Alaska Historic Buildings Survey Manual & Style Guide

Alaska Department of Natural Resources
Office of History and Archaeology
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2016

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Division of Parks and Outdoor Recreation
Department of Natural Resources
State of Alaska

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INTRODUCTION

This manual is intended to be used as a guide for architectural survey work in Alaska. It addresses survey methodology and establishes guidelines for survey and documentation work throughout the State. Architectural survey is defined as the process of identifying and gathering information about historic architectural resources. This manual has been developed to aid and inform anyone undertaking that process. The guidelines were developed to be used by people with varied levels of knowledge including preservation professionals, staff of local governments, local preservation organizations, civic groups, Federal and State agencies, and other interested parties. Information is included that may be familiar to some while foreign to others.

Surveys promote and preserve local heritage by shaping policy and community development. They can be used to inform planning decisions and shape future city development in ways that are sensitive to and promote historic and cultural resources. Survey data can be used to construct a preservation plan that assists communities in identifying the historic, cultural, and visual relationships that unify and define its neighborhoods and districts. These preservation plans can help establish policies, procedures, and strategies for maintaining and enhancing a community's historic resources.

Surveys also help determining the eligibility of buildings for listing in the National Register of Historic Places (NRHP) and evaluating effects of public construction projects (required under Section 106 of the National Historic Preservation Act (54 U.S.C. § 306108) and Sec. 41.35.070 of the Alaska Historic Preservation Act),

For a more detailed description of the comprehensive planning, survey and registration process, see *Guidelines for Local Surveys: A Basis for Preservation Planning,* National Register Bulletin 24. In addition, there are many style guides and architectural dictionaries that can be used to supplement the information found here. This survey manual provides guidance on conducting architectural survey work in Alaska but it is not an exhaustive work. As we update it periodically we would appreciate your comments and suggestions for changes.

SECTION 1: TYPES OF SURVEY

The *Secretary of the Interior's Guidelines for Identification* distinguish between two general types of survey: reconnaissance and intensive. Both involve background documentary research into a community's history, archaeology and architecture, as well as field work, but they differ in terms of the level of effort involved. Reconnaissance and intensive survey are often conducted in sequence, with reconnaissance being used in the planning of an intensive survey. They can also be combined, with intensive survey directed at locations where background research indicates a high concentration of historic resources and reconnaissance directed at areas where fewer resources are expected. Both levels of survey do not require property owner consent or access permission and do not include the examination of building interiors.

RECONNAISSANCE SURVEY (PHASE I)

A reconnaissance survey may be thought of as a quick inspection of an area, most useful for characterizing its resources in general and for developing a basis for deciding how to organize and orient a more detailed survey. A reconnaissance survey can be used to gather data to refine a developed historic context such as checking on the presence or absence of expected property types, to define specific property types, or to estimate the distribution of historic properties in an area.

Reconnaissance level documentation can be produced from visual observation and other information collected in the field. A general review of literature about the history of a community and important events that may have shaped it should be conducted prior to a reconnaissance survey. A reconnaissance may involve such activities as "windshield survey" which includes driving around the community and noting general distribution of buildings, structures, and neighborhoods representing different architectural styles, periods, and modes of construction.

A reconnaissance survey should document:

1. The kinds of properties looked for;
2. The boundaries of the area surveyed;
3. The method of survey, including the extent of survey coverage;
4. The kinds of properties present in the surveyed area;
5. Specific properties that were identified, and categories of information collected; and
6. Places examined that did not contain historic properties.

Historic properties surveyed and documented at a reconnaissance level must receive Alaska Heritage Resource Survey (AHRS) numbers.

Intensive Survey (Phase II)

An intensive survey is a close and careful look at a defined area. It is designed to identify precisely and completely all historic resources in the area. It involves detailed background research, and a thorough field inspection and documentation of all historic properties. It should produce all the information needed to evaluate historic properties and prepare an inventory.

An Intensive survey should document:

1. The kinds of properties looked for;
2. The boundaries of the area surveyed;
3. The method of survey, including an estimate of the extent of survey coverage;
4. The precise location of all properties identified; and
5. Information on the appearance, history, integrity and boundaries of each property sufficient to permit an evaluation of its significance.

Intensive-level survey data should be recorded on the Alaska Building Inventory Form and include photographs of the property and a site map. The form should include a detailed physical description of the property. A statement of significance should be included which fits the property within its historic context, has property specific historic information (past owners, historic uses and construction history, etc.), an assessment of the property's historic significance and a discussion on whether it retains enough historic integrity to convey that significance.

Properties surveyed at an intensive level must receive AHRS numbers.

SECTION 2: SURVEY METHODS

A historic resource survey may be conducted using a variety of recordation methods depending on the technological and material resources available to the survey team. With any method, accurate parcel maps and detailed, well organized photographs are critical. Information can be collected by hand or using electronic data collection methods.

Paper based surveys can be utilized when funding and resources are limited. This method is most appropriate for small-scale surveys, where the amount of data collected and the need for complex organizational systems is minimal. It typically involves the use of a standard survey form carried in the field, with one form produced for each property documented. Photos should be taken of each property in conjunction with the paper form produced and photo numbers documented.

Many surveys are now conducted using electronic databases and other means of electronic data collection. Tablet PC's, iPads, and PDAs can be loaded with electronic databases and carried out into the field. This allows surveyors to directly enter data and notes into the database to later download into a master system.

The computerized survey method, or any method that utilizes an electronic database, can take advantage of the additional convenience of Geographic Information System (GIS) compatibility, which is often used by local governments for planning and related uses.

Section 3: Fieldwork

Before You Start Your Survey

- Become familiar with the contents of the historic context statement. If no context exists for the area being surveyed archival or background research on the history of the area should be completed.
- Search the AHRS to see what sites may have been surveyed and evaluated within your project area.
- Inform residents in your survey area of the upcoming survey. Contact community councils, send out a media release etc.
- Gather maps of lots and buildings. (Parcel maps with street names, address numbers, and Assessor Parcel Numbers are helpful in the field).
- Be sure your camera battery is charged and you have a spare.
- Make sure your camera card has enough memory to accommodate the number of photos you anticipate taking and bring extra memory cards.

In The Field

- Always survey with a buddy and stay in visual range of each another. You can work back-to-back down a street or leap frog down one side of a street.
- Each crew member should carry a cell phone in case of emergency.
- Never trespass. Stay on the sidewalk or in the street. Do not walk through yards or up driveways. It is legal to take photos of private property from the public right-of-way.
- Carry multiple copies of a letter of introduction that you can leave with property owners. The letter should be on the official letterhead of the organization you work for and should
- explain what you are doing and why.
- People may get upset when they see you photographing their house. Be forthcoming with information about the purpose of the survey, be sure you know the name and contact information of the organization you are working for, and can explain the purpose of the survey clearly and concisely.
- Stay organized. Keep track of photo numbers, directions, and addresses.
- If there are multiple buildings on a lot, it is helpful to sketch a site plan.

SURVEY EQUIPMENT

- Digital camera
- Camera batteries
- Memory cards (always have a spare)
- Clipboard/Note pad (example: *Rite in the Rain notebooks*)
- Survey forms (include extras)
- Writing implements
- Tablet PC/PDA (optional)
- Maps
- Letter of introduction (multiple copies)
- Cell phone
- Comfortable walking shoes
- Appropriate seasonal clothing
- Water

SECTION 4: PHOTOGRAPHY GUIDELINES

PHOTOGRAPHING YOUR BUILDINGS

- The best photographs are horizontal.
- Try to get the whole building in the picture.
- Always be sure to get one good representative photo of the whole building (either front view of primary façade or oblique view showing the primary façade and one secondary façade).
- Include portions of adjacent buildings for context, but always keep the main building in the center.
- Include photos of the street scape for context.
- Avoid trees, large vehicles or other objects that may obscure the building whenever possible. This may mean coming back to get an additional photo later in the day.
- Be aware of where the sun is. Avoid backlit shots and harsh shadows. You may want to plan your survey day to photograph one side of the street in the morning and the other side in the afternoon.
- Get additional photos of all visible secondary facades.
- Photograph any ornamentation or details that may not be easy to distinguish from the overall view of the building. If possible, photograph in context with each other.
- Be sure to photograph any auxiliary buildings visible on the property.

RECORDING YOUR PHOTOS IN THE FIELD

- Use a parcel map that is marked with street addresses so you can orient yourself in the field. (Note: sometimes the addresses supplied by the city as part of the parcel data and those actually on the building will not match. It is helpful, in this case, to note the "real address" on the map for later reference).
- You can mark photo numbers on the parcel maps.
- Notebooks are handy to track photo numbers, draw site plans, record addresses, direction of photos take and description of photo (primary façade, detail etc.).
- Record photo numbers as a range, for example 25-31, as they are recorded or named on your camera.

Recording Your Photos On Your Computer

- Store photos in folders and sub-folders by neighborhoods and streets etc.
- When renaming photos on your computer be sure to use your map and any notes you took in the field. Pay close attention to the order of the photos.
- The best file naming convention is to use the street address or assessor parcel number. For example: 003132009.jpg or L Street_1500.jpg.
- The best representative photo of the building should have the -1.jpg suffix. That way it denotes that is should be used as the primary photo on the survey form.
- If there is more than one photo of a building, then additional photos can be named L Street_1500-1.jpg then L Street_1500-2.jpg and so on.
- If there are multiple buildings on a lot denote each one with a letter, then the number of the photo. The first photo of one building would be L Street_1500-A1.jpg while the first photo of the additional building would be L Street_1500-B1.jpg.
- Make sure the file size is in the medium range, preferably under 1 MB.
- Crop out extra pavement or sky as needed, making sure to maintain a standard height and width ratio.
- On the building inventory form label photos in a way that documents which façade(s) is shown, where the photo is taken from, and which direction the camera is pointing. For example: "View of primary façade on L Street, looking north."
- Photographs of building details can be labeled with some version of: "detail of primary entry."

SECTION 5: ALASKA BUILDING TYPES

This section provides terms and descriptions for buildings commonly found in Alaska but it is not an exhaustive dictionary. There are many style guides and architectural dictionaries that can be used to supplement the information found here. Please reference the recommended reading list at the end of this manual for suggested additional resources.

For architectural styles commonly found in Alaska please reference the Alaska Architectural Style Guide found in Section 7.

RESIDENTIAL

Single-family dwelling

A detached house that can be one or more stories and contains only one dwelling unit.

Duplex

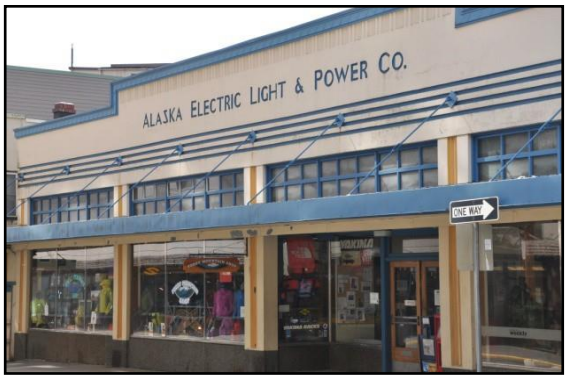
A duplex house is defined as a dwelling having apartments or condos with separate entrances for two families. This includes two-story houses having a complete apartment on each floor or side-by-side apartments on a single lot that share a common wall. Duplexes can be one or more stories. Three-unit and four-unit buildings can be referred to with specific terms such as triplex and fourplex.

Apartments

A building containing at least three dwelling units, each one consisting of a room or suite of rooms and a bathroom. An apartment building can have one or multiple entrances.

COMMERCIAL

A building that accommodates commercial uses, including retail, service-oriented shops, office spaces, restaurants or a combination thereof.



MIXED USE

A building that accommodates more than one use. Most typically, a residential unit or units above a commercial establishment. The residential units usually have a separate entrance or entrances.

CIVIC

Any public, municipal, or institutional building. Civic uses include auditoriums and social halls; community centers; government buildings; post offices and fire stations; schools and educational buildings; hospitals and medical facilities; jails and prisons; libraries; etc.

RELIGIOUS

Religious property types include churches, synagogues and temples, convents, rectories or other clerical residences.

INDUSTRIAL

An industrial building houses manufacturing activities and related businesses; including processing, assembly, packaging, and repair. Includes light industrial buildings, industrial lofts, warehouses, factories, mining complexes, canneries, and utility buildings.

AGRICULTURAL

Any property exhibiting an agricultural use through the presence of farm-related structures, such as barns, stables, out buildings, water towers, etc. Agricultural complexes often include an associated house. Agricultural properties tend to be rural in nature and feature large parcels.

RECREATION/LANDSCAPES

Buildings and sites associated with recreation and culture could include sports facilities, stadiums, gymnasiums; fairgrounds; amusement parks; camp grounds, public use cabins, and parks.

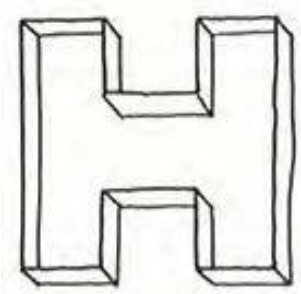
Section 6: Illustrated Glossary of Terms

The following is a list of architectural terms that will help in describing the physical characteristics of buildings. Terms are grouped by general ways in which they are most commonly implemented in building construction, from the macro (building forms and major features) to the micro (details and ornamentation). An example of each term is illustrated and a basic description given, along with tips for identification in the field. This glossary is not intended to be exhaustive and additional recommended reading is provided at the end of this manual.

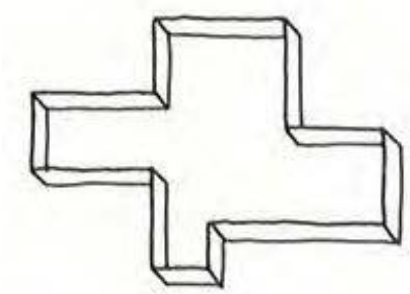
Plan Types

Generally, the shape of any plan that is not rectangular or irregular can be described using the name of the letter that the plan's shape most resembles. The following are the most common plan types.[1]

H-Shaped



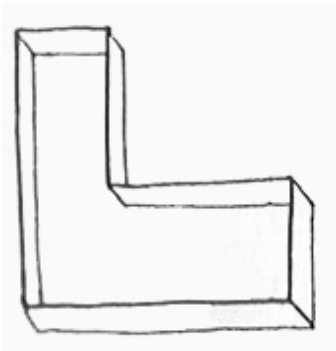
Irregular



[1] The images are from Virginia and Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, 1997) 23.

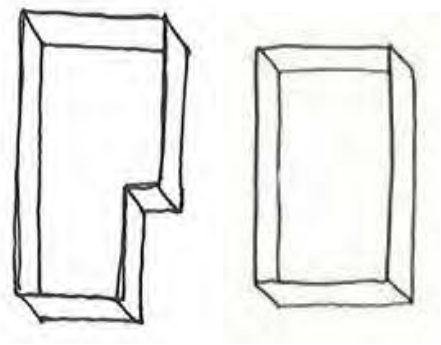
L-Shaped

Note: an “ell” is the wing or block, usually a rear add-on, that is the three dimensional version of the wing indicated on the L-plan.

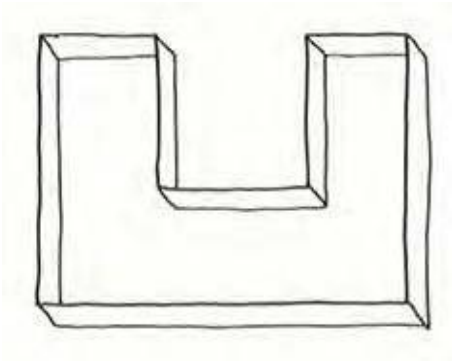


Rectangular

(Also includes generally rectangular plans with small projections)



U-Shaped



Attic/half story

The uppermost story of a building, if not intended for use as habitable space. If it is intended for habitable space, it is called a half story. Usually not a full story in height and contained within the roof.

Full story

A story that is more than six feet in height and extends more than half the width of the primary elevation.

First story

The first full story above ground level. The primary entry typically denotes the first story.

Raised basement

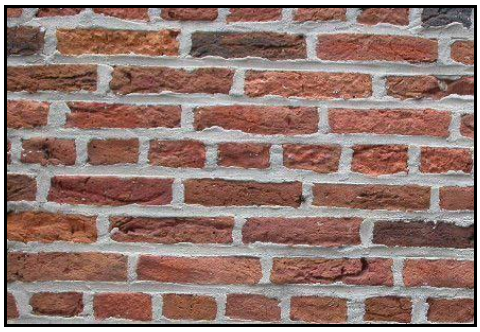
A basement level that is visible above ground, but no more than six feet in height. Usually have windows or an entry that denotes usable space inside.

Walkout/daylight basement

A basement found in a house situated on a slope, so that part of the level is above ground, with a doorway to the outside.

Construction Types

Brick Masonry



Building construction consisting of **solid** walls made of bricks and mortar. Structural brick is distinguishable from brick veneer by the presence of headers within the bond pattern.

Concrete block/Concrete masonry unit (CMU)

Building construction of hollow concrete blocks that are stacked and mortared together much like brick.

Concrete frame

Building construction consisting of concrete beams, girders, and columns, which are rigidly joined.

Heavy timber frame

Building construction where the major structural components consist of thick timber posts, beams, and girts.

Steel Frame

Building construction where the structural supporting elements consist of combinations of steel beams, girders, and columns.

Stone masonry

Building construction consisting of solid walls made of stones and mortar.

Reinforced concrete

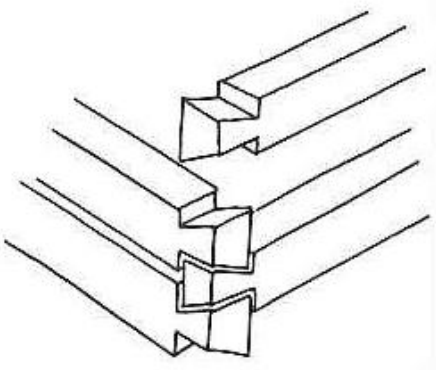
Building construction consisting of solid walls of poured concrete into which steel reinforced members are embedded.

Wood frame

Building construction where the major structural components consist of wood studs, joints, rafters, etc.

Log Corner Notching Systems[2]

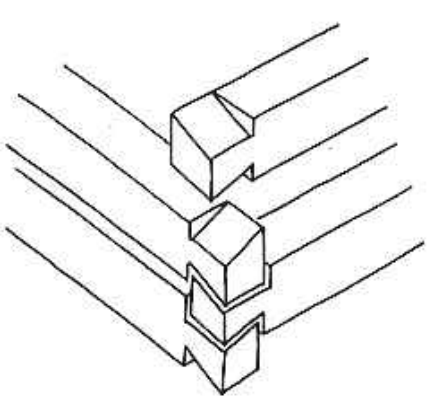
Full-dovetail



A series of "pins" cut to extend from the end of one log interlock with a series of "tails" cut into the end of another log. The pins and tails have a trapezoidal shape. This is the strongest of all log corner notching systems.

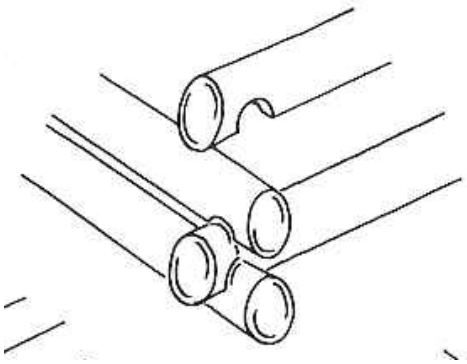
[2] These images are from Virginia and Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, 1997) 36.

Half-dovetail



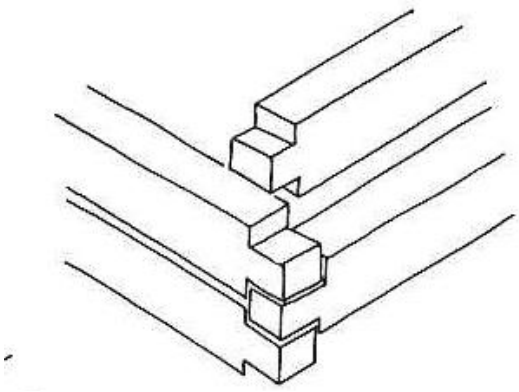
A wood joint similar to the full dovetail but has only one side flared; the other side is straight.

Saddle



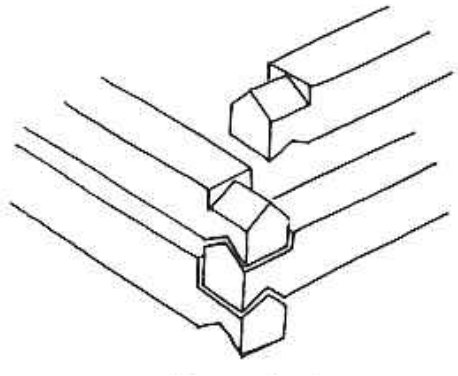
Round, or U-shaped, notches carved out of the top or bottom of each log. This is the least rigid of the notched joints.

Square



A joint formed by cutting away a 90-degree chunk from the top and bottom of the log, thus forming a tenon.

V-notched



A notch created by cutting an inverted V whose ridge is parallel to the length of the log at the top end. A similar but perpendicular inverted V is notched into the underside.

SITE & BUILDING FEATURES

Addition

Any portion of a building's mass that was added after the initial construction of the building. Often identifiable by change in style, ornament scale, materials, and general discontinuity with the original portion of the building.

Auxiliary building

A secondary building on a lot, often smaller than the primary structure and playing a supporting role; for example, a garage, shed, or greenhouse.

Balcony

An elevated platform (usually at an upper story level) extended from the wall of a building and surrounded by a railing or balustrade. Sometimes supported from below, sometimes cantilevered.

Garage, integral

A garage that is physically connected to a house, either incorporated within the principal mass of the house or structurally linked by a common wall, hyphen, etc.

Garage, detached

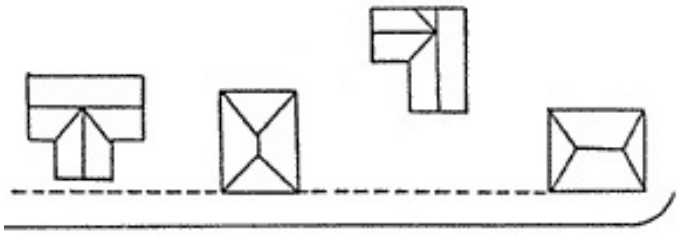
A garage that is not physically connected to a house.

Stairs/Steps

Stairs lead from the sidewalk onto a lot or to the entry of the building. Can be made of brick, poured concrete, terrazzo, stone, or wood.

"Steps" refers to a short run of stairs, about 4 or 5 steps maximum.

Setback



The distance between a property line and a building, especially at the front of a lot (minimal, deep or no set back).

Site wall

A low concrete or masonry wall, sometimes with a decorative fence on top, which surrounds the front perimeter of a lot. Often a retaining wall.

Perimeter foundation

A foundation consisting of a retaining wall, located partially or wholly below grade, that contains the basement of a building. Commonly made of concrete, brick or stone.

Slab foundation

A foundation consisting of a flat layer of concrete poured on the ground; contains no basement.

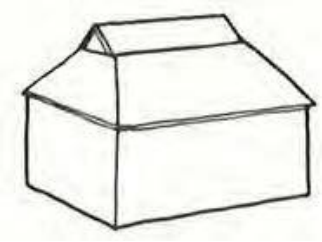
Pier foundation

A foundation made of individual columns of concrete, brick, stone, or wood post, set into the ground supporting the sill and joists at the base of a structure.

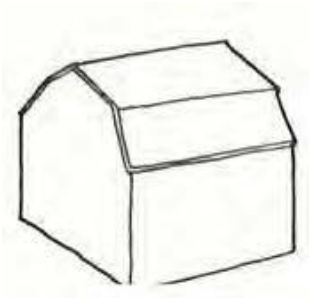
ROOF FORMS[3]

Gable (side or front)

Gable-on-hip



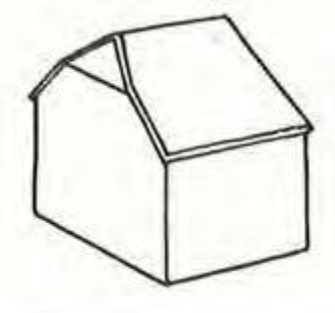
Gambrel



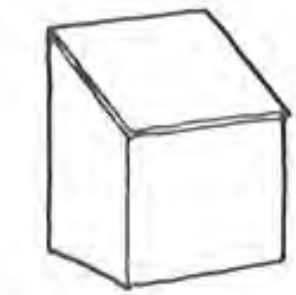
Hip

[3] These images are from Virginia and Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, 1997) 43.

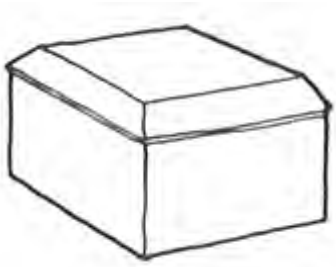
Jerkinhead/Clipped Gable



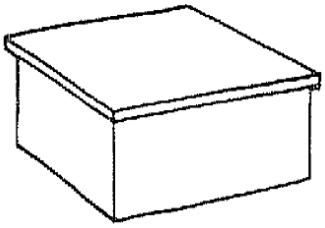
Shed



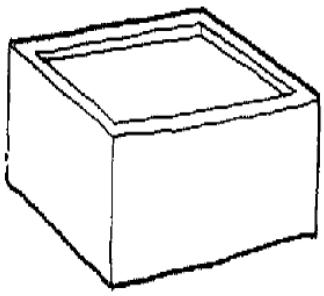
Truncated/Deck



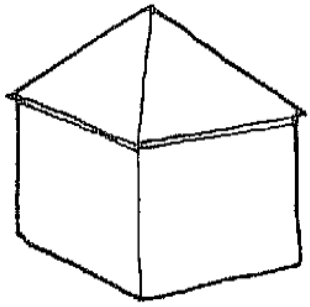
Flat with eaves



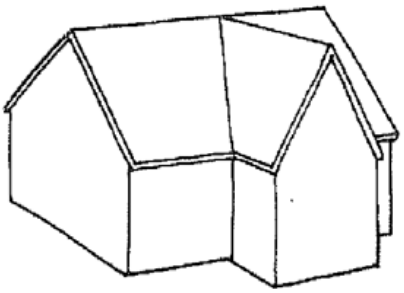
Flat with parapet



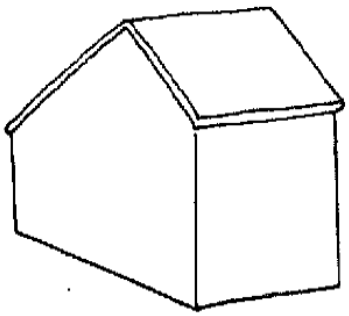
Pyramidal



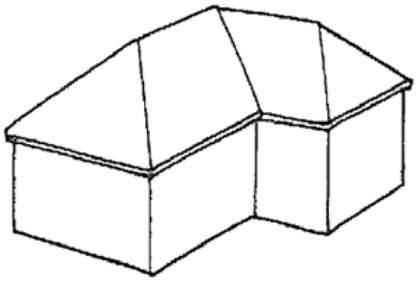
Cross Gabled



Saltbox



Cross-hipped



Asphalt/composition singles

Shingles made from roofing felt coated with asphalt and mineral granules. Typically found as roofing material, but occasionally as siding. Used as a roofing material from the mid-1930s to the present.

Built-up roofing

A roofing surface made of alternating layers of roofing felt and asphalt or tar. Generally used on flat or shallow pitched roofs.

Clay tile

A roofing tile made of hard-fired clay, usually red in color. Tiles have a half-cylinder shape and are laid in alternately concave and convex rows that overlap. Modern imitations are made of concrete and have interlocking S-shaped forms.

Corrugated metal

Sheet metal that has been shaped into ridges; used as siding and roofing, typically on utilitarian buildings.

Tar and gravel

A roofing surface made of alternating layers of roofing felt and asphalt or tar and finished with layer of gravel. Used on flat or shallowly pitched roofs.

Wood shingle

Wood boards cut to standard dimensions and used as exterior covering on roofs. Shingles are applied in staggered and overlapping courses to shed water.

Standing seam metal

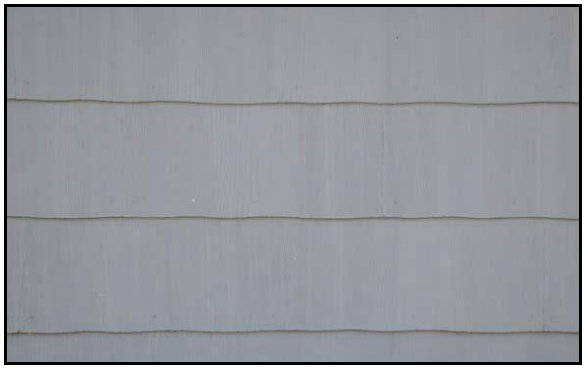
Metal roofing where the joint between the adjacent sheets of metal is made by turning up the edges of two adjacent sheets and then folding them over.

SIDING

Aluminum

Lap siding made of aluminum to resemble wood; recognizable by the metal channel system around doors and windows to which the siding is affixed, unnaturally crisp edges, and occasional dents. Popular on residential construction from the 1950s through the 1970s.

Asbestos shingles



Shingles made of asbestos; often recognizable by wavy edge, seams between shingles that are difficult to distinguish, and chipped edges and corners. Popular on residential construction from the 1940s through the 1960s.

Brick

A masonry material made of fired clay blocks laid in courses and held together by mortar. Can be found in various earth-tone colors. As an exterior siding, a brick veneer or facing is applied in a single layer to wall. Popular on residential construction from the mid-1950s to the present.

Cast stone

Masonry blocks made of cementitious mortar, sometimes containing stone chips, molded to imitate the rough surface of chiseled stone. Cast stone can be differentiated from real stone by the repetition of the mold pattern.

Ceramic tile

Glazed ceramic tile, often found in decorative colors and patterns. Used as siding, particularly around storefronts.

Composite wood siding

Horizontal siding made of wood fiber and binding agent that is pressed under high heat and pressure into a "board". Recognizable by its faux wood grain texture and the repetition of graining and knot patterns.

Corrugated metal

Sheet metal that has been shaped into ridges; used as siding and roofing, typically on utilitarian buildings.

Decorative wood shingles

Decoratively shaped and coursed wood singles of a variety of patterns, including diamond, hexagon, fish scale (rounded), octagon and combinations thereof.

Glass block

Hollow blocks of glass, usually translucent with textured surfaces. Used to create walls of glass or large window-like elements in a wall. Commonly seen as infill in existing openings. Popular on residential construction in the 1930s through the 1950s.

Pebble dash

An exterior wall finish containing crushed rock or pebbles imbedded in a stucco base.

Smooth concrete, scored/molded

A surface of smooth concrete plaster of parging surface, often scored or incised with lines to resemble masonry or for other decorative purposes; or similarly decorated with designs pressed or sculpted into the concrete to create three dimensional features.

Stucco

An exterior finish composed of some combination of Portland cement, lime and sand, which is mixed with water and applied to a wall in a wet coating and allowed to dry. It may be smooth or rough in texture.

Vertical groove plywood

Plywood sheet with grooves that are typically installed so that the groves run vertically. Commonly referred to by the brand name T1-11.

Vinyl siding

Horizontal siding made of vinyl to resemble wood; recognizable by the unnaturally crisp faux wood grain texture and seams that span two "boards". Popular on residential construction from the 1950's through the present.

Vitrolite

Glass tile, usually in larger dimensions than ceramic tile, but used similarly as siding around storefronts. Typical on mid-century, Deco/Moderne style buildings. Found in many colors, it has a somewhat translucent quality.

Wood board-and-batten siding

Wood boards arranged vertically, side by side, with thin wood strips (battens) that cover the joints between the boards.

Wood drop siding-shiplap

A siding material consisting of wood boards applied horizontally, with rabbeted edges abutting each other to form a flat surface (does not overlap like lap siding). Shiplap siding has a flush surface.

Wood drop siding-channel drop

A siding material consisting of wood boards applied horizontally, with rabbeted edges abutting each other to form a flat surface (does not overlap like lap siding). Channel drop siding has articulated edges that form grooves between boards and are known as channel or V-notch drop siding.

Wood lap siding

A siding material consisting of narrow wood boards applied horizontally, with the lower edge overlapping the board below.

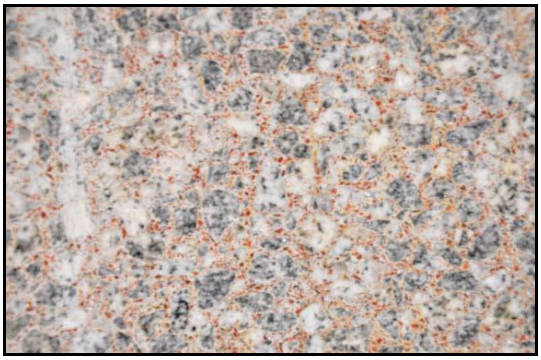
Wood novelty siding

Any siding that creates decorative patterns or attempts to resemble another type of material or application. Typically made of wood with a drop configuration, novelty siding can be rounded to resemble logs, or grooved to create patterns of wide and narrow horizontal banding.

Wood shingles

Wood boards cut to standard dimensions and used as exterior covering on roofs and walls. Shingles are applied in staggered and overlapping courses to shed water.

Granite



A crystalline silicate rock having crystals or grains of visible size, usually of quartz or other colored minerals. Recognizable by its speckled pattern.

Stone veneer

Rough stone, usually in flat, slab-like forms used to build masonry walls or veneers. Can be coarse and bound with mortar, or dry stacked.

ENTRIES

Hood

An exterior structure that shelters a building entrance. It projects from the wall above an entrance and is either cantilevered or supported by brackets. It is only large enough to cover the entry and stoop.

Porch

An exterior structure that shelters a building entrance; usually roofed and generally open-sided, but may be partially enclosed or screened. If set within the building foot print it is called an integral porch.

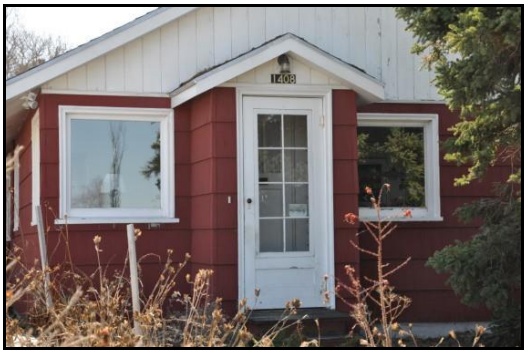
Portico

A covered entrance with a roof supported by a series of columns, post or piers. Only large enough to cover the entrance and stoop.

Recessed porch

A porch that is integrated into the main mass of a building and overhung by the main roof rather than projecting from the façade and being covered by a separate roof.

Arctic Entry/Enclosed Portico



A projecting enclosed entryway that serves as an area to keep warm air in the house and a place to remove winter outdoor clothing.

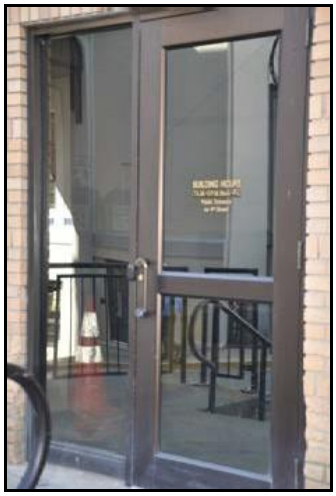
Double

A standard door with two leaves.

Flush

A wood or metal door that has a flat surface with no panels.

Fully glazed



Any door that is composed primarily of glass, with a narrow frame of wood or metal around it. The glass may be a single pane or consist of multiple panes.

Garage or service

A door associated with a vehicular entrance. Garage doors are found on residential structures while service doors are found on industrial or commercial structures.

Glass

Any door made entirely of glass with no frame.

Hinged garage door

A garage door that consists of single or double doors that is hinged at the door jamb and opens by swinging horizontally.

Partially-glazed

Any door made primarily of wood, metal, or fiberglass that incorporates glazing. Can have a single pane or multiple panes in any size and arrangement. The unglazed portion of the door can be flush or paneled.

Paneled

A wood, metal or fiberglass door that has paneled surface. Panels may be of any size or arrangement in a variety of patterns. They may be made of actual panels set between door rails (wood) or may be carved or molded into the door (wood, metal or fiberglass).

WINDOW MATERIALS

Aluminum

A window where the sash is made of aluminum, typically found in double hung, slider, or casement windows. Became popular in the mid-1940s. Has a less substantial appearance. Typically, do not have muntins.

Steel

A window with a sash made of steel. Popular in the mid-20th century. Was often used in industrial windows. Not typically found in double-hung or sliding windows. More substantial than aluminum windows. Steel windows often have muntins.

Wood

A window with a sash made of wood, that can take almost all window forms. Wood is the window material of earliest use, and continues to be used to this day.

Vinyl

A window with a sash made of vinyl. A non-historic material often used to replace historic windows. Can take almost all forms. Recognizable by relatively thick sash profile, white plastic finish, and lack of muntins. They sometimes use grids or false-muntins sandwiched between the double pane glasses or snapped to the outside of the window. Found in construction from the mid-1960s through the present.

Art/stained/leaded glass

Art glass is any decorative glass work. Most often takes the form of stained or leaded glass. Stained glass is characterized by the incorporation of multicolored glass, while leaded glass typically utilizes only clear glass.

Awning

A window with the sash hinged at the top and opening outward. Popular in the 1950s through the 1970s.

Casement

A window with the sash hinged on the jamb (sides). A double casement has two sashes, hinged on opposite jambs.

Clerestory

A continuous horizontal band of windows commonly located above storefronts. (Not to be confused with a transom).

Double-hung

A window having two vertically sliding sashes, each in separate groves or tracks, and closing a separate part of the window. (A single hung window will have same configuration but only the bottom sash will be operable). The two are hard to visually distinguish; double-hung can be used as the catch all term.

Eyebrow window

A pseudo-dormer consisting of a small, round arched window projecting from a rooftop, with the roof surface conforming to the arched shape and blending seamlessly into the main roof plane on either side.

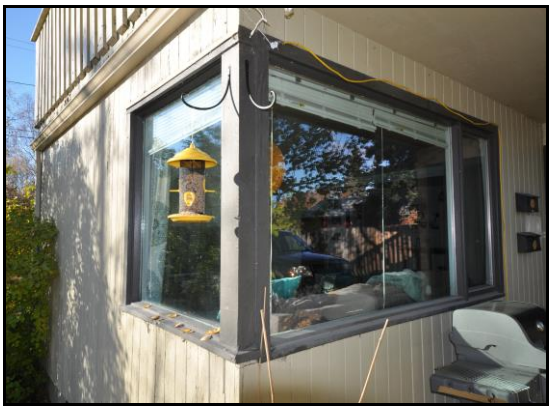
Fixed

A window sash that does not move or open. Can consist of a single pane or multiple panes.

Hopper

A window with the sash hinged at the bottom and opening inward.

Corner window

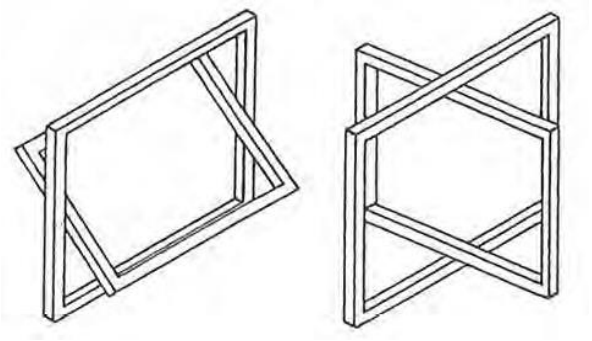


Popular for residential use from the 1930s thorough the mid-1950s.

Palladian window

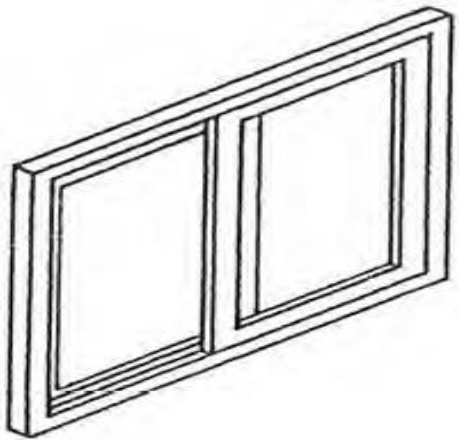
A window in the form of a round arch flanked on either side by narrower rectangular windows; often has Classical detailing.

Pivot



A window having a sash that rotates on a horizontal or vertical axis, at or near its center.

Sliding



A window having two or more sashes with at least one sash that moves horizontally in tracks at the bottom and top of the frame.

Verge boards

A board, often ornately carved, fixed to the projecting edge of a gable roof.

Fascia

The horizontal board that caps the end of rafters along a roofline. It sometimes supports a gutter.

Chimney

A vertical flue for conducting smoke from a fireplace outside of the building, typically made of masonry, but can also consist of a metal stove pipe or similar incased in wood.

An exterior chimney is articulated on an exterior wall of a house and visible from its base to its cap, while an internal chimney is located in the middle of a building and only visible where the shaft projects from the roof.

Cornice

The projecting decorative element at the top of a façade; commonly bracketed and located above a frieze.

Cupola/lantern

A small structure, usually with windows or louvered vents, located on top of a roof.

Dormer

A minor projection on a pitched roof, usually bearing a window on its front face. Can have a variety of roof forms.

Exposed rafter tails

The exterior expression of a roof structure, rafter tails being the pitched members. Rafter tails are sometimes applied as decorative elements and commonly have shaped or scrolled ends.

Gable ornament

Any ornament in the triangular peak of a gable end.

Parapet

A low wall at the edge of a roof; it can be flat or stepped and give the impression of a flat roof though it often conceals a pitched roof.

Projecting purlins

The exterior expression of a roof structure; purlins being the horizontal members. Projecting purlin ends are sometimes applied decorative elements and are commonly fitted with knee braces.

Tower/turret

A tall structure, usually square or round in plan, which rises to a greater height than the building mass around it. A tower begins at the ground level and is articulated from the main structure. A turret begins above the ground level and projects from the building, or rises from the roof, but is not articulated below the roofline.

ORNAMENTATION

Balustrade

A railing or parapet consisting of a horizontal rail on baluster (small turned or cut out posts).

Bracket

A support projecting from a wall that bears (or appears to bear) the weight of a projecting or cantilevered element.

Column

A cylindrical support derived from classical architecture, consisting of a capital at the top, shaft, and base.

Differentiated from pilaster in that they are round and stand free of wall surface.

Dentils

A series of closely spaced, small, rectangular blocks forming a molding; often part of a cornice.

Eave returns

Short horizontal elements at the lower edges of a gable roof that continue the decorative scheme of the rake moldings.

Entablature

The horizontal section of a classical order composed of the architrave, frieze, and cornice. Often found as a roofline element.

Fanlight

A semi-circular or round arched window located above a door.

Finial

An ornamental element that projects upward, usually from a roof or parapet.

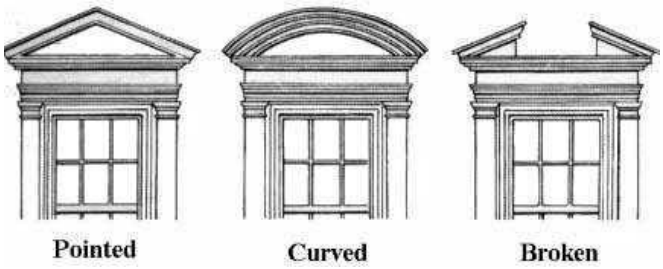
Garlands

An applied decorative motif in the form of a horizontal swag of ribbons and floral elements.

Pendant

An ornamental element suspended from above.

Pediment



A triangular or sometimes rounded or "broken" decorative element located above a window or door.

Pedimented gable

The triangular face of a gable end when it is enclosed by a horizontal cornice.

Pilaster

A narrow rectilinear feature projecting only shallowly from a wall, having a capital, shaft, and base architecturally treated as a column.

Post

Supporting members, usually of a porch or portico. They can be either plain or decoratively turned.

Quoining

The cornerstones of a wall emphasized by size, more conspicuous jointing, texture or more formal dressing. Quoining is sometimes mimicked in wood as well.

Shutter

A louvered or sometimes flat panel intended to cover a window and protect it from the elements, while still admitting light and air. Shutters in Alaska are most often of the decorative variety, and not intended for use.

Sidelight

Any window that flanks a door; typically, a tall narrow window that spans the full height or partial height of the door.

Transom

A horizontal, rectangular window above a doorway or a window opening, which conforms to the width of the opening and is usually incorporated within the same trim or surround as the opening. A transom may also take the form of a solid panel.

CLASSICAL ORDERS

Doric capital

Ionic capital

Corinthian capital (pilaster)

SECTION 7: ALASKA ARCHITECTURAL STYLE GUIDE

This Alaska Architectural Style Guide is an introduction to architectural styles commonly found in Alaska. In the years since the first Russian outposts were established in Alaska, buildings have been constructed in a wide variety of architectural styles. From the simple vernacular log structures of the late 18th century, to the steel and glass curtain-wall buildings of the 20th Century, the architecture of Alaska is as diverse as its many geographical regions.

The architectural styles on the following pages are presented according to the period or movement with which they are traditionally associated. Dates are provided for the years when the style was most popular in the United States, although examples of each style could pre- or post-date the dates given. In addition to a short history of each style, a list of primary and secondary stylistic features associated with each style, as well as National Register considerations are provided. These considerations will provide guidance when evaluating a building for National Register eligibility under Criterion C. Under this criterion, properties may be eligible for the National Register if they embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic value, or that represent significant and distinguishable entity whose components may lack individual distinction (district).

The considerations provide in the following pages are meant to assist, but not dictate a specific outcome. It is also important to note that a number of the styles found on the following pages became popular less than 50 years ago. When properties are being evaluated for the National Register and they are less than 50 years old they must meet Criteria Consideration G which requires that properties be of exceptional importance. For more information on applying Criteria Consideration G see the *National Register Bulletin: Guidelines for Evaluating and Nomination Properties that Have Achieved Significance Within the Past Fifty Years*.

When conducting a survey, use this style guide as a tool for identifying and evaluating architectural styles. It is not a comprehensive list of all styles and types of buildings. For a more detailed description of architectural styles and the history of neighborhood development in the United States, see *A Field Guide to American Houses: The Definitive Guild to Identifying and Understanding America's Domestic Architecture* Revised edition, 2013, by Virginia Savage McAlester. Not all buildings in Alaska and elsewhere have a style. It is acceptable to say they have no style or are vernacular.

The conversation about architectural styles, especially recent past architectural styles, will evolve as more surveys are conducted and more research completed. The current classification system should be reexamined every five years and evaluation considerations should be revisited after additional study is conducted.

COLONIAL

RUSSIAN COLONIAL (1784-1867)

The least represented type of colonial architecture in the United States is Russian Colonial. Russian settlement started in North America in the late 1700s. As settlements developed in the Aleutians, Kodiak Island and the southern coast of Alaska, the Russian Colonial esthetic developed. At first a quick adaption to the land, Russian Colonial architecture soon evolved to incorporate the traditional vernacular building techniques used in Russia. The only locations in the United States where this style of architecture is found are Alaska and California. Today, only four Russian Colonial buildings survive in North America: the Russian Bishop's House (Sitka, AK), Building 29 (Sitka, AK), Rotchev House (Fort Ross, CA), and the Russian American Magazin (Kodiak, AK). Features and concepts of this style are evident in the Russian Orthodox churches that post-date the Russian Colonial era.

Stylistic Features:

- Horizontal interlocking log construction
- Rectangular or polygonal plan
- Community setting on a promontory at head of a bay or mouth of a river

Evaluation Considerations:

All Russian Colonial era buildings in Alaska have been identified and listed in the National Register of Historic Places and designated as National Historic Landmarks.

Russian American Magazin, Kodiak

Building 29, Sitka

The term Victorian refers collectively to several architectural styles that were popular during the middle and late 19th century. The styles often included interpretations and eclectic revivals of historic styles mixed with the introduction of Middle East and Asian influences. The term *Victorian* represents the British and French custom of naming architectural styles for a reigning monarch. It follows Georgian and Regency architecture and was succeeded by Edwardian architecture.

ITALIANATE (1850-1985)

The Italianate style dominated American houses constructed between 1850 and 1880 and was particularly common in expanding towns and cities of the Midwest and West. Italianate homes first appeared in the United States in the 1830s in advice books about modern life, morality, and architecture. Andrew Jackson Downing popularized the style in the 1840s and 1850s in his pattern books. The style was adapted to urban environments in commercial districts and residential townhouses. The style was popular until the 1873 financial panic; however, the style was used in Alaska after that date.

Primary Stylistic Features:

- Two to three stories tall
- Tall narrow windows
- Bracketed cornices
- Aligned first and second story windows
- Low pitched pyramidal, hip, flat or gable roof
- Wide overhanging eaves

McKinnon Apartments, Juneau

Secondary Stylistic Features:

- Arched windows
- Grouped windows
- Porches, full or partial width
- Cupola
- Quoins
- Elaborate window crowns/hoods, cornice, porch, and doorway designs

Bon Marche Building, Ketchikan

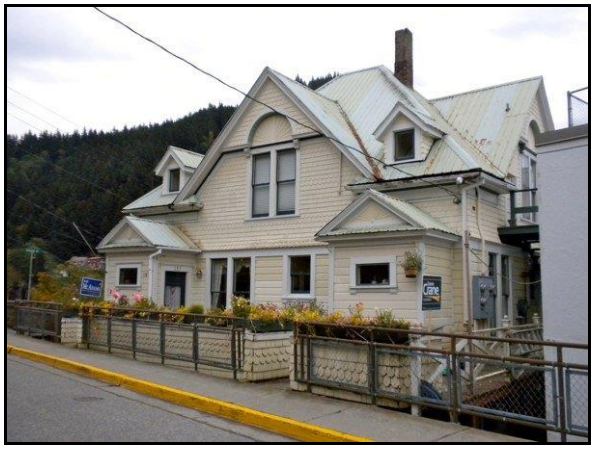
Evaluation Considerations:

Italianate buildings in Alaska will likely be found individually. Some will be located in mixed-style commercial districts. To be individually eligible, Italianates should exhibit a majority of the primary features as well as some secondary features. If an Italianate building is located in a potential mixed-style historic district, it should exhibit a majority of the primary stylistic features. Italianate buildings are rare in Alaska. Although

many false front buildings have Italianate features, these buildings will not be individually eligible for their Italianate architecture since the elements are merely applied, rather than integrated into the building design.

QUEEN ANNE (1880-1920)

The Queen Anne style epitomizes the Victorian era. Although the style developed in England, it was quickly adopted in the United States with an American flair. Queen Anne was the dominant style of domestic building from about 1880 until 1900, with decreasing popularity through the first two decades of the 20th century. The style spread throughout the country by pattern books and mail-order house plans. The expanding network of railroads expedited the process by making pre-cut architectural details readily available throughout the nation. Although Queen Anne buildings have a variety of forms and styles, they are easily identifiable. Many examples of the style found in Alaska are not high style examples and can be considered Folk Victorian.



Residential Building, Juneau

Primary Stylistic Features:

- Asymmetrical
- Steeply pitched roof
- Hipped roof with lower cross gables
- Patterned shingles
- Dominant porches
- Decorative spindlework

Secondary Stylistic Features:

- Finials
- Towers
- Gable end and roof top ornamentation
- Projecting bay windows
- Porch columns

Residential Building, Nome

Evaluation Considerations:

Queen Anne style buildings are found in residential areas throughout Alaska. Small Queen Anne districts may be present, but extremely rare. Queen Anne homes may be located in a mixed-style residential district. To be eligible as a contributing property in a district, a Queen Anne must be asymmetrical, have a hipped roof with lower cross gables, and a steeply pitched roof. Furthermore, the building should exhibit some primary and some secondary features. To be eligible individually, a Queen Anne must have a majority of the primary stylistic features and a number of secondary features. Some of the decorative features, such as spindlework, patterned shingles, towers, finials, bay windows or porch columns, should be incorporated in the design.

Late 19th and Early 20th Century Revivals

Unlike the free stylistic mixtures that dominated the preceding Victorian Era, building designs of this era were intended to be more exact versions of earlier architectural styles and traditions, inspired by elements of various European styles. The larger size, scale and arrangement of details set the buildings of the Colonial Revival and Neoclassical Revival apart from the original forms that inspired them. The Spanish Revival and Tudor Revival styles also looked back to the buildings of America's colonial beginnings for inspiration.

Colonial Revival (1880-1955)

Colonial Revival was the dominant style for domestic building throughout the United States during the first half of the twentieth century. Colonial Revival refers to the rebirth of interest in the early English and Dutch houses of the Atlantic Seaboard. The Philadelphia Centennial of 1876 is credited with reawakening an interest in our colonial architectural heritage. The Georgian (1700-1780s) and Federal (1780-1820) styles form the backbone of the Revival, with secondary influences from Postmedieval English (1600-1700) and Dutch Colonial (1625-1840). At the turn of the century, it became fashionable to closely match particular types of Colonial architecture, especially Georgian. Homes were proportioned and detailed in an attempt to replicate their colonial predecessors; however, pure copies of colonial houses are far less common than are eclectic mixtures.

Mayflower School, Douglas

Primary Stylistic Features:

- Accentuated front door
- Symmetrical façade
- Multi-pane double hung wood windows
- Paired or triple windows
- Columned porch or portico
- Side gable, gambrel or hip roof
- Dormers

Houk House, Sheldon Jackson College, Sitka

Secondary Stylistic Features:

- Fanlights and sidelights
- Pedimented door, windows, and dormers
- Pilasters
- Dentils and modillions

Evaluation Considerations:

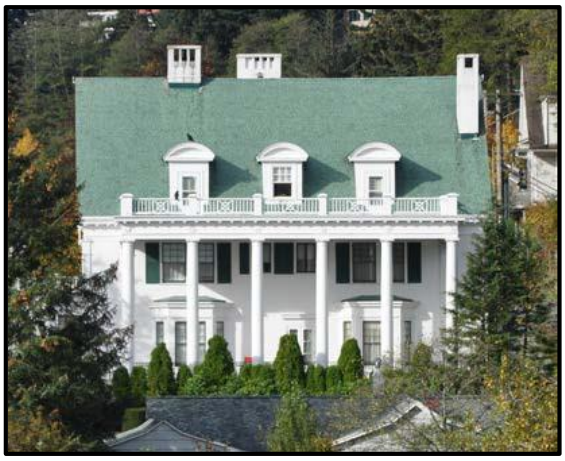
In most situations, Colonial Revival buildings will be eligible individually or as a component of a mixed-style residential district. To be eligible, Colonial Revival buildings should retain their massing and scale and a number of the primary and secondary stylistic features should be present.

NEOCLASSICAL REVIVAL (1900-1950)

Neoclassical Revival was a principal style throughout the early 20th century, although not as prevalent as the Colonial Revival. Chicago's Columbian Exposition in 1893 popularized the style. Many of the state pavilions at the Exposition featured Neoclassical Revival buildings that were small in scale and residential in feel. These heavily photographed buildings helped promote the style. There were two distinct waves of the style. One in the early part of the century that used hip roofs and elaborate columns, the second during the 1930s to 1950s, which employed side gabled roofs and simple columns.

Primary Stylistic Features:

- Full height porch with classical columns (usually Ionic or Corinthian)
- Symmetrical
- Boxed eaves with moderate overhang
- Dentils or modillions
- Decorative door surrounds
- Centrally located door with balanced windows
- Mixture of classical elements incorporated in design



Alaska Governor's Mansion, Juneau

Secondary Stylistic Features:

- Balustrades
- Broken pediment at entrance or above windows
- Wide frieze
- Pilasters

Masonic Temple, Fairbanks

Evaluation Considerations:

Neoclassical Revival style buildings are most often eligible for listing as individual buildings or components of mixed-style historic districts. This style is often found in residential, financial, and public buildings. To be individually eligible, Neoclassical Revival buildings must be symmetrical and exhibit a mixture of classical elements. Additional primary and secondary features must also be present for the building to be individually eligible.

TUDOR REVIVAL (1890-1940)

Tudor Revival is loosely based on late Medieval English buildings from the 15th century and influenced by the American Eclectic movement. The style also embraced the modern Craftsman ideas and incorporated these components into the buildings. Early 20th century subdivisions embraced this style and promulgated it throughout the United States. In Tudor Revival buildings the house plan could rule the design rather than it being dictated by symmetry, allowing rooms to be oriented in any direction and windows to be placed where needed. The style quickly faded in the 1930s, but became popular again during the 1970s and is sometimes referred to as the Tudor Re-Revival.

Primary Stylistic Features:

- Steeply pitched roof
- Dominant cross gable
- Decorative half-timbering
- Tall narrow windows, often in groups
- Prominently placed massive chimneys
- Arched doorway
- Multiple materials such as stucco, brick, or wood

Folta House, Juneau

Secondary Stylistic Features:

- Simulated thatch roofs
- Parapeted gables
- Cast stone trim
- Overlapping gables
- End porches

Evaluation Considerations:

Tudor Revival style buildings are rare in Alaska. To be eligible individually or as a component of a district, they should have, at a minimum, a steeply pitched roof, tall narrow windows, and multiple materials. Other characteristics should be present to emphasis the character of the style. This style was used in residential and institutional buildings in Alaska.

Allen Auditorium, Sheldon Jackson College, Sitka

MISSION/SPANISH REVIVAL (1890-1940)

Mission and Spanish Revival are common styles found primarily in the southwestern United States and Florida. In many ways, this style was a response to the Colonial Revivals found in other parts of the country. Prior to 1920, the homes were based on simple early Spanish missions. The 1915-1916 Panama-California Exposition in San Diego popularized the Spanish Revival style. The elaborately designed buildings on display at the Exposition showed details found throughout Latin America and Spain. The style quickly spread from the publicity associated with the Exposition. While landmark buildings are rarely found outside of the Southwest and Florida, vernacular examples can be found in suburban developments throughout the country.

Primary Stylistic Features:

- Low pitched roof with little or no eave overhang
- Red tile roof covering
- Prominent arch above door or windows
- Asymmetrical façade
- Stucco wall surface

Secondary Stylistic Features:

- Carved doors
- Spiral columns or pilasters
- Tile work
- Decorative window grills
- Arcaded walkways

Pioneers' Home, Sitka

Evaluation Considerations:

The Mission/Spanish Revival style is rare in Alaska. This style will likely be encountered with individual buildings and may exist within a mixed-style historic district. To be eligible, a Mission/Spanish Revival building should have a tile low pitched roof and stucco. Other primary and secondary features should be present.

Early 20th Century American Movements

The early 20th century saw the transition of familiar architectural styles into a new modern era of building. There were changes in construction techniques, especially the development of skyscraper technology, and new designs which created houses that fit visually into their environment. The Bungalow or Craftsman style, inspired by the English Arts and Crafts movement, developed at the turn of the 20th century and became widespread throughout the country. Known for their heavy-columned front porches, front facing gables, and overhanging eaves, often have exposed rafters and other decorative wood trim. The styles of this period set the stage for even greater change in architectural theory and practice in the years to follow as designs moved away from traditional inspirations to modern styles.

Bungalow/Craftsman (1905-1940)

The Craftsman style originated in California in the early 20th century. Charles Sumner Greene and Henry Mather Greene promoted the style and are credited as the inspiration behind the style. Asian wood construction, the English Arts and Crafts movement, and interest in traditional manual arts culminated in this detailed building style. The designs of Greene and Greene were highlighted in many magazines such as *Western Architect, Ladies Home Journal, Architectural Record,* and *House Beautiful* as well as numerous pattern books. This was the dominant style for smaller houses built throughout the country from 1900 until the 1930s. More vernacular types of the Craftsman style are often referred to as "bungalows."

Norman R. Walker House, Ketchikan

Primary Stylistic Features:

- Low pitched gable or hip roof
- Wide unenclosed eave overhangs
- One to one and one-half stories tall
- Exposed rafters
- Full or partial front porch with columns

Secondary Stylistic Features:

- Knee braces or exposed roof beams
- Battered/tapered square columns
- Open floor plans
- Front door entry to living space

Residential Building, Downtown Anchorage

Evaluation Considerations:

Bungalows will most often be found in historic districts comprised of other bungalows or mixed-styles. To be contributing in a district, bungalows should exhibit a majority of their primary stylistic features. Individually eligible bungalows are rare and should embody all the primary stylistic features and most secondary features. A relatively high level of integrity should be present to list individual bungalows.

Rustic (1916-1960)

Rustic style buildings employ traditional building techniques and natural materials. The style was widely used during the Great Depression and popularized by federal land managing agencies and the Civilian Conservation Corps (CCC). This style is commonly found in rural areas of the country. When executed effectively, Rustic style buildings are sensitive to their natural surroundings. Key concepts embodied in the style include subordination, non-intrusiveness and a reflection on the past. Rustic style buildings strongly influenced the public perception of what type of building should be located in the country's parks and outdoor environments.

Rock House, Denali National

Primary Stylistic Features:

- Log or stone construction
- Horizontal orientation
- Low pitched roof

Skater's Cabin, Mendenhall, Juneau

Secondary Stylistic Features:

- Battered walls
- Wide overhanging eaves
- Small paned windows
- Constructed of locally available materials
- Minimal ornamentation
- Stone foundation

Evaluation Considerations:

Rustic style architecture is most often found in a park-like setting or rural communities. Districts will be rare, but may be found in parks. Most often Rustic style buildings will be found and evaluated for individual significance. To be eligible individually, Rustic style building should have all the primary stylistic features and possess a high degree of integrity.

Modern Movement

The styles of the Modern Movement began in Europe and spread to the United States in the 1920s. Embracing a sleek, sharp-edged appearance with distinctive decorative details, the Art Deco style presented an exotic new look for buildings. The smooth wall surface of the Art Deco style was carried over into the development of the more streamlined, less ornamented Art Moderne style. The International style, with its starkly unornamented appearance of rectangular shapes, punctuated with bands of windows, announced a new view of the style and purpose of architecture. With new shapes and forms utilizing the new construction technologies of the time, the International style was portrayed as a new kind of architecture designed solely to meet the needs of the common people in the Machine Age. In the period between the two world wars, European architects embraced this concept and designed not just commercial buildings, but houses in this bold, new form. In that same timeframe in the United States, American architects continued to design houses in traditional style, while experimenting with new modern forms for skyscrapers and commercial buildings. As Europe sunk into chaos just before WWII, many prominent architects immigrated to the United States, bringing their new architectural concepts with them. In 1932 the first modern architectures exhibit in America was held at the Museum of Modern Art in New York City, which brought these new concepts in architecture to the forefront of modern design.

Art Deco (1930-1950)

Eliel Saarinen introduced the style in 1922, when he entered the Chicago Tribune Tower Design Contest and came in second. His design was widely publicized and the style quickly became desired. Art Deco style gained its name from the Paris' Exposition des Arts Decoratifs et Industriels Modernes in 1925. The Machine Age inspired the geometric patterns and curves found in this style. Art Deco did not simply stay in the realm of architecture. Jewelry, appliances and furniture also incorporated Art Deco concepts in their design. Art Deco is more of a decorative application in the architecture than a stylistic ideology. The style is widely used in commercial buildings, but rarely found in residential architecture. Other commonly applied names to the style include Zigzag Modern, Cinema Style, Depression Modern, or Jazz Modern.

Primary Stylistic Features:

- Vertical emphasis
- Rooflines are stepped or flat
- Concrete is a common material used in construction to achieve smooth white surfaces. However, polychromatic examples exist with painted concrete
- A minimum of one of the following decorative elements: zigzags, chevrons, sunburst, fluting, banding or other references to the Machine Age

Secondary Stylistic Features:

- Projections are often incorporated into the roof design

Holy Family Cathedral, Anchorage

- Glass brick and tile are used to decorate the building
- Windows are often large with metal sashes
- Additional decorative features that are distinctly non-Western

Evaluation Considerations:

Art Deco buildings are not found in clusters in Alaska. Art Deco buildings can contribute to the significance of a district, but most often will be considered for individual eligibility. To be eligible, an Art Deco building must have all the primary characteristics and at least one of the secondary features.

ART MODERNE (1930-1955)

Art Moderne is closely related to Art Deco, but the emphasis is on horizontal plane. The Machine Age is still present in decorative reference with an emphasis on the designs found in automobiles, planes, trains and ships. The horizontal lines of Art Moderne were also incorporated into the design of the machines in which they found reference. Zoom and speed are embodied in the design of Art Moderne buildings. This style was more prominent in residential architecture than Art Deco and many examples resemble the contemporaneous International Style, in which decorative details are reduced to the bare minimum. Streamline Modern is another term used for this style.

Primary Stylistic Features:

- Horizontal massing
- Flat roofs with ledge (coping) at roof line
- Asymmetrical façade
- Smooth concrete or stucco exterior finish
- Speed bands or other horizontal emphasis

Masonic Temple, Ketchikan

Secondary Stylistic Features:

- Curved building corners
- Metal sash windows, sometimes found in ribbons to accentuate the horizontal
- Corner windows
- Glass brick
- Rounded porthole windows
- Cantilevered awnings (sometimes curved)

Residential Building, South Addition, Anchorage

Evaluation Considerations:

Art Moderne is a rare building type in Alaska. Clusters of this building type do not exist. Most Art Moderne buildings will be eligible individually. In order to be eligible, Art Moderne buildings must exhibit all the primary characteristics and some of the secondary characteristics. Art Modernes can contribute to the eligibility of a district that has a variety of architectural styles.

CURTAIN WALL (1945-1975)

Curtain Wall was a dominant building style for commercial buildings in Alaska and was widespread in the 1950s and 1960s. In many cases the exterior curtain wall was a prefabricated system used to hang windows and exterior sheathing. The sheathing varied significantly from porcelain enamel panels, exposed aggregate, or stone veneers. Curtain Wall buildings are often found in commercial, institutional, educational, and government buildings of a variety of sizes. Oftentimes, stylistic components will be incorporated into period buildings. The style evolved into the popular Corporate Modern style buildings of the 1980s.

Primary Stylistic Features:

- Simple geometric forms, often rectangular
- Curtain wall
- Rectangular massing
- Metal skeleton that expresses the building's structure
- Flat roof
- Prominent use of glass
- Lack of contexualism

First Federal Savings Building, Anchorage

Secondary Stylistic Features:

- Spacious interiors that create a sense of openness
- Asymmetrical composition
- Lack of ornamentation
- Colored ceramic glass panels

Evaluation Considerations:

To be considered individually eligible, a Curtain Wall building must exhibit the metal skeleton that expresses the building's structure, flat roof, and prominent use of glass as well as other primary and secondary stylistic features. Furthermore, the building should exhibit some unique design elements that separate it from other examples in the area. Curtain Wall buildings may also be eligible as parts of a mixed style historic district. To contribute to a district, Curtain Wall buildings should exhibit the metal skeleton that expresses the building's structure and retain a majority of its original building materials.

City Hall, Seward

BRUTALISM (1950-1970)

Brutalism was intended as a utopian style, but this relationship was not cemented due to the urban decay that immediately followed the style's popularity. The name of the style comes from the French term, *béton brut*, for rough concrete. Le Corbusier, one of the pioneers of modern architecture, often used the term to describe his choice of material. Concrete is the predominant choice of material in this style, but Brutalism also incorporate glass, wood, brick, and stone. According to architecture critic Reyner Banham, Brutalism exhibits three main qualities including exhibition of structure, transparency of space typology, and honesty of materials. Famous examples of this style include the J. Edgar Hoover FBI building in Washington, D.C. and Boston City Hall.

Primary Stylistic Features:

- Exposed concrete
- Disproportionately arranged
- Heavy, blocky appearance to highlight the sculptural aspects of concrete
- Evidence of functionality in the exterior form whether it is human function or building function
- Window and doors appear as voids in the massive concrete

HASCO Building, Anchorage

Secondary Stylistic Features:

- Abstract in nature
- Hammered concrete to give a distressed look
- Waffle slabs
- Intentional avoidance of traditional materials
- Repetitive patterns

Gruening Building, University of Alaska Fairbanks

Evaluation Considerations:

Examples of Brutalist style buildings, although rare in Alaska, can be found individually throughout the state. These buildings should embody a majority of the primary stylistic features and at least one secondary feature. Modifications to the form and materials could render them not eligible. Materials, workmanship, and design are extremely important when assessing eligibility. Preservation of the surrounding site may be an important consideration since many landscapes are incorporated into the design of Brutalist buildings.

NEW FORMALISM (1965-1980)

New Formalism emerged in direct opposition to the modernist ideas. Sometimes referred to as Palladianism, New Formalism incorporates exaggerated classical elements to achieve modern monumentality. Buildings of this style use the massing and forms found in classical architecture such as arches, colonnades, classical columns, and entablatures in a modern method. The style used current technology to take representations of the past to a new extreme. Universities, banks, and libraries often used this design. This style is rarely found in small scale or residential architecture.

Primary Stylistic Features:

- Singular volume of space
- Symmetrical plan
- Smooth wall surfaces
- Heavy projecting roof slab
- Stylized full height columnar supports
- Repeating arches or rounded openings
- Evident construction techniques
- Classical elements interpreted in a modern way

Atwood Center, Alaska Pacific University, Anchorage

Secondary Stylistic Features:

- Separation from natural environment by placing building on a podium
- Hierarchical spatial relationship
- Placed on axis
- Concrete and glass are materials of choice. High quality stones and steel are also used
- Building set behind a plaza or fountain
- Large screens of perforated concrete, metal grilles or cast stone


Wells Fargo Bank, 5th Avenue, Anchorage

Evaluation Considerations:

Examples of New Formalist architecture are relatively rare in Alaska. In most situations, these buildings will be individually eligible for listing in the National Register. To be eligible, New Formalist buildings must exhibit a singular volume of space, symmetrical plan, classical elements interpreted in a modern way and some secondary features. Modification to the symmetry or spatial volume will render a New Formalist building not eligible. The surrounding landscape must also be considered when nominating a New Formalist building, since site planning was often incorporated into the building design.

Structural Expressionism (1970-Present)

Structural Expressionism, also known as High Tech Modernism, is a branch of modernism in which buildings display their structural elements inside and out. The larger design features are liberated by the possibilities of engineering. Like Brutalism, Structural Expressionist buildings reveal their structure on the outside of the building as well as on the inside. Structural Expressionist buildings incorporate the ideals of interchangeable prefabricated parts, flexibility in design and economy of construction. The main concept behind this design is the use of structural components to dictate the aesthetic of the building. Oftentimes, structural elements are exposed and employ innovative approaches to structural stability. Engineering created new possibilities in building design.

Primary Stylistic Features:

- Exposed or visible structural elements inside and out
- Emphasis on the industrial materials
- Functional building components are exposed

Secondary Stylistic Features:

- Adaptable interior spaces
- Detached frames
- Exposed trusswork
- Extensive use of glass and metal
- Highly complex shapes

Aviation Building, Anchorage

Evaluation Considerations:

Structural Expressionist buildings will be considered for their individual eligibility. To be considered eligible, Structural Expressionist buildings should retain all the primary stylistic features and some of the secondary features that exemplify the materials, design, workmanship, and association. This recent past resource should retain a high level of integrity and be an important expression of the style.

Corporate Modern (1950-Present)

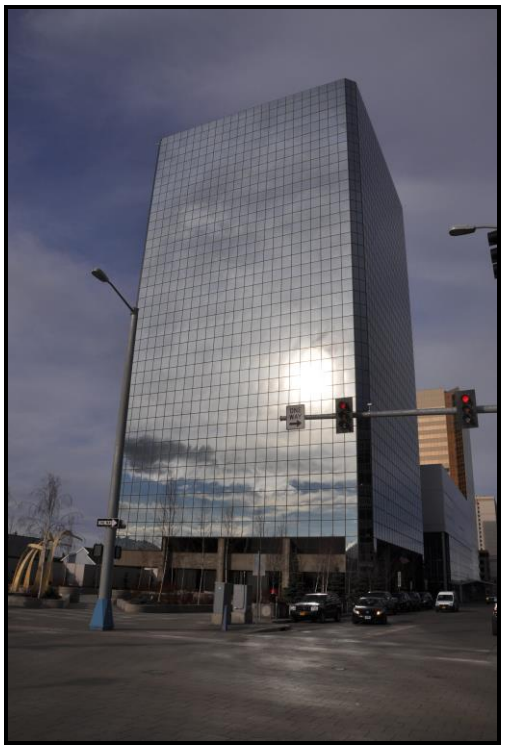
Taking its cues from the ideals of Architect Mies van der Roe, Corporate Modern or Slick Skins took hold in the 1950s with seamless exterior glass sheathing. The improvements in window technology making this style possible included larger panes, increased strength and the ability to make glass thinner to create curves. Window assemblies needed smaller clips to place windows and create the smooth surface. It is sometimes difficult to discern the number of floors in a Corporate Modern building except when dark and lights are visible. Like much modern architecture, the intent of the Corporate Modern style is the desire is to express the structure in its outward appearance.

Primary Stylistic Features:

- Tinted or mirrored glass
- Wet and reflective in nature surfaces
- Smooth sculptural surfaces
- Overall rectangular volumes

Secondary Stylistic Features:

- Horizontal window bands
- Articulated ground floor, often on pilotis
- Concrete or exposed aggregate surface
- Later examples are more sculptural with curved corners
- Multi-story examples are prevalent
- Indistinguishable division of floors
- Building setback on plaza



Atwood Building, Anchorage

Evaluation Considerations:

Corporate Modern Style buildings are found throughout Alaska and are located predominantly in business and commercial centers. Corporate Modern buildings will most likely be eligible individually, or as a contributing property in a historic district if they exhibit a majority of the primary features and some secondary features. The Corporate Modern Style usually takes two forms. The first form is smaller in height, more horizontally orientated, and more likely to be found in a suburban setting. The second form is vertically orientated and found more often in an urban setting.

POSTMODERNISM (1960S-PRESENT)

Postmodernism is a rejection of the Modern Movement. This style rejects the purity of form and purity of function in favor of the wide usage of materials and references. Postmodernism brought back classical detailing in a whimsical way. This school of architecture was developed by Robert Venturi, Michael Graves, Charles Moore, and Robert A.M. Stern. They believed it was important to absorb and reformulate traditional architectural components instead of continuing to construct "glass boxes void of heritage." While playing homage to the past, many buildings within this stylistic movement feature playful designs and ironic combinations. Various architectural elements could be selected and then exaggerated, manipulated, and even distorted.

Primary Stylistic Features:

- Prominent entrances
- Traditional and modern construction techniques incorporated
- Polychromatic paints or materials
- Multiple geometric forms
- References to historic or vernacular architecture

Alaska Center for the Performing Arts, Anchorage

Secondary Stylistic Features:

- Lunette windows
- Arches with keystones incorporated in the design, often in an exaggerated manner
- Pediments
- Reference to adjacent buildings
- Arched windows
- Dormers
- Exaggerated columns

Evaluation Considerations:

Postmodern buildings are found individually throughout Alaska. To be eligible, Postmodern buildings must embody nearly all the primary features and some secondary features. Design, workmanship, materials, and setting are extremely important aspects of integrity and should be retained. Postmodern buildings should make reference to historic or vernacular aspects of architecture. Landscaping should also be considered when evaluating these buildings.

DECONSTRUCTIVISM (1980-PRESENT)

Deconstructivism is a style that embraces the individuality of unrelated parts, combining them form a building. Each building exhibits a bit of chaos and still refrains from utter confusion. The style is artistic in nature with no sensible logic presented. Disassembly of building components and reassembly in a new way is inherent in this style. In residential architecture the house is generally divided into separate volumes that are visually distinct from the each other.

Primary Stylistic Features:

- Unrelated forms
- Abstract in nature
- Smooth exterior surfaces
- Contrast of shapes and forms
- Large expanses of a single material (glass, metals, stones, etc.)

Secondary Stylistic Features:

- Window frames often hidden in the walls
- Simple metal frame doors
- Exposed materials

Evaluation Considerations:

Deconstructivist buildings are rare in Alaska and should be considered individually eligible. These buildings must exhibit a majority of the primary features and some secondary features. Integrity of design, materials, and workmanship are extremely important when evaluating this building style. Setting is less important but still relevant in the assessment.

Residential Buildings, Anchorage

Residential Building, South Addition, Anchorage

NEO-EXPRESSIONISM (1955-PRESENT)

Neo-Expressionism is loosely based on the German Expressionist movement of the early 20th century. Neo-Expressionism, a rejection of the modern ideals, is sculpture-like and theatrical in appearance. This style of architecture never dominated the American architectural scene, but is most commonly found in religious and public buildings from the period. Strict geometric shapes are rejected and sculpted forms emerge. Innovation of building materials such as concrete, plastics, and laminates are often incorporated in the design to achieve artistic forms.

Primary Stylistic Features:

- Sculptural forms
- Non-traditional structural elements
- Distortion of form to evoke emotion
- Organic design
- Experimental materials
- Unconventional roof designs

ANSEP Building, University of Alaska Anchorage

Secondary Stylistic Features:

- Irregularly shaped windows
- Same materials used inside and out
- Roofs as continuation of walls
- Use of topography as design element
- Use of cantilever
- Laminated wood
- Asymmetrical

Evaluation Considerations:

Neo-expressionist buildings will most often be considered for eligibility as an individual resource. To be eligible, Neo-expressionist buildings should be sculptural, evoke emotions, and have an unconventional roof design. The setting and area landscaping are often critical components of this architectural style. It is necessary to document the concepts and ideas that were used in the design.

MID TO LATE 20TH CENTURY

The primary influence on residential architecture of the mid-century was the American banking system. The practices of the Federal Housing Administration's (FHA) mortgage insurance program effectively regulated the kind of modern home that could be built in the typical neighborhoods of the mid-century. Houses built from the early 1940s through the mid-1960s are often called Bankers Modern because of this and include Minimal Traditional, Ranch, and Split level houses. By the mid-1960s, home finance was no longer an issue and larger homes with more architectural flair could be constructed. In recent decades the design of dramatic and varied modern houses has had little effect upon the typical American home which has mostly returned to historic architectural roots for inspiration.

MINIMAL TRADITIONAL (1940-1960)

The Minimal Traditional house was a small house that could be financed with FHA-insured loans. These houses were constructed quickly, in order to accommodate the millions relocating to work in World War II production plants. Following the war, neighborhoods of these homes expanded rapidly, due in part to the GI Bill, which entitled every returning serviceman the opportunity to purchase a home. The style reached its peak in popularity in the 1940s through the widespread distribution of house plans and pattern books. It was of paramount importance to design the most efficient floor plans since every extra square foot added to the cost, and a higher home cost made it harder to qualify for an FHA loan. This also meant that the homes had minimal decorative elements as these elements would also increase the cost of the home. The postwar prosperity of the 1950's led to the replacement of the smaller Minimal Traditional with the modern Ranch.

Primary Stylistic Features:

- Compact in size, typically one story in height
- Moderately pitched gable or hip roofs with minimal overhangs, if any
- Simplified details to reflect modernity

Secondary Stylistic Features:

- Side gable buildings may have an intersecting gable to shelter the main entrance
- Clad in narrow horizontal wood siding, wood shingles, asbestos shingles, or aluminum
- Windows are typically wood and modest. In some cases, one large picture window is incorporated on the street facing elevation
- Multi-lite windows are common in the style before the World War II
- Simple floor plan
- Traditional building materials (wood and brick) used in cladding to emphasize the street facing elevation on later forms

Evaluation Considerations:

In most cases, the Minimal Traditional house will be significant as a component of a historic district. Minimal Traditional homes may be found in Alaska as early components of tract developments. In many cases, newer developments grew around these homes. Do to their prevalent nature and minimal

architectural details Minimal Traditional houses will rarely be found individually eligible, to be eligible individually the building must embody all the primary features, and a majority of the secondary features, be associated with a prominent builder or developer, and be a rare architectural type in the locality. In a district, Minimal Traditional buildings must embody all the primary features and a majority of the secondary features.

Minimal Traditional homes were intended to be flexible in design. In a district, small additions should not render a building non-contributing. Additions must maintain the small building feel embodied in the style. The addition must be carefully considered to ensure that the building is still able to convey its significance. Additionally, each building must maintain enough primary and secondary features to maintain eligibility.

Residential Building, Fairview, Anchorage

Residential Building, Downtown, Anchorage

TRANSITIONAL RANCH (1945-1955)

The Transitional Ranch, also called Minimal Ranch, Cottage Ranch, or Ranchette is an interim style between the Minimal Traditional style and Modern Ranch. Transitional Ranches brought home ownership to the masses following the war. They generally share the compact floor plan and spatial organization of the Minimal Traditional; however, their external appearance displays the one-story, horizontal massing of the Ranch form, a shallow roof pitch, overhanging eaves, use of picture windows or corner windows and wall cladding that differs on the lower half of the house. They are generally found in large subdivisions with slight design variations and were often financed through federal housing initiatives. Transitional Ranches generally lack the broader overhanging eaves and many of the elaborations that became common as the house sizes increase into what we know as a Modern Ranch.

Primary Stylistic Features:

- Asymmetrical façade
- Moderate to low pitched side gabled roof
- Minimal ornamentation
- Horizontal massing
- Single story
- Compact size

Residential Building, Airport Heights, Anchorage

Secondary Stylistic Features:

- Carports or garages (attached or detached)
- Composition shingle roof
- Horizontal wood siding or asbestos siding
- Picture, double-hung, corner, and casement windows

Residential Building, South Addition, Anchorage

Evaluation Considerations:

Transitional Ranches are abundant in Alaska due to the rapid growth after World War II and the mass production of this housing type during that period. Transitional Ranch districts will usually follow subdivision lines and Transitional Ranches should be the prevalent, if not the only, housing type in the district. Transitional Ranches were designed for additions, so sympathetic additions should not negate eligibility. Transitional Ranches will rarely be significant individually. In those rare circumstances, they should embody all the primary features and all the secondary features. They must retain a high level of integrity and be associated with a prominent builder, developer or designer.

MODERN RANCH (1955-1975)

The Modern Ranch made its way to Alaska during the late 1950s and early 1960s. The popularity of the house type waned during the 1970s. The Modern Ranch typified suburban development in the western United States. The roots of the style are grounded in California and embody the ideals of the Prairie style in a vernacular form. The father of the style is Clifford May. He began constructing these rambling homes in the 1930s, dedicating ample lawn space and creating a horizontal orientation. There are numerous modern ranch subtypes (post and beam, chalet, storybook, western, etc.) that warrant further consideration and creation of their own evaluation considerations.

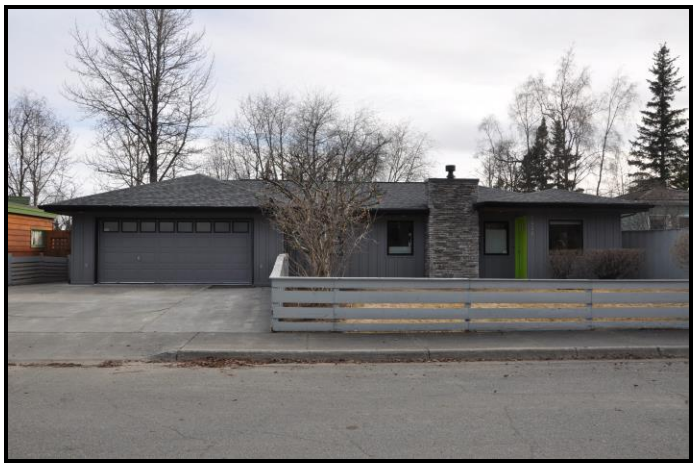
Primary Stylistic Features:

- One story
- Low horizontal massing
- Low pitched roof
- Overhanging boxed eaves
- Wide street façade
- Combination of siding materials, including accent veneer
- Attached garage
- Hip, side gable, or gable-on-hip roof

Residential Building, South Addition, Anchorage

Secondary Stylistic Features:

- L-shaped or U-shaped plan
- Extended massive roof beams
- Wide masonry chimney
- Weeping mortar
- Large wood or aluminum frame windows
- Clerestory, picture windows, corner windows, or bands of windows
- Brick and stone veneers
- Recessed front entrance
- Flower boxes



Residential Building, South Addition, Anchorage

Evaluation Considerations:

Modern Ranch buildings are located in neighborhoods throughout Alaska. In most situations, Modern Ranch buildings will be eligible as contributing features in a historic district. Districts will usually follow subdivision lines. Overall, the district and contributing features should retain design, materials, setting, and location. The Modern Ranch must be one story with low horizontal massing, embody a majority of the primary features and some secondary features. Small additions or appropriately placed additions do not negate eligibility.

To be individually eligible, a Modern Ranch must be one story with low horizontal massing, must exhibit all primary characteristics, and must have a majority of the secondary features. Individual properties should retain sufficient materials, design, workmanship, association, and feeling to covey significance. Additionally, individual Modern Ranches must be associated with a prominent architect, builder or developer for listing.

Styled Ranch (1955-1985)

While the standard Ranch house may have incorporated one or more common historic elements Styled Ranch houses have a more complete and unified set of stylistic details that spell out a distinct style. Styled Ranches were built throughout the modern Ranch era but became common during the 1970s and dominated new home construction in the 1980s. Each of these variations have the same features found on the Eclectic version of each style but are adapted to wide, low, one-story form of a Ranch.

Spanish Ranch- Generally clad in stucco or buff-colored brick with a tiled roof. Use of rounded or parabolic arches for windows, entries, or porches. Decorative features may include exposed roof rafters, window grills or balconettes, and inward-slanting chimneys or wing walls.

Colonial Revival Ranch- Often symmetrical or include a symmetrical central block with a side gable or hipped roof. Commonly the central block is clad in one material, usually brick or wood siding, with attached wings possibly clad in a secondary material. Front doors are usually enhanced with a Colonial Revival door surround or entry porch.

Neoclassical Ranch- Characterized by a one story porch supported by Classical columns. The porch may be present only at the entry or extend the full width of the house. Generally, there is a symmetrical main block. Traditional multi-pane windows are typical and roof dormers may be present.

French Ranch- Generally the central block is topped by a high-pitched hipped roof. One or more segmented arches is present on doors, windows, or dormers. Windows are usually tall and narrow and may have shutters. Walls are generally clad with brick veneer.

Tudor Ranch- Half-timbering as a stylistic element is almost always present, and merely attached to the exterior as ornamentation. Other stylistic elements that may be present include casement windows (which may have diamond-shaped panes) and decorative garage doors. The roof form is generally gabled or cross-gabled.

Storybook Ranch- Popular during the 1950s and early 60s, they resemble Swiss chalets with added deep scalloped vergeboard, diamond-shaped window panes, and window boxes.

Storybook Ranch, College Village, Anchorage

CONTEMPORARY (1940-1970)

The Contemporary style has its roots solidly in the modern movement, specifically the International style. It was the style most favored by American architects from 1945-65. The Contemporary style is more concerned with the spaces inside the house and the way in which each space relates to the outdoors. Entry facades typically reveal little of the house itself. The design is created from the inside out, with the focus not on details visible as one approaches the house but rather on the functionality of the interior space and the integration of outdoor views.

Primary Stylistic Features:

- Low pitched gable roof, sometimes flat
- Asymmetrical
- Widely overhanging eaves
- Roof beams commonly exposed
- Wide fascia
- Use of natural materials (wood, stone, brick or occasionally concrete block)

Residential Building, South Addition, Anchorage

Secondary Stylistic Features:

- Broad expanses of interrupted wall surface typically on primary facade
- Entrances are recessed, obscured or hidden
- Windows situated near the roof line or located in gable ends
- Massive concrete block or stone chimneys
- Integration of outdoor views
- Decorative screening fences
- Repetitive ornamental element integrated into masonry walls

Residential Building, South Addition, Anchorage

Evaluation Considerations:

Contemporaries will likely be components of a historic district. To be a contributing component they must embody nearly all the primary characteristics and some secondary features. In some cases, Contemporaries can be found as components in larger mixed style subdivisions. Higher style architect-designed contemporaries may be individually eligible if they have a majority of the primary and secondary stylistic features.

SPLIT LEVEL (1950-1975)

The split level is the name of a new and distinctive *form* of house rather than a style. The split level form is found in different styles- primarily Ranch, Styled Ranch, and Contemporary. Split levels rose in popularity during the 1950s. The form of the split level allowed for distinct separation of space. They provided practical ways to incorporate a location for two new family possessions, the car and the TV. The garage was located in the lower level on one wing. The other wing of the lower level contained the lively area of the home, usually a TV or game room. The upper floors contained living space and kitchens. Bedrooms were often situated in one wing separate from the living areas. The form could be bi-level or tri-level.

Primary Form Features:

- Horizontal massing
- Two or three stories
- Entry split between levels or on the middle level
- Prominent garage incorporated into the design

Secondary Stylistic Features:

- Accompanying style (Ranch, Styled Ranch, or Contemporary)

Bi-level Contemporary- Residential Building, College Village, Anchorage

Evaluation Considerations:

Split Levels are abundant in Alaska. Split Level districts will usually follow subdivision lines. To contribute to a district, a Split Level should retain a majority of the primary features. Additions must be sympathetic to the overall size, scale and massing of the original building. The accompanying style (Ranch, Styled Ranch, or Contemporary) should also be provided when describing a Split Level and the building should also be evaluated using that style's evaluation considerations.

Tri-level Contemporary- Residential Building, South Addition, Anchorage

Split Levels will rarely be significant individually. In those rare circumstances, the Split Level should embody all primary features and all secondary features. It must retain a high level of integrity for its accompanying style and be associated with a prominent builder, developer, or designer. Additions and converted garages will render a split level not eligible for individual listing.

DINGBAT (1960-1980)

Francis Ventre coined the term, but the rationale for the use of the term in unknown. It is often considered that the name is derived from the stylistically-applied naming on the exterior of the buildings. Dingbats were a prevalent building style for Californian apartment buildings, but also found their place in Alaska. Early forms of this building style used Le Corbusier's pilotis concept and placed the apartment buildings on beams to maximize space. Taking this form, residences can use the space under the building for parking. Other names associated with this style include Shoebox and Dumb-box.

Primary Stylistic Features:

- Applied period naming devices
- Multi-story rectangular buildings
- Flat roof
- Exterior walkways and stairs
- Individual entrances to living spaces
- Uniformity of building materials

Secondary Stylistic Features:

- Clad in brick, concrete, stone, T1-11 or wood
- Pierced brick work
- Exposed aggregate
- Mablecrete
- Parking below the building
- Pilotis

Evaluation Considerations:

Dingbats are rarely found in groups in Alaska. To be individually eligible Dingbats must maintain a majority of the primary characteristics. All eligible Dingbats must have their period naming sign. Additionally, Dingbats must retain most secondary characteristics to maintain eligibility for their architecture. Integrity of design, materials and workmanship are extremely important when evaluating Dingbats.

Hillgate Apartments, Midtown, Anchorage

Hillgate Apartments, Midtown, Anchorage

A-Frames (1950s-1970s)

A-Frames became extremely popular throughout the United States, especially in areas where outdoor recreation was developing. For the most part, A-Frames are simple buildings with small square footage. A-Frame kits were widely distributed throughout the country. Lofts are common in the interior living space for a grand room. Residential use of the style was more common than commercial or governmental use, however, some national chain stores used the style to distinguish their buildings from others, and religious organizations often incorporated the A-Frame style in their design. As the style matured, buildings incorporated other roofs in addition to gables.

Primary Stylistic Features:

- Prominent steeply pitched roof with eaves that reach or nearly reach grade
- Interior lofts

Secondary Stylistic Features:

- Windows dominate the main elevation
- Porches and decks
- Wood siding
- Open floor plan
- Great room
- Deep set eaves

Residential Building, Girdwood

Evaluation Considerations:

To be eligible, individually or as part of a district, an A-Frame must maintain its distinctive roof. A-Frames can be found throughout Alaska. For A-Frames to be individually eligible both primary stylistic features must be present and a majority of secondary features must exist. A-Frames may be found in mixed style districts. To contribute to the district, A-Frames must embody both primary stylistic features and most secondary stylistic features. A small number of A-Frames have gambrel-roofs or are double standard A-Frames (two A-Frames placed perpendicular to each other), so evaluators should consider these rarer subtypes when assessing eligibility. Materials, design, workmanship, setting and feeling are important aspects of integrity when nominating A-Frames.

Residential Building, South Addition, Anchorage

GEODESIC DOMES (1965-1980)

Although domes had existed for some time, Buckminster Fuller popularized them through lectures demonstrating the effectiveness and resourcefulness of the building style. In 1954, Fuller patented the dome. A famous example of a spherical geodesic Dome is the Spaceship Earth exhibit at Walt Disney World, Florida. Most Geodesic Domes are hemispherical, or half the sphere. Many domes were sold in kits and assembled by the property owners. They could be assembled in a couple of days by constructing the wall units, attaching them together and finishing the interior spaces. The triangular shaped panels meant load bearing walls were not necessary. Most domes average 30 feet in diameter. In Alaska most geodesic domes are residential.

Primary Stylistic Features:

- Dome shape
- Clad in wood shingles or three tab asphalt shingles
- Windows and skylights found in a variety of shapes (triangular, square, rectangular or round)
- Space frames

Residential Building, Nome

Secondary Stylistic Features:

- Flat roofed wings
- Segmented dormers
- Wood porches
- Clad in wood, stone veneer, plastic or T1-11

Evaluation Considerations:

Due to the do-it-yourself nature of residential Geodesic Domes, they are often found in isolation. Domes may be contributing features in a mixed style district. To be eligible in a district the shape must be intact with one other primary stylistic feature. Additions that overwhelm the dome will result in the building being not eligible. Geodesic Domes were used for recreation, military, residential, and civic buildings. When they retain their domed shape and exhibit a majority of the primary characteristics and at least two secondary features, they may be considered individually eligible.

QUONSET HUT (1941-1960)

Quonset Huts are an easily identified architectural form. Engineers at Quonset Point Naval Air Station in Rhode Island designed the building type in 1941. Other companies quickly developed their own versions, including the Pacific, Emkay, Armco, and Jamesway Huts. After World War II, numerous surplus Army huts were used by the general public as commercial and residential buildings.

Primary Stylistic Features:

- Barrel shape
- Curved steel ribs
- Corrugated metal

Secondary Stylistic Features:

- False fronts.
- Tongue and groove plywood floors
- Shed dormers

Evaluation Considerations:

Quonset Huts will only be eligible as components to a Quonset Hut historic district or mixed-style district. To be eligible, Quonset Huts must have all the primary stylistic features and retain a high degree of integrity.

Residential Building, Government Hill, Anchorage

NEO-MANSARD (1970-1985)

The Neo-Mansard style, also referred to as the Mansard, is a reinterpretation of the Second Empire style popular during the 1880s. Gas stations used the Mansard style to soften their previous modernist concrete buildings. McDonald's also popularized the style with the creation of their eat-in restaurants featuring a mansard roof. A variety of building types exhibit the Neo-Mansard style including apartment buildings, single family residences, condominiums, gas stations, restaurants and commercial buildings. Older buildings are sometimes modernized by adding mansard roofs to their facades. Many Neo-Mansards have since been covered with newer façade treatments.

Primary Stylistic Features:

- Mansard roof (dual-pitched hipped roof)
- Two or more stories
- Windows and/or porches inserted in the roofs
- Flat roofs
- Aluminum sliders and aluminum doors

Multi-family Building, South Addition, Anchorage

Secondary Stylistic Features:

- Segmented or arched dormers.
- Parapets used to disguise mechanical equipment
- Recessed entries
- Primary roofing material is asphalt shingles, but can be tile or wood
- Dominate garages

Residential Building, Geneva Woods, Anchorage

Evaluation Considerations:

Neo-Mansard buildings are scattered throughout Alaska. They often take form in multi-family housing, commercial buildings, townhouses, and single family homes. Neo-Mansard style buildings will rarely be eligible individually. To be individually eligible, Neo-Mansards must exhibit a mansard roof and a majority of the other primary features. Additionally, they must contain a majority of the secondary features, and be associated with a prominent builder, developer or architect. Neo-Mansard may be part of a mixed style district. To be eligible as part of a district, Neo- Mansards must embody the distinctive roof as well as two primary and two secondary features.

SHED (1970-1985)

The Shed Style was used in residential and commercial buildings in the early 1970s. The Shed Style has the modern movement's smooth finishes and postmodernism's multiple massing. Much of the construction took place during the energy crisis so some employed the use of solar panels and south facing clerestories. The style was often used for vacation homes, schools, apartment complexes and condominiums. Popularity declined as people demanded homes with less maintenance, because the wood exteriors of Shed Style homes required significant maintenance.

Primary Stylistic Features:

- Overall asymmetrical with strong lines
- Mixed massing
- Busy roofline
- One to two stories
- Intersecting gable and/or shed roofs
- Seamless roof and wall intersection
- Asymmetrical placement of windows
- Recessed or obscured door

Residential Building, Nome

Secondary Stylistic Features:

- Long and geometric windows
- Clerestory windows
- Wood wall cladding (vertical, diagonal, horizontal, or shingles)
- Large interior volumes of space
- Blank wall surfaces

Residential Building, South Addition, Anchorage

Evaluation Considerations:

Shed Style buildings will be found individually and in mixed style districts. To be eligible as a contributing building in a district, the Shed must maintain a distinctive roofline and asymmetry. Additions can be sympathetically applied to this style while maintaining its distinctive characteristics especially in historic districts. Setting and location are extremely important for the district overall.

High style Sheds can be individually eligible when they have a majority of the primary stylistic features and at least three secondary stylistic features. Integrity of design, workmanship and materials are important. Additions to shed style buildings will make them not eligible individually.

NEW TRADITIONAL (1970S-PRESENT)

New Traditional architecture is a rejection of modernism and a renewed interest in historical styles first inspired by the U.S. Bicentennial celebrations in 1976. The style is widespread in newer developments. Homes are commonly based on styles popular in the early 20th century- Colonial Revival, Tudor, Neoclassical, French, Italian Renaissance, Spanish, Craftsman, and Prairie, as well as Romantic and Victorian-era styles. New Traditional, though inspired by historic styles, commonly exhibit a lack of understanding of the design principles behind those earlier styles. Porches may be improperly scaled, few or no windows placed on side elevations, use of modern materials that mimic historic materials (i.e. vinyl or hardy-plank in place of wood), and a misinterpretation of classical details such as columns too skinny, too few or poorly spaced. High quality New Traditional homes should be difficult to distinguish from earlier construction; generally, the location and size of the house and garage provide clues to more recent construction.

Primary Stylistic Features:

- Two or more stories
- Imitated historic styles
- Multiple roof lines
- Brick or stone veneer
- Modern materials that mimic historic materials (i.e. vinyl or hardy-plank)
- Large footprint
- Applied decorative features

Prairie influenced, Residential Building, South Addition, Anchorage

Secondary Stylistic Features:

- Unfinished attics
- Vinyl windows
- Mixed synthetic materials
- Multi-car garage

Shingle influenced, Residential Building, South Addition, Anchorage

Evaluation Considerations:

New Traditional buildings are found in residential developments. Most often they will be found in developments with other similar resources, but on occasion are found as new infill construction in older neighborhoods. New Traditionals are rarely eligible as individual resources. Design, workmanship, materials, location, association, and setting are extremely important aspects of integrity. More often, New Traditionals may be eligible as a district. The relationship between the street and other buildings is a primary concern when addressing eligibility. As a district, New Traditionals should exhibit a majority of primary features and some secondary features. The overall subdivision should maintain integrity of design, workmanship, materials and association.

SECTION 8: WRITING ARCHITECTURAL DESCRIPTIONS

One of the key aspects of identifying and evaluating properties is their recordation. A visual and verbal recording of a property provides valuable information about a building, site, structure, object, or district. A full description of a property's appearance is needed to accurately judge its physical condition and integrity. The architectural description should include information on aspects not always visible in the survey photograph such as rear wings, additions, outbuildings, and small architectural details.

STEP 1: OVERVIEW (Location, setting and general facts)

Building Name/Address: 638 Gold Street

Configuration of Lot: Rectangular

Side of Street, Street Name, Cross Streets: Southwest corner of 6th and Gold streets

Construction Date: unknown

Number of Stories: One and a half stories over a daylight basement

Type of Construction: Wood frame

Type of Building: Single family

Style: Craftsman

STEP 2: MACRO ASPECTS

Shape of Plan: Rectangular

Type of Siding: Wood lap siding and wood shingle

Type of Roof: Side gable

Roof Material: Composite shingles

Foundation: unknown

STEP 3: PRIMARY FAÇADE

Direction Primary Elevation is oriented: East

Location/description of entry: Enclosed, gable roofed arctic entry with three twelve light fixed wood windows. Located on the north bay of the east façade. Entry door to arctic entry located on the north façade of the arctic entry.

Description of entry door: The porch door is a partially glazed paneled door. The primary entry door is a wood paneled door with glazed transom, sidelights, and a flat board surround.

STEP 4: GENERAL CHARACTERISTICS

Typical Fenestration: Eight-over-one, double hung, wood-sash windows with flat board surround, and four fixed wood windows with Craftsman mullion design, flat board surround in the shed dormer.

Architectural Features: Decorative stickwork in gable ends, central brick chimney, square bay window with shed roof on south façade.

Roofline: Exposed rafter tales, large shed dormers on both sides of the gable roof.

STEP 5: SITE FEATURES

Auxiliary Building: none

Driveway: none

Garage: Detached single car, gable roofed garage facing 6th Street with partially glazed wood panel roll-up door.

Fence: Wood picket fence encloses lot.

STEP 6: CONDITION

638 Gold Street appears to be in good condition.

RESULT: ARCHITECTURAL DESCRIPTION

638 Gold Street is located on a rectangular lot on the southwest corner of the intersection of Gold and 6th streets. 638 Gold Street is a one-and-half story with daylight basement single family residence in the Craftsman style. The building is rectangular in plan, clad with wood lap siding (except on the daylight basement which is clad in wood shingles), with a side gable roof covered in asphalt shingles. The foundation is not visible. The primary façade faces east with a gable roofed arctic entry located on the north bay. The arctic entry has one twelve light fixed wood window on the south façade and two on the east facade. The entry door is on the north facade of the arctic entry. The arctic entry door is a partially glazed panel door

with the primary entry door being wood paneled with glazed transom, sidelights, and flat board surround. Typical fenestration consists of eight-over-one, double hung, wood-sash windows with flat board surround and four fixed windows with Craftsman mullion design and flat board surround in the shed dormer. Architectural features consist of decorative stick work in the gable ends, a square bay window with shed roof on south facade and central brick chimney. The roof line features fascia boards, exposed rafter tales, and large shed dormers on both sides of the gable roof. Facing 6th Street there is a single-car gable roofed detached garage with a partially glazed wood panel roll-up garage door. The lot is surrounded by a wood picket fence. 638 Gold Street appears to be in good condition.

PREFERRED TERMINOLOGY

- Use "house" not "home."
- Use "façade" not "elevation." A façade is the wall of a building, usually the front; an elevation is a drawing of a wall.
- A "parapet" surrounds the entire perimeter of a roof and may be flat, stepped, or shaped. There is no such thing as a false parapet. There is a false-front parapet, but it is a specific type of parapet located at the front of a gable or shed roof to give the impression of a flat roofline.
- Use "sash" not "frame" when discussing windows. You can see the sash from the street, but cannot see the frame unless you are standing next to the window.
- Windows can be described in general as glazing; units of window glass before installation are panes, once installed, glazing units are lights, not panes; lights grouped into a frame are called the sash; fenestration indicates a number of arrangement of window openings in a façade.
- Use "surround" not "trim" when discussing the wood boards around the windows on the exterior of the house. For example: "double-hung wood sash window with a flat board surround." Trim is the appropriate term to use when describing roofline features and details.
- Use "stories" instead of "floors" "Floors" denote interior divisions, where "stories" denote exterior divisions.
- All numbers from one to ninety-nine are written out, while 100 and above are cited as numerals, except in the case of ages, dates, street numbers, dimensions, and millions.
- Spell out numbers, i.e. two-story, not 2-story, and three-over-one not 3/1 or 3-over-1
- Measurements and dimensions are never written out; they always appear as numerals, and feet or inches are always indicated using technical symbols. For example: 12'-6" x 9'0" not 12 feet 6 inches by 9 feet.

TIPS FOR EFFECTIVE ARCHITECTURAL DESCRIPTIONS

- Always describe the building in logical sequence, from the ground up, macro to micro aspects.
- Use cardinal directions instead of left and right, for example "the north bay of the west façade…" instead of "the left bay of the west façade…"
- The word "streets" is not capitalized when listing multiple streets (Third Street vs. Cordova and Third streets). The same is true with other listed items with common suffix descriptions.
- Capitalize and abbreviate street, avenue, boulevard, etc., but not short items such as road or lane, when the number prefaces the street name.
- Write out and capitalize street when no number is given.
- Call a property by its full address; for example, 14 West Third Avenue instead of 14 W Third.
- Describe the "primary window type" (whatever the majority of the windows are) along with the macro elements of the building. Only specify particular window types for those windows that are not primary when you describe the building in greater detail.
- Avoid run-on sentences.
- Pay attention to the number of stories. The primary entrance is usually on the first story. The level below that is generally considered a raised basement, even if it is a full ground story containing a garage.
- Specify if the building is on a corner lot or a through-lot (a lot that has street frontage on two opposite sides).
- Use multiple-family for apartment and, duplexes if there are no commercial uses present. Use the term "mixed-use" not residential-over-commercial if there are commercial uses present as well as multiple-family residences.
- Descriptions should reference all buildings on the lot.
- Ancillary buildings that do not have their own addresses and play a supporting role to the primary building should be described briefly after the description of the primary building.

SECTION 9: RESEARCH

In order to develop an historic context and/or perform an intensive-level survey that examines the history and evaluates the significance of an individual property or historic district, archival research is needed. In Alaska there are a number of repositories and archives that can provide primary information. Archival research provides facts and data, that when coupled with information drawn from secondary sources, can help a researcher develop a comprehensive history of a subject property and thus the ability to determine a property's historic significance, integrity, and eligibility for historic designation.

Below is a brief introduction to the major repositories in Alaska and how to conduct research at each. This list is not exhaustive but highlights the major repositories. Each community may have their own historical society, library or municipal government where archival research can be conducted. The National Park Service provides guidance on researching a historic property in *National Register Bulletin 39: Researching a Historic Property*.

INFORMATION SOURCES

Historic maps and plats
Census records
Oral histories
Building permits
Building blueprints
Local histories
City directories
Family/personal papers
Insurance records
Newspapers
Deeds
Property tax records
HABS/HAER documentation
Cemetery records
Court documents
Probate records
Military records
Photographs or postcards
Visitor guides and brochures
Milepost
Alaska Historic Resource Survey

MAJOR REPOSITORIES IN ALASKA

ANCHORAGE MUSEUM AT RASMUSON CENTER
Atwood Resource Center
625 C Street, Anchorage, AK 99501
907-929-9234
Tues.-Fri. 10am-2pm and Saturday by appointment
https://www.anchoragemuseum.org/collections/archives/

ALASKA DIGITAL ARCHIVES
http://vilda.alaska.edu/

UNIVERSITY OF ALASKA ANCHORAGE- CONSORTIUM LIBRARY
3211 Providence Drive, Anchorage AK 99508
http://www.consortiumlibrary.org

Archives & Special Collections
Consortium Library, Room 305
907-786-1849
Mon.-Fri.- 10am-4pm
http://consortiumlibrary.org/archives/

Alaska Resources Library & Information Services- ARLIS
Consortium Library, Suite 111
907-272-7547
Mon.-Fri. 8am-5pm
http://www.arlis.org

ANCHORAGE PUBLIC LIBRARY (Z.J. LOUSSAC PUBLIC LIBRARY)
3600 Denali Street, Anchorage, AK 99503
907-343-2975
Mon.-Thur. 10am-9pm; Fri.-Sat. 10am-6pm; Sun. 1pm-5pm
Alaska Collection: Mon.-Sat. 12pm-6pm; Sun. 1pm-5pm
http://www.muni.org/Departments/library/Pages/LoussacLibrary.aspx

UNIVERSITY OF ALASKA FAIRBANKS- RASMUSON LIBRARY
310 Tanana Loop, Fairbanks, AK 99775
907-474-7481
Hours change during semesters check website for most accurate times.
http://www.library.uaf.edu/

Alaska & Polar Regions Collection
Rasmuson Library 2nd Floor
907-474-2791
Tues.-Fri. 10am-4pm
http://www.library.uaf.edu/apr

UNIVERSITY OF ALASKA SOUTHEAST-EGAN LIBRARY

11120 Glacier Hwy (BE1) Juneau, AK 99801

907-796-6502

Mon.-Thurs. 8am-10pm, Fri. 8am-5pm, Sat. 11am-5pm, Sun. 11am-8pm (hours are different when school is not in session, check website for most accurate times)

http://www.uas.alaska.edu/library/

ALASKA STATE DIVISION OF LIBRARIES, ARCHIVES, AND MUSEUMS

Father Andrew P. Kashevaroff Alaska Library, Archives, and Museum Building

395 Whittier Street, Juneau, AK 99801

907-465-2910

Mon.-Fri. 8am-4:30pm

http://www.lam.alaska.gov

ALASKA STATE HISTORIC PRESRVATION OFFICE

Office of History and Archaeology

550 W. 7th Avenue. Suite 1310, Anchorage, AK 99501-3565

907-269-8721

Mon.-Fri. 9am-11:30 am and 1pm-4:30pm

http://www.dnr.alaska.gov/parks/oha/

THE NATIONAL ARCHIVES AT SEATTLE

6125 Sand Point Way NE

Seattle, Washington 98115-7999

206-336-5115

Mon.-Fri. 7:45-4:15 and second Sat. of each month 9-4

http://www.archives.gov/seattle/

SECTION 10: HISTORIC CONTEXT STATEMENTS

The purpose of an intensive survey is to determine the historic significance of a property or district and to evaluate its eligibility for historic designation (National Register, Alaska Landmark or Local register). A formal designation contributes to local planning considerations; the application of environmental/cultural policy at the local, state and national levels; and makes available preservation incentives such as historic preservation grants and tax credits.

Assessing historic significance is based on information collected through archival research, secondary sources, previous studies and reports, and photographs and oral histories. It is important to develop contextual information that concerns the historic trends and development of the geographical area surrounding the subject property or properties. This information connects, time, place and themes with the property or properties. The historic context statement describes those historical development patterns and trends within which the significance of a resource can be understood.

HISTORIC CONTEXT STATEMENT

As stated in the Secretary of the Interior's *Standards and Guidelines for Archeology and Historic Preservation,* "the development of historic contexts is the foundation for decisions about the identification, evaluation, registration, and treatment of historic properties, and surveys." A historic context statement provides the basis for evaluating significance and integrity.

Historic context statements are intended to provide a framework for identifying and evaluating resources. It uses geography, history and culture to address the physical development of a community or regions land use patterns and built environment over time. It identifies important property types associated with those developments, why they are important, and what characteristics they need to have to be considered an important representation of their type and context. A good context will provide a template for identifying, evaluating and developing plans for the treatment of related historical resources.

Information in the historic context statement needs to pass the "*so what?*" test. When writing you should ask, "So what information does this sentence, paragraph, or section provide to help explain how land use patterns developed or why the built environment looks the way it does today?" Mining strikes, arrival of railroad lines, wars, natural disasters, political elections, and other such events generally serve as historical markers. But unless a connection is made between that event and how it shaped today's built environment, then "so what?" Only when you make an explicit connection between the history and the extant land use

patterns or built environment will the historic context pass the "so what?" test and be a useful tool for integrating historic preservation into land-use planning.

A context statement should follow an outline similar to the following:

1. **Title Page**
2. **Credits:** Projects funded by federal money, such as through Certified Local Government (CLG) grants are required to include language denoting this.
3. **Table of Contents**
4. **Front Matter:** This will include a discussion of project background and purpose, methodology, parties involved, existing surveys and documentation.
5. **Summary Statement:** Summarize the themes, time period(s), and geographic area that the context statement addresses.
6. **Historical Background:** Provide a broad narrative historical overview of the forces that have shaped land use patterns and development of the physical environment being addressed.
7. **Themes:** Provide a narrative section or sections containing an analytical discussion of historical patterns, significant events or activities, environmental, social, political, technological and cultural influences, and significant individuals or groups **relevant** to the context statement's topic.
8. **Property Types:** Identify important property types and their historical significance to the themes identified. Emphasis should be placed on existing property types, their general location and likely condition, and guidance for how to apply eligibility criteria. This discussion should also establish integrity thresholds for each property type.

Items 7 and 8 can be grouped and organized into multiple chronological chapters when developing a geographically-based context statement that concerns the entire history of an area.

9. **Preservation Goals and Priorities:** Outline and prioritize recommended preservation activities and methods for identifying, evaluating, and treating the property types identified as significant.
10. **Bibliography and Footnotes:** Use the *Chicago Manual of Style* format to cite sources.
11. **Maps, Photos, and Illustrations:** Provide graphic support for the narrative, especially where particular buildings are referenced. Be sure to caption and cite illustrations appropriately. Maps, photos and illustrations can be integrated in the body of the report as well.

Official resources that provide guidance on development of context statements include:

- *The Secretary of the Interior's Standards and Guidelines for Archaeology and Historic Preservation*
- *National Register Bulletin 16B: How to Complete the National Register Multiple Property Documentation Form*

SECTION 11: STATEMENT OF SIGNIFICANCE

A statement of significance is a reasoned argument. It is most often written to establish that a property has historic importance. The property or district should be related to a historic context or contexts. It should identify the period of significance and areas of significance. It should establish that the property in question has the characteristics required to qualify it as part of the context. For determinations of eligibility for listing, this statement might be used to establish that a property or district does not have the qualities required to be found significant.

The statement of significance draws on information provided in the historic context statement, but more importantly focuses on the specific property or district being evaluated. A statement of significance can range from a few paragraphs to a couple of pages in length. It will include an evaluation of the property or district's historic significance and historic integrity, and places it in the appropriate historic context.

For a determination of eligibility each of the four National Register criteria for evaluation should be addressed in turn, with indications as to whether the property meets the criteria or not. If a property is found significant under one or more criteria, then each of the seven aspects of integrity should be addressed with a detailed explanation as to whether the property retains or lacks each aspect. When developing a statement of significance for a National Register nomination only those criteria under which the property is significant need to be addressed.

EVALUATION OF SIGNIFICANCE

The following criteria guide the evaluation of properties for eligibility to the National Register of Historic Places. The National Register is the nation's inventory of historic resources. The National Register is administered by the National Park Service and includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level.

Typically, resources are eligible for listing in the National Register if they meet one of the four criteria of significance (A through D) and if they retain sufficient integrity to convey their significance. National Register criteria are defined in depth in *National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation*. The four criteria under which a building, structure, site, object, or district can be considered eligible for listing in the National Register are:

> **Criterion A (Event):** Properties associated with events that have made a significant contribution to the broad patterns of our history;

Criterion B (Person): Properties associated with the lives of persons significant in our past;

Criterion C (Design/Construction): Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant distinguishable entity whose components lack individual distinction; and

Criterion D (Information Potential): Properties that have yielded, or may be likely to yield, information **important** in prehistory or history.

Certain types of properties are not usually considered for listing in the National Register: religious properties, moved properties, birthplaces and graves, cemeteries, reconstructed properties, and properties achieving significance within the past fifty years. When a property is one of these, then the criteria consideration needs to be specifically addressed in the documentation. The seven Criteria Considerations are as follows:

Criteria Consideration A: a religious property deriving primary significance from architectural or artistic distinction or historical importance; or

Criteria Consideration B: a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or

Criteria Consideration C: a birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building directly associated with his or her productive life; or

Criteria Consideration D: a cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or

Criteria Consideration E: a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or

Criteria Consideration F: a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or

Criteria Consideration G: a property achieving significance within the past 50 years if it is of exceptional importance.

ASSESSMENT OF INTEGRITY

In addition to qualifying for listing under at least one of the National Register criteria, a property must be shown to have sufficient historic integrity. Integrity is defined as "the ability of a property to convey its significance."[4] There are seven aspects of integrity used to evaluate a resource's eligibility for listing in the National Register:

- *Location* is the place where the historic property was constructed or the place where the historic event occurred.
- *Design* is the combination of elements that create the form, plan, space, structure, and style of a property.
- *Setting* is the physical environment of a historic property.
- *Materials* are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- *Feeling* is a property's expression of the aesthetic or historic sense of a particular period of time.
- *Association* is the direct link between an important historic event or person and a historic property.

Integrity is based on significance: why, where, and when a property is important. **Only** after significance is established can you proceed to assessing integrity. The steps in assessing integrity are:

- Define the essential physical features that must be present for a property to represent its significance.
- Determine whether the essential physical features are visible enough to convey their significance.
- Determine whether the property needs to be compared with similar properties, and

[4] National Park Service, *National Register Bulletin # 15: How to Apply the National Register Criteria for evaluation (1997), 44.*

- Determine, based on the significant and essential physical features, which aspects of integrity are particularly vital to the property being eligible and if they are present.

Ultimately, the question of integrity is answered by whether or not the property retains the identity for which it is significant. It is understood that all properties change over time, but to retain integrity a property will always possess several, if not all, aspects of integrity. Determining which of these aspects are most important to a particular property requires knowing why, where, and when a property is significant within its historic context. Evaluation of properties integrity is defined in depth in *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*.

SECTION 12: ALASKA HERITAGE RESOURCES SURVEY

The Alaska Heritage Resources Survey (AHRS) is a restricted inventory of over 45,000 reported cultural resources from prehistoric to modern, and some paleontological sites within the State of Alaska. Cultural resources encompass archaeological, traditional, and built environment resources, including but not necessarily limited to buildings, structures, objects, districts, and sites. The inventory is restricted by state law to prevent unauthorized use of this data and to protect identified cultural resources from unwarranted destruction. The AHRS is maintained by the Office of History and Archaeology (OHA) staff.

The goal of the AHRS is to be the central repository for Alaska's cultural resources information and to provide that information for potential research, development of historic contexts, and for project-planning purposes. Federal and state agencies, local governments, private companies, and professional consultants are strongly encouraged to use the inventory when a proposed project involves State or Federal land, jurisdiction, funding, permits, or other authorizations. These types of projects are likely subject to review by our office under the Alaska Historic Preservation Act (AHPA) (A.S. 41.35.070) or Section 106 of the National Historic Preservation Act (54 U.S.C. § 306108). Identifying previously reported cultural resources in a project's Area of Potential Effect (APE) early in planning can help guide permitting and construction decisions, prevent unnecessary destruction of non-renewable resources, and avoid possible project delays.

We strongly encourage all possible cultural resources be reported to the AHRS staff. Once in the AHRS the survey data can be used to inform planning decisions and shape future community development in ways that are sensitive to and promote historic and cultural resources. The AHRS is continually being updated with both new and revised information. Listing on the AHRS does not, in and of itself, provide any sort of protection to cultural resources other than recording where and what it is or what it may contain. Cultural resources not reported compromise the inclusive scope of the database. This affects project managers and planners, who will not be able to fully consider potential impacts of future development through AHRS research.

The AHRS database has evolved through the years. The AHRS began as a map-based system that used USGS topographic maps at 1:250,000 and 1:63,360 (1" = 1 mile) scales. AHRS site numbers are still assigned using these maps today. Each cultural resource is given an individual AHRS site number consisting of a three-letter designation (tri-graph) relating to the USGS quadrangle map on which the cultural resource is located, followed by a unique sequential number within that quadrangle (i.e., SIT--00010 is the AHRS number for the tenth cultural resource recorded within the Sitka quadrangle). For each individual cultural resource, the AHRS has a record with the site name, description of the physical remains, data on the site's location (using the NAD83 datum) as well as a variety of additional descriptive information relevant to management and research needs. In some cases, pdf documents will be attached to the record.

Who Has Access

Access to the AHRS is restricted under the federal Freedom of Information Act (PL 89-554) National Historic Preservation Act (PL 89-665, 54 U.S.C. 300101), and the Archaeological Resources Protection Act (PL 96-95). AHRS restrictions are also supported by Alaska state law AS 40.25.110 and Alaska State Parks Policy and Procedure No. 50200.

Authorized users are those people who have a demonstrated need for the information, apply for access to the AHRS, and are approved by OHA staff. Approved users include representatives of federal, state, or local governments on official business; researchers engaged in scientific research; individuals or representatives of organizations conducting Cultural Resource Management (CRM) investigations; or other potential users determined by the AHRS Manager and/or State Historic Preservation Officer as having a legitimate need for access. It is **highly recommended** that any individual using the AHRS database and mapper have the appropriate background in CRM/historic preservation, or consult with an individual(s) with the appropriate background, to properly interpret the database information. Just looking at the AHRS Mapper or database is never sufficient to fully evaluate the potential effects of a project on cultural resources under either the AHPA or Section 106.

For more information on how to obtain access, please see AHRS Policies and Guidelines in Appendix B.

Does having an AHRS number imply eligibility for inclusion in the National Register of Historic Places?

No, eligibility is not a consideration when assigning AHRS numbers. The AHRS inventory is a statewide inventory of all reported sites. In order to understand and interpret people's use of the landscape, a baseline inventory of all resources needs to exist. The AHRS inventory is the means of documenting the variety of cultural resources in specific areas to enable interpretation and preservation goals of the state.

What types of cultural resources get an AHRS number?

The AHRS inventory includes buildings, objects, structures, sites, districts, some paleontological sites, shipwrecks, travel ways, traditional cultural properties, landscapes, and other places of cultural importance. Most cultural resources on this inventory are over 50 years old, but that is neither a requirement nor justification on its own for inclusion in the AHRS. Cultural resources listed in the AHRS should contribute to our understanding of Alaska's prehistoric and historic cultural heritage and should be important in some manner to be considered a cultural resource.

The general provisions below are to help determine if a potential cultural resource needs an AHRS number.

- All archaeological sites, buildings, structures, objects and districts [other than Culturally Modified Trees (CMTs) that indicate prehistoric or historic use or occupation and contribute (even slightly) to Alaska's heritage likely will receive an AHRS number regardless of the size, function, possible eligibility for inclusion in the National Register of Historic Places, or research potential. All paleontological sites likely will receive AHRS numbers.
- Historic districts will receive an AHRS number as well as each of the surveyed resources within the district.
- Individual CMTs will not be assigned an AHRS number. Only large groves preferably associated with another particular cultural resource or resources and with very good documentation will be included in the AHRS. Modifications less than 50 years old will generally not be considered.
- Generally, cultural resources recorded on the AHRS database are 50 years old or older and contribute in some way to Alaska's cultural heritage. Sites, buildings, and objects younger than 50 years old are listed on the AHRS when they exhibit exceptional significance within a well-developed and defined historic or architectural context.
- Graves (isolated and clustered, marked and unmarked) need an AHRS number, even if they are located adjacent to or in the vicinity of a church. In support of AS 11.46.482 (a)(3), **all graves, no matter how recent,** need an AHRS number for management purposes. Readily defined cemeteries and/or burial areas may be recorded under one AHRS number.
- Prehistoric isolated finds should be assigned an AHRS Number. Historic isolated finds should be further evaluated [what is it, is it associated with other activity in the area (an historic camp, mine, road, district nearby, etc.)] before asking for an AHRS number.
- Features located less than 50 meters apart generally do not need individual AHRS numbers (unless they are from a different resource type or otherwise distinct).
- Resource types that are "co-located" generally need two AHRS numbers; an example is a historic cabin (building) and a prehistoric lithic scatter (site).
- Please contact the AHRS Manager by phone at (907) 269-8718 or by email at oha.ibs@alaska.gov with questions or comments.

HOW TO REQUEST AN AHRS NUMBER

Requests for new site numbers should be sent by email to the AHRS Manager at oha.ibs@alaska.gov. If you have more than a few site number requests, you may use an Excel spreadsheet to submit your AHRS number requests. Following a request via email, the AHRS Manager can provide our preferred spreadsheet

format for submitting site data when requesting multiple AHRS numbers. AHRS staff will assign numbers, enter the data into the AHRS-IBS and add the AHRS numbers to the excel spreadsheet provided. When the process is complete, the AHRS Manager will return the table with the assigned AHRS numbers via email.

The following information should be provided with a request.

- **Temp/field number** (if used by you, helps track information when large blocks of numbers are requested).
- **USGS quad** (required, for assigning trigraph) i.e. Fairbanks quad or FAI.
- **Site name** (required) can use AHRS number if not named.
- **Site description** (required) i.e. Collapsed cabin, prospecting pit, isolated flake, 3 depressions (including shape!), can scatter. **Be as descriptive as possible**; you determined it was a cultural resource for a reason. Please state why. The information you submit should not simply define the record as a place holder until you complete your reporting of the site or project.
- **Site type (resource nature)**: (required) Site, Building, Structure, Object, and District.
- **Site area:** (optional) in acres. You should have an idea of how big the cultural resource is before you come back from the field.
- **Location description:** (required) i.e. "on the west bank of Tom Creek north of Fairbanks," or for a building, the street address. **Location descriptions are critical**, as they serve to verify GPS or other location data when plotting the cultural resources site and are used to supplement other location data when relocating the cultural resource in the field.
- **Latitude/Longitude in decimal degree:** (required) if the site will be recorded as a point. Submitting maps when asking for AHRS numbers are not absolutely necessary but can be helpful to ensure that there are no issues with projection or typos. If the site is a polygon or a line, a site map or shape file should be submitted. NAD 83 Datum.
- **Owner information** (optional) helpful if known.
- **Period code:** (required) historic, prehistoric, proto-historic, paleontological, or modern.
- **Cultural Affiliation:** (optional) Culture of people affiliated with, or responsible for creating/using the cultural resource.

SECTION 13: RECOMMENDED READINGS

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Fleming, John, Hugh Honour, and Nikolaus Pevsner. *The Penguin Dictionary of Architecture and Landscape Architecture.* London: Penguin Books, 1999.

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McAlester, Virginia Savage. *A Field Guide to American Houses.* Second Edition. New York: Alfred A. Knopf, 2013.

National Park Service. *Archaeology and Historic Preservation: Secretary of the Interior's Standards and Guidelines.* Washington, D.C, 1985.

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_____. "How to Complete the National Register Form." *National Register Bulletin 16A.* Washington, D.C., 1991.

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APPENDIX A:
SAMPLE ALASKA BUILDING INVENTORY FORM

AHRS #: JUN-167 **Historic Name:** Metzgar House/ Alaska Juneau Gold Mining Company House

Associated District AHRS # JUN-599 **Date of Construction:** 1912 **Eligibility:** Eligible

Associated District AHRS Name: Chicken Ridge Historic District

Period of Significance: 1893-1939

Building Photograph

Site Map

GENERAL PROPERTY INFORMATION

Location Description or Address:

638 Gold Street, Juneau Alaska

Latitude: 58.30402849 **Longitude:** -134.41026539

USGS quad: JUN B-2 **MTRS:**

ARCHITECTURAL INFORMATION

Architectural Style: (Please reference Alaska Style Guide for styles found in Alaska)

Late 19th early 20th Century American Movements: Bungalow/Craftsman

Architectural Description: (Include setting, outbuildings, materials, etc...)

638 Gold Street is located on a rectangular lot on the southwest corner of the intersection of Gold and 6th streets. 638 Gold Street is a one-and-half story with a daylight basement, single family residence in the Craftsman style. The building is rectangular in plan, clad with wood lap siding (except on the daylight basement which is clad in wood shingles), with a side gable roof covered in asphalt shingles. The foundation is not visible. The primary façade faces east with a gable roofed arctic entry located on the north bay. The arctic entry has one twelve light fixed wood window on the south façade and two on the east façade with the main entry door on the north façade. The arctic entry door is a partially glazed panel door with the primary entry door being wood paneled with glazed transom, sidelights, and flat board trim. Typical fenestration consists of eight-over-one, double hung, wood-sash windows with flat board surround and four fixed windows with Craftsman mullion design and flat board surround in

the shed dormer. Architectural features consist of decorative stick work in the gable ends, a square bay window with shed roof on south façade and central brick chimney. The roof line features fascia boards, exposed rafter tales, and large shed dormers on both sides of the gable roof. There is a single car gable roofed detached garage facing 6th Street with a partially glazed wood panel roll-up garage door. The lot is surrounded by a wood picket fence. 638 Gold Street appears to be in good condition.

BUILDING EVALUATION FOR THE NATIONAL REGISTER

Historic Context: (Relate people, events, and themes with time and place)

Chicken Ridge is significant for its association with patterns of community development in Juneau from 1893 to 1939. Chicken Ridge clearly demonstrates that with the establishment of major mining operations and the subsequent move of the Territorial government to Juneau, an influx of mining, government, and other professionals necessitated the development of subdivisions to house the population. Chicken Ridge is a cohesive and intact example of a neighborhood which represents the modest stylistic interpretations typical of the Juneau area but with additional design features reflecting the socioeconomic class of its residents.

Statement of Significance:

638 Gold Street is significant as one of seven Craftsman style buildings in the Chicken Ridge Historic district, demonstrating Juneau's vernacular interpretation of national styles. The building was built by the A.J. Mining Company as housing for mine employees. The most notable employee to live in the house was Louis H. Metzgar, Superintendent and later Manager of the mine.

Integrity Discussion:

638 Gold Street retains all seven aspects of integrity

Eligible: ☒ YES ☐ NO **If yes:** ☒ A ☐ B ☒ C ☐ D

Criteria Consideration: ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Form Preparation Information

Prepared By: Summer Rickman

Professional Qualifications: Architectural Historian

Date Prepared: 7/14/2015

APPENDIX B:
AHRS POLICIES AND GUIDELINES

1.0 Background:

The Alaska Heritage Resources Survey (AHRS) is a data repository with information on over 45,000 reported cultural resources (archaeological sites, buildings, structures, objects or locations, etc.), from prehistoric to modern, and some paleontological sites within the State of Alaska. This data repository is restricted by state law to prevent unauthorized use and to protect identified cultural resources from unwarranted destruction. The AHRS is maintained by the Alaska Department of Natural Resources, Office of History and Archaeology (OHA) staff and the electronic version of the AHRS is part of OHA's Integrated Business Suite (IBS).

2.0 Data Limitations:

The AHRS contains, to the best of our ability, all of the recorded cultural resources site information reported to OHA staff to date. We strongly encourage all possible cultural resources, and all projects that might affect them, be reported to the OHA. Be aware that sites listed in the AHRS are under the jurisdiction, ownership, or control of other entities, such as state and federal agencies, municipal governments, private individuals, and tribal organizations.

Please note that only a very small portion of the State has been surveyed for cultural resources. The absence of cultural resources within AHRS in a particular area on the AHRS mapper or in the database could mean that location has never been surveyed for cultural resources. The AHRS-IBS is continually being updated with both new and revised information. Cultural resources not reported compromise the inclusive goals of the database. This affects project managers and planners, who will not be able to fully consider potential impacts of future development through AHRS research.

3.0 Access Status and Legal Constraints:

To protect sensitive cultural sites against unauthorized disturbance, access to the AHRS database and related information that would put sites at risk (i.e., coordinates and maps or texts that depict precise locations of archaeological sites) is withheld from the general public. Restricted or confidential site information is withheld from public records disclosure under Alaska state law (AS 40.25.110) and under the federal Freedom of Information Act (PL 89-554). The restriction of site inventory information is allowed by AS 40.25.120(a)(4), Alaska State Parks Policy and Procedure No. 50200, the National Historic Preservation Act (PL 89-665, 16 U.S.C. 470), and the Archaeological Resources Protection Act (PL 96-95).

4.0 Guidelines for Use and Security of AHRS Data:

Since the AHRS-IBS is restricted by law, those who gain access to the AHRS-IBS are responsible for the subsequent use and/or transmission of the information they gather from the system. **DO NOT** include AHRS information in public documents that would put sites at risk (such as non-OHA permit applications, grant applications, and/or other documents for which public access cannot be restricted). Information such as coordinates and maps or text with explicit site locations: (a) shall be held in a secure place with restricted access; (b) shall be used for legitimate planning or scientific research; and (c) shall not be redistributed to those who have not signed an OHA IBS User Agreement Form and submitted that form to OHA (see exceptions

below). When in doubt, the applicant should consult with OHA. Static IBS export data obtained under a Corporate / Agency IBS User Agreement shall be destroyed for completed projects or replaced with current data for ongoing projects prior to the renewal of user agreements.

4.1 Coordinates, maps and text that depict specific site locations may be made available to clients, agency employees, tribes and others involved in a particular project planning process, but should be marked "Restricted – Not for Public Distribution." Digital data exported from the IBS under a Corporate / Agency IBS User Agreement (i.e., shape files or other data sets suitable for populating a database) shall not be made available to those who have not signed an OHA IBS User Agreement, nor shall direct IBS access be made available. The locations of standing buildings and structures still in use are not subject to the protective measures in Sections 4.0 – 4.2.

4.2 Maps with generalize site locations used to illustrate presence of cultural sites, such as would be used in Environmental Impact Statements, management plans, and other documents available to the public, should be at such a scale and resolution so as to preclude the map's use for relocating individual sites in the field. OHA can provide advice or examples if needed.

4.3 Because the IBS/AHRS is a dynamic system, large data sets downloaded from the AHRS become increasingly obsolete as site records are created or updated. Archived digital data derived from direct IBS data exports, such as shape files and data used to populate databases or spreadsheets, should be purged annually to insure that the use of old data for planning or management does not put sites at risk. These types of data are normally available only to Corporate / Agency users. Routinely relying on the IBS rather than static databases populated with exported data will insure that site data are the most current. The Section 4.0 requirement for Corporate / Agency users to destroy export data does not apply to data that are archived as part of a project file. Archived data that would put sites at risk, such as location coordinates and text providing explicit locations, still must be held in a secure place with restricted access, as required by Section 4.0 (a)

5.0 Statement of Access Policies:

OHA restricts AHRS access to users with a legitimate need for the information. Authorized users are limited to representatives of federal, state, local, or tribal governments on official business, scientific researchers, and qualified representatives of cultural resource management firms conducting investigations that will contribute to resource protection. Because the interpretation of AHRS data requires familiarization with the resource and data limitations, OHA restricts non-agency AHRS access to cultural resource professionals who meet qualification standards. The Chief of OHA may grant waivers for AHRS access to individuals who do not meet these standards if: (1) access is believed to be in the best interest of protecting or managing the resource; and/or (2) the land or resource manager supports AHRS access; and/or (3) the requesting individual has an established history of legitimate AHRS use and/or cultural resource management. OHA may also limit users to certain types of data, type of access (remote or in-house), or to data for a particular geographic area. Corporate Agreement holders may request raw data exports for use with their own GIS software. OHA may grant IBS editing privileges to users who plan to enter or update AHRS records.

6.0 Guidelines for IBS/AHRS Access:

6.1 Agency users

Agency users (including federal, state, and local governments, as well as tribes) may access the AHRS and related data sets if they (1) are conducting official business and access is project-related, (2) present a current agency business card or ID, (3) have read and accepted these AHRS policies and guidelines, and (4) have completed and submitted an OHA IBS User Agreement.

6.2 Non-agency users

Non-agency users (including but not limited to representatives of universities, historical societies, tribal consortiums and tribal nonprofits) may access the AHRS and related data sets if they (1) demonstrate a legitimate business or research need, (2) have read and accepted these AHRS policies and guidelines, (3) submit proof of completion of a B.S. or B.A. degree in archaeology, anthropology, architectural history, history, or historic preservation, and, (4) have completed and submitted an OHA IBS User Agreement.

6.3 Corporate / large-scale agency users

The Corporate/ Agency User Agreement provides for a higher level of access, to include data exports, for which a higher level of accountability is required. Corporate / Large scale agency users who desire AHRS data exports for use in their own GIS systems or need sustained access to large geographic areas must (1) demonstrate a legitimate business or research need for control of large blocks of data, (2) submit a Corporate / Agency Information Use Agreement signed by a corporate officer or senior agency official, and (3) insure that individual users each complete an OHA IBS User Agreement. Terms of access for specific projects may be defined or modified through the execution of a Programmatic Agreement (PA) or Memorandum of Agreement (MOA) signed by the Chief of the Office of History and Archaeology in lieu of a Corporate Agreement.

Corporate / Agency User Agreements are designed to be completed by a corporate officer or senior agency official, with or without cultural resource training, who is applying for access to the Alaska Heritage Resources Survey (AHRS) database on behalf of the group as a whole. Each individual user within the group must complete an IBS User Agreement. By signing a Corporate / Agency User Agreement, the senior official acknowledges the sensitivity of data such as coordinates and shape files, and is thus able to direct employees to handle the data in a manner consistent with OHA policy.

6.4 Applicants who fall outside the above categories (Waivers)

Waivers are available on a case by case basis under special circumstances if the applicant (1) demonstrates a legitimate business or research need, (2) obtain a signed waiver from the Chief of OHA, (3) have attended an OHA IBS training course, and (4) complete an OHA IBS User Agreement.

7.0 OHA retains the right to:

7.1 Determine legitimate needs (i.e., resource protection or scientific research);
7.2 Place restrictions on the dissemination of information obtained from the AHRS;
7.3 Determine which data fields will be made available to users;
7.4 Restrict user access to select modules within the OHA IBS;
7.5 Limit access to records in or near the project's Area of Potential Effect (APE);
7.6 Set an expiration date for user agreement documents (normally within 1 year or less);
7.7 Require applicant to provide written land owner permissions prior to data releases;
7.8 Request project information and end date(s);
7.9 Request a signed "Certification of Data Destruction" form from recipients of data exports;
7.10 Terminate a User Agreement at any time; and
7.11 Decline to renew access if prior agreement terms have not been met.

8.0 Access:

8.1 In House Access

In house access is available to authorized users at the OHA office at 550 W. 7th Ave., Suite 1310 during posted AHRS business hours or by appointment (907-269-8718). Due to the learning curve, it is recommended that users who do not regularly use AHRS come into the office to take advantage of staff support and informal trainings when necessary/requested

8.2 Remote Access (Log In)

Most AHRS-IBS users access the database through remote access https://dnr.alaska.gov/ohasecurity/portal

Please note that there are help documents in specific modules (AHRS Mapper Manual). Also, please contact the AHRS Staff.

9.0 Litigation Disclosure Form:

In keeping with the policy of other DNR Sections, OHA requires the completion of a "Litigation Disclosure Form." The form is typically required at the time of User Agreement Form submittals or annual renewals, but may be required for individual projects as circumstances warrant. The intent of the Litigation Disclosure Form is to prohibit the disclosure of records to be used for litigation against the State to a party involved in the litigation unless applicable court rules have been followed (AS 40.25.122).

APPENDIX C: OFFICE OF HISTORY AND ARCHAEOLOGY CULTURAL RESOURCES COVERSHEET

CULTURAL RESOURCES REPORT COVERSHEET

Must Accompany All Reports Submitted To OHA/SHPO

Alaska Department of Natural Resources, Office of History and Archaeology
550 W. 7th Ave., Suite 1310 Anchorage, AK 99501-3565
Phone: (907) 269-8718; Fax (907) 269-8908
http://www.dnr.state.ak.us/parks/oha/index.htm

Date Received: _____

For Office Use Only

ID: _____

Reset Form

A. Project/Report Cover Sheet Information

1. Date Submitted: _____ 2. Project Number: _____

4. Project Name: _____

5. Report Title: _____

6. Report Authors: _____

7. Submitting Organization/Agency: _____

8. Organization/Agency Prepared For: _____

9. Principal Investigator(s): _____

10. Type of Investigation: _____ 11. Sites found/revisited: ☐ Yes ☐ No

11. List New AHRS Site #: _____

12. List Updated AHRS Site #: _____

B. Geographic Information

1. Brief Description of the Project Area:

2. USGS Map Sheet(s): _____ 3. MTRS (ex. C41S67E23): _____

4. Land Owner(s): _____ 5. Acres Surveyed: _____

C. Cultural Resources Management Questions

1. Is the report part of a National Historic Preservation Act - Section 106 Consultation?	☐ Yes	☐ No
2. Is the report part of an Alaska Historic Preservation Act Compliance Consultation?	☐ Yes	☐ No
3. Does the report's data support the submitting agency's determination of eligibility?	☐ Yes	☐ No
4. Does the report's data support the submitting agency's determination of effect?	☐ Yes	☐ No
5. Was this report submitted to fulfill State Field Archaeology Permit Requirements If yes, please provide the Permit #: _____	☐ Yes	☐ No
6. Was this project and/or report overseen or authored by someone meeting the minimum qualifications of the Secretary of the Interior Standards and Guidelines (48 FR 44738-44739)?	☐ Yes	☐ No
7. Is the Principal Investigator's resume appended to the report or on file at OHA?	☐ Yes	☐ No

8. Additional Comments: