HISTORIC RESOURCE DOCUMENTATION
Standards for Level I, II, and III Documentation

Office of Archaeology and Historic Preservation
History Colorado
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The Office of Archaeology and Historic Preservation (OAHP), a part of History Colorado, has established three levels of documentation for historic sites. These levels should not be confused with the basic survey process which generates inventory forms as part of the identification and evaluation of historic resources. Level I, II, and III documentation are designed to document sites beyond the basic cultural resource survey.

Prior to the mid-1930s, no national or state program existed designed to systematically record historic properties. Local historical societies may have attempted to record sites and buildings, but there were no standards that provided for long-term preservation of resource documentation materials. The passage of the Historic Sites Act by Congress in 1935 established the Historic American Buildings Survey (HABS), a program to be administered by the National Park Service.

The Depression-era program took advantage of a pool of unemployed architects, historians, and photographers to staff the survey and established national standards for archival historic building documentation. Long-term archival quality documentation formed one of the key provisions of the HABS standards. The American Institute of Architects (AIA), the National Park Service, and the Library of Congress all assisted in the development of the standards. The Library of Congress established a HABS collection to store the records. HABS expanded in 1969 with the creation of the companion Historic American Engineering Record (HAER). HAER focuses on creating records of historic engineering features or significant industrial entities. HAER records structures such as bridges, dams, railways, factories, and other historic places significant more for engineering than architecture. The standards for HAER are somewhat different than HABS, however the drawing and photographic requirements are the same.

The need for archivally stable documentation methods which could be produced quicker and at lower cost then full HABS/HAER documentation led to the establishment of three levels of historic site documentation. The Bureau of Land Management (BLM) first articulated these levels and they are often referred to as BLM Level I, II, and III documentation. OAHP standards for documentation are very similar to those of the BLM.

Those planning any cultural resource documentation project should discuss the appropriate level of documentation with OAHP. Although standards exist for each level, wide variations in cultural resources and existing associated documents warrants tailoring of the documentation process on a case by case basis.

Levels of OAHP Site Documentation

Level I Most basic form of site documentation, similar to completion of OAHP cultural resource inventory forms with associated maps and survey report. However, all these materials must be in an archivally stable format.

Level II Intermediate level of site documentation, to include full descriptive and historical narrative (including relevant contexts), measured drawings, and medium format black and white photography, all in archivally stable format.

Level III Site documentation done to HABS/HAER standards, but documentation is reviewed by OAHP rather than the National Park Service and the final products are archived at OAHP rather than the Library of Congress.

Level I documentation is the preferred form of basic property documentation, as it combines simplicity and economy of materials with archival-quality storage requirements. When survey work is anticipated to involve a group of resources with a high likelihood of significance (for example, in a potential National Register Historic District), every effort should be made to record at the Level I standard.

Level II documentation is a good way to create archival records for previously identified properties of significance, when effects to a site must be mitigated due to impending loss, or when a site should be recorded because of progressing deterioration.

Level III documentation is reserved for particularly significant resources. These are either architecturally important buildings or structures representing significant engineering accomplishments. The determination as to whether a historic property should have Level III (or HABS/HAER) documentation is based on consultation not just with OAHP but with the National Park Service.

Whatever the level of documentation, it is important that one copy of the final documentation be publicly accessible at a location near the historic resource. A local library, historical society, museum, or a county or municipal office may be appropriate. In addition, one copy of the documentation is publicly available in the archives of OAHP.

Level I Documentation

Level I documentation most closely follows the survey and recordation requirements set forth in the OAHP *Colorado Cultural Resource Survey Manual*, although the documentation must meet archival standards. This requires the use of archival quality photographic paper, archival bond paper for the written materials, and a minimum of archival bond paper for any related sketches and drawings (vellum and Mylar may also be used, but these are not required for Level I).

The OAHP survey forms are the preferred format for Level I documentation. The forms should be printed out on archival bond paper to ensure long-term durability.

Photographs for Level I are black-and-white prints or digital images, printed on archival-quality photographic paper (see standards for Level II photography, below). Typical Level I documentation requires the use of a 35mm camera or digital equivalent.

