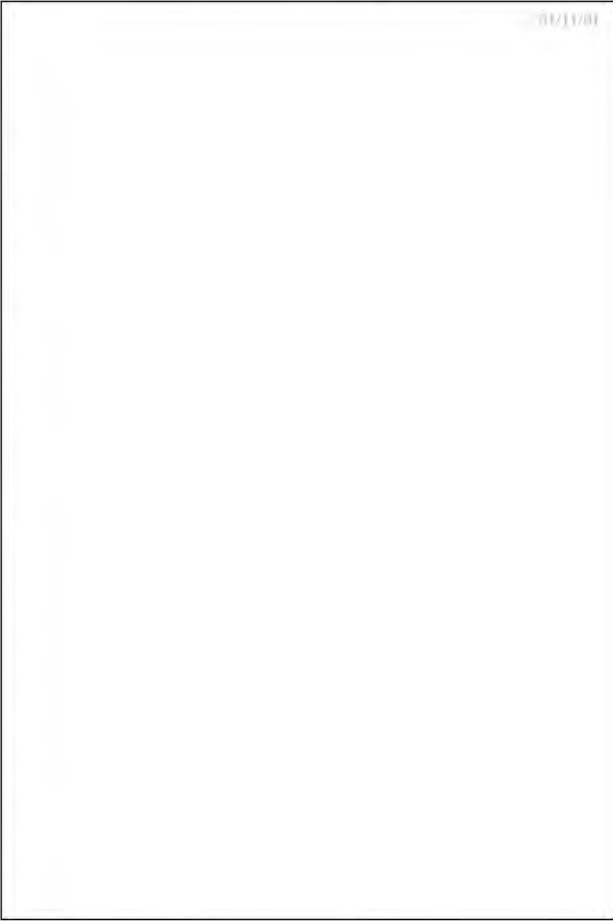
- 9. Style \_\_\_\_\_
- 10. Architect/builder \_\_\_\_\_
- 11. Source \_\_\_\_\_
- 12. Construction date \_\_\_\_\_
- 13. Source \_\_\_\_\_
- 14. Alterations, with dates \_\_\_\_\_  
\_\_\_\_\_
- 15. Moved? no  yes  date: \_\_\_\_\_

**Exterior Features**

- 16. Foundation \_\_\_\_\_
- 17. Cladding \_\_\_\_\_
- 18. Roof material \_\_\_\_\_
- 19. Chimney material \_\_\_\_\_
- 20. Type of roof \_\_\_\_\_
- 21. Chimney location \_\_\_\_\_
- 22. Number of stories \_\_\_\_\_
- 23. Entry location \_\_\_\_\_
- 24. Windows \_\_\_\_\_  
Replacement? no  yes  date: \_\_\_\_\_

**Site Features**

- 25. Setting \_\_\_\_\_  
\_\_\_\_\_
- 26. Outbuildings \_\_\_\_\_  
\_\_\_\_\_
- 27. Landscape features \_\_\_\_\_



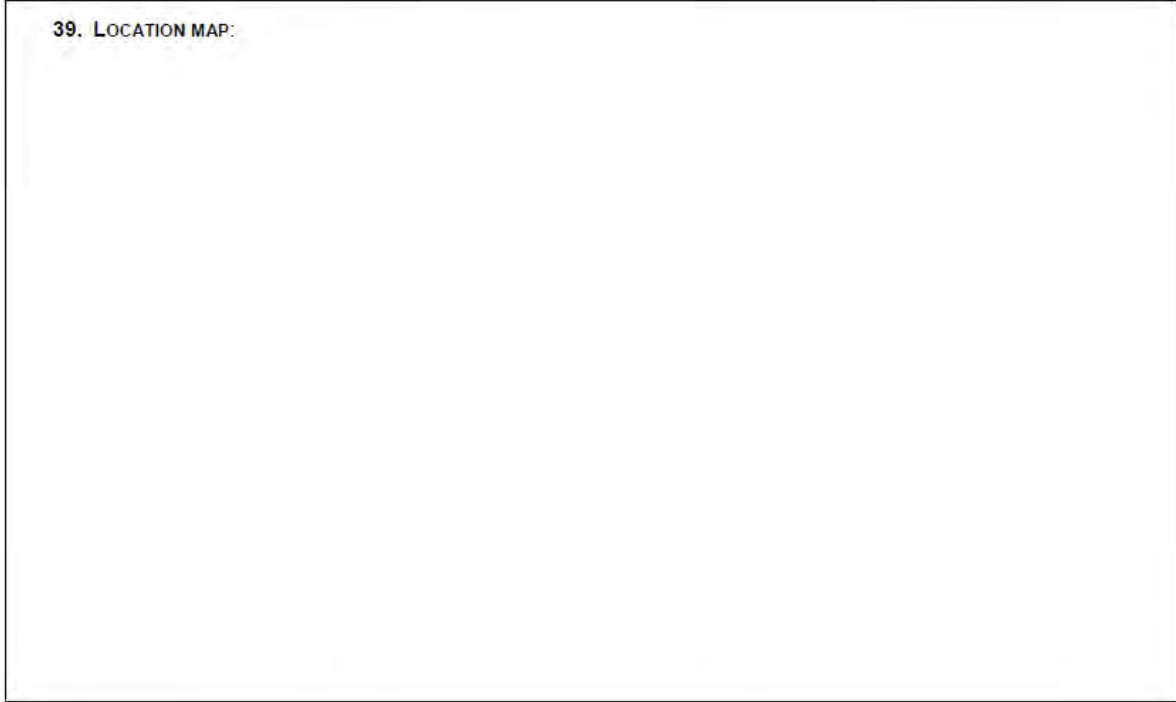
35. Photo #1 Date \_\_\_\_\_ Direction: \_\_\_\_\_  
Reference #: \_\_\_\_\_

