By Sarah Hayes

On February 19, Preservation Eastern was privileged to get a private tour of Frank Lloyd Wright’s Affleck House in Bloomfield Hills, MI. Though the trip was almost an hour away, a great number of students and even Dr. Ted and his wife were able to join! The house is now owned by Lawrence Tech, a private school specializing in architecture, design and technology. Wright designed the 2,350-square-foot home for Gregor and Elizabeth Affleck in the early 1940s. In 1978, Mary Ann Lutomski and Gregor P. Affleck, the children of the original owners, donated the house to Lawrence Tech. Like a lot of Wright’s designs, problems such as leaky roofs and water damage have been fixed and restored by students of Lawrence Tech and the structure is now used like a living classroom where students can do hands-on work.

Students from Preservation Eastern barely sat still once the doors to the building were opened. In no time, they were discovering hidden bathrooms (really, there is one!), nooks and crannies in the basement, examining built-ins in the bedrooms, light switches installed on the ceilings (as to not interrupt brick work), and noticing the famous FLW touch of detail with his horizontal lines and use of natural light. Many students found one particular element of the building very interesting. At the time of construction, there was a small stream that ran underneath the home; Wright used this to his advantage and created a natural and modern air conditioning cooling system throughout the main floor. Outside he created a pool for the water to gather and directly above it, in the floor of the entry room, there are windows that can open. With these opened along with the other windows throughout the main floor, the air flow moves in a circular motion keeping the main floor cool during the warm summer days.

---

The FLW designed Affleck House is situated amongst a hill of trees and features a small creek flowing beneath. Credit: N. Nietering

---

A Note from Dr. Ted...

While on Sabbatical this term, I’m assisting the Maumee Valley Heritage Area Inc. in anticipation of their possible National Heritage Area designation. I also did a lecture on our new book (Historic Preservation, Revised Edition) at Flagler College in St. Augustine, Florida. I’ll be back in the office in May, getting ready for this year’s Field School. Hope you’re all doing well.

-Dr. Ted
**REMEMBER THE RAISIN!**

*By May Lyn Wake*

On January 23, 2010 the 197th re-enactment of the Battle of the River Raisin was held in Monroe, MI. Several EMU HP students went down to Monroe to rally on the troops and to support John Gibney, an alum, and the museum administrator. I had never been to a re-enactment of any kind, so this was a new experience for me. The battle was staged on the site of the actual battle with a small group of American and British forces represented. Some of the British re-enactors came from Toronto and London, Ontario. The re-enactors were very forth-coming with information about their clothing and their units. I did not realize they have to make their own outfits, nor did I know that some units wore uniforms made out of canvas instead of wool. All women are called Mol-lies, regardless of their name. I guess that is in deference to General John Stark’s wife, Molly Stark, and his famous quote during the Battle of Bennington, “Tonight the American flag floats from yon-der hill or Molly Stark sleeps a widow!”

The museum is just down the road from the battlefield, and the assembled troops marched from the interpretive center to the battlefield with fife and drums playing. The cannons were in place, the snipers were in place and the battle began, and soldiers dropped in the field. In order to keep this event going more people need to be involved in the participation and watching of the event. It is an important part of our country’s past, so please, next year go and watch, or better yet, become in-volved!

Gretchen Sawatkzi and Caitlyn Helgesen brave the cold to watch the ac- tion at the 197th re-enactment of the Battle of the River Raisin in Monroe.

Photo Credit: May Lyn Wake

---

**Concert at the Freer House**

*By Barb Barber*

The Scarab Club String Quartet recently played at the Charles Lang Freer House in Detroit, in a re-creation of the very first concert held at the Freer Gallery of Art in Washington, D.C. on February 7, 1924 - eighty-six years later to the day! The program was amazing! The Scarab Club String Quartet has four players: Velda Kelly, violist, Andrew Wu, violinist, James Greer, violinist, and Nadine Deleury, cellist. The program consisted of four songs: *String Quartet in D Major, OP. 20, No. 4* by Joseph Haydn (1732-1809), *Phantasie for Sting Quartet* (1905) by H. Waldo Warner (1874-1945), *String Quartet No. 2 in F# Minor, Op. 13* (1921) by Leo Weiner (1885-1960), and *Rispetti e Strambotti* (1920) by G. Francesco Malipiero (1882-1973). Afterwards, tours of the historic home were available.

The Charles Lang Freer house was built in 1890-92 by architect Wilson Eyre in the Queen Anne shingle style, and was listed on the Na-tional Register of Historic Places in 1971. In 1916, Freer Mansion became a school dedi-cated to advancing the development of pre-school education, and later became known as the Merrill–Palmer Institute. The Friends of the Freer House support the Institute by providing public programs, which help raise funds for restoration expenses.

I enjoyed the concert and spending the afternoon learning about the Freer Mansion.
By Christina Branham

Movies are a reflection of the times. In tough times they can be a means of escape, and a coping mechanism. In the early 1930’s, Hollywood produced pictures showing society in chaos and conflict; the resolution showing viewers how a situation could be handled, and providing a sense of relief in the end. Gangsters, King Kong, and even the Marx Brothers provided vehicles for this message. When Franklin Delano Roosevelt took office in 1933, there was a general sense of hope. This new found optimism was exhibited in theaters through an influx of musicals, comedies and animation.

The year 1933 was a blockbuster year for movie musicals, mainly thanks to almost bankrupt Warner Brothers and their star choreographer, Busby Berkeley (1895-1976). The “backstage musical” and “gutsy chorus girl” cliché were perfect vehicles for inspiring hope in the working class. 42nd Street, Gold Diggers of 1933 and Footlight Parade share the common thread of hard work and determination not only being the solution to your problems, but the path to success. In Gold Diggers of 1933, the Depression is faced head on. The movie opens with a show being closed down due to lack of money, and the main characters sleeping-in because they are out of work, cold and hungry. The storyline develops as a mission to provide jobs for “show people” during the Depression, and the quest for dignity and respect. Alongside numbers such as “We’re in the Money” and “Remember My Forgotten Man,” the audience enjoys the fantasy of the gutsy chorus girls finding love and striking it rich by marrying wealthy men.

These three movies all feature fantastic choreography sequences by Busby Berkeley. Born William Berkeley Enos in Los Angeles, CA into a performing family, he was not raised to perform and never took a dance class. He spent his youth in boarding school to accommodate his mother’s acting career. She was so serious about her work, that in true “the show must go on” spirit, his mother took the stage the very day her husband died, exhibiting a work ethic that her son carried into his own life. It is unusual for a man who never took a dance lesson to become a renowned choreographer. When the United States entered World War I, Berkeley answered the call to duty, and ultimately the call of destiny. He was assigned to train troops to perform in military exhibitions and parades—Berkeley’s military experience was in effect an apprenticeship for his later work in dance direction, and would color his choreographic style.

By Lauren Roberts

The Archive at Eastern Michigan University’s Halle Library is now home to important collections of material relating to Historic Preservation. The collection has information useful to all those studying the history of the Historic Preservation movement internationally, across the country, and here in Michigan. We have information from both the Ypsilanti Heritage Foundation and the city's Historic District Commission. Some of the subjects we have in our files include "Building Technology," "Organizations," "Heritage Tourism," "Preservation Issues," "Decorative Arts and Material Culture," "Cultural Landscapes," "Preservation Planning," "Architects," "International Preservation," and information on individual cities such as New York, Chicago, Los Angeles and San Francisco. The collection includes a wide variety of materials, including books, maps, pamphlets, pictures and postcards. We will soon be adding to the collection information from the National Council for Preservation Education. The main office of the archive is located at 310-B, and is open from Monday through Friday from 8am to 4pm on the third floor of the Halle Library.
The Adaptive Reuse of Old Ypsilanti High School

By Kristen Young

The Old Ypsilanti High School, now Cross Street Village, is a good example of adaptive reuse. Since the building was rich in cultural heritage and an example of the prosperous economy of the time, the community refused to let it be torn down. For this reason, the school was converted into senior citizen housing units in the late 1990s. The well thought out project received a positive response from the community as well as from the residents of the apartments that are now occupied.

In 1914, a vote was held in order to determine whether or not to put money into a project for a new high school. The project and costs were approved, and in 1915, construction on the new building began. It was completed a year later at the total cost of 122,000 dollars. In the 1930s and 1950s, additions were added in order to enlarge the school to accommodate the rising population of students in Ypsilanti’s school district. Even with the later additions, the majority of the school depicts the educational building style of the early 1900s.

A new high school was constructed in 1973, and the function of the Old Ypsilanti High School changed. For about twenty years, the school was then used as adult educational programs and offices, until 1995. After two years of the building sitting vacant, in 1997 three different companies proposed their ideas for a new usage.

Eyde Partnership Group proposed to use the building for offices as well as educational and residential programs, which was already tried in the past and to an extent failed. Ypsilanti District Library wanted to turn the building into a new library, and American Community Developers wanted to turn it into senior citizen housing. The Ypsilanti District Library proposed to demolish a great deal of the school in order to construct their new library. While the American Community Developers proposed to only get rid of the gymnasium, auditorium, and the swimming pool. Many residents in the community, as well as the Historic District Committee, did not want much of the remaining building destroyed. In the end, it was the American Community Developers who were able to buy the building for 101,000 dollars, and turn it into housing for the senior citizens.

Elisabeth Knibbe was hired as the architect of the project, and she worked with preservationists in order to keep much of the historic integrity of the building. Many of the tiled fountains, oak trim around windows and doors, light fixtures, book cases, even some of the original cabinets were preserved, and incorporated into the units. Additionally, some of the original lockers were to remain in the hallways of the building. The bell tower and original clock were restored on the exterior. Some stone medallions that were saved from demolition were reused in the court yard. During construction, there were some tunnels found that led to the cafeteria, swimming pool and the basement of the school. Many of these were preserved to make it easier for maintenance to be performed.

Although these units are described as luxury apartments, they are very much affordable with rent ranging from 400 to 800 dollars a month.

Story Continues, Page 6
Unique beveled wood paneling on doors and walls is common inside the FLW-designed Affleck House.
Photos Credit: Nathan Nietering

Affleck House Tour, from Page 1

This particular home was designed for a family with modest means; it has three bedrooms with one being the master bedroom and two smaller rooms. There is also an amazing four bathrooms in this house with three up stairs and one in the basement. Driving up the driveway one can immediately tell it is a building designed by Wright since the home was built into the side of a hill, has low horizontal lines and blends in well with its natural surroundings. Doug Metiva, Preservation Eastern’s personal tour guide, is a student of Lawrence Tech and was one of the students who lived in the home a few summers ago performing restoration. Some of the challenges he faced included replacing rotten planks on the exterior of the home, matching the stains used, making sure every detail was just right, and fighting off poison ivy. Before much of the restoration could really begin, the house needed to be made more livable, and cleaning and clearing out some of the over growth was a must.

Currently the home is undergoing additional wood restoration, especially on the interior of the structure, and Preservation Eastern was fortunate enough to get in for a tour. This is just one of many exciting opportunities that students in Preservation Eastern have. Constantly be checking your emails, reading newsletters and attending meetings about other chances to participate in fascinating field trips in the future!
Chili Cook-Off Recap

By Lauren Roberts

The Preservation Eastern Annual Holiday Party and Chili Cook-Off was held on Saturday December 5th at the Leslie Science Center in Ann Arbor. In all there were thirteen different chilies for judges Marshall McLennan, Dan Bonenberger, and Rick Sambrook to sample.

The Winning Chilis were:

-The prize for “Best Overall Chili” was awarded to Susann deVries for “Winter Wonderland Chili,” which was a chicken and white bean chili.

-Barb Barber won the prize for “Spiciest Chili” with “First Doe Chili.”

-The prize for “Most Original Chili” went to Greg Musser for “Bourbon, Bacon and Brown Sugar Chili.”

About his recipe, Greg said: “The idea for the chili came from a mix of a former co-worker’s brown sugar hickory chili (we worked at Wells Fargo and would have food days every other week). Then over the Summer I attended a wedding that towards the end of the reception they served spicy whiskey sloppy Joe’s (a big hit after a few drinks). So I decided to mix the heat and flavor of bourbon while sweetening and taming it with the brown sugar. A sort of Reese’s ‘you got whiskey in my brown sugar; you got brown sugar in my whiskey.’ The addition of bacon was rationalized that adding bacon never seems to hurt anything. What made the decision to try out this recipe for the cook-off was the weather, normally I like a classic chili with loads of cilantro but that seemed too fresh for a cold dark December.

Recipe:

1 lb of Chili Meat (ground beef mix from Whole Foods)
½ lb of thick cut bacon
2 cans of beans (I think I used kidney and maybe pinto)
2 Serrano peppers (diced)
1 poblano pepper (diced)
1 whole white onion (chopped)
1 can diced tomatoes
1 cup of brown sugar (adjust to compensate for the amount of whiskey)

Whiskey, in particular I used Maker’s Mark but really any bourbon would work. Not sure how much actually got in the dish but most likely 4-8oz

Spices (mix of chili powder, cumin, coriander, black pepper, cayenne powder, garlic - I unfortunately do not use measurements it was all guess work.)

Sauté the beef and also the bacon, then tossed in the onion to cook in the bacon grease (no sense wasting it (actually in nomenclature class Dan made a comment once about how much people waste cooking grease and I think that was the inspiration). Next just toss it all in the slow cooker and let it cook on low for as long as possible.

There was also a variety of desserts. Anthony Timek brought delicious pumpkin pie and Kristen Young had a hit with her homemade peanut butter patties. May Wake brought home made marshmallows, May said: “It is a family tradition during the holidays to make marshmallows and chocolate pizzas. We’ve just added marshmallows to the tradition list. We’ve been making chocolate pizzas for almost 20 yrs. A friend at work said she was going to make marshmallows...my first flip remark was, “You know, you can buy them in the store!” Well, you can, but fresh ones are better, and that is why we make them.”


I brought baklava. Last summer when my daughter was home from college she wanted me to make baklava, I used a recipe from the Joy of Cooking, with some changes to suite our tastes. Working with the phyllo takes some practice, but gets easier each time you do it. Use whichever kind of nuts you prefer, almonds, pistachios, pecans, or a mixture. I’ve used pecans with maple syrup instead of honey, ground almonds with a layer of almond paste, and even a nut less version with wheat germ and sunflower seeds.

Old Ypsi High School, from Page 4

The goal was to give back to the community by creating affordable housing for the lower income senior citizens in the area. Each of the 104 one and two bedroom apartments range from 700 to 900 square feet, and each have a different layout. The complex also has a library, arts and recreation room, and a movie theater for the residents to enjoy.

As a whole, the community was pleased with the outcome of the project, and Cross Street Village seemed to want to thank them in a way. Not only was the class of 1973 invited to use the building as a place for their 30th anniversary, but the Ypsilanti Heritage Foundation was able to use it on their walking tour in 2007. Many of the residents who live in the complex attended school at the Old Ypsilanti High School, and they too were pleased with the conversion of their beloved school into their homes. They enjoy walking through the halls and reliving good memories. Some of the residents even reunited after many years.
The Historic 4-way Revisited

By Nathan Nietering

It is interesting that something as commonplace as a traffic signal might be the subject of historic preservation efforts. Fittingly, it is because of historic building preservation efforts that the reuse of old traffic lights has been undertaken.

We all know that the streetscape of an historic district is perhaps just as important to the overall character of the neighborhood as the individual structures themselves. Many historic districts, for example, make special efforts to install recreated period streetlighting, to add to the overall context of the street. A brick paver street surface may be repaired, or a pseudo-brick pavement pattern added to "recreate" the look of a brick street. But when it comes to traffic signals, any modern piece of equipment is often installed without regard to the character of the intersecting streets.

At a cross street surrounded by stately Queen Annes, diminutive bungalows, or Italianate commercial structures, one would come to expect a certain scale for fixtures and other elements of infrastructure. Traffic signals, in this regard, should be small, while at the same time making a statement. Too often, older traffic control signals are removed from a small intersection of narrow streets and replaced with large, new, plastic traffic signal clusters. These signals, with large 12-inch wide lenses, safety yellow paint, and obnoxiously bright LEDs, cast an eerie glow in all directions as they sequence away from green to yellow to red throughout the night. These are the exact same types of signals used at very large and busy intersections (such as Washtenaw and Carpenter) where traffic is moving at a high rate of speed and the beam of light from a traffic signal must be seen from many lanes. The proportions of an average historic district intersection are not on the same scale as one of these high-speed multi-lane intersections. The scale of the traffic control signal also need not be the same.

4-way traffic signals feature 8-inch wide lenses. According to the 2009 Manual on Uniform Traffic Control Devices (MUTCD), 8-inch colored lens faces may still be used on roadways where the posted speed is 40mph or lower so long as the beam of light is within the scope of the driver. While this allows the old 4-ways to keep plugging along as they have for decades, another section of the MUTCD requires that traffic signals be duplicated at all intersections to avoid confusion should a bulb burn out. In many intersections, 4-ways have been hung in pairs, satisfying this requirement. At some cross streets, however, a single 4-way has been grandfathered in thus far, and controls the intersection on its own. These will eventually need to be taken down, or have additional signals added to achieve the required duplication.

It is possible, however, for historic 4-way signals to be refurbished with modern equipment, then reinstalled at public intersections to continue to guide traffic. In some cases, small upgrades such as replacement of bulbs with LEDs is completed in-situ, and the signals continue to function. In other cases, as 4-ways are replaced in one community, they can carefully be removed and shipped to a refurbisher. Old equipment, including lenses, bulbs, reflectors, and often ancient cloth wiring, are stripped out of the signal. Layers of paint are removed, bringing it down to bare aluminum. The process of modernization then begins, with new wiring, bulbs, and reflectors, or more commonly today, the insertion of LED fixtures. The signal is painted with a new coat of paint, and any other repairs to the framework and detailing are made.

Story Continues, Page 13
A Holistic Approach to Historic Preservation

By Kari Lillie Smith

Adaptive use of historic structures is a critical function of Historic Preservation. Finding ways to make use of these structures in a way that is socially meaningful equals success in the eyes of any preservationist. An interesting and local example of adaptive use is the Parkway Center located at 2345 Huron Pkwy. in Ann Arbor.

The Parkway Center consists of two Queen Anne Victorian Houses built in the mid-1880’s. They were transported from 410 and 416 S. Main Street to their current location near the intersection of South Huron Pkwy. and Washtenaw Ave in 1987. The result included a fusion of these two houses with a modern addition connecting the two, creating one massive Victorian office building.

Encompassing two of my personal passions, holistic medicine and historic preservation, the Parkway Center is entirely populated with natural and Homeopathic Practitioners, Massage Therapists, Acupuncturists, Psychologists and a Homeopathic Pharmacy called Castle Remedies.

Seeing a doctor at the Parkway Center is a very unique and comforting experience. The rooms are filled with antique furniture and art, ancient rocking chairs and oriental rugs. The sterile, impersonal, crisp white environment of a typical doctor’s office is foreign here. The entire complex is a conceptual take on physical well being, holistic health and alternative medicine.

You may even catch one of the doctors practicing Ti-Chi in the waiting room.