Level II Documentation

Because Level II documentation is often used for projects where the resource is slated for demolition, it is important that the documentation be as complete as possible. Once the resource is destroyed, no one will be able to revisit it to take more photographs, or to examine it more closely.

Level II documentation typically contains three parts:

- Architectural and Historical Narrative
- Measured Drawings
- Photographs

Level II Architectural and historical narrative:

The narrative provides a description of the building and a summary of its history.

The architectural description should begin with a short summary paragraph that describes the property. The summary paragraph should address the following: location, setting, type, style, method of construction, size, and significance. All of these things can be touched upon with just a few sentences:

> *The R.L. Means House is a two-story brick Colonial Revival residence located in Anvil, Colorado. Built in 1914, it retains most of its original features, including a decorative wood front porch and stone quoins. The interior of the house also retains many significant architectural features, including decorative plaster and woodwork, as well as oak floors and built-in oak cabinets. The house sits on a landscaped one-acre lot at the corner of Main and Jackson Streets. The surrounding neighborhood consists primarily of similar two-story homes, built for the town's leading residents in the late 19th and early 20th centuries.*

The rest of the architectural description goes into more detail, painting a literary picture of the structure. The easiest way to do this is to take one elevation at a time, starting from the ground and working up to the roofline (some prefer to go the opposite direction, and work from top to bottom.) The description then moves to the interior, where significant interior rooms and finishes are discussed.

The architectural narrative works hand-in-hand with the black and white photographs. Be sure to describe features that you been photographed. In the same manner, you should make sure to photograph features that you describe in your architectural narrative.

The historical narrative should begin in the same way as the architectural description- with a summary paragraph that introduces the reader to the property. If the building is significant for its history, you will want to emphasize this in your narrative. On the other hand, if the building is more significant for its architecture, the history section may be shorter.

After the summary paragraph, the narrative should dive into the history of the structure, beginning with the date of construction. Some narratives will also cover the origins of the property, if that is relevant. For instance, if the house was built by the first settler in town, it is worth describing how the town itself was settled and what role the house builder played in it.

The narrative does not need to be a complete story of the property. Most narratives will focus on the most important events- ones that make the property significant today. Describe the role that the building played in local commerce, or the contributions that a prominent owner made to the community. If there is very little history, on the other hand, you may want to include everything that you have. Quantity does not equal quality, but for some buildings, quantity is all there is.

Level II Photographs:

Black and White photography is critical in Level II Documentation. The photographs will be the last permanent record of the property as it existed before demolition/alteration took place. Future historians will rely on these photographs when they conduct their research. Therefore, it is important that the photos meet the highest standards of quality and durability.

The camera:

The National Park Service suggests that Level II photographs be taken with a *medium-format camera*. These cameras use 120-size film and yield negatives that are at least 6 cm x 4.5 cm in size. Because the

negatives are bigger than traditional 35mm negatives, pictures can be enlarged without losing details. This is important since, again, the details may be lost forever as a result of the proposed project. Medium-format cameras are not widely available, and new models (from Mamiya and Hasselblad) can be expensive. However, there are also used versions of these and other cameras available on the market. Digital camera backs are also available; these allow medium-format cameras to capture digital images, but (as of 2013) they tend to be very expensive.

**(Above) 120mm film compared to the standard 35mm cartridge.
(Left) Seagull 4A, a mid-range medium format camera with manual focus and exposure, but no interchangeable lenses.**

Because not everyone has access to a medium-format camera, we also accept photographs taken with a 35mm camera. The 35mm film is readily available, and there are a wide variety of good-quality cameras which can be used for Level II photography. A good 35mm camera will have manual focus and exposure controls, and ideally, interchangeable lenses.

**(Above) The Canon QL-17 (left) and the Minolta X-370 (right, shown with telephoto lens).
Although both cameras are more than 30 years old, they are both perfectly acceptable for taking Level II quality photographs.**

Digital cameras can also take excellent photographs. Digital technology has become cheaper and more sophisticated over the past ten years, to the point where high-quality, high-resolution digital cameras are readily available and affordable.

All digital cameras have a maximum *capture resolution*, expressed in megapixels, which determines how much information the camera captures and stores when taking a photograph. The higher the megapixel count, the higher the resolution and quality of the ensuing image. The difference between a high-

megapixel camera and a low-megapixel camera is similar to the difference between a medium-format camera and a 35mm camera: the higher resolution allows the user to enlarge the image without losing details, and to capture small details that might otherwise be obscured.

A 2 megapixel camera can generate a digital image with a resolution of 1600 x 1200 pixels. This will produce a sharp 4" x 6" photograph, but the details will look blocky and pixilated when blown up to 5" x 7" or 8" x 10". By contrast, a 6 megapixel camera can generate an image with a resolution of 3000 x 2000 pixels, which is sufficient to produce a film-quality photograph in prints that are 8" x 10" or smaller. For this reason, our office recommends that photographer choose a 6MP (or higher) camera when shooting pictures digitally. Photographers should also check to make sure that they are using the camera's highest quality setting- some cameras will default to a "basic" size (usually 1024 x 768 pixels) to save memory and disk space.

(Above: The Nikon D40 (left) is a 6 megapixel digital SLR camera with interchangeable lenses; the Nikon CoolPix800 (right) is a basic 2 megapixel point-and-shoot camera)

Once the digital camera captures and processes the image, it saves the new photo on a memory card. To do this, the camera creates a computer file using one of several different formats. These include TIFF, RAW, and JPEG.

JPEG is the most common file format, but it has limitations. In JPEG photos, the camera's computer will selectively delete pixels within the image before saving it. This creates a smaller file size, but details in the picture may become lost, fuzzy, or corrupted. RAW files, on the other hand, undergo no processing before being stored on the memory card. TIFF files fall in between these two extremes, with some (but only minimal) image processing.

For Level II documentation, TIFF and RAW are preferred by the National Park Service and by OAHP.

The film and processing:

Proper film processing is important, regardless of film size. The big machines at the one-hour photo places do not produce suitable prints for Level II Documentation. The machines tend to leave film chemicals on the surface of the print which, over time, will eat into the paper and destroy it. The machines are also designed for color photography, which means that black and white film tends to come out in strange colors. Often the 'white' comes out as sepia or tan instead.

Some black and white film will have "PROCESS C-41" printed on the side of the film canister. This allows the film to be processed by machine without creating odd colors, but it does not eliminate the problem of nasty chemicals eating through the photo paper. Also, the special chemical formulation which allows C-41 film to be run through photo machines makes the finished product unstable. For these reasons, the C-41 type of black and white film is not considered to be archival

(Left) Three cartridges of 35mm film. Although all three are sold as "professional" grade films, the one in the center is processed using the "C-41" method, and is not archivally stable.

There are two types of paper used to print photographs. Traditional "fiber paper" contains chemicals which change color when exposed to light; a photograph developed on this paper becomes part of the paper itself. A newer method is to coat regular paper with a special photo-sensitive resin; this paper is called "resin paper," and in many cases it is not archival. With resin paper, the photographic image is actually stored on the thin plastic resin, which itself is adhered to a paper backing. Parts of the resin may eventually peel off (especially at corners), causing damage to the image.

Ideally, photographs for Level II documentation should be processed by hand, using the old darkroom method with trays, red lights, and drying racks. A print produced in this way will be free of chemicals and can be 'tweaked' a bit by the developer in order to bring out the best contrast and exposure.

Options for printing black and white photographs in an archival manner include:

1) B&W film (not C-41) printed on black and white fiber paper: This is the preferred method, as photographs prepared in this manner can have a shelf life of more than 100 years. However, the advent of digital photography has resulted in the gradual elimination of traditional film processors. It can be difficult (and possibly expensive) to find a film lab that will process prints in this manner. Some high schools, colleges, and community centers still have traditional darkroom setups for aspiring photographers, and these may be utilized if commercial service is unavailable.
2) B&W digital images printed on black and white fiber paper. Standard printer inks are not archival, so this process is most easily completed by a photo lab. The National Park Service maintains a current list of acceptable computer printer inks.
3) B&W images printed on archival-quality resin paper. Several manufacturers, such as Fuji, have begun developing resin paper that meets archival standards. Because resin paper is cheaper to produce than fiber paper, prints on Fujicolor Crystal Archive and other such papers are often less expensive than traditional methods.

The prints themselves can be made in several sizes, including 3" x 5", 4" x 6", or 8" x 10". History Colorado prefers 4" x 6", if possible. Prints of this size are easier to store and cost less than 8 x 10 prints, but show more detail than the 3 x 5s.

Digital Prints:

Images taken with a digital camera can be turned into prints using a high-quality computer printer, photo paper, and ink. The selection of paper and ink is critical because these prints, like their film counterparts, must be made to archival standards. Fortunately, the field of digital photography has expanded to the point where there are many archival options for printing digital images.

Many manufacturers now produce "archival quality" photo paper and photo inks, including Epson, Kodak, and Hewlett-Packard. Although there are no similar standards for computer printers, we recommend the use of a dedicated "photo printer" instead of a more generic all-purpose printer. Images should be printed at a resolution of at least 300 dpi (dots per inch) to ensure a good image.

The prints themselves can be made in several sizes, including 3" x 5", 4" x 6", or 8" x 10". History Colorado prefers 4" x 6", if possible. Prints of this size are easier to store and cost less than 8 x 10 prints, but show more detail than the 3 x 5s.

Negatives:

The film negatives created during the photo documentation process are a valuable part of the overall project. New photographic prints are more easily made from negatives than from other photographic prints. A set of negatives should be included with the photographic documentation.

Many photo labs will print a *contact sheet* of the negatives as part of their developing process. The contact sheet is a photographic print of the un-enlarged negatives. This sheet should be included with the photographic documentation. Future researchers looking for negatives to enlarge can then use the contact sheet for reference instead of handling the negatives directly; this means less wear-and-tear on the fragile negatives themselves.

"Digital Negatives" (CDs and DVDs):

Unlike traditional film cameras, digital cameras leave no physical copy of the images they capture. Instead, they store all of their information in an electronic format, which is normally saved to a memory card. Unfortunately, this method of storage carries several limitations. The files can be corrupted by external sources (such as physical damage, magnets, etc.), by software errors, or by physical degradation. In addition, these is the problem of ensuring that the data stored today will still be readable by the computers of the future. As media storage changes over time, finding machines to read old and obsolete storage methods (such as floppy disks) can become difficult.

Although CDs and DVDs may eventually become as outdated as floppy disks, they are currently the most accessible form of media storage. In addition, several manufacturers offer "archival quality" forms of this media, which are designed to resist degradation and data corruption.

For Level II documentation, digital images should be stored on an *archival CD* or *archival DVD*. If these are not available, we will also accept CD-R and DVD-R discs. Rewritable media (CD-RW or DVD-RW) are not acceptable. The chemical engineering that allows rewriteable discs to quickly burn and "reburn" data also makes them prone to corruption or degradation when stored over long periods of time.

(Above: Two types of CDs. The basic CD-R (left) is commonly available; the "archival gold" CD-R (right) is designed to be more chemically stable than a basic CD.)

Photography:

The number of photos needed for a "good, complete documentation" will vary from property to property. Sometimes the size is the determining factor, but not always. A decorative cottage may require as many photographs as an airplane hanger. Use your judgment. Typically, a complete documentation will include the following:

- Exterior photos of each elevation.
- "Context shots" which show the building in relation to its neighbors and/or the landscape.
- Photos of significant exterior features and spaces (porches, trim, decoration, etc.)
- Interior photos of significant rooms.
- Photos of significant interior features and spaces (trim, built-in furniture, staircases, foyers, doors, fireplaces, etc.)

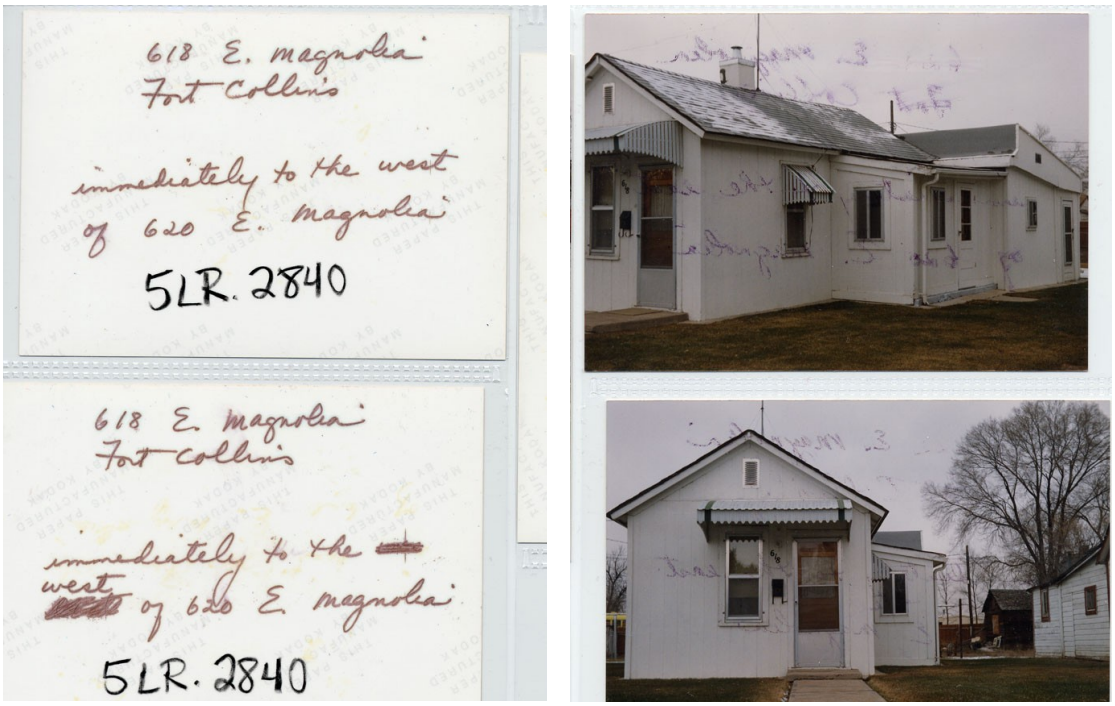
A good rule of thumb is to have a picture for every significant item described in your Architectural Description. If you wrote about the front porch and its decorative wood posts, you will want to have a picture of the porch, and perhaps a close-up of a typical post.

Labels:

Photographs must be labeled so that they can be identified. Typically, the back of the photograph is labeled with some basic information, with more detailed notes provided on a log sheet. The fiber-paper is somewhat easier to write on than the usual resin-paper.

Label photographs in pencil, if possible. A blunted #2 pencil will work. Pencils with soft lead are better. Grease pencils also work well. Take care not to indent the back of the photo and mar the picture on the other side.

Markers, even archival ones, are generally unacceptable for Level II photography. We have seen archival-quality markers bleed through the back of the photograph, causing damage to the image. Marker ink can also smear and fade. In some cases, when photographs are stacked together, the ink can smear the face of an adjoining photograph.



(Above) Ink bleed-through on a set of photographs.

Stickers and other glue-on labels are acceptable as long as they are archival-quality. Regular off-the-shelf labels contain glues that can discolor and damage photographs (yellowing is a common side-effect). Non-archival stickers also dry out and fall off after a few years.

Label photographs with the following information:

1) Name of property
2) Site Number (such as 5AA.1234)
3) Photograph number

Provide any additional information on a separate sheet:

1) Photo Number
2) Name of property
3) Location of property
4) Photographer
5) Date of photograph
6) Location of negative(s)
7) Direction the camera was pointing when photo was taken (N,S,E,W)
8) Description of the photograph

To save space, Items 2-6 can be combined into one paragraph at the beginning of the photo log.

Here is an example-

Photo Log

Property Name: R.L. Means House
Property Location: 44 Main Street, Anvil, Forge County, Colorado
Photographer: Otto Carmichael
Date Taken: November 19, 2001
Negatives Located At: History Colorado, 1200 Broadway, Denver, CO 80203

Photo #	Facing	Description
1	N	Main Street elevation, showing front porch and entry
2	NW	View from Main Street looking at front elevation
3	S	Rear of house
4	S	Rear of house, showing close-up of stained-glass window
5	E	Interior, dining room, showing built-in china cabinet

Drawings:

Basic measured drawings are included with most Level II Documentation projects. The type of drawings will vary from project to project, depending on the type of resource documented. A site map is always included, as it allows the reader to understand where the documented structure is and how it relates to its surroundings. Residential and commercial structures require building elevations and floor plans. The drawings do not have to be professional or highly detailed. The goal of Level II drawings is to give the reader 'the basics' on such things as size and shape.

When creating measured drawings, the first step is to take basic measurements using a tape measure and a notepad. These sketches are then transferred to a scale drawing on archival paper. These will be the final, submitted drawings, so the paper should be durable and chemically stable. Vellum and archival bond paper are the most affordable choices. Mylar is extremely stable, but it is more expensive and difficult to work with. Blueprints are not acceptable because the paper tends to deteriorate over time.
Site maps should include topographic elevations, if possible. Label all drawings in a manner similar to the photographs- property name, location, date of drawing, etc. Site and floor plans should include a 'North arrow' pointing in that direction. This helps to establish orientation. The drawings can be in pencil or archival ink. Ink produces crisper lines, but it is not required for Level II.

OAHP #1403 Site Form:

Although many buildings and sites have been previously recorded using OAHP's *Architectural Inventory Form #1403*, this is not always the case. Some sites may have been minimally recorded many years ago, or not documented at all. In order to make the Level II documentation easily searchable in our computer database, it is helpful to have a new *Architectural Inventory Form* to go along with the rest of the submitted materials. This form contains a summary of the information already gathered as part of the Level II documentation process, including a short history and geographical information (address, etc.).

Level III Documentation

Many publications exist that provide guidance for the preparation of HABS/HAER quality documentation (see the bibliography for citations). The National Park Service reviews and approves all HABS/HAER documentation. At least two sets of the final documentation are prepared. One set goes to OAHP for inclusion in its publicly accessible archives at History Colorado in Denver. A second set goes to the Library of Congress in Washington, DC. Additional documentation sets may be required for deposit in the local archives. If after consultation with OAHP a decision is made to document a property for inclusion in the

official HABS/HAER collection, then the National Park Service will provide project guidance and review/approve all documentation.

Preparing Level III documentation is a three part process that involves specific tasks for the historians, architects, and photographers involved. Each task can be accomplished individually, but the results of each come together to form the final documentation. The descriptions below are brief overviews of the necessary documentation. For fuller information, see the sources noted in the text or in the bibliography.

Level III Measured Drawings

For Level III documentation, drawings must be made on Mylar that is dimensionally stable and of archival quality. Special archival inks, such as Pelikan, must be used in order to maximize the document's longevity. Because Level III is the highest form of documentation, all drawings must conform to National Park Service standards for line weight, lettering, and so forth.

Level III drawings can be very complex. They must be measured carefully and depicted in detail, often requiring many sheets for a single resource. In the case of industrial and mining facilities, one or more drawings should show the operating or production process. Due to the level of detail, a professional architect is typically required to measure and draw HABS/HAER Level III plans to specifications. Complete standards for Level III drawings can be found in the National Park Service publication, *Field Instructions for Measured Drawings*.

Level III Historical Documentation

A professional historian is often called upon to properly research and write the historic documentation required by HABS/HAER Level III. The historian researches ownership of the property to determine its legal location, date of construction, and the architect and builder responsible for the design and construction. In addition, a search for original plans is undertaken and any alterations or additions are noted.

A general architectural narrative (see Level II, above) is written to supplement the measured drawings. It will include a discussion of the architectural style and character, exterior and interior descriptions, and overall site appearance. Some of this information should already be available from site inventory forms or possibly from a National or State Register nomination for the property.
The property must also be placed in a historic context. Context means how the property fits into the history and social structure of a given period of time and geographic location. Context involves the development of an overall picture into which a historic site fits. Because only properties eligible for or listed in the National or State Register are recorded to HABS/HAER or Level III standards, the historical narrative must discuss the significance of the property within its context.

Additional documentation includes a bibliography of sources and supplemental data, such as copies of deeds or other property records. All of the documentation must be printed on archivally stable 100% rag bond paper. All attachments, appendices, plans, photocopies, and other supplemental material must also be on 100% rag bond paper.

Information on complete historical documentation for a HABS/HAER Level III project can be found in the National Park Service publication, *Historian's Procedure Manual*.

Level III Archival Photography

Unlike Level II standards for photography, Level III requires the use of a large-format field camera to photograph the subject resources. The minimum negative size for Level III is 4 inches by 5 inches, but 5 inches by 7 inches (and 8 inches by 10 inches) are more commonly used. Very large negatives- those larger than 8x10- are unacceptable as they can only be stored with difficulty.

Because of the large negative size and the need for archival quality, Level III photographs are usually hand-developed. In all cases, the film must be processed and printed following accepted archival standards.

Level III photographs should be labeled in the same manner as Level II photographs (see Level II, above). Also, a photographic log of the photographs taken should be kept and included with the documentation.

Label photographs with the following information:

1) Name of property
2) Site Number (such as 5AA.1234)
3) Photograph number

Provide any additional information on a separate sheet:

4) Photo Number
5) Name of property
6) Location of property
7) Photographer
8) Date of photograph
9) Location of negative(s)
10) Direction the camera was pointing when photo was taken (N,S,E,W)
11) Description of the photograph

To save space, Items 2-6 can be combined into one paragraph at the beginning of the photo log.

Here is an example:

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5	E	Interior, dining room, showing built-in china cabinet

Submit photographs and negatives in archivally stable sleeves.

The large-format camera serves several purposes. It allows for a much larger negative that shows greater details. It also allows the photographer to compensate for distortion and to correct perspective problems. Naturally, only black and white film is acceptable due to its archival stability.

Complete information about preparing photographs for HABS/HAER or Level III documentation may be found in the National Park Service publication, *Specifications for the Production of Photographs*.

Checklist, Level I

Architectural Description:

- ❑ Description of style, size, and type of building.
- ❑ Description of exterior elevations, top to bottom.
- ❑ Description of significant architectural features.
- ❑ Reasons why property is architecturally significant (if any).

Historic Narrative:

- ❑ Significant events and/or persons associated with the property.
- ❑ Building and site history, including date of construction and dates of major changes.
- ❑ Reasons why the property is historically significant (if any).

Photographs:

- ❑ Camera using 35mm film or digital prints.
- ❑ Black and white photographs or digital prints.
- ❑ Photos of the exterior and of significant architectural details.
- ❑ No color machine or C-41 film processing.
- ❑ Photos printed on fiber-paper or archival resin paper.
- ❑ Digital photos printed on archival photo paper using archival printer ink.
- ❑ Preferred size: 4" x 6". Also acceptable: 3" x 5", 8" x 11".

Drawings:

- ❑ Drawn on archivally-stable paper, such as vellum, Mylar, or archival bond paper.
- ❑ Can be hand-drawn or computer-drawn.
- ❑ Include building shape and site plan, at a minimum.

Checklist, Level II

Architectural Description:

- ❑ Summary paragraph.
- ❑ Description of exterior elevations, top to bottom.
- ❑ Discussion of building changes and alterations over time.
- ❑ Description of significant interiors.
- ❑ Description of significant architectural features.
- ❑ Reasons why property is architecturally significant.

Historic Narrative:

- ❑ Summary paragraph.
- ❑ Significant events and/or persons associated with the property.
- ❑ Reasons why the property is historically significant.
- ❑ Footnotes and credits where needed.

Photographs:

- ❑ Camera using 120-size film, 35mm film, or high-quality digital technology.
- ❑ Black and white photographs or digital prints.
- ❑ Photos of the exterior (all sides), significant interior spaces, and significant details.
- ❑ No color machine or C-41 film processing.
- ❑ Film photos printed on fiber-paper or archival resin paper
- ❑ Digital photos printed on archival photo paper using archival printer ink.
- ❑ Preferred size: 4" x 6". Also acceptable: 3" x 5", 8" x 11".
- ❑ Film negatives or archival CD/DVD.
- ❑ Contact sheet for negatives (if using film).

Drawings:

- ❑ Drawn on vellum or Mylar.
- ❑ Can be hand-drawn or computer-drawn, using archival ink or pencil.
- ❑ Scaled drawings based on field measurements.
- ❑ Include floor plans, site plan, and elevations.
- ❑ Level II requires basic measurements only, such as the size of window and door openings, rooms, etc.

Checklist, Level III

Architectural Description:

- ❑ Prepared by an architect.
- ❑ Description of exterior elevations, top to bottom.
- ❑ Discussion of building changes and alterations over time.
- ❑ Description of interior spaces, with an emphasis on significant spaces.
- ❑ Description of architectural features.
- ❑ Discussion of the building's architectural significance.
- ❑ Discussion of how the building fits into the larger context (part of an architectural fashion trend, etc.)

Historic Narrative:

- ❑ Prepared by a historian.
- ❑ History of the property including all past owners, construction background, architects, and builders.
- ❑ Discussion of how the building fits into the larger context of the period (historical developments, etc.)
- ❑ Detailed footnotes and credits throughout.

Photographs:

- ❑ Camera using large-format negatives (field or view cameras only).
- ❑ Black and white photographs.
- ❑ Extensive photographic documentation including all portions of the exterior, the roof, the interior (significant and lesser spaces), and various architectural details inside and out.
- ❑ No color machine or C-41 film processing.
- ❑ All photos must meet National Park Service approval.
- ❑ Preferred size: 5" x 7".
- ❑ Film negatives
- ❑ Contact sheet for negatives.
- ❑ Archival sleeves for all photographs, negatives, and contact sheets.

Drawings:

- ❑ Drawn on Mylar.
- ❑ Must use archival inks.
- ❑ Typically prepared by an architect or draftsman.
- ❑ Scaled drawings based on field measurements.
- ❑ Include all aspects of the design including floor plans, elevations, site plans, mechanical plans, operational plans (for industrial and mining resources), and extensive coverage of various architectural details (decorative elements, windows, doors, trim, etc.)
- ❑ Plans should be equivalent to a modern set of construction plans- one should be able to faithfully and accurately reconstruct the building using the recorded Level III drawings.

Resources:

National Register Bulletin 16A: How to Complete the National Register Registration Form.
-A publication by the National Park Service. Pages 24-51 include helpful information on how to write architectural descriptions and historic narratives.

National Register Bulletin: How to Improve the Quality of Photographs for National Register Nominations.
-A publication by the National Park Service that includes tips on camera selection, film types, lighting, and other photography topics.

Researching the History of Your Home #1522.
-A publication by History Colorado which includes guidelines for researching and writing historical narratives.

A Window to the Past - A View to the Future: A Guide to Photo-documenting Historic Places. Denver: Bureau of Land Management, 1994.

Burns, John A. (ed.) Recording *Historic Structures*. Washington, DC: American Institute of Architects, 1989.

Colorado Cultural Resource Survey Manual, Volumes I and II. Office of Archaeology and Historic Preservation, History Colorado, 1998.

Dean, Jeff. *Architectural Photography: Techniques for Architects, Preservationists, Historians, Photographers, and Urban Planners*. Nashville: American Association for State and Local History, 1981.

Transmitting Documentation to HABS/HAER/WASO. Washington, DC: National Park Service, 1985.

Field Instructions for Measured Drawings. Washington, DC: National Park Service, n.d.

Specifications for the Production of Photographs. Washington, DC: National Park Service, n.d.

Manual for Editing HABS/HAER Documentation. Denver: Rocky Mountain Regional Office, NPS, 1986.

O'Donnell, Eleanor. *Researching a Historic Property*. Washington, DC: National Park Service, 1996.