

# The Camera & Clipboard

## Historical & Architectural Survey Newsletter

National and State Register Programs  
Office of Archaeology and Historic Preservation  
Colorado Historical Society



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### NEW SURVEY MANUAL AVAILABLE

The long-awaited and much-anticipated revised *Colorado Cultural Resource Survey Manual-Volume I: The Steps* is now available. It can be accessed online at [www.coloradohistory-oahp.org/crforms/crforms1.htm](http://www.coloradohistory-oahp.org/crforms/crforms1.htm). If you would prefer to own a hard copy, you can either complete an order form (see the publications section of the website) and have your manual mailed for \$4 or pick up a copy at the OAHP office at 1300 Broadway for the bargain price of \$3.20. The time to buy is now as a price increase is planned for October.

The information in the revised survey manual may look familiar to many of you. Staff distributed this document in draft over a year ago and received numerous perceptive comments and suggestions for improvement. Former OAHP staff member Meg Van Ness should be recognized for all of her hard work revising the survey manual. She incorporated both the public and staff suggestions into the completed version of this manual before she left the Society in April 2005. The content of the new survey manual is not radically different from the 1998/2001 version. A chart on page three of this newsletter highlights the key changes which are most likely to impact historical & architectural survey projects.

Now that the new *Volume I* is available, it will represent the required standard for all survey projects. Survey products submitted from this point forward should follow the guidance pro-

vided in the 2005 version of the survey manual and all review comments will be based upon the standards detailed in this updated publication.

*Volume II: The Forms* (1999/ 2001) has not yet been revised. It is important to note some discrepancies exist between the advice given in *Volume I* and *Volume II*, especially in relation to how to label and affix photographs. Since *Volume I* represents the more recent publication date, it also contains the most current information. Specific questions or concerns about differences between the two volumes of the survey manual and the required procedures should be directed to Mary Therese Anstey.

Staff plan to begin the process of updating the portions of *Volume II* related to historical & architectural surveys soon. We have been collating our own list of possible changes to the Architectural Inventory Form (#1403), instructions for the completion of this form and the Lexicon Tables for Use on Architectural Inventory Forms. We particularly welcome your suggestions for revisions; the readers of this newsletter represent the individuals who know best whether the forms not only 'work' during the survey process but also provide communities with useful information.

Once a draft version of *Volume II* has been prepared, it will be distributed to the Best Practice Committee and then released to all newsletter recipients for comment. Watch this space for further information.

The activity that is the subject of this material has been financed in part with Federal funds from the National Historic Preservation Act, administered by the National Park Service, U.S. Department of the Interior. However, the contents and opinions do not necessarily reflect the views or policies of the U.S. Department of the Interior, nor does the mention of trade names or commercial products constitute an endorsement or recommendations by the Department of the Interior or the Society. Regulations of the U.S. Department of the Interior strictly prohibit unlawful discrimination in departmental Federally-assisted programs on the basis of race, color, national origin, age or handicap. Any person who believes he or she has been discriminated against in any program, activity, or facility operated by a recipient of Federal assistance should write to: Director, Equal Opportunity Program, U.S. Department of the Interior, National Park Service, 1849 C Street, Washington, D.C. 20240.

These activities are also partially funded by the State Historical Fund, a program of the Colorado Historical Society.

## QUESTIONNAIRE RESULTS

The people have spoken, or at least a few of you have. Although the questionnaire which appeared in the April issue of *The Camera & Clipboard* received a less than 100 percent response rate, those completed did include useful insights. We received a majority of responses from survey consultants, but CLG staff, historic preservation commission members, students and agency staff also offered their opinions.

The three major issues addressed in the questionnaire were survey training, *The Camera & Clipboard* newsletter and survey priorities and contexts. A possible certification program for practicing historical & architectural consultants received a limited but strong show of disagreement. Some respondents worried about the time-consuming, expensive nature of coursework for those individuals not living in the Denver metro area while others disagreed on a more philosophical level, believing clients should hire consultants based upon their experience and credentials and querying whether such a program is necessary when the survey manual is so clear about the required information for the proper completion of survey forms.

If a certification program were established, the majority of respondents agreed the curriculum should cover mapping and locational data, Colorado architectural styles and historical themes, Lexicon terms, determinations of eligibility and photography. Additional suggested coursework focused on technology, mentioning Internet research sources, computer applications and GIS-related topics. Possible alternatives to a certification program noted on the questionnaires included developing outreach materials related to the most common 'errors' on survey forms, establishing a portfolio review process for experienced consultants and allowing anyone completing survey forms to attend class offerings to supplement their own perceived lack of knowledge in particular areas.

Most respondents thought an apprenticeship program was a good idea, especially for recent grads who had not attended a Colorado university. One respondent questioned whether it might be better to offer survey-based course-

work as part of established degree programs rather than as a post-grad opportunity and another cautioned apprenticeships may provide some practical experience but each survey project is different, so recent grads cannot expect to learn all aspects of survey during a basic training program.

The questionnaire results indicated most of the respondents read every newsletter issue in its entirety. There were a wide range of responses about the usefulness of current offerings, with the highest rate of approval for the articles about Architectural Styles and Types Added to the Lexicon. The respondents suggested future issues of *The Camera & Clipboard* feature articles on the link between local history and architecture, provide maps showing the distribution of particular types of resources, offer bibliographies for particular property types and architectural styles and detail surveys underway throughout the state.

Both revised versions of the existing Statewide contexts and new contexts related to women's history and the sugar beet industry would be useful for the majority of questionnaire respondents. These individuals also suggested the preparation of new contexts on industrial activities associated with electricity generation and natural gas development, fruit growing, Post-WWII subdivisions and particular property types, architectural styles, counties and architects. According to the respondents, some of the areas and resources most in need of survey include logging and railroads in Southwest Colorado, mining and farming resources in La Plata County, Post-WWII housing, modern architecture, all resources in Southeastern Colorado, highway corridors along the Front Range, mining resources, working class neighborhoods and the urbanizing rural fringe.

Many thanks to everyone who completed a questionnaire. The information gathered will assist staff in making important decisions about the direction of the historical & architectural survey program. Although the questionnaire due date has passed, we would still welcome input from any readers on the issues discussed in this article.



## WHAT'S CHANGED: OLD VS. NEW SURVEY MANUAL

Most of the revisions made to the *Colorado Cultural Resource Survey Manual, Volume I* affect appearance more than content. Staff wanted this version of the manual to be easier to read and more user-friendly. So, we removed distracting text boxes and added samples of both sketch maps (pp. 26-27) and a city planning/ plat map (p. 49). The items discussed below represent some of the major changes in the new manual. While this chart provides a good overview, anyone completing historical & architectural survey projects should plan on reading the new *Volume I* in its entirety.

	<i>OLD</i>	<i>NEW</i>
<b>Compass</b> p. 16	- no mention: not yet developed	- <b>Not</b> a substitute for a file search
<b>Intensive Level Photography</b> p. 32	- standards in manual - one acceptable method: black and white 35mm images printed on true black and white paper	- standards on OAHP website - four acceptable methods (in order from greatest to least stability and longevity for images): 1) black and white digital prints using any of the photographic papers and inks mentioned in the National Register of Historic Places photography policy 2) black and white prints from 35mm black and white film printed on true black and white paper (no change from previous standards) 3) black and white digital prints on true black and white paper 4) black and white 35mm or digital prints on Fuji-color Crystal Archive (or equivalent) paper
<b>Photo Processing</b> pp. 37-38	- label: pencil or indelible marker - label content: State ID #, date taken, film roll and exposure - storage: OAHP provides sleeves	- label: pencil or acid-free "archival" labels - label content: same as old plus, for SHF and CLG projects, include project number - storage: surveyors purchase sleeves; additional information on OAHP website about labeling and storage of CDs with digital images
<b>Survey Report: Results</b> p. 46	- brief coverage	- greater detail: Required tables: all surveyed properties, one sorted by address <b>and</b> one by State ID #; tables include assessment of National Register and, if applicable, local landmark eligibility
<b>Survey Report: Recommendations</b> p. 47	- not a separate subsection	- separate subsection: explains importance of recommendations, offers examples of appropriate items to recommend
<b>Survey Report: Additional Considerations</b> p. 50	- not included	- 5 key points: 1) use color (graphs and maps) that can be reproduced in black and white 2) use both sides of paper 3) do not bind intensive survey forms to report 4) consider addressing State Register eligibility on both the forms and in the report 5) reconnaissance survey reports follow general report guidelines



## ARCHITECT BIOGRAPHY

by Mary Therese Anstey from information in a Diane Wray Tomasso-prepared National Register of Historic Places nomination for the Zall House at 5401 E. 6<sup>th</sup> Avenue, Denver

### RODNEY S. DAVIS (1915-1997)

Rodney S. Davis was born on December 31, 1915 in Longmont, Colorado. His father, Clifford Davis, a wholesale automobile dealer, studied architecture at the University of Illinois. When the younger Davis was only eight years old he discovered some of his father's architectural drawings and, inspired, he posted a sign on his bedroom door with the legend, "Rodney Davis, Architect." His father provided Davis with a miniature drafting board. Clifford Davis died in 1926 and the family moved to Denver shortly afterward.

In 1930, while still in high school, Davis joined Denver architect Edwin A. Francis' one-man office, initially serving as a draftsman and errand boy but later as a designer. During this period, Francis designed mostly buildings in historic revival styles; Davis was responsible for many of the Modern designs credited to the firm. In the 1930s Davis became interested in the Art Deco Style. In ca. 1935 he designed the Art Deco Style Twentieth Century Fox Film Distributor Building. Davis continued working for Francis for more than two years after his high school graduation.

Davis received a Bachelor of Architecture degree from Catholic University of America in Washington, D.C. Before enlisting in the Navy to serve as a World War II fighter pilot, Davis returned briefly to Denver to design the Zall House. This was his last project for Francis' firm and represents one of Davis' transitional works, combining both historic revival elements and the Art Deco Style.

After his war service, Davis worked on low income apartments and housing complexes under the Federal Title 18 special loan program. In 1947 he returned to Denver and joined Fisher & Fisher, then the city's largest architectural firm well-known for the design of luxurious residences and noteworthy commercial buildings in historic revival styles. Davis became one of the firm's principal designers soon after joining. In 1953 he headed the design team for the Rocky Mountain Osteopathic Hospital (now the University East Pavilion of the University of Colorado Health Sciences Center); the hospital was featured in the July 1954 issue of *Progressive Architecture*. Davis also initiated a relationship with Porter Memorial Hospital in 1954 and his firm continues to work for Porter to the present day. During this period Davis also worked on non-hospital projects, serving as on-site supervisor for Burnham Hoyt's Central Library (1951-1956) and principal designer of the Colorado Department of Employment (1955).

In 1959, Davis was made a partner. The architectural firm was known as Fisher, Fisher & Davis until the death of Arthur Fisher in 1957, when it was renamed Fisher & Davis. This firm undertook major renovations to the Brown Palace, the Denver National Bank Building (and Broker Restaurant), the Denver Country Club, the Cactus Club and Montaldo's. The firm prepared the structural designs for numerous buildings, including the Byron G. Rodgers Federal Building, the United States Court House, and the William Muchow-designed University of Colorado Engineering Science Center (1966) in Boulder.

In 1967, Alan Fisher broke the partnership and formed Fisher, Reese & Johnson with architects John D. Reese and Hilary M. Johnson. At that time Davis established the firm of Rodney S. Davis Associates. In 1980, the firm name changed to the Davis Partnership and later to the Davis Partnership, P.C. Over the years, the Davis practice focused increasingly on healthcare design. Key hospital projects included Saint Luke's Hospital (now A.M.I. Saint Luke's), Littleton Hospital, Boulder Memorial Hospital and portions of Penrose Hospital in Colorado Springs.

continued on page 5



## **ARCHITECT: DAVIS** continued from page 4

Davis was active in the American Institute of Architects, serving as president of AIA Colorado in 1963, co-chair of the National AIA Convention in Denver in 1964 and member of the AIA Committee on Architects for Health. Davis was named the 1990 AIA Colorado Architect of the Year and received an AIA Colorado Chapter Certificate of Appreciation. Davis also served as a board member of the Downtown Denver Improvement Association; he received their Commendation Award for Voluntary Contribution of Valued Architectural Services. He was also honored by the Denver Planning Board for his service from 1968 to 1972. He was a board member and volunteer vice-president of Historic Properties of the Central City Opera Association and director of the Boys & Girls Clubs of Metro Denver.

Rodney S. Davis died at the age of eighty-one on March 6, 1997. His firm, one of the largest multi-disciplinary architectural firms in the Rocky Mountain region, continues to play an important role in the Denver metro area, demonstrating a special expertise in facilities for education, healthcare, research and commerce.

## **MAJOR ANNOUNCEMENT FROM KODAK**

On June 16 Kodak announced, as of 2006, the company will no longer produce black and white photographic paper. This decision represents part of their "worldwide digital growth strategy." As more photographers transition from 35mm to digital formats, the demand for Kodak true black and white paper has declined by 25 percent each year. Kodak is not leaving the black and white photography market entirely though; they will still produce both black and white film and black and white developing chemicals.

There are other firms who still produce true black and white photographic papers, but Kodak has long been the most recognized name. So, be prepared, after December, to investigate other brands. If Kodak's decision signals the need to change the intensive survey photographic standards, revisions will be posted on the OAHF website.

## **SURVEY IN THE POST-9/11 ERA**

By now most of us have become accustomed to shoes off at airport security and a dizzying color palette of security levels, but a terrorism link to historical & architectural survey?

National Public Radio aired a story recently about the increasing number of amateur and professional photographers who have been questioned and, in some cases, detained by overzealous security guards and police while shooting pictures of industrial sites, bridges and federal buildings. These law enforcement officials either implied or stated that such photography is now illegal. That is not accurate. As a general rule, in the United States anyone may take photos of whatever they want when they are in a public place or when they have been given permission. For more details about the rights of photographers, see [www.krages.com/phoright.htm](http://www.krages.com/phoright.htm).

While the radio story did not specifically mention survey photography, it is clear similar issues may arise in today's security-conscious society. Fortunately, most people are quite willing to allow you to photograph their home or business for an historical & architectural survey as long as they have been properly informed about the project.

Some proven methods for informing the public about upcoming survey projects include holding a community meeting, mailing a letter to property owners and residents in the survey area or placing an announcement in the local newspaper. For many projects the city, county, agency or other organization sponsoring the survey gives surveyors a letter to carry in the field. This letter normally explains the purpose of the project and provides an official contact for questions or concerns. In addition to a letter of introduction, it is a good idea for surveyors to carry an official form of identification and business cards.

Have you experienced any difficulties when photographing properties for a survey project? Do you have other methods for informing the public or diffusing difficult situations involving photography and the survey process? Please share.





**ASK THE  
STAFF  
by Les S.  
Moore**

**Dear Les:** I am just finishing the field work for a comprehensive, intensive historical & architectural survey. I recorded 68 buildings but have determined none are individually eligible to the National Register or part of a potential National Register District. However, I think I have identified both some properties eligible as individual local landmarks and a small local historic district. How do I report my field assessments since the Architectural Inventory Form (#1403) does not ask about local landmark or local historic district eligibility?  
**-- Perplexed in Purcell**

**Dear Perplexed:** Assuming the community you surveyed has a local landmark program, identifying potential landmarks and local historic districts represents an important facet of your project. In fact, many communities commission surveys as a precursor to designation, so you want to make sure to provide information about local landmarking. While the inventory form does not address local landmarks and districts, it is perfectly acceptable to add fields as long as you do not remove any required fields or change the numbering on the form. Some consultants add Field 44a for local landmark eligibility assessment and Field 45a for discussion of the significance and contributing status of surveyed resources within potential local historic districts. Other consultants address potential landmark eligibility at the end of their Statement of Significance (Field 42), noting although this property does not meet the criteria for National Register eligibility it may qualify as a local landmark or be a contributing/ non-contributing property within a potential local historic district. Both of these options are great ways to address local eligibility. Any discussion of landmarks and historic districts should refer to the specific criteria from the local ordinance. You should also discuss any potential landmarks and historic districts in the survey report: include a copy of the community landmarking criteria, prepare tables and maps for potential districts and note field-eligible landmarks (along with National Register-eligible properties) in the required tables of surveyed properties organized by State ID number and address.

**Dear Les:** What is the deal with Field 41 on the Architectural Inventory Form (#1403)? How am I supposed to determine if the surveyed property has a local, state or national level of significance? Isn't this just the same thing as eligibility for the local, State or National Register?  
**-- Cranky in Craig**

**Dear Cranky:** Sorry to hear the completion of the survey form is adversely affecting your mood. To answer your third question first: No, the level of significance requested in Field 41 is not the same as an assessment of eligibility for the local, State or National Register. This information describes the importance of properties determined to meet one or more of the National Register criteria. Very few National Register-eligible resources actually rise to the level of national significance. The term National Register refers to the level of recognition for the property, not its level of importance. The vast majority of surveyed buildings possess relatively humble history and architecture, making them important at a State and, most often, a local level. Perhaps an hypothetical example will help you. Let's pretend we have the Suzy Q. Jones house in Craig. If Ms. Jones were a local nurse who ran a small clinic out of her home for 45 years, then her home would likely have a local level of significance (associated with a person important to the local area). If, however, Ms. Jones started a grassroots effort to encourage other Colorado nurses to establish such home-based clinics and ran for State Legislature to advance her home-clinic agenda, then her home would likely have a state level of significance (associated with a person or events important to the entire State of Colorado). Finally, if Ms. Jones inspired others to develop such home-based clinics in different states throughout the nation based on the 'Jones method' and, thereby, established a new trend in the practice of medicine in the United States, then her home in Craig would probably possess a national level of significance (associated with a person or event important to National history). After determining the level of significance for a surveyed resource, make sure the information provided in the Statement of Significance (Field 42) supports your decision. Statements of Significance for properties with a national level of significance should include references to national events and nationally known individuals.



## HELP US ASSIST OTHERS

Staff often get phone calls from folks looking for photo labs capable of developing and printing photographs to the appropriate standards for National Register nominations and historical & architectural surveys. Some of the long-established firms are no longer printing 35mm film onto true black and white paper. And, with the new acceptance of digital images, we have been scrambling to compile a list of qualified photo labs. Currently, our list is neither comprehensive nor geographically representative--most of the photo labs we have listed are located either in the Denver area or along the Front Range.

In an attempt to create a more representative list of Colorado firms capable of processing archival prints, we are asking for your assistance. Where do you get your black and white images, both 35mm and digital, processed and printed? Do you have any ideas where to get high-quality digital prints on true black and white paper? Have you had excellent results from one of the Internet-based photo labs?

We want your photography connections. Please send contact information for photo labs capable of printing archival nomination and survey-appropriate photos to Mary Therese Anstey. The more information you can provide, the better. We would love to have the company name, address, phone number, web address (if applicable) and the name of the person (again, if applicable) who usually helps you with your developing and printing jobs. Don't be shy and don't assume we already know about your photo lab.

It is our intention to handle this list similarly to the *Directory of Cultural Resource Management Agencies, Consultants and Personnel for Colorado*. In other words, appearance on our list of photo labs will not constitute any type of endorsement or recommendation. We will simply be passing along the names of firms where survey consultants have had high-quality black and white images processed and printed. In many ways this list will always be a work in progress. However, expect to see some sort of list posted on the OAHF website soon.

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**New Site Numbers** (from July 18-October 17):  
303-866-3395

**File searches:**  
[file.search@chs.state.co.us](mailto:file.search@chs.state.co.us)

**COMPASS:**  
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