- 28. Acreage \_\_\_\_\_
- 29. Tax map/parcel # \_\_\_\_\_
- 30. UTM reference \_\_\_\_\_
- 31. USGS quadrangle and scale \_\_\_\_\_
- Form prepared by**
- 32. Name \_\_\_\_\_
- 33. Organization \_\_\_\_\_
- 34. Date of survey \_\_\_\_\_

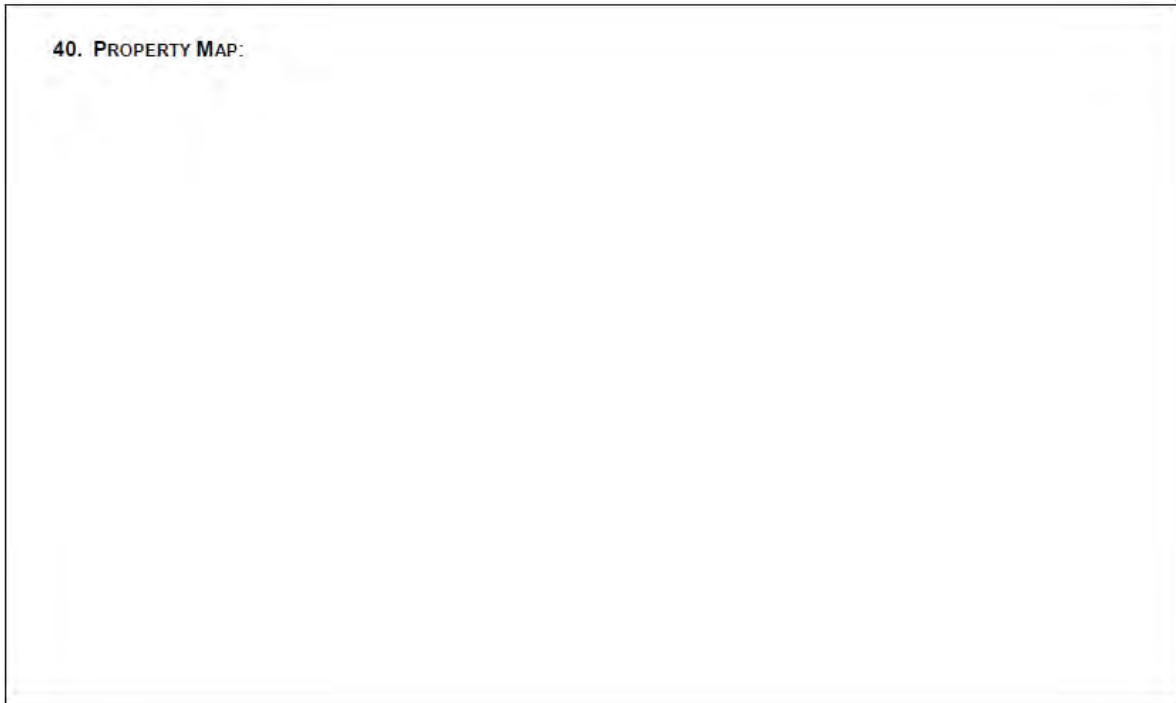
**INDIVIDUAL INVENTORY FORM**

**NHDHR INVENTORY #**

**39. LOCATION MAP:**



**40. PROPERTY MAP:**



**INDIVIDUAL INVENTORY FORM**

**NHDHR INVENTORY #**

PLEASE USE ADDITIONAL CONTINUATION PAGES AS NEEDED

41. Historical Background and Role in the Town or City's Development:

42. Applicable NHDHR Historic Contexts:

43. Architectural Description and Comparative Evaluation:

44. National or State Register Criteria Statement of Significance:

45. Period of Significance:

46. Statement of Integrity:

47. Boundary Discussion:

48. Bibliography and/or References:

**Surveyor's Evaluation:**

NR listed: individual \_\_\_\_\_  
within district \_\_\_\_\_

NR eligible: individual \_\_\_\_\_  
within district \_\_\_\_\_  
not eligible \_\_\_\_\_  
more info needed \_\_\_\_\_

NR Criteria: A \_\_\_\_\_  
B \_\_\_\_\_  
C \_\_\_\_\_  
D \_\_\_\_\_  
E \_\_\_\_\_

Integrity: yes \_\_\_\_\_  
no \_\_\_\_\_

**INDIVIDUAL INVENTORY FORM**

**NHDHR INVENTORY #**

Date photos taken:

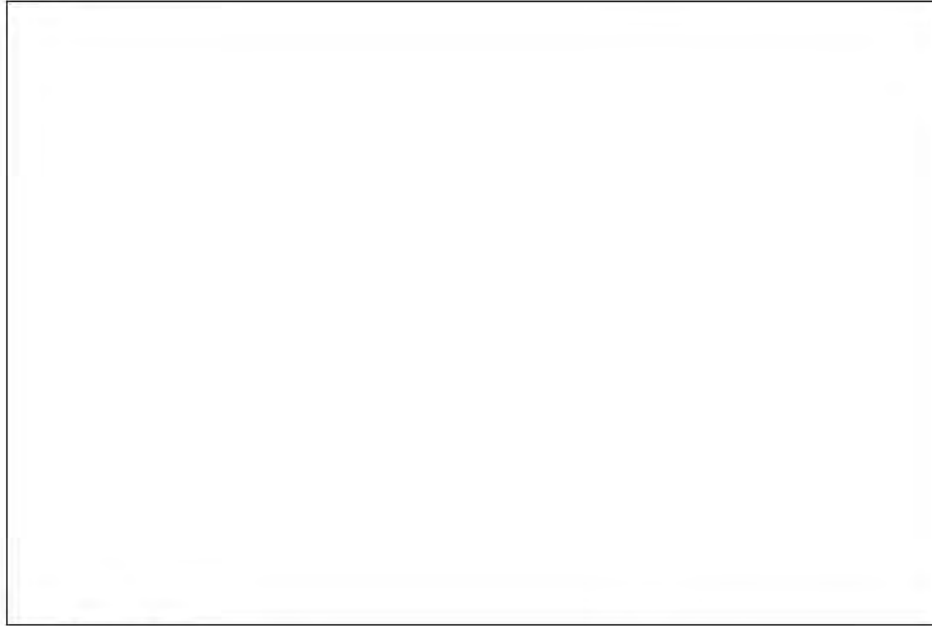


Photo # \_\_\_\_\_ Description:  
Roll and Frame # OR Digital file name:

Direction:

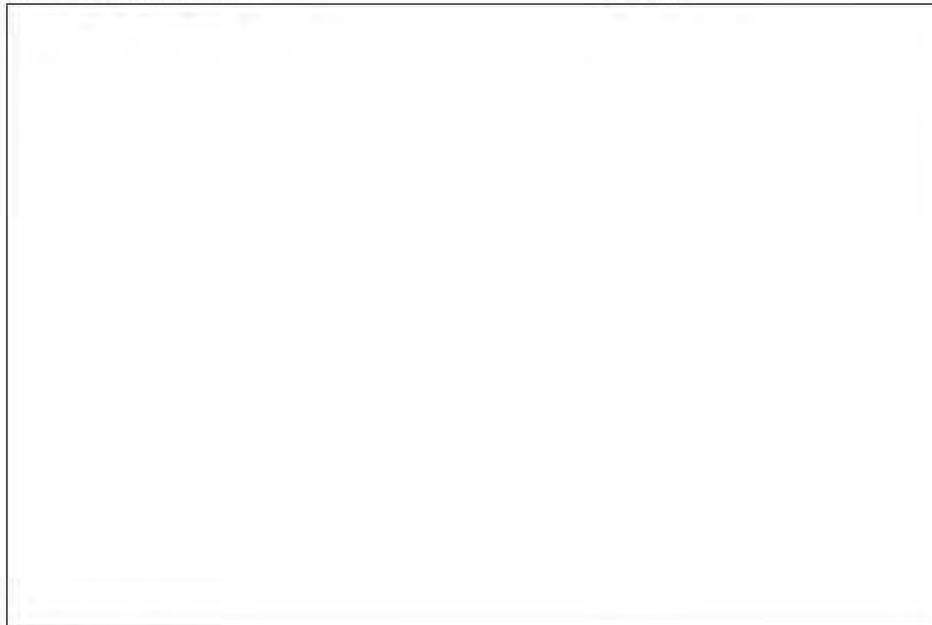


Photo # \_\_\_\_\_ Description:  
Roll and Frame # OR Digital file name:

Direction:

**INDIVIDUAL INVENTORY FORM**

**NHDHR INVENTORY #**

PHOTO LOG:

I, the undersigned, confirm that the photos in this inventory form have not been digitally manipulated and that they conform to the standards set forth in the NHDHR Photo Policy. These photos were printed at the following commercial printer OR were printed using the following printer, ink, and paper: \_\_\_\_\_.  
The negatives or digital files are housed at/with: \_\_\_\_\_.

SIGNED:



Rhode Island Historical Preservation & Heritage Commission  
**HISTORIC PROPERTY DATA FORM**

DATABASE ID# \_\_\_\_\_

TOWN \_\_\_\_\_ VILLAGE \_\_\_\_\_

ADDRESS \_\_\_\_\_ PLAT/LOT \_\_\_\_\_

NAME(s) \_\_\_\_\_

PROPERTY TYPE Bld Str Obj Site OWNERSHIP Priv Loc St Fed

STATUS NHL NR DOE CDOE Elig Indiv Dist C NC

NR DISTRICT \_\_\_\_\_

USES: Select terms from National Register table

CURRENT \_\_\_\_\_ HISTORIC \_\_\_\_\_

SITING: SETBACK \_\_\_\_\_ ft LOT SIZE \_\_\_\_\_ sq ft

STORIES \_\_\_\_\_ ROOF(s) \_\_\_\_\_

MATERIALS: Select terms from National Register table

ROOF \_\_\_\_\_ WALL \_\_\_\_\_

FOUNDATION \_\_\_\_\_ OTHER \_\_\_\_\_



Photo ID \_\_\_\_\_

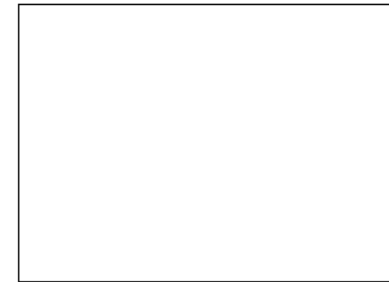


Photo ID \_\_\_\_\_

ALTERATIONS:	PORCH	WINDOWS	TRIM	OVERALL
Material	Maj Mod Min None	Maj Mod Min None	Maj Mod Min None	Maj Mod Min None
Configuration	Maj Mod Min None	Maj Mod Min None	Maj Mod Min None	Maj Mod Min None

INTEGRITY Excellent Good Fair Poor Destroyed

PROPERTY COMPONENTS: List & number in order of importance. Include the primary component of the resource as number 1.

Component Type	Code	Count	Component Type	Code	Count
(1)			(4)		
(2)			(5)		
(3)			(6)		

EVENT	DATE	SOURCE	NAME (person/firm/organization)	ROLE
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Original Construction

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ARCHITECTURE: If more than one list & number in order of importance


TYPE \_\_\_\_\_ STYLE(s) \_\_\_\_\_

SURVEYOR \_\_\_\_\_ DATE \_\_\_\_\_ REVIEWER \_\_\_\_\_ DATE \_\_\_\_\_

Use reverse for comments, history, and bibliography

Form version 200601

STATE OF VERMONT Division For Historic Preservation  Montpelier, VT 05602 <b>HISTORIC SITES &amp; STRUCTURES SURVEY</b> Individual Structure Survey Form	SURVEY NUMBER:
	NEGATIVE FILE NUMBER:
	UTM REFERENCES: Zone/Easting/Northing
	U.S.G.S. QUAD. MAP:
	PRESENT FORMAL NAME:
COUNTY:	ORIGINAL FORMAL NAME:
TOWN:	PRESENT USE:
LOCATION:	ORIGINAL USE:
COMMON NAME:	ARCHITECT/ENGINEER:
PROPERTY TYPE:	BUILDER/CONTRACTOR:
OWNER: ADDRESS:	PHYSICAL CONDITION OF STRUCTURE: Excellent <input type="checkbox"/> Good <input type="checkbox"/> Fair <input type="checkbox"/> Poor <input type="checkbox"/>
ACCESSIBILITY TO PUBLIC: Yes <input type="checkbox"/> No <input type="checkbox"/> Restricted <input type="checkbox"/>	
	STYLE:
LEVEL OF SIGNIFICANCE: Local <input type="checkbox"/> State <input type="checkbox"/> National <input type="checkbox"/>	DATE BUILT:
<b>GENERAL DESCRIPTION:</b> Structural System 1. Foundation: Stone <input type="checkbox"/> Brick <input type="checkbox"/> Concrete <input type="checkbox"/> Concrete Block <input type="checkbox"/> 2. Wall Structure a. Wood Frame: Post & Beam <input type="checkbox"/> Balloon <input type="checkbox"/> b. Load Bearing Masonry: Brick <input type="checkbox"/> Stone <input type="checkbox"/> Concrete <input type="checkbox"/> Concrete Block <input type="checkbox"/> c. Iron <input type="checkbox"/> d. Steel <input type="checkbox"/> e. Other: 3. Wall Covering: Clapboard <input type="checkbox"/> Board & Batten <input type="checkbox"/> Wood Shingle <input type="checkbox"/> Shiplap <input type="checkbox"/> Novelty <input type="checkbox"/> Asbestos Shingle <input type="checkbox"/> Sheet Metal <input type="checkbox"/> Aluminum <input type="checkbox"/> Asphalt Siding <input type="checkbox"/> Brick Veneer <input type="checkbox"/> Stone Veneer <input type="checkbox"/> Bonding Pattern: Other: 4. Roof Structure a. Truss: Wood <input type="checkbox"/> Iron <input type="checkbox"/> Steel <input type="checkbox"/> Concrete <input type="checkbox"/> b. Other: 5. Roof Covering: Slate <input type="checkbox"/> Wood Shingle <input type="checkbox"/> Asphalt Shingle <input type="checkbox"/> Sheet Metal <input type="checkbox"/> Built Up <input type="checkbox"/> Rolled <input type="checkbox"/> Tile <input type="checkbox"/> Other: 6. Engineering Structure: 7. Other: Appendages: Porches <input type="checkbox"/> Towers <input type="checkbox"/> Cupolas <input type="checkbox"/> Dormers <input type="checkbox"/> Chimneys <input type="checkbox"/> Sheds <input type="checkbox"/> Ells <input type="checkbox"/> Wings <input type="checkbox"/> Bay Window <input type="checkbox"/> Other: Roof Styles: Gable <input type="checkbox"/> Hip <input type="checkbox"/> Shed <input type="checkbox"/> Flat <input type="checkbox"/> Mansard <input type="checkbox"/> Gambrel <input type="checkbox"/> Jerkinhead <input type="checkbox"/> Saw Tooth <input type="checkbox"/> With Monitor <input type="checkbox"/> With Bellcast <input type="checkbox"/> With Parapet <input type="checkbox"/> With False Front <input type="checkbox"/> Other: Number of Stories: Entrance Location: Number of Bays: Approximate Dimensions:	
SIGNIFICANCE: Architectural <input type="checkbox"/> Historic <input type="checkbox"/> Archeological <input type="checkbox"/>	
Historic Contexts:	

<b>RELATED STRUCTURES: (Describe)</b>	
<b>STATEMENT OF SIGNIFICANCE:</b>	
<b>REFERENCES:</b>	
<b>MAP: (Indicate North in Circle)</b>	<div style="text-align: center; margin-bottom: 10px;">  </div> <b>SURROUNDING ENVIRONMENT:</b> Open Woodland <input type="checkbox"/> Woodland <input type="checkbox"/> Scattered Buildings <input type="checkbox"/> Moderately Built Up <input type="checkbox"/> Densely Built Up <input type="checkbox"/> Residential <input type="checkbox"/> Commercial <input type="checkbox"/> Agricultural <input type="checkbox"/> Industrial <input type="checkbox"/> Roadside Strip Development <input type="checkbox"/> Other:
	<b>RECORDED BY:</b>
	<b>ORGANIZATION:</b>
	<b>DATE RECORDED:</b>