Speaking of doctors, this project would have never came into fruition if not for Dr. Edward Linkner, who currently practices medicine at the Parkway Center. Dr. Linkner initiated the entire process of saving these houses and moving them several miles to their current home on Huron Pkwy. He is quoted in the Ann Arbor News as saying, “I love historic houses, this is a fantasy come true.” The transportation of these houses in an urban environment is no easy task, as we know in the preservation world. In fact, the relocation of historic homes can be quite daunting, and the price tag, quite hefty. That being said, the move was a success and quite an event, written up in the Ann Arbor News in June of 1987. The streets from Main to Washtenaw were lined with people waiting to get a glimpse of the Queen Anne’s “floating” down the street. The only real difficulty was in the final settlement of the houses: every interior wall collapsed after the move, and had to be rebuilt.

The houses are currently painted a bright shade of lavender with emerald and eggplant accents. Very noticeable and eclectic, many locals call it the “big purple house.” Complete with witches caps and spires, a hip-on-gable roof, windowed dormers and a sunburst in yellow above the front door, the Parkway Center is eccentric to say the least. The Queen Anne houses retain much of their original architecture as well as original interior elements.

The total amount of useable space is three stories with more than a dozen offices and a grand waiting room on the second floor, which includes a large working fireplace. It is a very relaxing and comforting space for clients and staff. Although the interior has retained some 1970’s appeal with elaborate zigzag patterned couches, paisley carpeting and colorful wall art, it does nothing to take away from the true elegance and ambiance of the Queen Anne style.

Finding adaptive uses for historic structures is essential in retaining American architectural and cultural fabric. The Parkway Center is a clear example of success in this arena, and a fine example to other office buildings looking to expand or alter their appearance. This form of preservation is commonly adapted for law offices, museums and courthouses but the Parkway Center is an incredible example of alternate uses and creative options.
**Chili Cook-Off Recap, from Page 6**

**Preheat oven to 350 degrees.**

**Mix** together in a saucepan: ½ cup honey, ¾ cup water, and 1 Tablespoon lemon juice

**Simmer** mixture until it is thick enough to coat the back of a spoon, then cool and refrigerate.

**Prepare** a filling of: ½ cup ground walnuts, ½ cup finely chopped walnuts and ½ cup coarsely chopped walnuts, 2 Tablespoons sugar, 1/8 teaspoon cloves, ½ teaspoon cinnamon

**Melt together:** ½ cup butter and ½ cup light olive oil (you can mix up more if you need)

**Have ready:** 24 sheets of phyllo dough (1/2 lb). This can be purchased frozen, thaw according to package directions.

**Assembly:** Line a cookie sheet with foil, with a pastry brush; brush a thin layer of butter/olive oil mixture onto the pan. Then lay down a sheet of phyllo, brush with more of the butter/oil mixture. Continue for a total of 6 sheets. Spread 1/3 of nut mixture over phyllo, then build 6 more layers of dough, brushing with butter/oil mixture between each layer, spread more nut mixture, build 6 more layers, spread last of nut mixture, top with remaining 6 sheets of phyllo, brushing the last layer with butter/oil. Cut the top layers with a large sharp knife diagonally into 2-inch diamonds, but leave the bottom few layers of the sheets uncut. Bake about 30 minutes or until golden brown.

Remove from the oven and pour the refrigerated honey syrup over all. When cool, cut, using the same diagonals, through the uncut layer of dough.

The party was a fun time for all, with about 30-40 people attending. Sarah Hayes was voted to be the next director of Preservation Eastern; she will be job-shadowing Amanda Tremba for the rest of the semester to learn the ropes.

**Busby Berkley, from Page 3**

After the war he moved to New York City, where he became known as a “show doctor,” transforming flops into hits! By 1930 he had staged 21 Broadway musicals, and caught the attention of Hollywood—Samuel Goldwyn brought him west, and 24 years later he had produced over 50 movie musicals! In 1932 Busby Berkeley joined Warner Brothers to direct 42nd Street, embarking on the most productive era of his career. In the process of creating a film classic, he reportedly saved the company from bankruptcy. Success gave him free-reign, and Berkeley became as big a draw as any actor in his films. His unique, elaborate productions focused on overall visual effect; he could bring surreal, kaleidoscopic images to life through the human form and a single camera. He was the first director to exploit the movie camera’s ability to roam the set, including the camera in the choreography. Utilizing cranes, and monorails, the camera was allowed to soar and swoop through the formations of dancers, creating views and effects audiences had not previously seen: the famous Berkeley Top Shot, the Parade of Faces, and leggy, low-angle shots. Camera, costumes and movable sets combined to create human geometry—with a dose of humor—and strangely organic, undulating, even erotic images. Critics deemed his work sexist, decadent, and even fascistic for portraying collectivism. Berkeley professed any hidden meaning in his work was imagined; his main goals were to always top himself and amaze the audience.
National Register of Delisting Historic Places

By Amanda Tremba

I have been following the National Register drama of Blair Mountain in Logan County, West Virginia for over a year. The drama is this: the Battle of Blair Mountain, begun August 26, 1921, was “the site of the largest civil uprising on American soil since the U.S. Civil War” (Rasmussen), lasted ten days, and is the largest labor uprising in the United States. Opposition to the recent National Register designation was lead by coal companies who planned to strip mine the mountain. The struggles between the coal companies, land owners, and legislature led the National Trust to list Blair Mountain on their “11 Most Endangered Historic Places List” in 2006. Oppositions were finally overcome and the site was listed on the National Register of Historic Places on March 30, 2009.

Seven days following the listing of the site, governor Joe Manchin of West Virginia and his administration requested the de-listing of Blair Mountain. The director of the Division of Culture and History, which houses the State Historic Preservation Office, requested the National Park Service de-list the site “after a coal company lawyer raised questions about whether objections from area property owners were properly counted” (Ward). SHPO then found eight objector letters which had been ‘unintentionally not counted,’ thus making the number of property owners objecting to the listing over 50%. In the next few months comment was opened to the public. The Friends of Blair Mountain website reveals that a legal opinion on title holders was obtained and “concluded that five of the objectors of record submitted by Mr. Reid-Smith [SHPO officer] were not legitimate owners. Two were dead, two were Life Estates, and one had sold their property.” Additionally, the legal search found that 13 other property owners were not found in a cursory search of the West Virginia Attorney General’s office. However, “the SHPO refused to re-evaluate, citing a section of 36 CFR 60.”

Blair Mountain was officially delisted on December 30, 2009. Per the Friends of Blair Mountain website, West Virginia’s State Historic Preservation Office stated that they “cannot make a re-determination as to the count for the following reasons: the re-calculation would occur outside the timeframe; [the legal opinion] does not provide enough information to provide an accurate assessment; and it is not our office’s role in the de-listing process as outlined in the federal regulations.”

While it is unfortunate that this site has not kept its designation, I wondered how often this occurs. Not surprisingly I could not find one site that had been delisted due to clerical errors. While my research was not extensive by any means, all the delisted sites I came across were delisted because of extreme alterations, or else demolition. A Wikipedia article even states that there are approximately 1,500 total delisted properties from the National Register. A delisting is very rare considering how many properties are listed (currently over 80,000).

If you would like additional information regarding Blair Mountain, please refer to the National Trust’s website or The Friends of Blair Mountain Website at www.friendsofblairmountain.org.

Works Cited


The mythic American West embodies a series of contradictions; beautifully vast and brutally unforgiving, boom and bust economies, dependence and resistance to Federal interference, are but a few examples. Not a complex myth, it is predictable and based on a simple structure of good versus evil. As illustrated by the tone of Western-genre movies, the myth of the American West is easily modified to fit the mood of the nation. Drawing on the earlier editions of rugged individualism dating back to the captive narratives of the 1600s and the James Fennimore Cooper adventures of the early 1800s, the myth of exceptionalism is adapted by each generation of writers to embody the dominant view of the American character and their particular role in their environment.

In his 1893 work, *The Significance of the Frontier in American History*, Frederick Jackson Turner argued that American exceptionalism is rooted in the frontier. As successive waves of immigrants journeyed out from the east to the western coast, they continuously embodied the spirit of American individualism, taming the wild environment to rebuild institutions of democracy and complete the rapid and effective Americanization of the nation. This was not a process of cultural diffusion or germ theory but rather a process that created a distinctively "American" product. The further away from the east that civilization crept, the more removed the culture became from European influences. These pioneers became characteristically industrious, agrarian centered, moralistic, positivistic, dynamic, opportunistic, and representative of an advanced form of democracy embodied by the rugged individualistic Victorian male. The very presence of the frontier then in Turner's opinion made the process of Manifest Destiny possible and therefore made America exceptional. American exceptionalism was rooted in the notion that America's unique form of democracy, having never before existed in the world, was ordained by God and contains the notions of Manifest Destiny. It was believed that through this privileged existence, Americans had a unique duty to bring an advanced form of civilization to regions of savage and untamed wilderness. This notion reflects obvious ethnocentric and racist overtones which at its core negates the validity of all non-American Protestant adult males.

When the Western frontier was "closed" by the 1890 census there was a coincidental surge of Eastern European immigrants. The close of the frontier meant the absence of the safety valve for the east, a space to put "others", which triggered a national panic and resulted in the colonization of Hawaii and as a result of the 1898 Spanish American War the obtaining of many formerly Spanish colonies. Justification for American behavior was quickly sought and the concept of the "American spirit" as embodied by exceptionalism was pushed to the forefront of academic discourse until the mid twentieth century. Informed by Turner's landmark thesis, the myth of exceptionalism during this period embodied the asexual Victorian male of the 1800s, the John Waynes', who through their isolation, came suppressed emotions. Through their hard work these men attempted to live up to the vast restrictions and expectations placed on them. Our Victorian male was the good guy not the aggressor. He followed the code of the West and defended himself when faced with certain threat. As perpetuated by eastern writers and fortified by westerners, wildly popular people like Buffalo Bill brought the West to the East to calm the fears that the frontier was closing and perhaps only indirectly cemented the myth of American exceptionalism. In a recent re-examination of the Turner thesis, Richard White illustrated that the myth of American exceptionalism was bound in nation's social imagination and subsequently played out in other sources including the Buffalo Bill Wild West show. What is interesting in this perspective is that while it is challenging the uniqueness of Turner's thesis it similarly leaves out the Native-American, Mexican, Asian, and female perspectives. Other more contemporary Turnarian authors including Wister, Gray, McLurty, and LeMore embraced the ideology of the eastern progressives and transplanted their concerns into the exceptional west. These characters were protestant, hardworking, anti-drinking, accepting of others, male in the public
**Rustic Furniture: Man’s Attempt to Tame Nature**

By Christina Branham

My interest in rustic furniture started when I became acquainted with a certain rocking chair on display at The Henry Ford Museum in Dearborn, Michigan. It is an impressive example of twig work, linked to the Vanderbilt family. The marker states the piece is constructed of grapevine, burl and bark, with an oak plank seat. It is an interesting juxtaposition of wild nature and civilization. The freeform weave of the grapevine, and applied burl and bark bring to mind the Rococo ideal of asymmetry and tribute to nature—in the very literal sense. The manner in which the burl is applied more heavily at the seat base and on the rockers gives the impression of a root mass. There is an almost mythical aura about the chair; it looks as if someone left five oak planks lined up horizontally on the ground overnight, and in the morning found a chair grown up around them. As a lover of Art Deco, I was, and still am, surprised at my growing affinity for rustic pieces... quite a counterpoint! The more I learned, the more intrigued I became.

**History of Rustic Furniture**

Humans have crafted implements and furnishings from their surroundings since the dawn of time. The origins of modern-day rustic furniture go back hundreds of years, and a world away in China. As European travelers gained access to China in the early eighteenth century, they learned of their traditional landscape gardens, of which twiggy furniture was an important component. The concept was embraced as part of their admiration for these Chinese-style gardens.

The first pattern book to feature rustic furniture designs in England was, Edwards and Darly’s *A New Book of Chinese Designs*, published in 1754. Though it is unlikely the illustrations are of true Asian models, the book is significant in that it treats the style as an acceptable, albeit unconventional, form. It did not take long for the Asian origins of the movement to be down-played or forgotten, and by the late eighteenth century the rustic movement had spread among the aristocracy of Europe, particularly in England and France. The ideal of “getting away”, the requirement of open spaces and expensive, time-consuming construction, initially put the style out of the realm of the middle class. However, when approached as an opportunity for handicraft, rusticism became less about conspicuous consumption, and more about getting back to nature. So by the mid-nineteenth century, the middle class was partaking in the style.

The rise of the contrived landscape garden, improving on nature, became ever more fashionable in America during the mid-nineteenth century, and so too did rustic furniture. The increase of rural cemeteries, then public parks, and even remote “camps” for the wealthy, expressed the era’s interest in healthy living, and recreation as a means to that end. As rustic culture took hold, its furnishings began moving to the residential realm, first and most commonly in yards, but they also found their way in interiors of homes.

While urban Victorians grew steadily more enamored with the idea of pastoral life, there was still a desire to demarcate civilization from the natural world. By 1853 voices were being heard regarding the use of rustic furniture. In his *Book of the Garden*, Charles McIntosh implored, “Rustic seats should be confined to rustic scenery, and the seats for a lawn, or highly-kept pleasure garden, ought to be of comparatively simple and architectural forms.” Safe to say he would not have approved of twiggy furniture in the home. Even so, rustic furnishings crept onto the lawns, porches and even into halls and conservatories of homes.

*Story Continues, Page 15*
4-way, from Page 7

When installed with a modern traffic control sequence device, “modern” historic 4-way signals can continue to operate even in the 21st century. These can retain the charm and character of authenticity in an historic district while meeting today’s traffic standards.

In an historic district, 4-ways may often be found hanging from a graceful little span wire. It’s quiet. It has a little touch of class. In a way, it’s exactly like many types of great architecture. This is essentially what the community of Winter Park, Florida thought. As they were laying a new streetscape for their Park Avenue Historic Commercial District, they elected to install historic traffic signals. These were not true historic signals per se, but actually new signals cast from a design dating back to the 1950s. Teeco Safety, a traffic signal manufacturer, purchased the designs and manufacturing facility in Shreveport, Louisiana from Southern Switch and Signal, the makers of the Sargent Sowell 4-way design. Teeco continues to make cast aluminum, fixed face 4-way signals in the same place and of the same design as the Sargent Sowell types from decades ago. Winter Park purchased several pairs of these signals, capped them with decorative “pagoda” tops from retired Eagle Signal 4-ways, and installed them along Park Avenue. They function just as any modern traffic signal would, but maintain the character and context of an historic commercial district. Additional cities in Alabama, New York State, and elsewhere have also installed completely refurbished 4-ways. It can be done!

As I wrote in my last article, 4-ways are becoming harder and harder to find, as they are slowly taken out of service and replaced. Here in Michigan, once can still find a handful of 4-way installations, but even within the past several years, a few 4-way examples have been removed and replaced with modern 12-inch plastic signals. The main crossroad in Metamora, a village in southern Lapeer County, was home to one of the last single Sargent Sowell signals in the state before it was replaced in 2004. Holly, in northern Oakland County, was home to a pair of Eagle Signal 4-ways at the corner of Maple and Saginaw Streets (both were located in National Register Historic Districts!) until they were chopped down for a streetscape improvement project in 2008. The accompanying list indicates all the known remaining 4-way signals in Michigan as of this writing.

If none of these Michigan locations strike your fancy, nearby Ohio is a hot bed for remaining 4-way signals, with more likely remaining in service there than in any other state of the Union. Fostoria, Ohio, about a half hour south of Toledo on US-23, is home to a collection of in-service 4-ways, all singly hanging from graceful span wires in the downtown. Numerous other Ohio locales feature single and paired 4-ways in service as well.

And so, the venerable 4-way signal remains with us, at least for now. Its ornate decoration and smaller, more quaint appearance make it attractive for re-use in historic districts, if we take the time to complete this piece of the context. Next time you take a road trip, keep an eye out for a 4-way. May it guide you safely, just as it has for decades.

### 4-way Signals Around Michigan

#### Flashing Beacons

<table>
<thead>
<tr>
<th>City</th>
<th>Single/Pair</th>
<th>Manufacturer/Model</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>East Lansing</td>
<td>1</td>
<td>Eagle Signal</td>
<td>Stop/Stop</td>
</tr>
<tr>
<td>Ferndale</td>
<td>1</td>
<td>Crouse Hinds</td>
<td>Caution/Stop</td>
</tr>
<tr>
<td>Gilford</td>
<td>1</td>
<td>Eagle Signal</td>
<td>Stop/Stop</td>
</tr>
<tr>
<td>Hazel Park</td>
<td>1</td>
<td>Crouse Hinds</td>
<td>Caution/Stop</td>
</tr>
</tbody>
</table>

#### Red-Yellow-Green Sequencing

<table>
<thead>
<tr>
<th>City</th>
<th>Single/Pair</th>
<th>Manufacturer/Model</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coldwater</td>
<td>2</td>
<td>General Electric</td>
<td>Last pair left in MI</td>
</tr>
<tr>
<td>Croswell</td>
<td>1</td>
<td>Crouse Hinds/Type M</td>
<td>Full circle visors on yellows ^</td>
</tr>
<tr>
<td>East Tawas</td>
<td>1</td>
<td>Sargent Sowell</td>
<td>Permanent flash mode (C/S)</td>
</tr>
</tbody>
</table>

#### Recently Removed from Service

<table>
<thead>
<tr>
<th>City</th>
<th>Single/Pair</th>
<th>Manufacturer/Model</th>
<th>N.R.H.D. (Removal Date)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holly</td>
<td>2</td>
<td>Eagle Signal</td>
<td>Holly Historic District  (2008)</td>
</tr>
</tbody>
</table>
First Doe Chili

By Barb Barber

Last December, Preservation Eastern gathered around large pots of homemade chili and other delicious entries for the PE Chili Cook-off. Earlier during that week, I quickly decided it would be a good idea to forbid myself from entering the chili contest. Past experiences lead to my chili frequently tasting like spaghetti sauce, often receiving friendly advice such as, “This would taste great with some spaghetti noodles!” That being said, I knew better than to bring chili; I was going to bring Rice Medley with Vegetables. Yet, after adding the vegetables, consisting of corn, spinach, onions, chicken broth and sausage, I looked into the pot and saw the beginnings of what looked like ‘not so bad’ chili. I ran to the store to complete my list of ingredients, and discovered the chili needed more meat. Darby, my sixteen-year old daughter, had recently shot her very first doe and my freezer was filled with ground venison. Thus the name was born, “It’s not Rice Medley Anymore – First Doe Chili.” Below is the recipe for you all to enjoy!

It’s not Rice Medley Anymore – First Doe Chili

1 lb ground venison (bucks will work too!)  
1 lb 4-H market pig sausage (pork)  
1 can chicken broth  
1 can Popeye spinach  
1 can Southwestern Corn N’ Peppers  
1 can Golden corn  
2 - 28 oz cans diced tomato  
1 - 40 oz can Northern white bean  
½ cup Red Hot Original *add more if you like it hot!  
¼ cup brown sugar  
Onion sautéed in bacon grease (January resolutions didn’t kick in yet....)  
Elephant ear garlic clove sautéed in bacon grease  
Salt/pepper/chili powder  
Splash of soy sauce

Preserving the Legacy, from Page 11

sphere and female in the cult of domesticity or with a heart of gold, and dealt with a corrupt government in an international meeting place which was ripe with capitalistic profit potential. Proponents of the American exceptionalist camp were typically in line with supporters of Manifest Destiny and would say yes, America is exceptional because of its expansive amounts of "open" land and the relative quickness to which it was "developed". Sighting the Constitution, diversity, economic opportunity, and "vacant land," they typically viewed America as an exceptional melting pot of cultures into a distinctly American identity. Exceptionalism during this period became the American cultural origin story, ideologically and compositionally different from other traditions and centered on individualism, asexual morality, and religiously ordained expansion. Immigrants and visitors who came to America expected to visit the land of the free and a place of vast opportunity. Because myth of exceptionalism was so penetrating and so thoroughly accepted in other regions, it continued to rise in popularity. The American desire to be exceptional and to continue Turner's significance of the frontier, as depicted by various forms of entertainment, led to the American "need" for a continued physical location where a uniquely American form of democracy could rise up from wilderness, even if it meant contact with extra-terrestrials. Turner's thesis defined Western history as ending in 1890, which subsequently caused a virtual standstill in academic research concerning the West until the revisionists of the 1960s'. During the 60s' Western historians worked to fill in the "forgotten" social, political, and cultural history of the region and to supplement the story of the waves of Anglos moving west from the east. In opposition to Turner is the New Western Historian camp whose voice is best championed by Patricia Nelson Limerick's 1987 historiography, The Legacy of Conquest: The Unbroken Past of the American West.

Story Continues, Page 17
There were options, which could be used indoors perhaps more acceptably than their true twiggy counter-
parts. Pieces could be made in the traditional manner but creating a nature-like impression. For example, a
set of chairs currently resides in the Victoria and Albert Museum in London. They are carved wood, covered in
gesso and brown paint. Although these would not have been appropriate for the dining room, they were cer-
tainly much too good to be used outdoors.

Another choice was thanks to the industrial advance of cast-iron. This product of industry was formed to
emulate organic branches, ferns and grapes; perhaps creating the real boundary between the man-made
house and contents, and nature itself. Iron lends itself to short-term sitting, so use as a hall seat in the home
or a public park bench were typical uses. Another quality that made cast-iron ideal for public spaces is its
weight. Settees were quoted to be between 100-140 pounds each, making them difficult to remove from pub-
lic use, and rather cumbersome for use in private.

Rustic Culture: Back to Nature

Rustic furnishings and design are symbols of a sys-
tem of values which have evolved over time. When
European aristocracy embraced the lifestyle in the mid-
eighteenth century, it was a way to escape to a simpler
life; for example, Marie Antoinette’s Petit Hameau de la
Reine in the park of Versailles. Rustic life was consid-
ered, “pure in its primitiveness.” It was yet another way
for the wealthy to exemplify their separateness. As time
moved on, thinkers of the nineteenth century began to
attach other values and benefits of the simple, rustic
life; virtues that made the concept appropriate for the
middle class. These ideas were likely instigated by the
urban congestion and decay in quality of life caused by
the Industrial Revolution, and include exposure and
exercise being a health benefit and character-builder.
This school of thought led to the establishment of urban
parks. This shift in approach, in conjunction with a
broad cultural leveling, described by Siegfried Giedion
(1893-1968) as the devaluation of symbols and demo-
cratization of material culture, assisted the rustic move-
ments crossing of the Atlantic.

By the late 1880’s America was wholeheartedly em-
bracing a “return to nature.” Educator G. Stanley Hall
(1846-1924) was a proponent of rusticity, and instru-
mental in the rise of summer camps, rustic boarding
schools and scouting organizations for children. He
considered outdoor activities, “the ancestral experi-
ences and occupations of the race,” and essential to
the proper development of human character. The
idea of fresh air being life-affirming to the point of
medicinal is documented in the tales of invalids re-
treating to the wilderness, and emerging whole and
healthy. Perhaps these restorative miracles helped to
support the widespread conviction of nature as reli-
gion. This was also the hey-day of the naturalists such
as John Muir and John Burroughs. In Burroughs’
book, The Gospel of Nature, he says “...every walk in
the woods is a religious rite.” It is no accident that
this intellectual atmosphere coincides with the Arts
and Crafts movement, another reaction to the Indus-
rial Revolution and its effects.

Another contributing factor to the rustic movement
is the closing of the American frontier in this time pe-
riod. In earlier times, the prospect of wilderness life
was a real one, whether the current reality or not that
far removed. Once the prospect of the frontier being
a thing of the past set in, Americans became aware of
their own pioneering heritage, and it became some-
thing to celebrate and honor. We see this in the
mountain wilderness retreats of the super-rich that
began cropping up in the late nineteenth century;
Camp Uncas, Sagamore Lodge, and Nehasane are a
few of the Native American-inspired names given to
the “great camps” of the Adirondacks by their wealthy
owners. These retreats were more like small towns,
and every whim of the families was catered to, but
they felt they were getting away from the city to a sim-
pler life in the woods. The décor they chose was nec-
essarily rustic. The furnishings were American rustic
in its many modes, from twig to peeled-pole and
branch. These massive retreats of the wealthy
brought the rustic movement full-circle from its accep-
tance in European culture by the aristocracy there.

The rustic furniture of the Victorian era is impor-
tant, as it gained popularity at a time when the world
was changing at lightning speed. It served as a way
for people to get back to a time, if only temporarily,
free from the urban hustle-and-bustle of the burgeon-
ing Industrial Age. It also provided a connection to a
simpler, past way of life, one that created a feeling of
comfort and respect, in an increasingly frantic and
impersonal world...a sentiment we can still relate to
today.

"Where shady trees invite the wanderer to a seat, how
pleasant is it to find the means of rest and shelter in a gar-
den...and lo! when we thought we were fast anchored to
that favourite book, we, too, have drifted, like a weed upon
the wave, into that tropical region where sleep, the
"comfortable bird," broods over the troubled sea of mind, till
it is hushed and smooth." Shirley Hibbard (1825-1890)
Two Cents, from Page 5

Look over this list again as you chose electives, design and complete papers, term projects, presentations, independent research, and your final project or thesis. Use your time here to hone your researching, writing, speaking, and presentation skills. Your knowledge of preservation standards, practices, laws, and computing can make a big difference as you seek to find work in the field. Dr. Ted tells me that Professor Visser has updated his survey with new data, so I will aim for an update in the next issue of Post and Lintel.

Registration

for Summer and Fall 2010 is underway. As we go to press, this year's field school (GHPR 636) is about to get underway from June 1 - 6 session at the DeYoung Farmstead (just north of Traverse City). Students will attend a field school orientation session in late May and supplemental workshops downstate following the field school. We will be assisting the Leelanau Conservancy with a variety of tasks including inventorying the numerous artifacts in the DeYoung house and powerhouse, assessing structural stability, understanding mortar analysis, and working on a plan for the rehabilitation and reuse of the buildings.

Dr. Mayda will be offering both American Cultural Landscapes and Settlement Geography up north in the summer term. GEOG 531 (Landscapes) will be offered from July 17 - 20; GEOG 333 (Settlement) will be offered from July 10-16.

Dr. Ted's “up north” class during the fall semester will be Adaptive Use of Historic Structures (GHPR 558); it will be offered on two long weekends of September 18-20 and October 15-17.

I am pleased to offer a new course this fall: Introduction to Virtual Architectural Heritage (GHPR 591). The class will explore the variety of ways that computers are used to record, document, analyze, and interpret historic structures.

Conferences

The Michigan Historic Preservation Network conference “Celebrating Sustainable Communities” is in Ann Arbor this year from May 13th through the 15th. Visit http://www.mhpnn.org/ for all the details.


The National Trust conference is in Austin, Texas from October 27-30, 2010. Visit http://www.preservationnation.org/resources/training/npc/ for more information regarding the conference. Our annual EMU Alumni/Student/Friend reception will be held on Friday Oct. 29 in the early evening; more details to be announced closer to the conference.

Welcome New Students!!

We accepted seven new students this Winter term. Join me in welcoming them to the program! Angela Corradin, Angeline Hoffert, Judy Davis, Elaine Barone, Gretchen Sawatzki, Brenna Walker, and Kurt Walters!

Congratulations Graduates!!!

Please join us in applauding the following students who are about to embark into the professional world of Historic Preservation:

Fall 2009 Graduates:
Jody Chansuolme, Cynthia Christiansen, Kristi, Gilbert, Mary Ann Heidemann, Joshua Hollis, Maryann Huk, Sarah Murrell (Collingwood), Michelle Perry, William Powers, Veronica Robinson, Edwin Root, Stef Staley, Jill Thacher, Anthony Timek, Jennifer Toburen, and Jenna Walker!

Winter and Spring 2010 Graduates:
Tracy Aris (Certificate), Christina Branham, Ryan Brooks (Certificate), Sarah Gaynier, Stephen Holowicki (Certificate), Meghan Schafbuch, and Amanda Tremba.
Central to her argument is the concept that there is a continuation of Western history past the 1890 deadline. This history is described as place rather than a process where cultures converge; both distinctive and apart of national history. Examined as a national case study, the American West becomes a meeting place of a variety of cultures and environments, which continues to undergo conquest and consequences through the struggles for legitimacy. While this place represents an important region for American history, it is not exceptional; the United States is an imperialist nation who continues to use ego-centric myths of exceptionalism. America was never vacant, continues to be steaming with violence, and is not protective of equality. In her study, Limerick introduced the complexities of the American West and examined it as a place rather than a frontier; an intersection of cultures whose identities are not swallowed into a melting pot but rather connected to one another in a vast network roughly resembling a mosaic. The myth of the exceptional West had its artificial boundaries, struggle for resources, and big sky politics. This story set the stage for a limited conception of the non-Anglo peoples as being acted upon by the "victors" of history. To diffuse this limited view, Limerick presented a battery of policy (Indian Removal, Exclusion, Dawes, Gentlemen's Agreement, National Origins, Reorganization, Restoration, and Soccer Field border patrol) concerning the many groups and extending well beyond the supposed close of the frontier. She argued that these people not only actively shared the region with the Anglo populations but adaptively responded to their situations and employing a wide array of complicated methods of resilience. Other authors including Virginia Bergman Peters, in her 1995 work, *Women of the Earth Lodges: Tribal Life on the Plains*, challenged the Turner thesis with a presentation of non-Anglo societies whose concepts of gender defied the patriarchal definition of the male dominated frontier.

The myth of the Western woman, as encouraged by Turner, was the female counterpart to the mythic Victorian male. She participated in the "Cult of True Womanhood", and as the civilizer of the wild western man, she was eager to marry while participating as a help maid, school marm, farm woman, or in an extreme version, an innocent, stoic, moral, and maternal Madonna of the Prairie. If she did not fall within this "polite" societal box, she was depicted as a hell raiser (Calamity Jane, Bell Star, and Pearl Heart) and/or the prostitute who in either case never "got the man" in the end. New Western history shows that women were not necessarily the passive victims of their circumstances. The "Cult of True Womanhood" had to be adapted in the west; female Homesteaders plowed fields and did other things contrary to the confines of the Cult. For example, Carrie Nation's "hatchetations" in the temperance movement was a modification of the cult; she protected family from the harms of alcohol. The suffrage movement was also an extension of the Cult in that these women wanted to be the moral authority for legislation. New-Western historian, Glenda Riley adds to this discussion with a challenge to the passive victim role of women. In her work "Frederick Jackson Turner Overlooked the Ladies," she presented pioneering women as active and willing participants in the westward migration. Mary Murphy in her piece "The Private Lives of Public Women: Prostitution in Butte, Montana, 1878-1917," disputes the stock characters of women in the west and illustrated the methods of agency employed by prostitutes thus broadening their active participation in their situation.

Ultimately, the fact that the Turner's thesis continued to be debated for over a century beyond its publication proves that it contained many valid points. The strongest of which, the notion of historical particularism affecting the historian, illustrates successive waves of historical interpretation and the shift of emphasis on American exceptionalism to the New Western approach and its focus on diversity. America is simply a relatively young nation who likes to protect its safe bed-time stories in which in its political, economic, and diplomatic exploitations found justification in the myth of exceptionalism. While I consider myself to be a New Western historian in-training, I would like to believe that all places are exceptional, which I suppose means that none-are.
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.

2009-2010 Preservation Eastern Board:

Amanda Tremba  Director
Kristen Young  Assistant Director
Anne Stevenson  Business Officer
Nathan Nietering  Communications Officer
Susann deVries  Public Relations Officer
Dan Bonenberger  Faculty Advisor
Sarah Hayes  Director Elect

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!

Name: _________________________________________   Date: ______________________________________
Address: ___________________________________________________________________________________
Phone #: _______________________________________   Program of Study: ___________________________
Email: _________________________________________

Please send this completed form with a check or money order to:
Preservation Eastern
Eastern Michigan University
Department of Geography and Geology
Historic Preservation Program
Strong Hall
Ypsilanti, Michigan 48197

(To be completed by PE Board Member)

Dues received on:   Method of Payment:   Payment Received By:   Membership Recorded: