The Congress finds and declares that
(a) the spirit and direction of the Nation are founded upon and reflected in its historic heritage;
(b) the historical and cultural foundations of the Nation should be preserved as a living part of our community life and development in order to give a sense of orientation to the American people;....

-Preamble to the National Historic Preservation Act of 1966

The Post and Lintel

Preservation Eastern Perspective

By Preservation Eastern Director Amanda Tremba

The 2009-2010 Preservation Eastern board has been organizing an exciting and event-filled year. The first outing was the Diamond Jack boat tour on June 28 along the Detroit River, sponsored by the Historic Preservation Alumni Chapter and partly narrated by PE communications director extraordinaire Nathan Nietering. In August, PE members volunteered to give house tours during the Ypsilanti Heritage Festival.

Things really got underway with the New Student Orientation held on September 11 in Sherzer Hall. We had a great turnout and a tremendous amount of food donated by new and returning students. Guest speakers, program information, and socializing were just some of the highlights of the orientation followed by the annual Evening Under the Stars sponsored by the Historic Preservation Alumni Chapter. Preservation Eastern planned a site visit on September 26 to the University of Michigan’s Museum of Art. The museum completed restoration work to the historic Alumni Memorial Hall and construction of the Maxine and Stuart Frankel and Frankel Family Wing in March 2009. UMMA features art and sculpture from cultures around the globe, and also includes exhibits on stained glass and architectural elements.

Will it be Saved?

Introduction by Nathan Nietering

Many students may not be aware that as EMU’s Historic Preservation program was being founded and first growing, Welch Hall, the oldest surviving building on the University’s campus, was seriously threatened with demolition. As we celebrate the program’s 30th Anniversary this year, we know that Welch Hall has become an important symbol for the school. The structure has been adaptively reused, and today houses the offices of the President and several other university executives. In the early 1980’s however, the future looked bleak for this structure, the oldest portions of which date from 1896. One of the first editions of the Preservation Eastern Newsletter (predecessor to the Post & Lintel), from January 1983, featured an article about the current situation regarding Welch Hall at that time. For a little trip down memory lane, and to help us all remember that we can make a difference in our immediate surroundings, we’ve reprinted this article, entitled “Will it be Saved?” which can be found on Page 9.

Story Continues, Page 4
**Dr. Ted’s Corner**

**Welcome to the Historic Preservation Program’s 30th year!** It will be an exciting year as there are many activities and events planned. When the program started in the Fall of 1979, little would Drs. McLennan or Nazzaro, our esteemed founders, have dreamed how far we would have come. Now we are the largest graduate program in historic preservation in the United States (100+ students currently), and the only such program in Michigan, with nearly 400 graduates.

It also will be a year of transition as we welcome our new Department Head, Dr. Rick Sambrook! He comes to us from Kentucky where he was a Professor of Geography at Eastern Kentucky University and head of their Geography & Geology Department. Dr. Sambrook specializes in economic development, ecotourism, Latin America studies, and population and migration, and has a very strong interest in historic preservation. Please stop by and introduce yourself.

**30th Anniversary Activities and Events**

With support from EMU’s Halle Library and University Archives, we are establishing a première national collection of materials documenting the historic preservation movement and the legacy of preservation education. This collection is being built on a strong foundation through generous contributions from Alumna Susan Wineberg, whose materials range from articles, books, brochures, and periodicals dating from the 1940s to the present; and the Ypsilanti Historic District Commission’s long-time chair, Jane Schmiedeke. We also plan to become the national repository for the records of the National Council for Preservation Education during my tenure as its chair. We encourage you to get involved and contribute to the 30th Anniversary Fund for the Historic Preservation Program.

To celebrate this collection, the EMU Foundation, the Geography and Geology Department, the Historic Preservation Alumni Chapter, Preservation Eastern, and the Halle Library/University Archives will be hosting an event celebrating 30 Years of Eastern Michigan University’s Historic Preservation Program on Friday, October 23rd at 6 PM. R.S.V.P. to moswalt@emich.edu or 734 481-2312.

**SUMMER EVENTS:**

The generous support of the EMU Foundation kicked off our year of festivities with a celebration event held at the historic Mollineaux Inn in Frankfort, Michigan. The Historic Preservation Alumni Chapter sponsored two events this past summer including a Diamond Jack Tour of the Detroit River and a 30th Anniversary Picnic at Domino’s Farms! During the 6th Annual *Evening Under the Stars* event at Sherzer Hall, our incredible Alumni arranged for an out of this world experience! Through the assistance of our friends in the Astronomy Club, they were able to arrange for fly-overs by the International Space Station and the planet Jupiter!

**ORIENTATION:**

New and familiar faces gathered for a fantastic New Student Orientation this September hosted by our new Preservation Eastern Board! Director Amanda Tremba, Assistant Director Kristen Young, Treasurer Anne Stevenson-Less, Communications Officer Nathan Nietering, and Public Relations Officer Susann DeVries have been very busy this semester and are sure to peak the interests of new and returning Preservation Eastern Members with enriching events and programming.

*Story Continues, Page 8*
What the Heck is a 4-Way?

By Nathan Nietering

Approaching the end of this past winter semester, my friend Mike called me with an interesting proposition for early May. “We have to pick up the 4-way I bought,” he said. “What the heck is a 4-way?” I replied. Thus began my journey into learning about and appreciating something even us preservationists commonly overlook: the traffic signal.

We’ve all considered the function of a traffic signal. It keeps traffic and pedestrians in opposing directions moving efficiently and provides a universal way to prevent collisions. But it is the form of the traffic signal which I am writing about here.

My attendance at the 2009 Traffic Signal Forum Meet in New Philadelphia, Ohio presented me with an interesting opportunity to learn about the traffic signals of days gone by, and where one can still find such treasures. But first, a somewhat brief history on traffic signal development:

As horses with wagons and then horseless carriages became more common at the turn of the 20th Century, policemen were assigned to particularly busy intersections to help safely guide the flow of vehicles and pedestrians. In Detroit and other large cities, traffic towers perched in the middle of intersections gave such policemen a good vantage to see the approaching traffic and make good decisions regarding traffic flow. Crowded streets precluded the directions indicated by policemen from being understood with clarity, and it became clear that a visual element was needed. Although preceded by a few attempts of a traffic signal with both red and green lenses, William Potts, a Detroit Police Traffic Superintendent, is credited with constructing the first 4-way three-color traffic control signal, installed in Detroit in 1920 with parts from the Michigan Central Railroad signal department. Developments in the technology and timing sequence of traffic signals through the following two decades led to the “golden era” in traffic signal production, which stretched from WWII through the Post-war Era into the early 1960s. This was, of course, a direct outgrowth of the period when America took to the road, and people were traveling further by car than ever before. The 4-way signal became the primary choice for guiding the vehicles of America in both big cities and small country towns.

A 4-way signal is not particularly complicated. A central housing contains three vertical lighting compartments, with red, amber (yellow) and green lenses facing each direction, at fixed right angles. Although they were also offered in red-and-green-lens-only varieties, the addition of the amber “caution” indication made a significant difference, eliminating the sudden slam on the brakes as the signal sequenced without warning. Confusion was further eliminated in the early days by installing “command” lenses in early signals: the colored lenses themselves were inscribed with the words “STOP,” “CAUTION,” and “GO” in their appropriate colors. Such 4-way signals were installed any place streets crossed at right angles, and were particularly common in small towns at the most prominent intersection. By 1950, several large manufacturers were producing most of the traffic signals in America, including names such as Crouse-Hinds, Eagle Signal, Marbelite, General Electric, and Southern Switch & Signal, the makers of the Sargent-Sewell and Southern Autoflow brands. The different makes of 4-way signals, combined with their graceful “cutaway” lenses, gave a sense of style to downtowns and rural crossroads alike. And, as I learned, 4-way signals are unfortunately being replaced here, there, and everywhere.

The somewhat informal Traffic Signal Forum meet turned out to be an event attended by roughly 15 enthusiasts from several states including Michigan, Ohio, Pennsylvania, New Jersey, and others. Those attending ranged in interest from general enthusiast, to passionate collectors, to road department employees who dealt with this equipment on a regular basis.

Story Continues, Page 10
Lost Preservation: A Story of Newport, Rhode Island’s Ocean House

By Kristen Young

It was two o’clock in the afternoon on September 9, 1898 when box 53 sounded an alarm, sending with it a devastating message; the Ocean House was on fire. People outside shouted warnings through the open windows notifying guests inside of the rapidly spreading flames. While the fire department responded immediately to the call, onlookers rushed to help those having difficulties escaping. Water was no match for the violent fire and it was predicted early on that this would cause complete destruction. This would be the second and last fire the Ocean House would ever see. All that was left after the flames subsided were a few pieces of furniture fortunate enough to be rescued, water-logged ruins, and the memory of a significant era.

The Ocean House is an important part of Newport’s history because the hotel industry the city once experienced is a forgotten period in time. Most people are primarily aware of the wealthy mansions that Newport has to offer. However, to completely understand how the elaborate mansions came to be constructed on this island, one must become knowledgeable on the past hotel industry. The numerous hotels that once stood throughout Newport played a large role in the construction of the “cottages” and “villas” of the immensely wealthy classes. The history of the Ocean House tells a tale unknown to most and yet helps complete Newport’s history of the development of the city and revival from a depression.

The invention of the steamboat enabled massive amounts of tourists to pile into Newport for summer retreats. In order to accommodate this increase of visitors, Newport had to establish a hotel industry which was marked by the completion in 1825 of the Francis Brinley House (later known as the Bellevue House). As tourism continued to rise, so did the need for more lodging, which sparked an idea for a man named John G. Weaver. He decided what Newport needed was a grand hotel, and set about to create what was to be the Ocean House. This hotel once stood as the most prominent in Newport, and represented a developmental stage by contributing to the influx of tourists and the popularity of the short-lived era of hotel life.

The plans for the first Ocean House were put into effect in 1843 and it would open its doors in 1844. Built in the Greek Revival style, it was to be the largest hotel Newport had ever seen, enabling it to accommodate around 300 guests. However, its existence would be short living and unable to even carry out a full season before it too was completely demolished by fire. The second Ocean House, being much larger, was built of an entirely different style on the same site a few months later and ready for business in 1846. Unlike the first, it was able to accommodate 500 to 600 visitors and lasted for about fifty years before the fire of 1898 caused total destruction.

Located on one of the most famous streets, Bellevue Avenue, the Ocean House was in proximity to the center of town while also being close to some of the most popular attractions. This street was very fashionable among the wealthy class, and it was noted that everyone who traveled to the resort would not leave without first visiting and experiencing all its charm. The site of the hotel, near the Cliff Walk, was considered to be the more country side of Newport, as opposed to the center of town which was considered the city side. These admired features helped the hotel become a great success and was highly esteemed by the elite.

Story Continues, Page 11

PE Perspective, from Page 1

Preservation Eastern is planning many more fun and educational activities for the remaining fall term as well as for the upcoming winter term. On October 31 we will have a pumpkin carving get together in Strong Hall – carve your favorite goblin or haunted Queen Anne! Our fall networking mixer is set for November 6, from 6 p.m. to 9 p.m. at the Ladies’ Literary Club in Ypsilanti, featuring guest speakers in the preservation field. The annual Holiday Party combined with the Chili Cook-Off will be held in the beginning of December. Start preparing your chili recipes and appetites now! Winter term we are planning guest lectures including a bridge restoration expert and an architectural historian, a possible tour of the Frank Lloyd Wright designed Palmer House, a resume workshop, the spring networking mixer, and the End of Year Party. We look forward to this very exciting 30th year of the Historic Preservation program and hope to see many of you at these upcoming events!
Two Cents

By Professor Dan Bonenberger

Hard to imagine that I have been here in SE Michigan for over a year now, but a look at the calendar and the rapidly dropping mercury in my office thermometer tells me it's true. This semester I take over as new faculty advisor to Preservation Eastern. Dr. Ted's shoes are large indeed, but rest assured that my years at West Virginia University included seven years as the faculty advisor to the WVU rugby football team. Our preservation students are a different bunch to be sure, but the duties of advising are similar in many respects: Help the students wade through the bureaucracy involved with being organized, encourage them to excel, and be generous with free advice and ready input on whatever subject may arise.

Among my first experiences on campus was a warm welcome from the past Preservation Eastern board including a spring picnic at Meghan Schafbuch's home in Normal Park. This was conveniently scheduled to coincide with one of my family's three frenzied house-hunting trips. For this and countless other gestures, thanks to Anthony Timek, Tracy Knoeller, Veronica Robinson, Meghan Schafbuch, and Ed Root. Ted and Pat Ligibel along with Marshall and Janet McLennan have been remarkably kind and generous – going so far as to give me the responsibility to advise PE and to teach “their” classes - documenting historic places, architectural nomenclature, and soon, American vernacular architecture. This brings up trivia (but not trivial) questions: How would you describe the building on the back of the penny to the right? How does the notch vary from the “Lincoln Log” notch?

Congratulations to the new Preservation Eastern board: Amanda Tremba, Kristen Young, Nathan Nietering, Anne Stevenson, and Susann deVries. I will do my best to support your organization and have two pennies in my pocket at all times. Among their first efforts was organizing the new student orientation at Sherzer in September. This was followed by a wonderful “evening under the stars,” hosted by the Preservation Alumni, with guest astronomer Norb Vance. It was a great place to meet our incoming class of graduate students – 30 strong; I look forward to getting to know you better over the coming semesters and years. Free advice: don't wait for someone else to fill your cup from the fountain of knowledge. Your teachers will help with the design, the foundation, and framework, but you have to take charge of the project, make it your own, and work it through to completion. Get involved! One last note: join me in welcoming Dr. Rick Sambrook, who recently joined the EMU faculty as Chair of Geography and Geology. His research in tourism geography and love for Michigan combine to make him a wonderful addition to our program.

My Life and Times at Tiger Stadium

By Christina Branham

How does a stint in Major League Baseball lead to a career in preservation? At first glance there seems to be no connection, but when you consider that most of my time with the team was spent at Tiger Stadium, it starts to make sense. I always had the requisite love of “old stuff,” even growing up in shiny-new Canton, Michigan; there was not much there at all when my family moved there in December 1973. It is my time at Tiger Stadium that had everything to do with nurturing my desire to be involved in historic preservation.

Of working for the team I liked to say, ‘it’s not a job, it’s a lifestyle.’ It was almost like living there. During the season I would pretty much go home to sleep, and depending on how the games fell you could work weeks in a row without a day off. (The bad teams get the most difficult schedules.) But it was wonderful! It was an exciting environment, different every day, and I was helping people. In 1996 I started out in what was then called the Community Relations department.

Story Continues, Page 6
We handled charitable requests, everything from autographed items for fund-raisers, to player visits, and in-game public awareness events. Most of the player visits were to community groups and hospitals in the city of Detroit. This gave me the opportunity to see the city, and to realize what it once was...and could be again. I distinctly remember being dumb-founded by the sight of towering trees growing out of three Queen Anne mansions across from the Coalition on Temporary Shelter on Peterboro. How can this be? I wondered. I frequently drove up and down Woodward Avenue, where there are a variety of buildings echoing the eras of Detroit’s heyday in the first half of the twentieth century. It seemed to me it would be very difficult to prosper in the midst of so much decay; the physical surroundings must be part of the negative cycle the city had been in for the past three decades. If the citizens of Detroit had a reason to be proud of their neighborhoods and the rich history they represent, it could be a huge stepping stone for the city. The seed was planted.

Of course I spent the majority of my time in Tiger Stadium, learning its nooks and crannies, the shortcuts and “secret” routes from point A to point B. Every so often it would strike me, I work here! I am sitting in the dugout where Ty Cobb and Hank Greenberg and Al Kaline and Alan Trammell sat...and they used the trough around the corner!...and Al Kaline calls me Chris, and he is watching the National Spelling Bee with me during a rain delay...how cool is that? I met many of the Negro Leaguers, some of the original Detroit Stars, most memorably Double Duty Radcliffe—what a character! I was responsible for coordinating the Women in Baseball event honoring the players of the All American Girls Professional Baseball League (remember the Tom Hanks movie A League of Their Own?), and got to know some of those women. My years of coaching a high school dance team came in handy for that event!

Perhaps best of all, I got to know Ernie Harwell. I frequently worked with him in Community Relations, but when I moved to Public Relations (think Media) I was assigned to interview him for the game program, Tiger Magazine. Talk about living history! The stories he tells, and of course in that special “Ernie” way. His memory is amazing. One day he called the office and asked me to pull a box score from September 1984, he wasn’t sure exactly which day it was, but Tom Brookens caught in the ninth inning. This oddity of the third baseman coming in to catch (he did not play both like Brandon Inge), made it a game to remember, and remember it he did. When I called him back with the box score in front of me, he proceeded to describe the ninth inning play just as it was spelled out in front of me. I could not believe it. He just wanted to confirm that he remembered it correctly for his column.

I had plenty of brushes with history, but I got to be part of it too through my involvement in the closing of Tiger Stadium and the opening of Comerica Park. As the “credentialing queen” I was charged with managing the almost 800 members of the media that attended the Final Game, and as a member of the Promotions and Special Events department, I was integral in the planning of the ribbon cutting ceremony, the pre-Opening fund-raising event, and Opening Day itself. Ironically, this series of events led to my leaving the team. Beautiful as it is in its own right, working in Comerica Park was not the same. The smells (permanent hot dog in the concourse), sights (signs of age and the mish-mosh of furnishings from days gone by) and even sounds (the solo crack of the ball during early batting practice) just are not the same at Comerica Park. Technically the history moved with the team, but it was imbedded in the walls and permeated the air of Tiger Stadium. All the museum kiosks in the world can not replace it.

Unfortunately, those in power in the city of Detroit do not understand that. For my final project, I had planned to get involved in the museum that was planned in the preserved Navin Field footprint of Tiger Stadium. It was not really the same place anymore, that pie piece at the corner of Cochran and Michigan, but it was something. It would have been a unique project; drawing baseball and history buffs from all over, as well as a contributing entity to the Corktown neighborhood. Now it is just another empty field among many in Detroit. For over 100 years citizens bonded over the all-American game at The Corner; it was a site of personal history for so many. Some of those in power complained that Tiger Stadium was not inclusive for most of its history; yes, this is true. It is another story that the building could have, should have told...not a reason to tear it down.

Today at my desk at work hangs a thank you note from Ernie Harwell for the article, a thank you from Ilaine “I” Roth from the AAGPBL (her twin sister and fellow player was Elaine “E”), a plaque from the American Heart Association for my work on their Home Run Derby, and a picture of pitcher Doug Brocail trying to get down to my height on the field at Tiger Stadium.

This year at field school I had an embarrassing public meltdown at the news that the rest of Tiger Stadium was being demolished. That night Dr. Ted told me “...you have to learn to let go...” He was right, of course. It has been nine years since I left the team, but I remember Tiger Stadium every day, visit it in my dreams, and I will never forget. Maybe I needed to write this for myself, to realize my time in that historic landmark set me on this path to my future. Tiger Stadium will always be there in my heart.
The octagonal form in architecture was not created by Fowler, although he wanted to give himself the credit for it. There had been numerous examples of buildings incorporating the octagon shape, including churches, military buildings, and even houses before Fowler's time. Fowler may have had some familiarity with the octagonal Seth-Strong House in Northampton, MA, which was constructed in 1829, as he attended school in neighboring Amherst. Whatever the case, what Orson Fowler did do was revolutionize the octagon shape into a residential building which he felt could utilize inexpensive materials and create a design accessible to every person.

What prompted Fowler to choose the octagon shape for his "perfect" home? Fowler believed that homes reflected the personality and character of their builders, not only in the animal world, but also in the human realm. He felt that, "fancy, old-fashioned, elegant or odd houses, signify fine, fancy, old-fashioned or elegant people." Although certainly not a viewpoint that most modern audiences would agree with, it at least shows that Fowler was seeking something exceptional for his designs, and even more so, marketable, by speaking towards the human capacity to desire something amounting to "perfection." Once Fowler had dedicated himself to the task of researching and building himself a home, as mentioned before, this connection between beauty and form led him to look at nature as a guide. “Nature’s forms are mostly spherical...then why not apply her forms to houses?” However, a completely spherical home seemed impractical and difficult to divide into rooms and furnish. Instead the octagon, or sometimes hexagon, could more closely replicate the Earthly shape, but still make it manageable for the homeowner. The octagonal form, Fowler theorized, would have 1/5 more “floor area than a square with the same total length of wall.”
A rare child’s cup was discovered at a house located on North Market Street in Frederick, Maryland, behind a wall, in a crevice made with an adjoining house. After pulling out various pieces of pottery and glass, an artifact finally came out in one piece: the child’s cup. Mr. Michael Spencer, who serves on the city’s Historic Preservation Commission, stated that this child’s cup is a transfer printed cup, also known as a “nursery rhyme cup.”  Mr. Spencer stated that this cup probably was made in Staffordshire, England, between 1820 and 1840. The illustration is entitled “Poultry Feeding.” The transfer printing process began when a flat copper plate was engraved with a desired pattern. Once the plate was inked with a ceramic coloring, the design was impressed on a thin sheet of tissue paper. This inked impression was then transferred onto the surface of the ceramic object. After it was inked, the object was placed into a kiln to fix the pattern. Mr. Spencer stated that these children’s cups sometimes depicted nursery rhymes and stories. According to Mr. Spencer, these cups were generally owned by families of some means and because they were made for children, they are extremely rare to find in one piece.

Photo Credit: City of Frederick, MD Planning Department
Dr. Ted’s Corner, from Page 8

**NATIONAL TRUST/NATIONAL COUNCIL FOR PRESERVATION EDUCATION**

This year at the National Trust and the National Council for Preservation Education’s Annual Conferences in Nashville, Tennessee, the Historic Preservation program is sponsoring our annual reception/reunion. Everyone within earshot of Nashville is urged to attend. The event will be held at the historic Belmont Mansion on the campus of Belmont University on Friday, October 16th at 5:00 PM.

**2009 FIELD SCHOOL**

The 11th Annual Field School was held this past summer both in the Ypsilanti area and at the DeYoung Farmstead, a property of the Leelanau Conservancy, just north of Traverse City in stunning Leelanau County, Michigan. This course exposed students to the world of "hands-on" preservation and immersed them in curation techniques, wood and window restoration, materials assessment, site analysis, and field measuring. Students worked with Jenee Rowe, Stewardship Director of the Leelanau Conservancy; Dr. Ted; Professor Dan Bonenberger; Nancy Bryk (Director of Education and Public Programs at the Ann Arbor Hands-on Museum, long-time Curator of Domestic Life at The Henry Ford Museum/Greenfield Village, and an adjunct in our program for over 10 years); Jeffrey Weatherford (program alumni and president of Weatherford Design); Larry Darling (program alumni and Director of National Education at the International Masonry Institute); John Bowditch (Director of Exhibits at the Ann Arbor Hands-on Museum and former curator of industry at The Henry Ford Museum/Greenfield Village); Cynthia Christensen (a veteran of last year’s famous Field School); Mary Stachowiak-Bishop (program alumna and Curator of the Selinsky-Green Museum and our intrepid photographer); Steve Stier (program alumni and Preservation Consultant of Restoration Services); Bill Click (program alumni and proprietor of ClickonRestoration.com preservation/restoration services); and Shannon Ward (Manager of EMU's Northern Michigan Program).

Should you have any questions, concerns, comments, etc., please contact me, Dr. Cherem, or Professor Dan Bonenberger, your most humble advisors.

Here’s looking ahead to another great year...our 30th year of exceptional preservation education!!  - Dr. Ted

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**WILL IT BE SAVED?**

As originally published in the Preservation Eastern Newsletter in January 1983

In 1896, when Detroit Architects Malcomson and Higginsbotham, built Welch Hall, they endowed it with structural integrity and architectural details that could withstand the ravages of time and fashion change. What they couldn't foresee, however, were the apparent needs of some in the University community to remove historic monuments in order to erect others to themselves.

Ever since a 1966 report by Jickling and Lyman, of Birmingham, there has been a concerted and systematic policy of doing "...only such maintenance as is necessary to maintain safe conditions within the building." The long range goal is to"...raze and replace (Welch Hall) with a new structure for the College of Business." Even though most of us would agree that the world and technology have changed incredibly since the 1960's, the University seems unable to perceive that its adherence to this demolition by neglect policy is both retrogressive and inappropriate in the 1980's.

*Story Continues, Page 15*
Most were members of the Traffic Signal Forum online, and knew far more than I did about all the intricacies and details of each type of traffic signal, and where they could be found. The two-day meet included much social time surrounded by restored and unrestored examples of a wide variety of traffic signals, many cycling away on a sequence they would have used when in service. All the while, an informal swap meet was underway, and a constant dialogue between members about “the status of this old signal in that small town,” and “what may have become of this old soldier here,” and the like. Field trips were planned to old signals still in service on street corners in nearby locales, and to the operating collections of individuals who save and restore signals in their garages and sheds. I wanted to learn more.

As it turns out, 4-way signals are relatively rare today. Many people have never come across a 4-way in service on their highway travels. What most people find at an intersection today are “cluster” signals, separate individual faces containing the three color lights mounted on a central bracket. Even at intersections where the roads cross at right angles, the signals are simply four individual faces each mounted at a 90 degree angle. Although the 4-way signal was perfect for such 90 degree intersections, intersections at angles other than 90 degrees required that adjusted clusters of single faces be used, and in the modern age of efficiency, clusters have essentially won out over the old 4-ways. Although 4-ways are still grandfathered in when considering modern traffic laws, many were installed before the current era of required duplication (two signals eliminate the danger of confusion should a bulb burn out), and thus as second signals were installed at intersections, the old signals were usually cut down rather than simply joined by a second signal to complement the first.

The location of the meet in New Philadelphia, Ohio, was not by accident. Situated on US-250 in east central Ohio, it is in the center of a region which still has a relatively large number of 4-ways and other older signals in service on public roadways. It is also the home of Jay Jenkins, an active traffic signal engineer, collector and restorer, and the host of the meet. Mike and I and the other attendees were treated to a tour of the local road departments sign shop, and visits to the old signals located in New Philadelphia and nearby small towns. Ray Avenue NW, along the north edge of downtown New Philadelphia, is home to three rare operating traffic signals, including what may likely be the rarest signal still in service today in the country. One of these veterans is at the corner of Ray and 4th St. NW, home to a 1940s-vintage Crouse-Hinds Type D 4-way. This type, affectionately dubbed the “art deco” by collectors, features gracefully tapered bottom and top pieces, and was a design created in 1936, staying in production until 1959!

Just down the block at 2nd and Ray is perhaps the oldest pair of traffic signals still functioning where they were originally installed. One is a ca. 1940s Type D “art deco” comprised of two separate single faces, each with a decorative tapered back and fins. The other is a ca. 1920s Crouse-Hinds “porthole” two direction signal, not only is it the last of this type in service anywhere, but it also features a nearly complete set of “command” lenses, also the last of this type in service anywhere in the country. Five out of the six lenses still indicate what to do not only with color, but with script (see photos, page 3). Amazing to think that this signal was doing the same exact thing in the era of the Ford Model T! It is made of a single piece of solid cast aluminum, and is significantly heavier than other signals. We were able to document these vintage signals with photos and videos, as they are scheduled to be replaced (but thankfully preserved) within the next two years.

As for the 4-way that Mike purchased, it is a Crouse-Hinds Type M ca. mid-1960s which had recently come out of service from Lima, Ohio. Even with the visors taken off, it barely fit in the backseat of my car. We ended up taking it to the local New Philadelphia self-serve car wash to clean it up for the ride back to Michigan, where it attracted quite a bit of attention from the locals on a Friday morning. Tune in next issue for a follow up looking at the restoration of old traffic signals for use again on city streets, which company is still manufacturing new 4-way signals today for use in historic districts, and where one can still find old 4-way signals in service in Michigan. Special thanks to local traffic signal expert Michael Koprowicz for providing many of the details found herein.
Most of Newport’s other hotels were located closer to the downtown drawing in crowds that wished to experience entertainments the docks, restaurants, theaters and shops on Thames Street had to offer. They were not situated amongst the popular mansions that many tourists were often impressed with and would travel to see. Hotels such as the Perry House and the United States Hotel, both located in the downtown area, would gear their advertisements towards the first class tourists. However, those who could afford a first class hotel would often want to be situated in the middle of the high society’s isolated section of Newport. For this reason, the Ocean House was able to draw in many people from this crowd simply because of its location.

The Ocean House faced Bellevue Avenue, where the entrances were located, and was a four and a half story building. The stables and carriage houses were located in the back and not visible from the popular street that many wealthy visitors often paraded on. It was in the shape of a “T” which was an important quality to hotels at the time. The laundry and the kitchen were located on the south side of the hotel, which, if facing the building from Bellevue Avenue, would be located on the right hand side. This was most likely done in order to keep the heat of these sections away from the rooms and public areas of the building. Rooms were located in base of the “T” shape extending towards the back of the property, and also on the left side of the building. A four story veranda completed the “T” connecting the north and south entrances which each contained a two story terrace. The veranda extended from the building, providing for shade and a breeze, and was approximately 202 feet long.

The interior of the building consisted of an immense, bare dining hall that included a long table which was able to seat around 200 people at one time, and was separated from the kitchen. Single rooms were available to the guests along with approximately thirteen private parlors each with a bedroom attached to it. This symbolizes that the Ocean House was a modern hotel of the time; before the 1840s, most hotels contained bedrooms that were not necessarily for a single person. Often the rooms were shared with two or more strangers, sometimes sleeping in the same bed. The spacious corridors were uncarpeted and ran parallel to the veranda. Outside the corridors, located on the shady open porch, rocking chairs were placed in order for guests to relax and converse among each other. Isolated from the rest of the house and located on one end of the corridor was a two storied parlor that included high ceilings. There were five large staircases that led to the upper levels, as well as a hydraulic elevator, which further show the modern qualities of the hotel.

Even though the first Ocean House was built in order to accommodate 300 guests, it was still forced to turn away some visitors due to lack of space because it was such a desired place to reside. After the fire of 1845, Weaver took the opportunity to expand and commissioned Russell Warren to erect a Gothic Revival building in its place, costing him about $62,000. It was constructed of this style in order to keep up with the popularities of the time and included two separate entrances that were exactly alike, one on the south side and one located on the north side. This immense structure consisted of a steep roof, topped by a cupola, and featured gabled dormers. This allowed the structure to blend in with the natural surroundings, becoming more picturesque and depicting a more relaxing place to stay, which are important features in the Gothic Revival style. The veranda also incorporated detailed ornamentation and tall, thin support columns that blend in with the trees creating a more natural atmosphere. **Story Continues, Page 12**
I work for Building Arts & Conservation as a conservation technician. Recently I was assigned the task of replacing the gold leaf on hand-carved walnut medallions on walnut paneling in the Tap Room at the Detroit Athletic Club.

The Detroit Athletic Club is a private club located on 241 Madison Avenue in downtown Detroit, near Comerica Park. Designed by Albert Kahn and built in 1914, it is a six story building with beautiful architectural detail. For more information about the club, visit www.thedac.com. Following are the materials, tools and procedures that I used.

Materials:
- Gold size
- White acrylic paint
- 18 carat gold leaf sheets
- Mineral spirits

Tools:
- Paintbrushes (Sizes 1 and 2: 1/2” and 1” natural bristles)
- Moll stick
- Whisking brushes (short soft natural bristles)
- Cotton swabs

The Process:
The first step in the process was to study and inspect an original panel that had been spared the changes that the ones on the wall had undergone. Since the elements were to be only accents and not covered in gold leaf, this helped me determine how to apply it in a way that would be most true to the original design.

Knowing all the conditions in the room helped to plan for getting the gold applied while the surface was at the correct stage to receive the gold. It was a large room, with air filters and air conditioning running. It took about one and a half hours for the size to be ready.
Applications of Materials and Tools

<table>
<thead>
<tr>
<th>Material/Tool</th>
<th>Used for:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gold Size</td>
<td>An adhesive designed for gold leafing</td>
</tr>
<tr>
<td>White acrylic paint</td>
<td>Size is tinted for visibility on surface</td>
</tr>
<tr>
<td>Mineral spirits</td>
<td>To refine edges after gold is applied</td>
</tr>
<tr>
<td>Paintbrushes</td>
<td>To apply size to material to be leafed</td>
</tr>
<tr>
<td>Moll stick</td>
<td>To steady wrist while applying size</td>
</tr>
<tr>
<td>Whisking brush</td>
<td>To brush away excess gold leaf</td>
</tr>
<tr>
<td>Cotton swabs</td>
<td>Used to clean away excess gold</td>
</tr>
</tbody>
</table>

How did I know when the size was ready to apply the gold?
How long it takes to be ready depends on the temperature, humidity and airflow of the room. If the size is sticky or tacky to the touch, it is not ready. If the gold is applied at this stage, it will accumulate in small globules on the surface, giving a “crumbly” appearance that is not easily remedied. To do so requires removing the gold with mineral spirits, and reapplying the size and the gold. If the size is too dry, the gold will not adhere at all, and the size must be reapplied. To test for readiness, apply the “knuckle test” or the “squeak test” which means when you drag a finger knuckle along the surface, you will hear a faint squeaking sound. The surface will feel rubbery not tacky. At this point the surface is at the optimal readiness to receive the gold.

The Process Continued:
I applied a thin coating of size to the area that was to receive the gold leaf.
Next I pressed the gold leaf onto the surface using the paper backing.
Then I whisked away the excess gold with a brush
The last step was to refine the edges with a cotton swab dipped in mineral spirits which removes the gold from that area.

How long did all of this take?
Each panel of elements took about 15 minutes to apply the size. That meant I could do 6 panels with size, then stop and apply the gold to the first panel I had done again spending about 15 minutes, and so move along till the last panel was completed. Then the process was repeated. Working nine hours a day, the room was completed in three days.

Octagon Houses, from Page 7
First, Fowler insisted on an enclosed space, which was strong and well-formed. It had to have sufficient light, warmth and complete ventilation. He recommended a suite of rooms which were “easily accessible from each to all.” This open floor plan, he contended, would allow ease of housekeeping and would promote better family relations. Because of the close connection of rooms, hallways, which Fowler believed were dark, dank and dreary, were absent. Floors were connected by a central staircase which helped to provide heating in the winter time and allowed for a rising column of air during the summer time. Fowler was a proponent of multiple stories, at least two and a half stories, but preferably three or more. The higher the house, he felt, the more possibility for good ventilation. He felt it was necessary to have these additional levels to provide a middle floor to sleep in. It was particularly bad, in his opinion, to sleep over an unventilated cellar or right under the eaves.
**Octagon Houses, from Page 13**

Fowler’s book, *The Octagon House: A Home for All* gives complete instructions from foundation to decoration on how to construct these “superior” homes. It uses Fowler’s own home as an example, even though his own structure was much more extravagant than what he was suggesting for the “every man.” The book also includes instruction on how to utilize the design for other structures as well, such as barns, schoolhouses, carriage-houses and churches. Fowler also explains how to use wood as a framing material, should the home owner decide to use it over concrete, which was his own personal recommendation. As it happened, most octagon houses built in the 1850-60s were made of wood, either by board-wall, or board and batten construction, instead of the concrete (“gravel-wall”) material Fowler so highly recommended.

During the course of the octagon fad, approximately two thousand houses were built from Fowler’s designs. These designs varied widely, from simple concrete structures without much ornamentation, to large over-the-top creations, much like Fowler’s own dwelling. Among the modern design elements that could be found in octagon designs were dumb waiters, speaking tubes, room ventilators, running water, gas illumination, and hot air/water furnaces, which again were very modern conveniences for the mid-18th century. Most octagon houses were two stories and capped with a wide low-pitched hipped roof. The eaves often overhung the plates and were supported by eave brackets. There are examples of not only eight-sided, but also six, ten, twelve and sixteen sided forms, and occasionally they can be round. Most examples have porches or piazzas, and in several of the larger examples, these could be found on every floor. There are only two extant examples of concrete, Fowler’s “gravel wall”, construction. Most other examples use a variety of materials, from timber framing, stacked framing, brick and combinations of these.

Fowler’s Folly, as it was called by members of his community, is no longer in existence, having fallen into ruin and eventually razed in 1895. Not taking his own advice regarding a home for the “everyman,” Fowler’s own home was a four story, sixty-room creation located in Fishkill, New York. It was topped with a twenty-four foot glass octagonal cupola which overlooked the area. One of the most impressive extant examples of the octagon house is Longwood in Natchez, Mississippi. It was designed by architect Samuel Sloan, another proponent of the octagon design. Unlike Fowler, however, Sloan believed that the style was meant more for the affluent than for the everyday person. Longwood was built just before the Civil War for Dr. Haller Nutt, and was a combination of the octagon shape with Oriental Revival detailing. Nicknamed Nutt’s Folly, the building was never completed because of the arrival of the Civil War and to this day is still left preserved as it was in the late 1800s.

It happened that just as quickly as it came, the fad that was the octagon house disappeared. It can be attributed perhaps to several different factors. In practice the octagon design was not as flawless, nor as inexpensive as Fowler’s theories made it out to be. Eight-sided roofs were complicated and not easy to construct or maintain. Regardless of what eventually caused the demise of the octagon fad, our landscape is still speckled with these architectural wonders. Like most forms of art, the octagon design certainly had its supporters and its critics. Almost everyone found the architectural style intriguing, and a very unique, modern construction for its time. The octagon house combines many elements of the American style and the American fixation with individuality and diversity. It would pave the road for artists in the years to follow.

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**Photos from the Field!**

Students and faculty socialize at the New Student Orientation in Sherzer Hall. Credit: Rick Sambrook

Brenna Moloney, Amanda Tremba, and Erik Krogol document elevations of the powerhouse at the DeYoung Farmstead. Credit: N. Nietering
Will it be Saved?, from Page 9

Perhaps the whole University does not support this backward policy, however. In the Spring of 1982, a small group of preservation students began asking questions about the fate of our oldest remaining building. For the most part, they were told that no plans had been made for Welch's future. Only their diligence and refusal to be turned aside by facile answers led to the unfolding of the policy for which no one wants to take responsibility. Both students and faculty at Eastern have begun to speak out on Welch Hall. Unwittingly, the University administration helped to galvanize community support to save Welch from the wrecking ball. This they did by knocking a hole in an exterior wall with sledgehammers. This wanton act was performed in order to remove office equipment. These objects, which originally went up the stairs, reportedly were impossible to bring down the stairs—even with gravity helping out.

Local community members, students and faculty were appalled by this assault on the symbol of Eastern Michigan University's origin and continuing mission. They registered their displeasure with the Board of Regents. At the December 15th Regents Meeting, students, faculty, and community members attended to support three proposals concerning Welch Hall. Although the Regents refused to turn the building's heat back on, they agreed to two other proposals. As a result, a committee of seven has been appointed to study alternatives to Welch's demolition and to make adaptive re-use recommendations. This committee is scheduled to meet soon and will design questionnaires to sample community opinions on Welch Hall and to help determine alternative uses for the building.

We in Preservation Eastern can be encouraged by the results of our beginning efforts on behalf of Welch Hall. We can now begin to mobilize to inform the community of the historic and architectural significance of Welch. More importantly, we can put our Historic Preservation knowledge to work in a practical way in our own local laboratory. Now is the time to formalize the plans that we have' already made and to put them into action. Welch Hall and Preservation Eastern need your ideas, your support, and your abilities. Now is the time to SAVE WELCH HALL.

More Photos from the Field!

LEFT: 2009 Field School instructor “Rockstar” Jeff Weatherford leads Team Windows in applying primer paint to new (but traditionally constructed) windows at the DeYoung Farmstead.

Credit: Nathan Nietering

RIGHT: Students Meghan Schafbuch and Ashley Ray sort out treasures from the DeYoung Farmhouse during Field School 2009.

Credit: Mary Stachowiak
Preservation Eastern Mission Statement:
To enrich the historic preservation education of the students of Eastern Michigan University’s Historic Preservation Program, as well as the general public, by providing opportunities for advocacy, networking, and growth while encouraging and promoting the preservation of Michigan’s historic and cultural resources.

Preservation Eastern is an active student organization affiliated with Eastern Michigan University’s award winning graduate program in Historic Preservation. Taking Part in Preservation Eastern activities allows members to gain valuable practical experience in the many different areas of the historic preservation field.

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Membership Counts, Join Preservation Eastern!

Preservation Eastern is the best way to keep up on historic preservation activities both within the department and throughout the area. We’re planning guest speakers, a lecture series, activities, events, and trips for the upcoming year. So join now and get involved!!! The initial membership fee is only $15 and is valid from September until August of the following year. Thereafter, annual dues are $10 per person. We are excited to have you join us; your membership and involvement will insure the future growth and success of the organization!!!

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Please send this completed form with a check or money order to:
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(To be completed by PE Board Member)