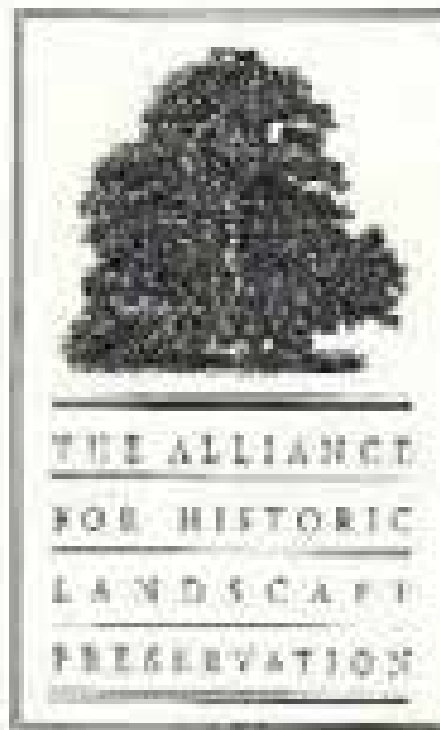




Historic Landscapes Series

2000-18

Historic Landscape Resource Manual



1999



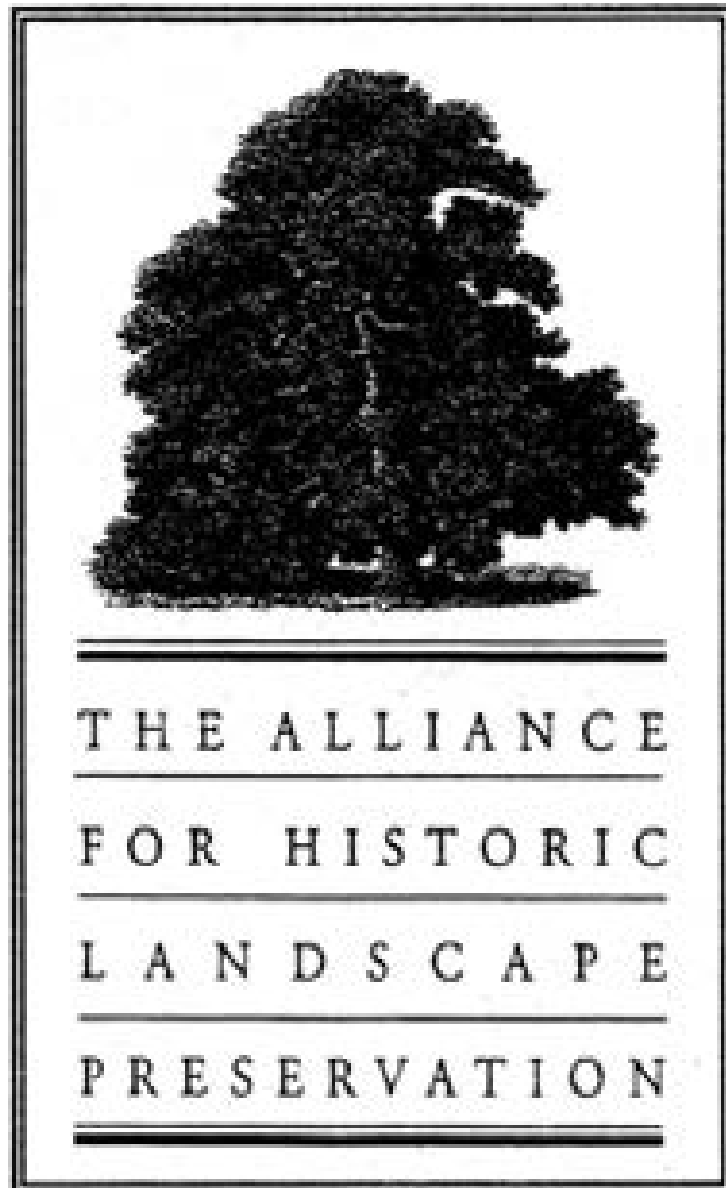
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Historic Landscape Resource Manual



1999

This manual was prepared for the Historic Landscape Workshops that were presented by the Alliance for Historic Preservation in 1997.

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**I. Origins of the *Historic Landscape*
*Resource Manual***

Origins of the *Historic Landscape Resource Manual*

by Barbara Wyatt, ASLA

The Alliance for Historic Landscape Preservation

This publication is a selection of materials distributed at three historic landscape workshops held in 1997 by The Alliance for Historic Landscape Preservation, with funding from the National Center for Preservation Technology and Training (NCPTT). This manual is divided into sections that reflect the major topics addressed at each workshop, and each section contains materials that help explain the topic. Some of the material serves as an explanation of a program--for example, Georgia's survey program or the Cultural Landscape Inventory of the National Park Service (NPS). Other material serves as a model: National Register of Historic Places nominations for certain types of landscapes or historic preservation ordinances that include historic landscape language. Examples of the controversy that can surround historic landscape issues also is included--the compliance material illustrates some of the problems confronted by program and property managers when historic landscapes are the subject of review.

The workshops addressed various issues concerning historic landscape documentation, evaluation, and treatment. Their goal was to offer training to federal, state, and municipal historic preservation staff members and consultants in regions of the country where historic landscape activity seemed to be minimal. Workshop locations were selected with the help of John Byrne of the National Register of Historic Places staff, who analyzed the inclusion of landscape significance in National Register listings. His analysis identified three clusters of states with

relatively few such listings: the deep South, the upper Midwest, and the Rocky Mountain West. An advisory committee was formed to identify issues and potential speakers.

Local sponsors were recruited in each region, and workshop locations were selected with their assistance. Claudette Stager of the Tennessee Historical Commission and Judith Johnson of the Memphis Office of Housing and Community Development were contacts for the southern workshop, which was held in Memphis in April 1997. Sherda Williams of the NPS Midwest Regional Support Office provided assistance for the May 1997 Omaha workshop. Wilson Martin and Lynette Lloyd of the Utah Division of State History helped plan the Salt Lake City workshop, held in June 1997. Each of these individuals contributed a great deal of time and thought to the staging of the workshops.

The advisory committee evolved into a nationwide network of people concerned with historic landscapes. The list of knowledgeable people grew and agendas were formulated. At each workshop, the agenda covered the same basic aspects of historic landscape preservation: background history, survey, the National Register, treatment, compliance, and local historic preservation programs. All three workshops benefitted from the participation of Pratt Cassity, Executive Director of the National Alliance of Preservation Commissions; Linda McClelland, Historian, National Register, History, and Education Program, National Park Service; and Charles Birnbaum, Coordinator, NPS Historic Landscape

Initiative. Each one recommended speakers and case studies to augment their sessions. Pratt identified municipalities in each region that had some experience with historic landscapes; Linda suggested National Register nominations that successfully incorporated historic landscape themes; and Charles recommended sites where historic landscapes had been the subject of good planning or treatment strategies.

The film, *Connections: Preserving America's Landscape Legacy*, was shown at each workshop to introduce the historic landscape theme. Funded in part by the National Center for Preservation Technology and Training and produced by the Historic Landscape Initiative under the leadership of Charles Birnbaum, the film is an inspirational overview of some of the nation's most spectacular and meaningful landscapes. Following the film, experts on each region's landscape history made workshop presentations. Suzanne Turner and Ian Firth addressed Southern landscapes. William Tishler, Robert Grese, and Camille Fife discussed landscapes and concepts applicable to the upper Midwest. Robert Melnick, Richard Francaviglia, and Michael Timmons provided background information at the Salt Lake City workshop, with NPS cultural anthropologist David Ruppert addressing ethnographic landscapes.

Thanks to the comment sheets submitted by participants, the workshops became more effective with each staging. After the Memphis workshop, more discussion time was incorporated; after the Omaha workshop, the ethnographic landscape component was added. Advisers were critical in determining historic landscape issues in each region. Compliance was a strong component of the agenda in the West. Battlefields were

addressed in the South, and in the Midwest, rural landscapes were an important focus.

One goal of the workshops was to promote the inclusion of historic landscapes in local historic preservation programs. One of the most effective speakers was Pratt Cassity, a champion of local historic preservation ordinances, who knows the local preservation movement like few others. Municipal presenters included Susan Rademacher of Louisville, Jodi Rubin of Orlando, Julia Sniderman Bachrach of Chicago, Susan Benjamin of Highland Park, Illinois, Debbie Abele of Phoenix, and Carol Tunner of Fort Collins, Colorado.

Staff of state historic preservation offices were very effective speakers. Jack Elliott, Jr., of Mississippi gave an overview of historic landscape concepts. Richard Cloues discussed Georgia's survey program, Carol Ahlgren explained Nebraska's survey program, and Paul Diebold described Indiana's historic designed landscape survey. Joe Garrison of Tennessee, Joe Brent of Kentucky, Richard Bernstein of Wisconsin, Christine Capella Peters of New York, Todd Thibodeau of Wyoming, and Jan Wooley of California addressed compliance. National Register case studies were presented by Donna Fricker of Louisiana, Ken Story of Arkansas, Liz Straw of Tennessee, Richard Cloues of Georgia, and Bruce Jensen of Texas. Representatives of two state departments of transportation also spoke: Martha Carver of Tennessee and Dorene Clement of California.

Historic preservation consultants spoke to a variety of issues at the workshops. They included: Camille Fife, The Westerly Group, Farmersburg, Indiana; Rita Walsh, Gray and Pape, Inc., Cincinnati; Dale Jaeger, The Jaeger

Company, Gainesville, Georgia; Judy Triem, San Buenaventura Research Associates, Santa Paula, California; Janene Caywood, Historical Research Associates, Inc., Missoula, Montana; and Denise Bradley, Dames & Moore, Inc., San Francisco.

Each of the workshops included a tour of a site that addressed some historic landscape issue. In Memphis, participants visited Graceland; and in Omaha, Carol Ahlgren led a tour to Joslyn Castle. In Salt Lake City, Wilson Martin explained Fort Douglas and Elizabeth Egleston described Liberty Park.

The workshops were strengthened immeasurably by the presentations of NPS staff from around the country. Washington staff included Charles Birnbaum, Linda McClelland, and Robert R. Page. Important contributions also were made by Lucy Lawliss and Cari Goetcheus of the Southeast Support Office, Atlanta; Gib Backlund of the Stones River National Battlefield, Murfreesboro, Tennessee; Sherda Williams and Marla McEnaney of the Midwest Support Office, Omaha; David Ruppert of the Colorado Plateau Support Office, Denver; and Jillian Cowley of the Southwest Support Office, Santa Fe, New Mexico.

We hope that the workshops will serve as a springboard for closer examination of landscape. To that end, The Alliance has continued to sponsor workshops, identify experts, and distribute informational materials--activities made possible by the generous support of the National Center for Preservation Technology and Training. Responding to the continuing demand for workshop materials, NCPTT has provided funding to publish the *Historic Landscape Resource Manual*--demonstrating once again its strong advocacy of historic landscape preservation.

II. An Introduction to Historic Landscapes

Introduction: An Overview of Historic Landscape Concepts

by Robert Z. Melnick, FASLA

Dean, School of Architecture and Allied Arts, University of Oregon

Presented to the Historic Landscape Preservation Workshop, Salt Lake City

26 June 1997

I would like to thank the Alliance for Historic Landscape Preservation and the National Center for Preservation Technology and Training for organizing and supporting this meeting. For those of you who don't know, the Alliance was formed in 1978 at a meeting in New Harmony, Indiana. One of its goals is to support a broad dissemination of information about landscape preservation, and to actively encourage discussion and consideration of issues in the field. This series of workshops fulfills part of that mission. The National Center, founded by an act of Congress in 1992, is a unit of the National Park Service, the principal historic preservation agency in the country. One of the purposes of the Center, likewise, is to facilitate broad dissemination of preservation information and materials, in all fields of preservation. I am especially pleased to see the Center taking an active role in landscape preservation.

I want to talk about five topics today:

1. Some biases about historic and cultural landscapes
2. The concept of historic and cultural landscapes
3. Role of the National Park Service
4. Current challenges in the field
5. A few concluding thoughts about what you--as federal, state, or local employees--can and might do.

Five Personal Biases

In order to put my remarks in context, let me start by sharing with you five of my biases about historic and

cultural landscapes, and about me state of our knowledge about their understanding, documentation, and protection. These are just five--there could be more. I say "bias," because, as all of you who work in any governmental agency know, the application of rules and policies is often not cast in stone, especially when it comes to a set of qualitative values. And while the term "bias" is correctly imbued with negative connotations, it would be foolish to suggest that we each don't carry with us biases toward or against many ideas. We might use the terms "beliefs," "tastes," or "preferences," but I believe these are truly biases, in that they are leanings or inclinations.

If you work with the National Register of Historic Places in any capacity, of course, you seek to gain a "determination" that a property is or is not eligible for listing on the Register. That assessment, conducted by professionals and scholars in their fields, is never an absolute. It is, I believe, **an interpretation of a set of clearly articulated values** emphasizing the meaning and importance of cultural resources to our society and its future. This is a good thing. And that is my first bias.

When we work with historic and cultural landscapes, whether or not we seek to place them on the Register, we are working with a resource unlike any other--and certainly unlike those resources which established the basis for our normal and accepted preservation practices and procedures. Historic and cultural landscapes are not always the

first, the oldest, or the most unique resource; but they do reflect the human need and aspiration to settle the land, mark it as home or workplace or garden--and to the extent that historic and cultural landscapes are products of human thought and action, they are also a **reflection of a society and its culture**. That is my second bias.

One of the major tenets of historic preservation practice has been that change should be arrested, or at least stabilized. We normally talk of stabilizing structures, we think of rehabilitation and restoration, and we conduct research on materials conservation. Each of these concepts--fine in their own context and for certain types of resources--assumes the potential for human control of cultural resources. These resources--such as buildings, bridges, bottles, and even baubles--are conceived of and made by people. Like our opposing thumb, it is the conscious and intentional creation of cultural artifacts which sets us apart within the animal kingdom. Historic and cultural landscapes, however, are both within and outside of this construct. They are, of course, the result of human action. We make places, we design gardens, we settle land, and create farms and ranches and mines and settlements. We consciously and intentionally change the landscape which we find, so that it may better serve and support human life. This is basic to human survival. Historic and cultural landscapes are, therefore, not isolated, but exist, in part, as a result of direct human interaction with the natural landscape. This is perhaps blatantly obvious, but the intellectual and institutional separation between those concerned with cultural resources and those concerned with natural resources has impeded our joint efforts at

landscape protection. **Without that natural landscape, there would be no historic or cultural landscape**. And that is my third bias.

And, while we talk of the need and desire to protect cultural resources, landscapes change all by themselves. Gardens grow, land erodes, trees mature and die, the forces of nature--sometimes gradual (sun, wind, rain), and sometimes violent (hurricanes, volcanoes, earthquakes)--modify this landscape. So the **cultural landscape--at a scale and pace distinctly separate from other cultural resources--is inherently, visibly, and wonderfully dynamic**. And that is my fourth bias.

Finally, while we always recognize that cultural resources are the product of human actions, historic and cultural landscapes require or demand ongoing human activity and involvement. A landscape left entirely to itself will change, will grow, will be transformed--perhaps even beyond recognition. It is **continual and continuous human intervention which marks the cultural landscape**. The late Tom Kane, landscape architect and early advocate for landscape preservation, used to say regularly that, "There is no garden without a gardener." I'm not sure that I totally agree with that any more, but the fundamental point is still important: **the historic and cultural landscape is both process and product**. It is not only what we see and touch, but it is also what we do which is important and meaningful. And that is my fifth bias.

The Concept of the Cultural Landscape

The preservation of material cultural resources--primarily objects, artifacts, buildings, and structures--is a widely accepted practice throughout the world. Indeed, certain cultural resources,

especially those associated with spirits, ancestors, and sacred objects and places, began to be valued and venerated when *Homo sapiens* first transversed the face of the earth. While many people in the contemporary world undoubtedly have some conception of what historic preservation entails, a term such as “landscape preservation” may sound like an oxymoron. Because landscapes change and are dynamic--they include such elements as vegetation, water, and soil that grow, mature, erode, move, die, and revive once again--how can such environments possibly be “preserved”?

What do I mean by preservation? In the interest of time, I will use that term as shorthand for all of the activities discussed at this workshop and with which you are no doubt familiar for other resource types. I include: identification, understanding, documentation, listing on the National Register, and intervention. I understand that preservation is, perhaps, too short a word, but ask you to accept it for the purpose of this discussion.

But even if the landscape is in a constant state of change, it is always “there”--landscape is something that all of us inhabit. Many people have had or continue to have an intimate relationship with a specific landscape or several landscapes that may last a lifetime or even span several generations. Whether we realize it or not, landscape is an inseparable part of our existence. We touch and are touched by the landscape. It provides physical and often personal sustenance for us.

This basic human relationship to the landscape is critical to understanding and thinking about those places which are historically or culturally significant. While landscapes--historic and cultural landscapes--are not unique in this realm, this association is, perhaps, a bit more

difficult to understand, for reasons which I will explore below.

As a movement, the field of landscape preservation--more specifically, historic and cultural landscape preservation--has evolved over recent decades in America, but especially since the early 1980s. During this rather brief period of time, we have come to understand that the traditional origins or historic preservation--primarily architecture and archaeology--bring both insights and limitations to the study and protection of historic and cultural landscapes. Landscape preservation, as a field, also must call upon a variety of disciplines for its knowledge, skills, and understanding, including landscape architecture, geography, anthropology, history, horticulture, material culture studies, folklore, public policy, and others.

Interest in landscape preservation has also emerged as a populist movement in several nations where rural land is under threat. Numerous factors are responsible for such threats to the visual and social fabric of the landscape--increasing urbanization and suburbanization, the abandonment of small farms and the creation of larger agricultural units, pollutants in the environment--to name just a few. The problems are especially acute in some European nations, where concern exists that several policies and requirements linked to participation in the European Union (EU) may actually contribute to economic, social, and cultural changes that result in drastic modifications to the rural landscape.

For example, Sweden and Finland, two recent members of the EU that have significant areas of marginal agricultural land within their borders, are projected to experience noticeable farmland abandonment; landscape preservationists fear that most of this

rural cultural landscape may be replaced by a uniform forest monoculture. In nearby Norway, on the other hand, concern about the impact that participation in the EU might have upon small farms and villages led to rejection of EU membership in 1994 in a national referendum. It is very clear that landscape preservation is a phenomenon with world-wide dimensions.

In North America, these activities may be traced back to the 1920s and the influence of geographer Carl Sauer. A professor at the University of California-Berkeley, Sauer sought to make landscape study the primary research agenda for the entire discipline of geography. In his classic 1925 work, *The Morphology of Landscape*, Sauer defined the landscape as an association of physical and cultural forms. "Culture is the agent," he stated, "the natural area is the medium, the cultural landscape the result.

Since Sauer set forth a very demanding and time-consuming research program that called for the genetic study of landscapes (that is, beginning with the natural landscape and continuing through all of the subsequent culture groups that inhabited an area or region), the "Landscape School" did not emerge as an all-encompassing research paradigm for geography. By 1962, the editors of a major collection of geographical readings declared that landscape study had become a sub-category of cultural geography. In defining the cultural landscape, they stated that it existed as a "concrete and characteristic product of the complicated interplay between a given human community embodying certain cultural preferences and potentials, and a particular set of natural circumstances."

While landscape geographers

often found it difficult to have their work recognized in mainstream journals during the 1950s and 1960s, John Brinkerhoff Jackson provided an outlet. From his home in New Mexico, Jackson began publishing in 1951 the journal *Landscape*, a forum for his often brilliant if sometimes idiosyncratic interpretations of cultural landscapes. Producing and editing the journal until 1968, Jackson succeeded in identifying the rich and nuanced meanings associated with a term such as "landscape." Landscape, said Jackson, serves as infrastructure or background for our collective existence."

Subsequently, Jackson's seminal role in the field of landscape studies has been recognized by individuals in several disciplines. In 1980, one major cultural geographer noted that Jackson, "perhaps more than any other individual, has inspired what is at last a vigorous, if unorganized, landscape study movement." More recently, in a eulogy delivered after Jackson's death in August 1996, another geographer noted how his own academic research and teaching career had been influenced by the altruistic scholar from New Mexico. To many students of the American cultural landscape, Jackson is often best remembered for saying, "Landscape is history made visible."

Why, then, has it taken so long for us to recognize, understand, document and protect historic and cultural landscapes? A critical consideration in this discussion is the apparently elusive character of landscape. As a product of both natural and human systems, the historic and cultural landscape can appear to be a jumble of objects whose origins, function and relationship to each other are not clear. These landscapes can appear to represent a seamless web of both time and space.

How old is this landscape? Where are its boundaries? While these questions are perhaps answered for gardens and other designed landscapes, they are understandably vague for vernacular or ethnographic landscapes.

To many, these landscapes may appear indeterminate and perhaps even inexhaustible. This is an especially American characteristic and one which we also face with regard to the use of natural resources. Is it really possible to know the age of a landscape?

Because historic and cultural landscapes are always changing, they are perhaps more difficult to see and understand. They are more difficult to describe, and clearly more difficult to protect. Additionally, the sense of change in a landscape is compounded by the rotation of the seasons with the accompanying activities of people, like the trimming of hedgerows or the harvesting of crops.

Likewise, this feeling of constant change helps mask the effects of deeper, permanent alterations to a landscape. For example, certain landscape maintenance practices (pruning, harvesting crops, cutting grass, and so on) are part of the historic nature of the landscape. Unlike buildings, where such regular and constant change is considered unacceptable, in a historic or cultural landscape it is essential.

The reverse of this is the feeling that the landscape is a shifting creature--and of uncertain age--and therefore an enormous amount of change can be thrust upon it before anyone notices, let alone does anything about it. We see this throughout the American West, for example, as changing agricultural practices result in incremental yet unforgiving change.

There is, on this side of the discussion, an apparent ability of the landscape to regenerate itself. In the

same way that we have failed to understand fully the changes in natural systems, so, too, do we run the continuing risk of losing much of the cultural and historic landscape due to the dangerous illusion that a landscape, once altered or savaged, can be relied upon to heal its own wounds. In fact, unlike historic structures, historic landscapes are impossible to replace, once lost. Change which is most threatening to the cultural or historic landscape--in the form of plant replacement, pruning or plowing techniques, or even road alignment or materials--is often imperceptible to the casual viewer, and may not appear to be harmful at all.

There is, therefore, a natural tension between the inherent change in the landscape as a result of natural processes, and the changes imposed upon the landscape as a result of human interventions that bear no relationship to the historic or cultural practices which created or developed the landscape.

Role of the National Park Service

While J. B. Jackson, along with some geographers and individuals in other academic disciplines, were giving attention to the cultural landscape, very few academics focused upon preservation questions. During the 1980s, however, a connection was forged between the academic and applied worlds by way of an unlikely source: the National Park Service (NPS). Beginning with the 1984 publication, *Cultural Landscapes: Rural Historic Districts in the National Park System*, the NPS has subsequently provided intellectual and practical leadership for agencies and individuals interested in cultural landscape preservation throughout America.

As part of its role as the lead Federal agency for historic preservation, it is not only appropriate--it is commendable--that this Federal agency

has forged new paths on the frontier of this field. Over many years, and with the participation of many people, NPS developed a definition for the cultural landscape that was oriented to the agency's numerous units and management concerns. Terming the cultural landscape "a geographic area (including both cultural and natural resources and the wildlife or domestic animals therein) associated with a historic event, activity, or person, or exhibiting other cultural or aesthetic values," NPS definitions were also prepared for four general types of cultural landscapes that NPS manages:

Historic site: A landscape significant for its association with a historic event, activity, or person.

Historic designed landscape: A landscape that was consciously designed or laid out by a landscape architect, master gardener, architect, or horticulturist according to design principles, or an amateur gardener working in a recognized design style or tradition.

Historic vernacular landscape: A landscape that evolved through use by the people whose activities or occupancy shaped that landscape.

Ethnographic landscape: A landscape containing a variety of natural and cultural resources that associated people define as heritage resources.

These definitions provide us with a basic framework from which to identify, explore, understand--and

perhaps register and protect--these landscapes. But they are definitions tied not only to the study of historic landscapes. They are also predicated on the NPS' responsibility for management of these landscapes. While there is not time here today to explore this idea fully, one of the problems with this system--amongst all of the wonderful features--is the designation of a single category for almost any resource within the many NPS units. This is closely tied to management goals and objectives, as well as the dual NPS mandate for both resource protection and visitor access. But that is a different topic.

Critical questions

As a deliberate intention and set of actions, the field of historic landscape preservation is still young and fresh. While we continue to witness the dynamic qualities of the field, it would be presumptuous to suggest that conceptual or disciplinary maturity has been achieved. There have been considerable advances during the past few decades, however, marked by the efforts of many scholars, investigators, and practitioners. Foremost among the essential qualities which differentiate landscape preservation from its associated fields is recognition that the landscape is both an artifact and a system; in other words, it is a process and a product. The essential dynamic qualities of a landscape, regardless of a designer's intention or the use patterns of a cultural group, mark it as separate from the other resources that we seek to protect through historic preservation.

All physical resources are dynamic, of course, but yet, the landscape displays that quality within a cycle which is perceived by us in a day, a week, a season, a year, or a lifetime. This

measurement of landscape change, as distinct from archaeological or architectural change, focuses on both shorter and longer periods of time. Herein lies an important landscape characteristic: scale. A landscape may be both a system in itself, while also being part of a larger system. Although we most often think of this as a physical measurement, it may also occur in a temporal sense. A landscape may change in a day, or years of change may be studied, as we seek to understand the intricate relationship between people and place.

While the field of landscape preservation is relatively young, there are a number of critical questions that it now faces. Some of these are recurring questions in any scholarly field, and they are particular to the practice of landscape preservation. The histories and lessons of efforts at places such as Gettysburg, Pennsylvania, and Williamsburg and Mt. Vernon, Virginia, are well known, if not yet completely understood.

For example, from Gettysburg, we understand that the “historic scene” is so very difficult to retain in a landscape which commemorates but a few days’ events. And from Williamsburg and Mt. Vernon, of course, we understand the need to present history to the best of our knowledge, not only as we might have wished for it to occur. This implies, of course, an open and scholarly approach to the study of these places.

The field, however, now faces broader challenges, including the need for a complexity of understanding. In the surge of remarkable Federal, state, and local efforts over the past twenty years, there has developed an inclination to simplify rather than clarify the values inherent in cultural landscapes and, correspondingly, to simplify responses to those values. These efforts, as now illustrated by the National Park Service,

have understandingly been a result of too many years of neglect and inattention. The reliance on codification, as exemplified in the Secretary of the Interior’s Standards for Preservation, holds the potential to negate the very idiosyncratic landscape qualities which set one place apart from another.

Inherent to the idea of codification is the presumption of equality or equal value which can be quantified. In a social context, of course, we strive for the fair and equitable application of law and opportunity. While this is one of the foundations of our democratic society, we have learned in the past few decades, of course, that the practice of this value has not always met its aspirations. That is not what I’m referring to here. Codification--necessary within any governmental applications of rules and policies--results in a supposedly disinterested application of essentially humane societal values. We must strike a reasonable balance between the “blind” application of regulations and a purely emotional response to historic and cultural landscapes.

Embodied within the challenge for a complex understanding of these landscapes is the need to increase recognition and understanding of the “conversation” between nature and culture. In recent years, the field of environmental history has addressed this relationship. However, we still do not have a recognized mechanism for addressing this fundamental concept within the “dogma” of landscape preservation. This is not to say that there have been no attempts in the arena. Rather, the origins of both historic preservation and landscape/nature studies spring from two different modes of thinking, and, consequently, two different modes of communication, analysis, and articulation.

Our nature/culture understanding might also extend to our prescriptive actions, the interventionist actions of preservation so clearly articulated by James Marston Fitch in the 1960s. In Fitch's terms, how do we renovate an historic landscape? What do we mean by landscape rehabilitation, when originally planted trees are past their normal life span? And, is it really even possible to "preserve" a landscape, in the same way in which we preserve structures or objects or archaeological sites? The newly-issued version of the Secretary's standards which address cultural and historic landscapes go a long way towards providing guidance for these and other questions.

The implication of these issues, however, is a range or spectrum of values which must be adopted in the process of landscape preservation. As already discussed, there is the challenge, for example, to understand the dynamics of natural systems, and to incorporate that understanding into plans, designs, and various degrees of intervention. While there has been the need, during recent years, to articulate the values and tools of landscape preservation, those values and tools exist within a larger context of sometimes competing or even conflicting societal values.

Landscape preservation is itself an activity practiced more vigorously by some cultures more so than by others--or at least in the self-conscious manner practiced in the country, in Canada and Europe, and in a few other areas of the world. We must ask why this is so, and then respond to that knowledge within the context of other societal events, laws, values, and contradictions. Again, J. B. Jackson has taught us that there is a need for ruins and remnants in our culture. Is it possible that in our attempt to preserve

cultural landscapes, we will forget that some artifacts of the past might best molder and pass on?

As a field, landscape preservation also faces the challenge of being more independent as well as more inter-dependent. The reliance upon the traditions of historic preservation scholarship and practice have added strength to the field, while perhaps limiting the realization of its potential. The challenge for landscape preservation, which at heart is a synthetic field, is to learn from other disciplines while establishing its own body of theory, knowledge, and skills. People who engage in landscape preservation, be it research or practice, will need to recognize that the nature of research is applied and the purpose of practice is, at least to an extent, theoretical.

As always, we need to know more about our landscape and ourselves. This requires a constant research agenda. As in any applied field, there always will be a creative tension between "thinking" about and "doing" landscape preservation. At the same time that there is a requirement to learn from associated disciplines, there also is a need to be separate from these research and application models while not rejecting the merits of such disciplinary approaches.

Additionally, and as with other realms of society, we need to recognize that multiple values exist in the historic and cultural landscape, and that we address both "culture" and "landscape." The assumption that there is one "cultural landscape," with accepted meaning, values, and preservation priorities, is simplistic and faulty. The same landscape may easily have different meanings for different people, without diminishing its importance or significance. There is the challenge that

some cultural landscapes are not visually pleasing by Western standards; and in many cases, they may not even have been easily recognized or understood. This may say as much, or more, about our concept of territoriality than it does about the idiosyncratic cultural landscape. While the application of standards is necessary, we must avoid the inclination to rely on aesthetic considerations when assessing significance or integrity.

Challenges

There are other particular challenges which we still face when addressing historic and cultural landscapes. These are a few of the issues which I believe have made this work difficult, challenging and rewarding. First, *cultural, and even historic, landscapes do not always cleanly and clearly represent a single historical period.* We need to resist the understandable temptation to precisely date a place in order to substantiate its historical value. Second, landscapes, especially *cultural landscapes, do not always fit neatly into the accepted procedures for determining integrity based upon National Register criteria.* Third, *both landscapes, and the cultures which formed them, are dynamic systems.* Any landscape preservation effort is complicated by the fact that, all on their own, landscapes change, grow, develop, and even die. Fourth, *perhaps the greatest danger in cultural landscape preservation is the inclination to preserve "culture."* This is both impossible and undesirable. Who are we to say that the way we find a landscape today is the best or most appropriate way to save it? Who are we to say that we should, in some cases, interfere with the natural deterioration of pieces of the past? It is important to recognize that a cultural landscape, because of its very association with a dynamic culture, presents the

preservation community with especially difficult problems to understand and manage. Fifth, *historic and cultural landscapes are faced with two types of external pressures: the pressure of development and the pressure of neglect.* In one, the forces of radical change may be more obvious, but no more powerful than in the other. Sixth, while historic preservation is often associated with stopping change, *cultural landscape preservation is most aptly described as a process of managing change.* In a preservation movement founded upon distinctly different principles, that may be difficult to accept. And, seventh, an important and necessary function of historic preservation rests in the educational process, specifically *public education and interpretation. We mark places so that others may know about them. Cultural landscapes, however, present another type of situation.* Identification and markers, in and of themselves, are artificial--the action of outsiders, for outsiders. The very act of marking sets one place apart from another, and seems to trivialize the very cultural landscape which were are attempting to recognize and honor. Do we really want historic markers, for instance, to point out prosperous (or not so prosperous) farms for every passing driver to stop and view, admire, or disturb? This example, of course, applies more to rural landscapes, but raises questions of marking and interpretation for all historic landscapes.

Concluding thoughts

In the interest of identifying, understanding, and protecting historic and cultural landscapes, we should not forget the underlying reasons for this exercise. *These are landscapes of heritage; they are places which tie us to our past. They help fulfill that essential human need to place ourselves in time and space. By thinking about and caring for these*

landscapes we understand them better, we appreciate them more fully, and we value their fundamental qualities. As Federal, state, or local employees, you have a special responsibility--a responsibility to be true to the place, to be true to the people, but also, of course, to be true to the standards and criteria developed over many years and by many people. These multiple responsibilities may not always coincide; hopefully, they at least will overlap.

But what are the dangers? It may seem unusual to conclude a talk of this nature by asking that question, but I believe there is a need to close with a warning. A few years ago, I spoke at a preservation meeting in northern Montana. There was much discussion about an area known as the Sweet Grass Hills, and a mining operation proposed for that area. Near the end of the meeting, a third-generation wheat farmer got up to speak. He didn't talk about the economic side of his life, or the social value of producing food. He didn't argue that the mining companies were from out of state, and he didn't wave the American flag. He simply said that, as he left his house each morning to start up his machinery, he "checked in" with the hills to see how the day would go.

It struck me that economics, and society, and local control, and patriotism may all be part of our concern for cultural and historic landscapes. But it is really about people and their daily lives--past, present, and future. If, in the interest of preservation, we lose that connection--if we lose that landscape poetry--then we will have lost a great deal.

Historic Landscape Definitions

Compiled by Camille Fife and Barbara Wyatt

The field of historic landscape preservation has generated a specific vocabulary. Definitions have been published by two National Park Service programs: the National Register History and Education Program and the Heritage Preservation Services Program. The definitions below are either direct quotes from these published glossaries, paraphrases of the published definitions, or “hybrids” of definitions.

Publications used to compile this list were:

Guidelines for Completing National Register of Historic Places Forms (1986, 1991)--formerly *National Register Bulletin 16*

How to Evaluate and Nominate Designed Historic Landscapes (1987)--formerly *National Register Bulletin 18*

Guidelines for Evaluating and Documenting Rural Historic Landscapes (1989)--formerly *National Register Bulletin 30*

Guidelines for Evaluating and Documenting Traditional Cultural Properties (1990)--formerly *National Register Bulletin 38*

The Secretary of the Interior Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes (1996)

A Guide to Cultural Landscape Reports: Contents, Process and Techniques (1999).

GENERAL TERMS

Property, as used to describe eligibility for the National Register of Historic Places:

- **district:** a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development)*
- **site:** location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure*
- **building:** a resource created principally to shelter any form of human activity, such as a house**
- **structure:** a functional construction made for purposes other than creating shelter, such as a bridge**
- **object:** relatively small but important stationary or movable constructions, including markets and monuments, small boats, machinery, and equipment.**

*districts and sites are properties that may be historic landscapes

**buildings, structures, and objects may be components of landscapes

Significance:

The importance for which a property has been evaluated and found to meet the National Register Criteria:

Criterion A--association with events and activities

Criterion B--association with important persons

Criterion C--distinctive physical characteristics of design, construction, or form

Criterion D--potential to yield important information

Historic character:

The physical appearance of a property as it has evolved over time, i.e., the original configuration together with losses and later changes. The qualities of a property conveyed by its material, features, spaces, and finishes are referred to as “character-defining.”

Historic landscape:

A geographic area, including both historic and natural features, associated with an event, person, activity, or design style that is significant in American history.

Historic landscapes are a subset of the more inclusive term, “cultural landscape.”

Cultural landscape:

A geographic area (including both cultural and natural resources and the wildlife or domestic animals therein) associated with a historic event, activity, or person, or exhibiting other cultural or aesthetic values. There are four general types of cultural landscapes, not mutually exclusive:

historic sites

historic designed landscapes

historic vernacular landscapes

ethnographic landscapes

TYPES OF CULTURAL LANDSCAPES**Historic site:**

A landscape significant for its association with a historic event, activity, or person. Examples include battlefields and presidential homes and properties.

Designed historic landscape:

A landscape that has significance as a design or a work of art; was consciously designed and laid out by a master gardener, landscape architect, architect, or horticulturist to a design principle, or an owner or other amateur using a recognized style or tradition in response or reaction to a recognized style or tradition; has a historical association with a significant person, trend, event, etc., in landscape

gardening or landscape architecture; or a significant relationship to the theory or practice of landscape architecture.

Designed historic landscapes usually can be described as one of the following types:

- small residential grounds
- estate or plantation grounds (including a farm where the primary significance is as a landscape design and not as historic agriculture)
- arboreta, botanical and display gardens
- zoological gardens and parks
- church yards and cemeteries
- monuments and memorial grounds
- plaza/square/green/mall or other public spaces
- campus and institutional grounds
- city planning or civic design
- subdivisions and planned communities/resorts
- commercial and industrial grounds and parks
- parks (local, state, and national) and camp grounds
- battlefield parks and other commemorative parks
- grounds designed or developed for outdoor recreation and/or sports activities such as country clubs, golf courses, tennis courts, bowling greens, bridle trails, stadia, ball parks, and race tracks, that are not part of a unit listed above
- fair and exhibition grounds
- parkways, drives, and trails
- bodies of water and fountains (considered as an independent component and not as part of a larger design scheme)

Historic vernacular landscape:*

A landscape that evolved through use by people whose activities or occupancy shaped it. Through social or cultural attitudes or an individual, a family, or a community, the landscape reflects the physical, biological, and cultural character of everyday life. Function plays a significant role in vernacular landscapes, as exemplified in a farm complex or a district of historic farmsteads along a river valley. Examples include rural historic landscapes and agricultural landscapes.

*sometimes considered synonymous with the term, “rural historic landscape”

Rural historic landscape:

A geographic area that historically has been used by people, or shaped or modified by human activity, occupancy, or intervention, and that possesses a significant concentration, linkage, or continuity of areas of land use, vegetation, buildings and structures, roads and waterways, and natural features.

Rural historic landscapes usually fall within one of the following types, based upon historic occupation or land use:

- agriculture (including various types of cropping and grazing)
- industry (including mining, lumbering, fish-culturing, milling)
- maritime activities (e.g., fishing, shellfishing, shipbuilding)
- recreation (including hunting or fishing camps)
- transportation systems
- migration trails

- conservation (including natural reserves)
- sites adapted for ceremonial, religious, or other cultural activities, such as camp meeting grounds

Rural historic landscapes are listed in the National Register as sites or historic districts.

Ethnographic landscape: *

A landscape containing a variety of natural and cultural resources that associated people define as heritage resources. Examples include contemporary settlements, sacred religious sites, and massive geological features. Small plant communities, animals, subsistence and ceremonial grounds are often components.

*The term “ethnographic landscape” is not commonly used in the National Register program.

Traditional cultural property:

In the National Register programs, the term “culture” is understood to mean the traditions, beliefs, practices, lifeways, arts, crafts, and social institutions of any community, be it an Indian tribe, a local ethnic group, or the people of the nation as a whole.

One kind of cultural significance that a property may possess, and that may make it eligible for inclusion in the Register, is *traditional cultural significance*. “Traditional” in this context refers to those beliefs, customs, and practices of a living community of people that have been passed down through the generations, usually orally or through practice. The traditional cultural significance of a historic property, then, is significance derived from the role that property plays in a community’s historically rooted beliefs, customs, and practices. Examples of properties possessing such significance include:

- a location associated with the traditional beliefs of a Native American group about its origins, its cultural history, or the nature of the world;
- a rural community whose organization, buildings and structures, or patterns of land use reflect the cultural traditions valued by its long-term residents;
- an urban neighborhood that is the traditional home of a particular cultural group, and that reflects its beliefs and practices;
- a location where Native American religious practitioners have historically gone, and are known or thought to go today, to perform ceremonial activities in accordance with traditional cultural rules of practice; and
- a location where a community has traditionally carried out economic, artistic, or other cultural practices important in maintaining its historical identity.

COMPONENTS OF THE LANDSCAPE

Spatial relationships:

The three-dimensional organization and pattern of spaces in a landscape. They may have evolved for visual or functional purposes and include views within the landscape itself. Spatial organization is created by a variety of elements, some of which

intentionally form visual links or barriers, such as fences and hedgerows. Other elements less intentionally create spaces and visual connections in the landscape, such as topography and open water.

Setting and environment:

The context in which a historic landscape occurs, whether urban or rural, that contributes to its historic character. Elements may include adjacent lands, views, watersheds, transportation or circulation corridors, land use patterns, streetscapes, and natural systems.

Vegetation:

Includes crops, trees, or shrubs planted for agricultural and ornamental purposes, but also trees that have grown up incidentally along fence lines, beside roads, or in abandoned fields. Vegetation may include indigenous, naturalized, and introduced species.

Topography:

The shape of the ground. Topography occurs naturally and may be shaped through human activity. Landforms may contribute to the creation of outdoor spaces, may serve a functional purpose, or provide visual interest.

Natural systems:

Include geology, hydrology, plant and animal habitats, and climate. Many historic landscapes derive their character from a human response to natural systems.

Water features:

May be aesthetic and functional components of the landscape. Their associated water supply, drainage, and mechanical systems are important components of water features. Some attributes of water features are shape (form), sound, edge and bottom condition/material, water level or depth, movement or flow, reflective qualities, and associated plant or animal life.

Circulation:

Systems for transporting people, goods, and raw materials from one point to another. Circulation systems may be roads, parkways, drives, trails, walks, paths, parking areas, and canals. They may occur individually or be linked to form networks or systems. The character of circulation features is defined by attributes such as alignment, surface treatment, width, edge, grade, and infrastructure.

Boundary demarcations:

Delineate areas of ownership and land use. Typically, such features as fences, walls, tree lines, hedgerows, drainage or irrigation ditches, roadways, creeks, and rivers represent historic boundary lines. Such demarcations sometimes are referred to as “landscape edges.”

Buildings, structures, objects:

Various types of buildings, structures, and objects serve human needs related to the occupation and use of the land (see “General Terms/Property” above)

Clusters:

Groupings of buildings, fences, and other features, as seen in a farmstead, ranch, or mining complex. The repetition of similar clusters throughout a landscape may indicate vernacular patterns of siting, spatial organization, and land use. Also, the location of clusters, such as the market towns that emerged at the crossroads of early highways, may reflect broad patterns of a region's cultural geography.

Archeological sites:

Archeological sites may be the location of prehistoric or historic activity or occupation, may be marked by foundations, ruins, changes in vegetation, and surface remains. The spatial distribution of features, surface disturbances, subsurface remains, patterns of soil erosion and deposition, and soil composition may also yield information about the evolution and past uses of the land.

Site furnishings and objects:

Small-scale elements that may be functional, decorative, or both. They may be movable, seasonal, or permanently installed. They may be created as vernacular pieces associated with a particular region or cultural group, available through a catalog, or significant in their own right as works of art or as the work of a master.

TREATMENT

To subject a property to an action, process, or change. The National Park Service has identified four treatment options:

Preservation:

The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features, rather than extensive replacement and new construction. New exterior additions are not within the scope of preservation; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Rehabilitation:

The act or process of making possible a compatible use for a property through repair, alterations, and additions, while preserving those portions or features which convey its historical, cultural, or architectural values.

Restoration:

The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Reconstruction:

The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

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Resources and Organizations

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The Alliance for Historic Landscape Preservation

82 Wall St., Suite 1105--PMB 94
New York, NY 10005-3600
www.ahlp.org

American Association for State and Local History

1717 Church St.
Nashville, TN 37203-2991
615/320-3203
www.aaslh.org

American Association of Botanical Gardens and Arboreta

351 Longwood Rd.
Kennett Square, PA 19348 610/925-2500
www.aabga.org

American Farmland Trust

1200 18th St., N. W., Suite 800
Washington, D. C. 20036
202/331-7309
www.farmland.org/

American Planning Association

1776 Massachusetts Ave., N. W.
Washington, D.C. 20036
202/872-0611

American Rose Society

P. O. Box 30,000
Shreveport, LA 71130-0030
www.ars.org/horts.html

American Society of Landscape Architects

636 Eye St., N. W.
Washington, D. C. 20001-3736
202/898-2444
www.asla.org

Association for Preservation Technology International

P.O. Box 3511
Williamsburg, VA 23187
540/373-1621
www.apti.org

The Catalog of Landscape Records in the United States at Wave Hill

675 W. 252nd Street
Bronx, NY 10471-2899
718/549-3200
<http://www.wavehill.org>

CRM: Cultural Resource Management

National Park Service, Cultural Resources
1849 C Street, N. W./Suite 350NC
Washington, D. C. 20240
202/343-8164
www.cr.nps.gov/crm

The Garden Club of America

598 Madison Ave.
New York, NY 10022
212/753-8287
www.gcamerica.org

The Garden Conservancy

Box 219, Albany Post Rd.
Cold Spring, NY 10516
914/265-2029

Heritage Rose Foundation

1512 Gorman St.
Raleigh, NC 27606

Historic Iris Preservation Society

c/o Ada Godfrey, membership
9 Bradford Street
Foxborough, MA 02035
508/543-2711

Historic Landscape Initiative

National Park Service, Heritage
Preservation Services
1849 C Street, N. W./NC 330
Washington, D. C. 20240
202/343-9597
www2.cr.nps.gov/hli

Land Trust Alliance
900 17th St., N. W., Suite 410
Washington, D. C. 20006-2501
202/785-1410

National Alliance of Preservation Commissions
Hall of the States, Suite 342
444 N. Capitol St., N. W.
Washington, D. C. 20001

National Association for Olmsted Parks
19 Harrison St.
Framingham, MA 01702
508/820-7676
<http://laz.uoregon.edu/~naop/>

National Center for Preservation Law
1333 Connecticut Ave., N. W.
Suite 300
Washington, D. C. 20036
202/338-0392

National Center for Preservation Technology and Training
National Park Service
Northwestern State University
Box 5682
Nachitoches, IA 71497 318/357-6464
www.ncptt.nps.gov/

National Conference of State Historic Preservation Officers
444 N. Capitol St., N. W., Suite 342
Washington, D. C. 20001
202/624-5465

National Register of Historic Places
National Register Information System Web
site: www.nr.nps.gov/nrishome.htm

National Trust for Historic Preservation
1785 Massachusetts Ave., N. W.
Washington, D. C. 20036
202/588-6000
www.nthp.org

New England Garden History Society
300 Massachusetts Avenue
Boston, MA 02115
617/536-9280

North American Plant Preservation Council
c/o Barry Glick, Renick, WV 24966
304/497-3163

Park Historic Structures and Cultural Landscapes Program
National Park Service
1849 C Street, N.W.
NC360
Washington, D.C. 20240
202/343-8147, 343-8148
www.cr.nps.gov/phscl

Society for Historical Archaeology
5250 Cherokee Ave., 5th floor
Alexandria, VA 22312
703/354-9737

Society of Architectural Historians
1365 N. Astor St.
Chicago, IL 60610-2144
312/573-1365
www.sah.org/

Southern Garden History Society
Drawer F, Salem Station
Winston-Salem, NC 27108

Thomas Jefferson Center for Historic Plants
Monticello
P.O. Box 316
Charlottesville, VA 22902
804/984-9816
www.monticello.org/shop/index.html

Vernacular Architecture Forum
c/o Gabrielle M. Lanier, secretary
P.O. Box 1511
Harrisonburg, VA 22801-1511
www.vernaculararchitecture.org/

III. Reading the Landscape

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Regional Garden Design in the United States, ed. Therese O'Malley and Marc Treib
(Washington D. C.: Dumbarton Oaks Research Library and Collection 1995),
99-123 (Robert E. Grese, "The Prairie Gardens of O C Simonds and Jens Jensen").

Small Town 25 (July/August 1994): 8-21 (Richard Francaviglia "Learning from
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Introduction: Reading the Landscape

by Barbara Wyatt, ASLA

The three essays included in this section reveal the value of a close visual examination of a landscape and demonstrate the conclusions that might be reached by such “readings.” At each workshop, presenters described aspects of the process of reading cultural landscapes and explained the knowledge revealed for a particular type of landscape. Examples concerned vernacular and designed landscapes, and different scales of landscape. Each of the three regions that were the focus of the workshops is represented by one of the following essays.

Throughout the process of evaluating a historic landscape, the landscape is “read.” That is, the physical properties and cultural components are visually examined for clues to their origin, purpose, design intent, use, and significance. Overt clues in the landscape are used by any observant person to provide a sense of place and meaning to a landscape. To trained eyes, the landscape contains subtle clues that may be instantly meaningful or that make sense as research proceeds. Landscape characteristics that are commonly read include:

- Grade (the “lay of the land”)
- Vegetation types and patterns
- Evidence of soil disturbance
- Drainage (the flow of water across the land)
- Water features, such as ponds, wells, and streams
- Fences and walls, and the patterns they create
- Building types and the layout of building complexes
- Circulation, such as roads, paths, and walks
- Small-scale built features, such as site furnishings and lighting

- Remnants of past activity, such as piles, depressions in the earth, foundations remnants, etc.

People from different professions may interpret clues in the landscape differently, or simply focus on different aspects of the landscape. In the following essays, *two* of the writers are landscape architects and one is a geographer. Note how their analyses vary. Geographers may emphasize peoples’ use and perceptions of the landscape, while landscape architects may focus on the nuances of design and details of the physical components of the landscape. Each of their approaches contributes to an overall understanding of the history and significance of a cultural landscape.

Included from the southern workshop is an excerpt from the publication Ian Firth prepared for the National Park Service, *The Blue Ridge Parkway Historic Resource Study*. He explains how landscapes fit into the preservation mission of the National Park Service when the Parkway was created sixty years ago. Historic landscapes on the Parkway include the settings of historic building complexes and other sites of natural or historic interest. Firth describes the treatment of historic aspects of the Parkway “as consistent with the New Deal idealization of America’s rural past.” Thus, landscapes may have been altered somewhat to create more picturesque effects.

Robert Grese describes the characteristics of the prairie landscapes of Jens Jensen and O. C. Simonds in an excerpt from the book, *Regional Garden Design in the United States*. Grese’s essay includes an explanation of the genesis of their work. Their training and early

experiences eventually led them to similar conclusions about the use of native plant materials and the employment of design techniques that would not only mirror, but accentuate, the landscape of the Midwest. A landscape architect himself, Grese helps non-designers understand the design process.

In “Learning from America’s Preserved Historic Mining Landscapes,” Richard Francaviglia discusses the preservation dilemmas presented by towns and landscapes that were created during mining’s boom years. Those that are now ghost towns (at least by some definitions) present treatment and interpretation challenges that differ from those that have gone on to become tourist attractions capitalizing on their “bawdy, violent history.” Francaviglia’s thought-provoking analysis provides guidance for those presented with evaluation and preservation challenges in mining districts.

Each of the essays contains insights of universal usefulness regarding the visual examination of landscapes for clues to the past. The scholarship and analysis that accompany their visual analyses of the landscape demonstrate the importance of merging research and field work to achieve an accurate picture. Finally, the three essays address a broad range of landscape types: designed spaces, former mining and industrial sites, corridors, and landscapes that reflect the early culture and settlement of a region.

The Prairie Gardens of O. C. Simonds and Jens Jensen

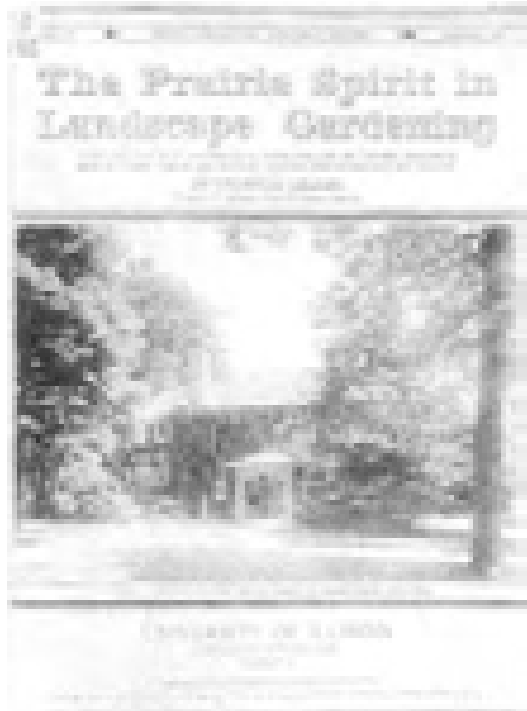
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In the late 1800s and early 1900s, Ossian Cole Simonds (1855–1931) and Jens Jensen (1860–1951), two landscape gardeners from the Chicago area, experimented with the native flora of the region and developed an approach to garden design that was described by University of Illinois Professor of Landscape Horticulture Wilhelm Miller in 1915 as the “prairie style.” Miller, who served as the editor of *The Garden* and a frequent contributor to *Country Life in America*, cast the prairie style as “an American mode of design based upon the practical needs of the Middle-Western people and characterized by preservation of typical Western scenery, by restoration of local color, and by repetition of the horizontal line of land or sky, which is the strongest feature of prairie scenery.’ Miller saw Simonds and Jensen as leaders of this style, which he regarded as analogous to the prairie school of architecture developing at this same time.² A careful examination of the work of Simonds and Jensen demonstrates a reliance on compositional principles of naturalistic design that had been promoted by other landscape designers such as Andrew Jackson Downing and Frederick Law Olmsted. However, in their reliance on the native flora, spatial patterns, and dominant forms of the landscape of the Midwest, Simonds and Jensen effectively developed what can now be understood as a regional style of garden design (Figs. 1–3).

In geographical terms, the Midwest is ill-defined; many garden writers during Simonds and Jensen’s time defined the region as extending from the Appalachian Mountains on the east to the Rockies on the west. While some writers included the southern

¹ A response by Wilhelm Miller to John H. Small via a letter to the editor in “The Prairie Style of Landscape Architecture,” *The Architectural Record* 40, 6 (December 1916), 591. Miller (1869–1938) wrote widely on landscape gardening topics and had served as assistant editor with Liberty Hyde Bailey of the *Cyclopedia of American Horticulture* from 1897 to 1900. In 1914, Miller became head of the Division of Landscape Extension at the University of Illinois.

² In addition to Simonds and Jensen, Miller also mentions Walter Burley Griffin as a contributor to the prairie style. Griffin practiced both in architecture and landscape architecture. W. Miller, *The Prairie Spirit in Landscape Gardening*, University of Illinois Agricultural Experiment Station, Circular 184, Urbana, Ill., 1915, 2–3.



1. W. Miller, *The Prairie Spirit in Landscape Gardening*, University of Illinois Agricultural Experiment Station, Circular 184, Urbana, Illinois, 1915



2. O. C. Simonds at Graceland Cemetery, Utsicago, Illinois, ca. 1920 (photo: Morton Arboreturn, Lisle, Illinois)



3. Jens Jensen at Columbus Park, Chicago, Illinois, ca. 1920 (photo: Department of Landscape Architecture, University of Massachusetts, Amherst)

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states of Texas, Oklahoma, and New Mexico as part of the Midwest, most considered its northern boundary to be the Great Lakes and the Canadian border and its southern boundary to be the Ohio River and Ozark uplands of southern Missouri.³ For this paper, Illinois and the adjoining states will be considered the heart of the Midwest region. Neither Simonds or Jensen worked exclusively in the Midwest, but, because of their familiarity with the region, it was here that their work seemed most at home.⁴

The economic and social conditions that prevailed in Chicago from the 1870s through World War I provided a fertile ground for artists like Simonds and Jensen. During the post Civil War era, Chicago rapidly grew to become the industrial hub of the Midwest; it was the most active railroad center in the country and the center for the meat-packing industry, for lumber and milling, for manufacturing farm machinery, and increasingly for retail trade.⁵ Many of the families who benefited from this new-found wealth ultimately became patrons of the likes of Simonds and Jensen as they built second homes and later permanent estates in the North Shore area along Lake Michigan. These individuals also supported the city's growing cultural institutions: the Art Institute of Chicago, the Chicago Academy of Science, the Field Museum of Natural History, and places of higher learning such as Northwestern University and the University of Chicago. The Columbian Exposition of 1893 helped to confirm Chicago's place as a cultural center; Hull-House and the social reform work of other settlement houses demonstrated that many Chicagoans had a conscience as well. As a result of concern over the lack of play spaces for children, particularly by Jane Addams of Hull-House, in 1888 the Chicago City Council organized a Special Park Commission and charged them with making a systematic study of the parks and recreation grounds of the entire metropolitan area. The commission, which at times included both Simonds and Jensen as members, made sweeping recommendations for creating a region-wide system of parks and preserves. This interest in parks helped to fuel the support for Simonds's work at Lincoln Park (1903–11) and Jensen's work for the West Parks (1905–20).⁶

Other arts also experienced a renaissance of sorts. Miller pointed to "a new and virile school of western art" that included the sculptor Lorado Taft; poets Hamlin Garland, Nicholas V. Lindsay, Harriet Monroe, and Carl Sandburg; and the painters Frank C. Peyraud and Charles Francis Browne.⁷ The turn of the century also saw the establish-

³For boundaries of the Midwest, see K. B. Lohmann, "Landscape Architecture in the Middle West," *Landscape Architecture* 16 (April 1926), 161; P. B. Wight, "County House Architecture in the Middle West," *The Architectural Record* 40, 4 (October 1916), 291; [F. A. Waugh], "Chapter 18: Landscape Architecture in North America (United States and Canada)," in M. L. Gothein, *A History of Garden Art*, ed. W. P. Wright, 2, New York, 1966, 448–49.

⁴"Ossian Cole Simonds, 1855–1931," *Civic Comment* 36 (November–December 1931), 24; for a listing of Jensen's known projects, see R. E. Grese, *Jens Jensen: A Maker of Natural Parks and Gardens*, Baltimore and London, 1992.

⁵J. Brinkerhoff Jackson, *American Space: The Centennial Years, 1865–1876*, New York, 1972, 72.

⁶D Heald Perkins, *Report of the Special Park Commission to the City Council of Chicago on the Subject of a Metropolitan Park System*, Chicago, 1904; Chicago Park District, Office of Research and Planning, *Lincoln Park Restoration and Management Plan*, 1991, 19–21.

⁷W. Miller, *The "Illinois Way" of Beautifying the Farm*, University of Illinois Agricultural Experiment Station, Circular 170, Urbana, Ill., 1914, 3–4.



4. The Avery Coonley House (1908—17) in Riverside, Illinois, marks one of several collaborations between Jensen and Frank Lloyd Wright (photo: Morton Arboretum, Lisle, Illinois)

ment of Chicago's Prairie School of architecture with Louis Sullivan as a mentor and Frank Lloyd Wright as its leading spirit. Jensen had particularly close ties to the Prairie School architects, having shared office space with many of them in Steinway Hall, just east of the Loop in downtown Chicago, from 1908 until the end of World War I. Dwight Perkins, the designer of Steinway Hall (1896), leased the loft floor and offered to share the space with several of his architect friends. Although the Steinway Hall group changed over the years, Walter Burley Griffin, Robert Spencer, and Frank Lloyd Wright each spent time there. Jensen collaborated with these prairie architects on such projects as Wright's Coonley House in Riverside, Illinois (1908) (Fig. 4), and Spencer's Magnus House in Winnetka, Illinois (1904).⁸ Simonds worked with Dwight Perkins on park structures within Lincoln Park and with other architects on the many estates he designed on the North Shore area of the Chicago region; the lack of records makes it difficult to document the full extent of his practice, however.⁹ Both Jensen and Simonds were mem-

⁸H. A. Brooks, *The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries*, Toronto, 1972, 28; E. G. Gillette, interview by Patricia Frank, tape #i6c: 14, Gillette Archives, Bentley Historical Library, University of Michigan, Ann Arbor, Mich.; L. K. Eaton, "Jens Jensen and the Chicago School," *Progressive Architecture* 41, 12 (December 1960), 144—50.

⁹Gelbloom notes many of Simonds's projects, including twenty-seven estates in Winnetka, Illinois, alone. M. Gelbloom, "Ossian Simonds: Prairie Spirit in Landscape Gardening," *The Prairie School Review* 12, 2 (1975), 8.



5 Graceland Cemetery, plantings designed by Simonds. Simonds fully intended that the monuments not detract from the overall landscape of the cemetery. Many native trees and shrubs were used here to provide a rural feeling to the cemetery. Simonds worked on various parts of Graceland from 1881 until his death in 1931 (photo: Morton Arboretum, Lisle, Illinois)

bers of Chicago organizations such as the City Club and the Cliff Dwellers during the same years. Here they rubbed shoulders with prairie architects as well as the writers and artists who contributed to Chicago's cultural renaissance. Jensen was a frequent contributor to the Chicago Architectural Club's exhibitions and served as jury member on several local design competitions.

PROFESSIONAL TRAINING

As noted by Mara Gelbloom in her article, "Ossian Simonds: Prairie Spirit in Landscape Gardening" (1975), Simonds began experimenting with his version of the prairie style at Graceland Cemetery in Chicago several years before Jensen had even set foot in the United States. Simonds, trained as a civil engineer at the University of Michigan, also took classes in architecture with William Le Baron Jenney. After graduation in 1878, he joined the staff of Jenney's office in Chicago. Simonds left the firm about 1880 to form an architectural partnership with William Holabird. By 1881, Simonds left what had become Holabird, Simonds, and Roche to assume the role of superintendent of Graceland Cemetery. At Graceland, Simonds honed his skills as a landscape gardener and, as Miller notes, laid the groundwork for "the 'middle-western movement' in landscape gardening"¹⁰ (Fig. 5).

¹⁰Miller, *Prairie Spirit*, 2; R. E. Grese, "Ossian Cole Simonds," in W. H. Tishler, ed., *American Landscape Architecture*, Washington, D.C., 1989, 74–75.

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Jensen, by contrast, started his career in landscape architecture somewhat later. With training from Tune Agricultural School in Denmark, Jensen came to the United States in 1884 and, after a few short stints at farming, began his work with the Chicago West Parks as a street sweeper. Gradually, he seems to have been given more responsibility and was allowed to try his hand at design. His first documented design, which he called the “American Garden,” was a small garden of wildflowers in a corner of Union Park in 1888. In the years that followed, Jensen experimented with various styles of design in the parks on the west side of Chicago and residential properties on the North Shore of Chicago and in southeastern Wisconsin.¹¹

Despite the obvious differences in their training and backgrounds, Simonds and Jensen eventually pursued parallel careers, developing similar approaches to landscape design. Nonetheless, it is difficult to characterize the exact nature of their personal relationship: no correspondence between them has been found, and other documents provide scant clues. Many of Jensen’s office records burned in a fire at The Clearing in the early 1930s; only limited records from Simonds’s office still exist. Assuredly, there had to have been some cross-fertilization between these two men. Obviously, each was aware of the other’s work, and there is some indication that there was informal interaction between them as well as a mutual respect for each other’s work. Their personalities, however, seem to have been markedly different. Simonds has been characterized as quiet and unassuming; Jensen, in contrast, was outspoken and flamboyant. Simonds and Jensen seem to have developed their work individually as separate artists; what they shared was a personal knowledge of, and obvious love for, the native landscape of the Middle West that served as a model for their designs.¹²

Like those Chicago architects who strove for a clean break with Beaux-Arts styles, Simonds and Jensen eschewed Renaissance Revival traditions and chose instead to adapt Olmstedian styles to the peculiarities of the landscape of the Midwest. Like H. W. S. Cleveland, they struggled to develop a landscape art that reflected the needs of the rapidly growing region around Chicago and through the Midwest in general. In many of his writings, Simonds expressed a clear debt to both Olmstead and Adolph Strauch, the designer of Spring Grove Cemetery in Cincinnati, and acknowledged the writings of Humphry Repton, John C. Loudon, Andrew Jackson Downing, William Kent, William Robinson, Samuel Parsons, and Mrs. Schuyler Van Rensselaer.¹³ Jensen, in contrast, expressed no such debt to landscape gardening traditions. He acknowledged Louis Sulli

¹¹For Jensen’s description of the “American Garden,” see J. Jensen and R. B. Eskil, “Natural Parks and Gardens,” *The Saturday Evening Post*, 8 March 1930, 18–19.

¹²Miller, “Prairie Style,” 590–91.

¹³In many of his talks, Simonds quoted extensively from Olmsted and others such as Charles Eliot and Andrew Jackson Downing. See O. C. Simonds, “The Landscape Gardener and His Work,” *Park and Cemetery* 7, 1 (March 1897), 3–5; idem, “Parks and Public Grounds,” *Park and Cemetery* 13, 2 (April 1903), 21–22; idem, “Landscape Design in Public Parks,” *Park and Cemetery* 19, 4 (June 1909), 50–52. For his expressed debt to Adolph Strauch, see O. C. Simonds, “The Planning and Administration of Landscape Cemetery,” *Country Life in America* 4, 5 (September 1903), 350, and idem, “Progress and Prospect in Cemetery Design,” *Park and Cemetery* 30, 1 (March 1920), 18–19.



6. The Refectory Building in Chicago's Humboldt Park, designed by Hugh M. G. Garden, illustrates the emphasis on horizontal lines so predominant in the prairie style of architecture. Garden was a close friend of Jensen and collaborated with him on several projects in the West Parks and elsewhere (photo: Department of Landscape Architecture, University of Massachusetts, Amherst)

van as a mentor of sorts and noted an aversion to the French garden architecture he had experienced while serving in the German military in Berlin. The French Garden, with its geometric order, spoke to Jensen of autocratic governments, while the freer English garden suggested democratic ideals.¹⁴ Jensen was familiar with Olmsted's work in Chicago and particularly admired the meadow in Washington Park although he lamented the loss of the original wetland and prairie filled with purple phlox that had once graced the grounds of Jackson Park.¹⁵

ELEMENTS OF THE PRAIRIE STYLE

The Midwest possessed several peculiar qualities that helped give rise to the approach to design promoted by Simonds and Jensen. The generally flat or rolling landscape and the mosaic of prairies and woodlands provided inspiration for a style of design that emphasized broad horizontal lines; these lines were repeated in the buildings of the prairie architects as well as in the gardens of Simonds and Jensen (Fig. 6). The harsh

¹⁴J. Jensen, *Siftings*, Chicago, 1939, 28, 34–37.

¹⁵ *Ibid.*, 33–34.

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climatic conditions limited the use of many evergreen and tender garden plants common in the East and spurred a greater interest in the native flora adapted to local conditions.

A major tenet of the Prairie Style, as practiced by Jensen and Simonds, was its emphasis on native flora of the region. As Miller emphasized, in his article, the Prairie Style gardens of the Midwest relied not on new forms or principles of composition, but rather on the native plants and landforms that produced “local color.” As he wrote: “The laws of composition are the same in all the fine arts the world over. The Midwest cannot invent new principles such as the open lawn, the irregular borders of shrubbery, the avoidance of straight lines; it can only apply them to new material.” Miller went on to encourage his readers to follow the example of Simonds and Jensen in planting more native species:

Therefore we should be cosmopolitan as to design, and provincial as to material. We now plant 90 percent foreigners and ‘horticulturals;’ we should plant 90 percent natives. For cosmopolitan material surely tends to kill all local color, and without that no good art can exist. There is no Western color in the purple-leaved plum, golden privet, variegated weigela, althea, or Crimson Rambler, which you see in every yard. There is plenty of Western color in the prairie rose, the crab apple of Iowa, the buckeyes, the buffalo berry, the Wisconsin willow, the green ash, and Minnesota honeysuckle.¹⁶

Both Simonds and Jensen spent much time in conscious study of the native landscape of the Midwest. Simonds credited his youth on a farm in Grand Rapids, Michigan, with providing inspiration for his designs and his attraction to the native landscape. He described the back part of his father’s farm as “all the park I needed.” On the steep bluffs and river valley, he would study the many plant and animal species found there and watch the beauty of the changing seasons:

The opening of the flowers, the bursting into leaf of the various trees, the arrival of birds, the music of our feathered songsters, the sweet perfumes, the animal life, the summer growth, the various discoveries to be made, the fall coloring, the various nuts and fruits, made of the season a perpetual delight, and this delight was not limited by the arrival of snow.¹⁷

In his designs, Simonds accentuated the beauty of the garden in all seasons. While he did not restrict himself to native plants alone, they represented the predominant material of his gardens. He was particularly fond of using plants “once considered so common as to command little more respect than weeds.” These included sumac, elderberry, hazelnut, goldenrod, and aster—all of which were given places of honor in his compositions.¹⁸

Simonds noted that the work of landscape gardeners was to “create safe retreats”

¹⁶ W. Miller, “How the Middle West Can Come into Its Own,” *Country Life in America* 22, 10 (15 September 1912), 13.

¹⁷ Simonds, “Landscape Design in Public Parks,” 50.

¹⁸ O. C. Simonds, *Landscape Gardening*, New York, 1920, 46.

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for the native flora of the region, while using their skills to produce attractive pictures. Like the landscape painter, he argued the landscape gardener's richest inspiration could come only from the natural settings of the region.¹⁹ Much of his own inspiration came from the native plants of his father's farm which he explored as a child. He wished that all children could share the same pleasures in native surroundings that he experienced as a child, a desire intensified by seeing the natural bluffs and woods of his youth converted to commercial truck gardens (Fig. 7).²⁰

Jensen, too, credited his childhood experiences with shaping his attitudes toward the landscape. Like Simonds, he took great joy in exploring the fields and fence rows of his father's farm. The hedgerows found in his native Denmark were full of hawthorn and blackberry, sweetbriar rose, and many birds and wild animals. With his father, Jensen sought out the first flowers of spring, and an ancient bog and oak trees provided ties to the past. Studying at one of Denmark's famed folk high schools, where many of the classes were held out-of-doors and special efforts made to celebrate the changing seasons, Jensen further learned to appreciate the Danish landscape and its relation to the folk traditions of its people. Upon coming to the midwestern region of the United States, he readily adopted the landscape and strove to find ways to express its beauty in his work.²¹

During his early days in Chicago, Jensen spent considerable time exploring and studying in the wild lands:

I obtained my love for native plants and my knowledge of their habits by spending my Sundays in search of them in the environments of Chicago, sometimes going as far as one hundred to one hundred fifty miles from this center. In that way I discovered for myself the dunes of Northern Indiana with their rich plant life, the bogs in northern Illinois and southern Wisconsin, the lime and sand stone canyons on the Illinois and Rock Rivers, the majestic cliffs and the extensive river bottoms on the Mississippi and what was left of the varied and beautiful flora. Each section with plant life typical to itself. How profitable these weekend trips became. Usually my wife and the children accompanied me.²²

Photographs by Jensen from these trips show his careful study of individual plants as well as their general habitat. Many of his photographs were taken in pairs: a close-up of the plant, as well as a general photograph of the specimen in its surroundings (Fig. 8).

During his early years with Chicago's West Park District and the beginning years of his private practice, Jensen experimented with many horticultural species.²³ His plan for the St. Ann Hospital grounds in Chicago, which he published in *Park and Cemetery* in

¹⁹Simonds, "Landscape Design in Public Parks," 50; Simonds, *Landscape Gardening*, 3-8.

²⁰Simonds, "Landscape Design in Public Parks," 50.

²¹Jensen, *Siftings*, 13-21.

²²Jensen to Camillo Schneider, 15 April in personal files of Darrel Morrison.

²³In 1900, Jensen wrote several articles for *Park and Cemetery*, extolling various horticultural plants: "Magnolia soulangiana," 10, 3 (May), 69; "Eleagnus angustifolia (Russian olive)," 10, 4 (June), 66; and "Azalea mollis and Ghent Varieties," 10, 5 (July), 103.



7. Illustration from Simonds's *Landscape Gardening* (1920) urging designers to study the natural arrangement of trees at the edge of a wood for inspiration



8. Photograph by Jensen of lupine habitat in the Indiana Dunes (photo: Art and Architecture Library, University of Michigan)

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December 1901, called for as many non-native as indigenous plants.²⁴ Slowly, however, Jensen observed that these foreign plants “didn’t take kindly to our Chicago soil.” He noted:

And after a while I began to think, “There’s something wrong here. We are trying to force plants to grow where they don’t want to grow.” And then I took less and less pleasure in looking at these formal designs. They were always the same. There was no swaying of leaves in the wind, no mysterious play of light and shade. And a garden should give you more delight the more you look at it.²⁵

His 1888 design for the American Garden in Union Park, which was a collection of native perennial wildflowers, became only one of a series of experiments with native plants in both the parks and private consulting work. By the time he created designs for the Rubens garden in Glencoe, Illinois, in 1903, and the Magnus garden in Winnetka, Illinois, in 1904, Jensen had clearly developed motifs in working with the native flora that would permeate the rest of his career. These gardens evidenced the early forms of his “prairie rivers” that Miller would celebrate as icons of the “prairie style” water garden²⁶ and that Jensen would use as central features in Humboldt Park in 1907 (Fig. 9) and Columbus Park in 1917 in Chicago.

While Jensen may have turned his emphasis to native plants somewhat later than Simonds, ultimately his development of the prairie landscape motif extended much further. Whereas Simonds wanted to create “safe retreats” for the native flora, he also “welcome[d] the plants of other countries and [gave] them fitting surroundings.” Throughout his career, Norway maple, lilac, spiraea, mock-orange, and other common horticultural species would be liberally interspersed with the natives. Jensen gradually limited these non-natives to areas around buildings or formal gardens. In works such as the Lincoln Memorial Garden in Springfield, Illinois (1936), Jensen’s entire palette comprised only native species, and plantings were grouped in ecological associations as they might be found in the wild.

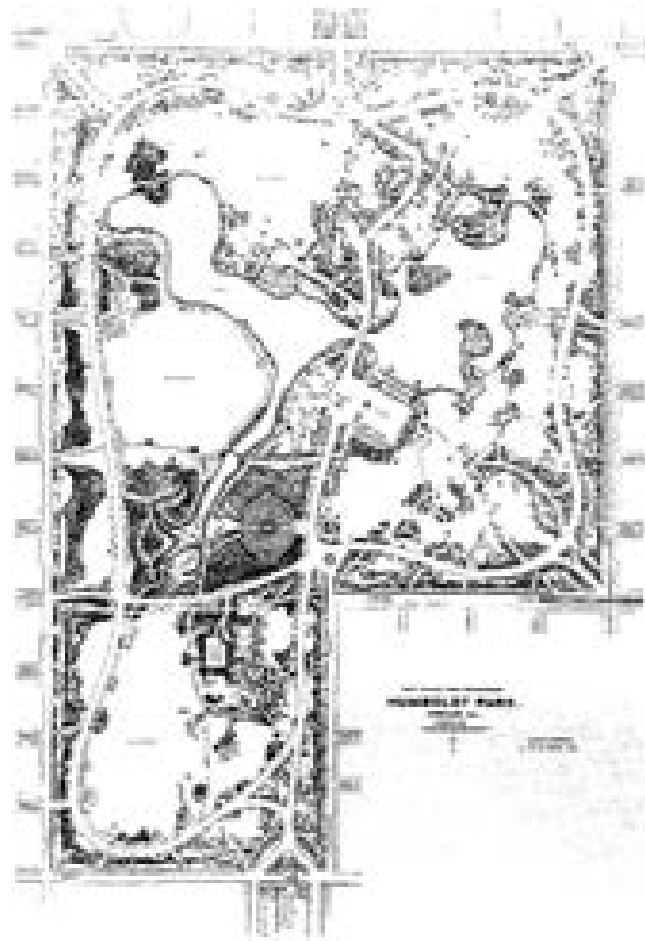
Certain native species were used by both Simonds and Jensen as symbols of the midwestern landscape. They saw the horizontal branching habit of hawthorn and crab-apple as particularly appropriate in echoing the broad prairie horizon and uniting woodland areas with meadows or sun openings in the woods. Many of the earlier designers in the Midwest, such as Olmsted and H. W. S. Cleveland, had described the landscape as flat and uninteresting.²⁷ The sites of Chicago’s parks were depicted as a “monotonous

²⁴J. Jensen, “Plan for Hospital Grounds,” *Park and Cemetery* 11, 10 (December 1901), 185–86.

²⁵Jensen and Eskil, “Natural Parks and Gardens,” 18.

²⁶W. Miller, “What is the Matter with Our Water Gardens,” *Country Life in America* 22, 4 (15 June 1912), 23–26, 54.

²⁷F. L. Olmsted and C. Vaux, “Chicago, Taming the Waterfront,” (originally published in 1871 as “Report Accompanying Plan for Laying Out the South Park, Chicago South Park Commission), in F. L. Olmsted, *Civilizing American Cities: A Selection of Frederick Law Olmsted’s Writings on City Landscapes*, ed. S. B. Sutton, Cambridge, Mass., 1971, 156–80; H. W. S. Cleveland to F. L. Olmsted, 8 November 1893, excerpted in K. Haglund, “Rural Tastes, Rectangular Ideas, and the Skirmishes of H. W. S. Cleveland,” *Landscape Architecture* 66 (January 1976), 78.



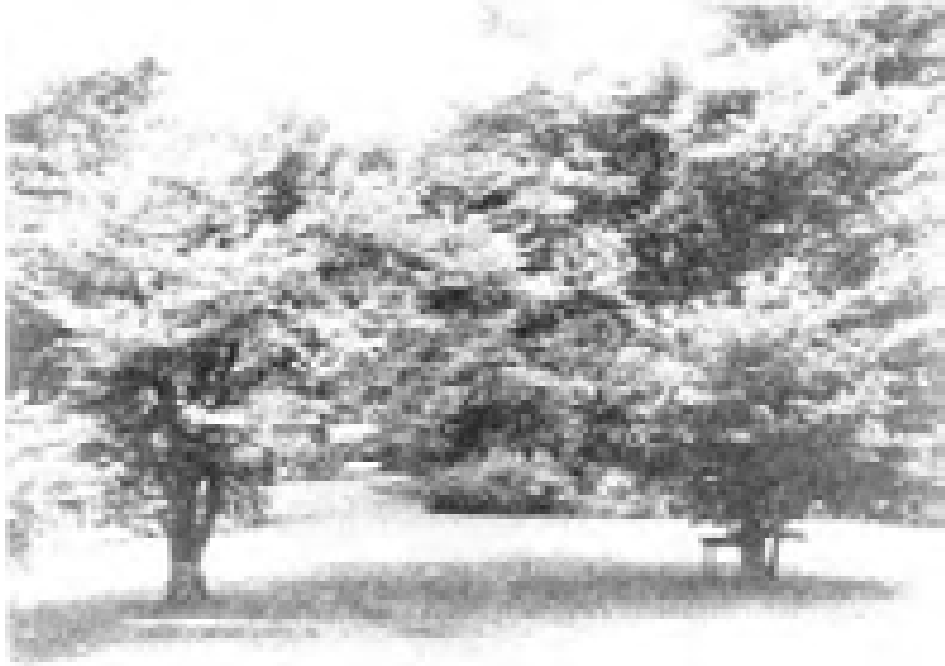
9. Plan of Humboldt Park by Jensen for the West Chicago Park Commissioners, 1912 (photo: Art and Architecture Library, University of Michigan)

swampy barrenness” which lacked “the natural features of eminences, ledges, rippling streams, lakelets, and stately forest growths.”²⁸ In the prairie gardens of Simonds and Jensen, on the other hand, the flat or gently rolling character of the landscape became a central asset, enframed by hawthorn or crabapple trees. Miller noted that Simonds and Jensen had “moved thousands upon thousands of hawthorns from farm pastures to the estates of millionaires”²⁹ (Fig. 10).

Shrubs such as sumac, gray dogwood, hazelnut, elderberry, nannyberry viburnum, and others were planted in large masses to suggest the clusters found in nature. A favorite “prairie” plant was the prairie rose, (*Rosa setigera*). The graceful American elm, so common along the streams and low areas of the Midwest and easily transplanted in large

²⁸ C. Pullen, “The Parks and Parkways of Chicago,” *Harper’s Weekly* 35 (6 June 1891), 412.

²⁹ Miller, *Beautifying the Farm*, g.



10. Hawthorn trees featured in Simonds's design for the Hibbard Estate, Dixon, Illinois (photo: from W. Miller, "A Series of Outdoor Salons," *Country Life in America* 25, 6 [April 1914], 40)

sizes, was frequently used by both Simonds and Jensen as a canopy tree. The white and red oak, sugar maple, and white ash also appeared frequently in their work. The grasses and forbs of the prairie were only occasionally restored in any great measure. Jensen's work for the ideal mile section of the Lincoln Highway, 1917–25, near Merrillville, Indiana, where he advocated the restoration of prairie species, is one such example. Usually, however, only a selected group of prairie forbs were used at the edge of clearings to provide a limited suggestion of the larger prairie context, the most frequent among them were various asters, goldenrod species, purple coneflower, black-eyed Susan, and phlox.³⁰

Design Principles

Simonds and Jensen did not propose literal restorations of the prairie/forest landscape, nor was that their intention. Instead, both argued that their gardens were art, providing idealized images of the prairie. One of their greatest challenges was to create a sense of the expansive prairie on the smaller lots of private gardens and public parks. Miller noted two approaches utilized by Simonds and Jensen: the broad view and the long view. The broad view attempted to capture some of the openness and feeling of limitlessness that marked the original prairie landscape. The long view, in contrast, nar

³⁰ For "Materials Used in the Prairie Style," see Miller, *Prairie Spirit*, 24–25.



11. “Long view” down meadow space at the A. G. Becker Estate in Highland Park, Illinois, 1926. Designed by Jensen (photo: Art and Architecture Library, University of Michigan)

rowed a view down a human-scaled corridor that ended in what Miller described as “a hazy ridge or misty piece of the woods”³¹ (Fig. 11).

To create the broad view, Simonds and Jensen borrowed techniques from Olmsted, Downing, Repton, Pückler-Muscau, and other naturalistic designers. They used irregular masses of trees and shrubs to create an indefinite border that made the open space seem to extend beyond its actual boundaries. Roads and walkways were routed in broad curves around the edges of these openings, creating an ever-changing perspective as one drove or walked through the space. At times large islands of woody vegetation—open-grown trees and masses of shrubs—were introduced in the middle of these meadows to partially obscure the border and create a greater sense of mystery. In Jensen’s design for Columbus Park in Chicago (1917), an island of trees partially interrupts the view of the large meadow space, a good example of this approach. Small trees such as the hawthorn or crabapple were often repeated down the length and around the border of these meadows to provide a transition from the lawn areas to the taller trees of the woods beyond. From any given perspective, the repetition of these trees, which become hazier and smaller in the distance, tended to increase the overall perception of depth (Fig. 12).

Not all of these broad views appeared on large properties. Miller’s article “A Series of Outdoor Salons,” (1914), for example, describes Simonds’s design for the Hibbard garden in Winnetka, Illinois. Rather than create one large expansive view, Simonds cre-

³¹ Ibid., 17–18.



12. Prairie meadow at the Magnus Estate in Winnetka, Illinois, 1904–5. Designed by Jensen. The house here is by Robert Spencer, who featured the hawthorn in the design for some of the stained glass in the house. This photograph was featured on the cover of Wilhelm Miller’s *The “Illinois Way” of Beautifying the Farm* (photo: University of Illinois Agricultural Experiment Station, Circular 170, Urbana, Illinois, 1914)

ated a series of “sylvan living rooms,” that guide the visitor through the expanding landscape. Larger trees were kept in the background, and beds of flowers or masses of shrubbery delineated the immediate walls of each room. On the ground plane, the lawn surface flowed from one room to the next around hawthorn and other small trees, inviting the visitor to move through the entire garden. Simonds used similar approaches in other gardens such as the Ives and Howell gardens in Dixon, Illinois, situated on bluffs overlooking the valley of the Rock River. In both of these relatively small gardens, he artfully used masses of shrubs and small trees to create a series of small rooms with borrowed views across the river valley. In small as well as larger gardens, Simonds adamantly preserved “open space to show sky, clouds, and sunshine” and urged designers to study the borders of woods for inspiration in creating an attractive skyline. In the Howell garden, which was described by Arthur Eldredge in “Making a Small Garden Look Large” in *Garden Magazine* (1924), Simonds included a small lily pond which echoed both the rock work and plants native to the river’s edge³² (Fig. 13).

Jensen also created small room-like spaces in his designs, often as an opening in the

³²W. Miller, “A Series of Outdoor Salons,” *Country Life in America* 25, 6 (April 1914), 39–40; Simonds, *Landscape Gardening*, 52–53, 142; A. G. Eldredge, “Making a Small Garden Look Large,” *Garden Magazine* 28, 6 (February 1924), 332–34.



13. Network of outdoor spaces bordered with perennial plantings by Simonds at the Howell Estate in Dixon, Illinois (photo: from A. G. Eldredge, "Making a Small Garden Look Large," *Garden Magazine* 28, 6 [February 1924], 333)

woods, just off the larger meadow that might occupy the center of the park or residential garden. Perhaps one of the best examples of Jensen's small "room" gardens was the trail gardens area of Fair Lane, the Henry Ford Estate (1914). Here, Jensen created a series of outdoor sitting rooms bordered by the woodland border, shrub masses, and beds of phlox and asters. As with Simonds's gardens, the space flowed from one of these rooms to the next, drawing the viewer on to trace the entire circuit. In small alcoves scattered along the border, Jensen placed benches as quiet places to sit and enjoy the limited view. In other gardens, Jensen frequently furnished these small rooms with council rings, a low circular stone seat intended as a place for drama, dance, discussion, and other social activities.

The long view was used by both Simonds and Jensen to emphasize distant features or views. Perhaps more than most other landscape designers, they were particularly sensitive to the atmospheric qualities of the garden and the alternating bright and hazy sunlight of the Midwest. Like the painter, Simonds noted that the landscape gardener forms the composition of the garden against the sky and allows "generous open space on his canvas for nature to fill in with clouds and sunshine, with stars and moonlight."³³ Similarly, Jensen described the raw materials of the landscape gardener as "the contours of the earth, the vegetation that covers it, the changing seasons, the rays of the setting

³³Simonds, *Landscape Gardening*, 6.

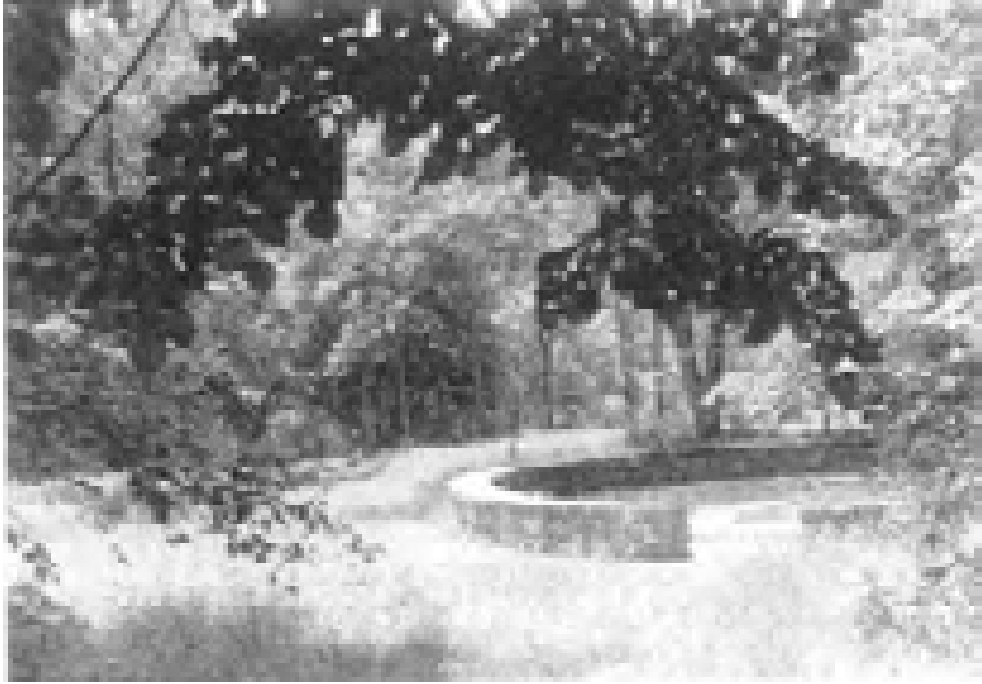


14. Simonds's plan for the Julia Lamed home grounds in Hubbard Woods, Illinois, date unknown. Note the lines on the plan denoting that Simonds obviously thought were important. The views to the sun set end in masses of goldenrod and aster which would highlight the low-angled sun with their feathery seed heads

sun and the afterglow, and the light of the moon.”³⁴ Both Simonds and Jensen would often lay out paths to view the sunrise and sunset in their gardens and use plants that highlighted the low-angled light at the beginning and end of the day. Goldenrod, for example, was planted at the end of a view to the setting sun where its feathery seed heads would be highlighted by the low-angled sun. Jensen delighted in planting plants with bright orange or red autumn color such as sumac and sugar maple where the warm light of the setting sun would set them ablaze (Fig. 14).

Jensen also deliberately punctuated his woodland plantings with openings to create an intricate pattern of sun and shadow throughout the garden. For him, a clearing repre

³⁴Jensen and Eskil, “Natural Parks and Gardens,” 169.



15. Council ring by Jensen at Lincoln Memorial Garden, Springfield, Illinois, 1934–36. This council ring is set on the edge of a clearing where it is partly shaded by the surrounding woods and has views into the opening

sented a ray of hope in an oft-troubled world. Gardens were to convey a sense of peace and tranquility; as he noted, “I always have a clearing in every garden I design—a clearing that lets in the smiling and healing rays of the sun. A sunlit clearing invites hope”³⁵ (Fig. 15).

Unlike designers that saw gardens as static objects, both Simonds and Jensen nurtured an appreciation of time and seasonal change. Rather than fill their gardens with evergreen plants, they deliberately emphasized deciduous plants that would change dramatically with each passing season. Both Simonds’s treatise *Landscape Gardening* and Jensen’s memoirs *Siftings* contain numerous references to an appreciation of the garden in different types of weather and at different times of year. They also planned for the dynamic qualities of their parks and gardens and advocated the planting of long-lived trees as a legacy for future generations.³⁶ In later designs such as the Lincoln Memorial Garden, Jensen worked closely with natural plant succession whereby his design served merely as a framework for the mosaic of woodlands and openings that he knew would develop with time.³⁷

³⁶ Ibid.

³⁵ Simonds, *Landscape Gardening*, 17, 47–50, 65–66; Jensen, *Siftings*, 39–61.

³⁷ R. E. Grese, “A Process for the Interpretation and Management of a Designed Landscape: The Landscape Art of Jens Jensen at Lincoln Memorial Garden, Springfield, Illinois,” Master’s thesis, University of Wisconsin, 1989, 168–70.

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Miller noted that repetition was an integral feature of Simonds's and Jensen's Prairie Style of design. The beauty of the midwestern landscape lay not in dramatic topography or showy plants, but in the repetition of quiet forms and lines. Miller described the experience of the Illinois landscape:

You notice an absence of spectacular forms; there are no steep hills, pointed rocks, or spiry trees; all vertical lines are obscured. At first you are a little disappointed, because you are used to picturesque or romantic scenery, and here is something very different. Then your curiosity is aroused as to what can be the secret of the prairie's beauty. For the prairie is obviously beautiful, but its beauty is hard to define Then it gradually dawns upon you that the essence of the prairie's beauty lies in all these horizontal lines, no two of which are of the same length or at the same elevation, but all of which repeat in soft and gentle ways the great story of the horizon.³⁸

The prairie's unique character also derived from repetition of certain dominant plants:

Any botanist can demonstrate that the Middle West contains few plants of the first importance that are also not native to the East. Nevertheless, nature has emphasized certain things about the Middle West—bur oak, stratified haws and crabs, prairie rose and low rose, American bluebells, wild blue phlox, phlox *divaricata*, sunflowers, purple coneflower, gaillardia, compass plant, and others. The result is a landscape very different from one dominated by pine or palm. It is the frequent combination of a few species that makes 'local color.'³⁹

Simonds and Jensen seemed to understand these principles and used repetition to create an intimate relationship between their gardens and the surrounding natural landscape. The horizontal lines of the ground plane were echoed in the plant massings, in trees with horizontal branching habits such as hawthorn and crabapple, and in rock work that repeated the characteristic horizontal bedding of the limestone bluffs found along many of the major rivers of the region. For both Simonds and Jensen, their gardens were intended not only as pleasant places for outdoor recreation, but also as places that preserved the quickly passing beauty of the native landscape. They hoped that their gardens would inspire people to maintain the remaining local wildlands. Conservation was both a logical outgrowth and reason for much of their work.

Using their skills as designers, they sought to awaken people to the beauty of the region. Simonds saw the profession of landscape gardening as teaching people "to see the beauty of nature, the beauty of this world, of which many are now as ignorant." Landscape gardening would teach people in cities "to respect the wooded bluffs and hillsides, the springs, streams, river banks, and lake shores within the city boundaries, and preserve them with loving care." While architects could help city dwellers appreciate

³⁸ Miller, *Prairie Spirit*, 19.

³⁹ Miller, "Prairie Style," 591.

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good building art, the landscape gardener must inspire the public at large to appreciate first the beauty of parks and gardens and ultimately the beauty of the natural landscape.⁴⁰

Jensen also saw a similar role for his gardens and felt that the garden should express the native landscape of its locale:

It has become my creed that a garden, to be a work of art, must have the soul of the native landscape in it. You cannot put a French garden or an English garden or a German garden or an Italian garden in America and have it express America any more than you can put an American garden in Europe and have it express France or England or Germany or Italy. Nor can you transpose a Florida or Iowa garden to California and have it feel true, or a New England garden to Illinois, or an Illinois garden to Maine. Each type of landscape must have its individual expression.⁴¹

He saw the natural landscape as a sacred trust that the designer ought to protect and use for inspiration. Yet, his gardens were not meant to imitate nature. Jensen noted, “A landscape architect like a landscape painter, can’t photograph; he must idealize the things he sees. In other words, he must try to portray its soul.”⁴²

For Jensen, there were inevitable links between a people and their environment. He firmly believed that, over time, people develop cultural traits as an outgrowth of their racial heritage and of living in a particular place. He pointed to the people of Europe as clear examples of this process. In the days before modern transportation, he suggested that “the people’s work, especially in the arts, had a better chance to develop in accordance with environmental influences and native intellect.”⁴³ Jensen’s own training in the Danish Folk Schools was deliberately focused on the Danish people’s cultural traditions and their associations with the land. The Danes were intent upon keeping their cultural traditions alive in the face of German occupation of their country. Subjects such as history and science were deliberately merged with direct study of nature and culture in an attempt to emphasize the connection of the Danish people to their landscape.⁴⁴ Jensen firmly believed that Americans needed a similar attachment to the land and wanted his gardens to help inspire such feelings. In the United States, Jensen noted that some re

⁴⁰Simonds, *Landscape Gardening*, 22–23.

⁴¹Jensen and Eskil, “Natural Parks and Gardens,” 169.

⁴²Ibid.

⁴³Jensen, *Siftings*, 24—25.

⁴⁴Grese, “Landscape Art of Jens Jensen,” 4–5. Jensen clearly struggled with questions of race and environment. Like some other Northern Europeans of his period, Jensen felt that “northern” races were superior. In a letter to Henry Ford’s general secretary, E. G. Liebold, Jensen expressed concern over the practice of importing workers from Southern Europe and from the southern portions of the United States. He suggested that a mixing of races would reduce “vitality and intellect” (27 July 1920, Ford Archives, Henry Ford Library, Dearborn, Mich.). He felt that southern climates destroy “the strong and hardy characteristics” of “northern people” (Jensen, *Siftings*, 26). With his disappointing experience of working on a celery plantation in Florida shortly after coming to the United States before moving to Chicago, Jensen may have felt that his personal experience justified these beliefs (L. K. Eaton, *Landscape Artist in America: The Life and Work of Jens Jensen*, Chicago, 1964, 12–13).

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gionalization was already happening, even among people of similar origins distributed across different parts of the country. In *Siftings*, he points to the Californian who he says “is bound to the soil” because of the “forceful environments which are his state” and the amount of time spent in the out-of-doors. Likewise, Jensen points to the “great plains of Mid-America” as having a potential “power far greater than that of the mountains.”⁴⁵ He clearly saw the Midwest as a region of artistic promise.

Conservation Principles

Often in a Simonds or Jensen landscape there was as much artistry in what they preserved of the existing site conditions as what they physically changed. In many of the estates on the North Shore of Chicago, they carefully fitted roads, houses, and garden features into the landscape of wooded ravines, preserving the native character as much as possible and down playing the visual impact of human intrusions. Occasionally the efforts were so successful that their clients felt that they did not get their money’s worth. The Michigan State University campus was set in what was originally an oak opening. When Simonds was asked to locate several new buildings in 1906, he drew a line on the campus map designating a zone that should be kept forever open at the center of campus. He wrote,

I would regard all the ground included within the area, marked by a dotted red line on the accompanying map, as a sacred space from which all buildings must be forever excluded. This area contains beautifully rolling land with a pleasing arrangement of groups of trees, many of which have developed into fine specimens. This area is, I am sure, that feature of the College which is most pleasantly and affectionately remembered by the students after they leave their Alma Mater, and I doubt if any instruction has a greater effect upon their lives.⁴⁶

While campus officials respected the “sacred space” he suggested, they followed few of his other ideas and hired another designer shortly thereafter.

Both Simonds and Jensen saw conservation activities as a natural extension of their design careers. Both were members of the Special Park Commission of Chicago in 1904 that recommended the preservation of a wide band of forest preserves around the metropolitan region,⁴⁷ and each wrote widely about their conservation convictions. In his chapter on “Natural Features and Resources” in *Landscape Gardening* (1920), Simonds argued for a new land ethic that would preserve the beauty and ecological health of the landscape. In succeeding chapters on farms, public thoroughfares, railway stations, parks, school grounds, and city and regional planning, he argued for integrating conservation attitudes and a concern for beauty into all walks of American life. In “The Aesthetic Value of Wooded Areas in Michigan,” Simonds noted both functional and spiritual reasons for

⁴⁵Jensen, *Siftings*, 26–27.

⁴⁶Simonds quoted in H. W. Lautner, *From an Oak Opening: A Record of the Development of the Campus Park of Michigan State University, 1855–1969*, vol. 1855–1945, East Lansing, Mich., 1969, 83–84.

⁴⁷Perkins, *Metropolitan Park System*.

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preserving the state's native beauty: "In order to live, we need something to eat, something to wear, something to keep warm, but we need something more than all of this—something to live for, and the beauty of the forest may be compared favorably with sculpture, painting, literature, music, and all the things that make life worth the while."⁴⁸

Jensen took an even more active role in conservation activities. In many of his parks and gardens, Jensen included council rings and outdoor theaters, or "player's greens" as he called them, as places for pageantry, music, poetry, and drama to reinforce his belief in conservation as an extension of the arts (Fig. 16). A tireless crusader, he wrote countless letters to congressmen and newspaper editors and spoke widely on behalf of the American landscape. Through the efforts of the Prairie Club and the Friends of Our Native Landscape, two groups that he helped to form and led for many years, he fought to establish a state park system in Illinois and to save the Indiana Dunes and many other remnant wilds. For Jensen, the effort to establish a national park in the Indiana Dunes was particularly critical to the continued health and happiness of the people of the Midwest. In a paper supporting its protection, he wrote:

It [the dunes] is the only landscape of its kind within reach of the millions that need its softening influence for the restoration of their souls and the balance of their minds. Of all the national parks and monuments donated by Congress to the American people, there is none more valuable and none more useful to the people of the Middle West than the dune country of northern Indiana. It is today the Mecca of the artist and the scientist. No one knows what the future has in store. Possibly the influence of these wild and romantic dunes may be the source from which America's greatest poets and artists get their inspiration. Who can tell?⁴⁹

Jensen's *A Greater West Park System* (1920), a proposal never implemented, provides the clearest picture of his vision for integrating parks and gardens into the fabric of the city using a network of small and large parks and gardens connected by "prairie drives." Municipal farms and kitchen gardens were to return agricultural practices to the city and help city residents appreciate the source of their food. Along the Chicago River and its associated streams and drainage canal, a linear ribbon of parkland would be established. Throughout the finer fabric of the city, Jensen proposed a network of small parks and neighborhood centers to bring gardens and breathing space to every block of the city. A series of natural gardens would be developed on school sites to bring the children of the city in contact with the natural heritage of Illinois⁵⁰ (Fig. 17).

⁴⁸ O. C. Simonds, "The Aesthetic Value of Wooded Areas in Michigan," *Michigan Forestry: Some Questions Answered Connected with a Vital Subject*, Lansing, Mich., 1907.

⁴⁹ J. Jensen, "The Dunes of Northern Indiana," S. T. Mather, ed., *Report on the Proposed Sand Dunes National Park in Indiana*, Washington, D.C., 1917, 100.

⁵⁰ J. Jensen, *A Greater West Park System*, Chicago, 1920.



16. Jensen saw his gardens as providing spaces for outdoor celebrations and pageantry. Here in his design for Columbus Park (1918) in Chicago's West Parks, he included space for a Player's Green or outdoor theater as well as a council ring tucked into the nearby woods. The small streams shown here emanate from limestone "springs" built into the hillside and feed the large lagoon or "prairie river" in Columbus Park (photo: Art and Architecture Library, University of Michigan)



17. Drawing by Lawrence Buck of Jensen's Prairie Drive (photo: West Chicago Park Commissioners, 1920)

THE PRAIRIE AS A REGIONAL STYLE

The prairie gardens of Simonds and Jensen provide a useful prototype for garden styles clearly based on the natural heritage of a region. They borrowed forms and techniques from naturalistic garden traditions that had no specific geographic focus, but these were combined with plants and patterns particularly appropriate to the landscape of the Midwest. While Miller was adamant that their work represented a unique style, Simonds was not so sure. In a letter to Miller reviewing the manuscript for *The Prairie Spirit in Landscape Gardening* (1915), Simonds argued that many of the features Miller found so distinctive were equally appropriate to other regions of the country. Simonds seemed to think of himself less as a midwestern designer per se, but more as a regional designer who responded to local conditions wherever he worked.⁵¹ Jensen, on the other hand, was more flattered to think of his work as a distinctive prairie style; the mosaic of woodland, prairie, and wetland landscape of the Midwest, clearly remained his most fertile inspiration. While he occasionally created gardens outside of the Midwest, he al

⁵¹ O. C. Simonds to Wilhelm Miller, 20 July 1915, University Archives, University Library, University of Illinois, Urbana, Ill. Copy given to the author by Christopher Vernon.

PRAIRIE GARDENS OF SIMONDS AND JENSEN

ways approached such designs cautiously, trying to learn as much as possible about the local context before making any design decisions.

In this analysis of the prairie gardens of Simonds and Jensen, several dominant features support the characterization as a unique regional style of garden design. First and foremost, the emphasis on the native flora of the Midwest gave a distinctive flavor to their gardens. Both Simonds and Jensen spent years directly studying the flora of the prairie/forest border and idealized its patterns. They chose to emphasize the common over the exotic and idealized features such as the grassland flora of the prairie so difficult to recapture in the limited confines of their gardens. For spatial organization, they generally avoided formal geometry, borrowing instead from naturalistic traditions passed down through several generations of designers; they used the irregularly shaped lawns and masses of trees and shrubs to emphasize the expansiveness of the prairie landscape. Even in smaller gardens, they tried to convey a sense of a larger landscape and always highlighted the interaction of the sky with the garden. While others viewed the flatness of the prairie region as a serious drawback, Simonds and Jensen emphasized its horizontal character as an asset. Through the repetition of lines parallel to the horizon, in the branching patterns of trees and shrubs and in layers of rock-work, they created unified garden spaces that symbolically conveyed a sense of the larger prairie landscape. Rather than lament the lack of evergreens in the Midwest, they chose to accent the seasonal changes of their gardens, artfully playing with sunlight and atmospheric conditions. Finally, an underlying conservation theme pervaded nearly all their gardens; through their artistry, each design became a conscious effort to awaken people to the subtle beauty of the landscape of the Midwest and an effective plea for its preservation. The combination of these characteristics in the prairie gardens of Simonds and Jensen can indeed be considered a regionally appropriate style. A close examination of the principles they used and their approaches to landscape study can continue to serve as models for designers who want to evoke a spirit of the native landscape and create gardens steeped in the biological and cultural heritage of the Midwest.

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Learning from America's Preserved Historic Mining Landscapes:

Some New Perspectives on Community Historic Preservation

by Richard Francaviglia

The traveler on Colorado's "Scenic Highway of Legends," Highway 12 west of Trinidad, is awed by the rise of the Sangre de Cristo range's spectacular peaks opposite the deep valley of the South Fork of the Purgatoire River. Suddenly, as if by surprise, the highway plunges into Reilly Canyon, a small valley branded by the ruins of the mining industry.

Here, amid the natural beauty of the Rockies, stands what is left of Cokedale. The town boomed in the early 20th century as the thriving mining community produced coke to fuel the furnaces of the Colorado Coke and Iron Company's steel mills. Today, what remains of this enterprise is a National Register historic district.

Behind an historic marker, a huge sinuous black gob pile marches down to the valley floor to join the remains of the town's buildings. Below, a magnificent row of abandoned coke ovens bear graceful stone arches reminiscent of ancient Rome. Cokedale possesses its own transcendent beauty. Its artifacts complement the area's natural grandeur and add a haunting dimension to the scenery.

One needs not wonder why "hard places" like Cokedale sprang up in such remote locations across the United States.

That is part of a long story in America's industrial development.¹ Rather, we should ask why—and how—former mining towns like Cokedale wind up being preserved after their original reasons for being disappear.

From Hopewell Furnace, Pennsylvania, to Bodie, California, the American landscape is dotted with places whose heydays passed in the early 20th century—former mining towns that have not quite faded away, but instead remain preserved (in varying states of ruin) as sites on an ever-growing itinerary of historic tourist locations.

"Visit Historic Cokedale," and "Take a Step Back into the Past," urges an attractive brochure prepared by the Cokedale Tourism Committee and the



Colorado Center for Community Development. But, how much of the past do we really experience when visiting places like Cokedale? Is the past really preserved? How does Cokedale 1994 compare with Cokedale 1910? What elements of the landscape remain? What elements are we encouraged to see? What has *not* been preserved?

Geographers are concerned with three major aspects of postindustrial locations. The first concern is authenticity, or how accurately preserved mining landscapes compare to historic imagery and historic descriptions. The second concern is selectivity: Why do only portions of the original landscape remain? Can

lost features be added or recreated? The third concern, utility, determines the purposes these mining landscapes serve and how cultural/historical geographers or others concerned with the content of historic landscapes can utilize them.

To address these concerns, we compare the touristic and preservation experience of the present with the past environment. By doing so, we see that places like Cokedale have multiple identities: historic, archaeological, pedagogical and aesthetic.

We know that the



Many of the mining communities that prospered during the late 19th and early 20th centuries often possess a rich legacy of historic architecture, as demonstrated in this 1983 view of downtown Houghton in the “Copper Country” of Michigan’s Keweenaw Peninsula. Photograph by Richard Francaviglia.

Cokedale we view today is not—and can never be—the same boom community it was 84 years ago. Thus, we must interpret the site as a postindustrial artifact. Seen this way, places used by today’s culture to explain the past serve many purposes, including educational, political and aesthetic roles.

Historical geographers have to reckon with our culture’s need to preserve landscapes that become more interesting and attractive after they have failed. Two geographers recently noted:

Mining towns seem to be unusual, perhaps unique, among American settlements in being problems when they are booming but desirable when they have failed... Americans have...remade into romantic sagas the histories of their early mining towns.²

Mining landscape preservation is a relatively recent phenomenon. Although a few visionaries began documenting and saving the physical heritage of mining towns as early as the turn of the century, and more joined the cause later in the

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1920s and the 1930s, it was the period following World War II that witnessed growing interest in our romanticized mining heritage.

Before mining towns could be preserved or restored, however, Americans developed a romanticized vision of their place in history and nature. Merging prose, poetry and art, Americans depicted the rich landscapes left in the wake of mining. Among the most effective were Muriel Wolle’s popular drawings and books. These works on Colorado ghost towns defined the image for a generation of Americans.

Colorado, one contemporary 1880s observer described, “...conjures up forsaken mining camps, ragged ravines and barren mountains, rocks, plains and precipices that go to make up a very uninviting view....”³The state was among the earliest significant centers of mining landscape preservation efforts. This may partly explain why “mining towns” and “western” are so closely linked in the public mind, despite the fact that mining towns can be found in the East and upper Midwest.

Few writers have captured the sentiment of time and place better than the dean of popular historians, Lucius Beebe, and his associate, Charles Clegg, who wrote this ode to the western mining landscape:

The false fronts of once populous mining camps are good for a decade or so of Colorado winters at the most.

The tailings and mine dumps are only a little more lasting and a few centuries will have eroded them past discerning to the most perceptive archaeologists. The elemental earth is quick to reclaim the cuts and fills of vanished railroads. Thus, while for a brief period the tangible souvenirs are at every hand, their impermanence is there also, implicit in the very nature of the society and its economics that mined the hillsides for precious metals. A rags-to-riches social emergence was not notably aware of its mortality. It didn't build for the ages.⁴

These descriptions helped create a sense of urgency while



Students of the American West have noted that mining towns often refuse to die after their main reason for existence—mining—comes to a close. The small community of Rochford, in the Black Hills of South Dakota, is one of many such communities. Photograph by Richard Francaviglia.

generating an appreciation for the venerability of our mining landscapes. Beebe and Clegg were among the first to recognize the greatness of our mining heritage—even though this heritage was both ephemeral and pretentious. Landscapes of theatrical proportions displayed a montage of quickly-built ornate sets emulating the high cultures of Europe and the East. Yet, time's relentless march, together with the elements, underscored the vulnerability of this historic fabric while providing an almost perversely beautiful sense of desolation and decline. If every culture needs ruins to emphasize its past accomplishments and its relationship to nature, then our once prosperous mining towns are among the most powerful cultural symbols.

In my book, *Hard Places*, I show that two very different motives lie at the roots of our fascination with history. These roots affect how we perceive and preserve our mining towns. On one hand, we need to recognize their former greatness, to show how, with limited technology, the miners dominated nature to win mineral riches. On the other, we need to venerate their

antiquity by showing how this greatness fell to the hands of nature and time. Small wonder, then, that two types of mining town landscapes are preserved for tourists today: boomtowns and ghost towns.

Ghost Town Preservation

Few places capture the imagination better than ghost towns. But, historians debate the technical definition of a ghost town. Some insist that the place should be completely depopulated, although it must contain standing buildings or ruins. Others say that a few living hangers-on (perhaps ten or fewer) may be permissible, as

long as the town once had a much larger population. Others say that a true ghost town is a place where all above-ground signs of habitation, including buildings, have vanished.

These distinctions are, of course, academic. The public views a ghost town as a tangible but depopulated place inhabited only by the memories of former occupants. Ghost towns imply former activity, perhaps even former greatness, as manifested in now decrepit buildings reclaimed by nature. We take an almost perverse interest in the aesthetics and symbolism of time marching into, and over, such forlorn places.

Ghost towns are instructional, for they depict risk-taking, a revered trait in our culture. In creating the popular Knott's Berry Farm in Orange County, California, in 1953, Walter Knott recognized the iconography. He was among the pioneers of a politically conservative school of educators creating mythical places to reaffirm the values of American greatness. Ghost Town was built anew in Los Angeles basin's fertile farmlands, but it depicted a wild and woolly, rough-hewn mining town main street wherein visitors could even pan for flecks of real gold. We are told that:

Ghost Town depicts an era in our nation's history when men were forging ahead and crossing new frontiers. Ghost Town also represents an era of free people who carved out their individual empires from a new land, asking only to work out their own salvation without let or hindrance. The people, the things, the buildings of Ghost Town are long dead, but the same pioneer spirit still lives on.⁵

Although Ghost Town was a fictional town, it stood as a model for real places, such as the silver mining town of Calico, in California's Mojave Desert. It was Walter Knott, "a direct descendant of early day pioneers," who recognized the deeply-held American fascination with the past and capitalized on it. Calico, "site of one of the most spectacular silver strikes ever made in California," was one of the earliest resurrected ghost towns. In 1953, the public was told, "today the townsite, with its handful of ruins, is gradually being restored by the Knott family."⁶

Calico emerged as one of the more popular booming ghost towns, an attraction not too far from the otherwise uneventful highway between Los Angeles and Las Vegas. Sequestered in the colorful, forlorn Mojave desert hills that gave it its name, Calico became the liveliest of our mining ghost towns and one of the region's most successful tourism ventures.

Most ghost towns are not as vibrant as Calico. Many, like Ballarat in eastern California's Panamint Valley, are little more than historic markers standing near the melting adobe and splintered wooden walls of former buildings. The grandest of our mining ghosts is the silver mining town of Bodie, California. It symbolizes our culture's desire to stop time. Set in a sagebrush-covered, bowl-shaped valley in the high desert, it was one of the roughest and most isolated boom towns.

Like most of its sister mining towns, Bodie had experienced devastating fires; one of which, in 1932, burned down half of the business district and further contributed to the town's forlorn quality. A watchman looked after the remains of the town throughout the 1940s and 1950s, deterring souvenir hunters and scavengers. Private ownership by the wealthy Cain family guarded against Bodie's nearly sure fate of obliteration by scavengers.

In contrast to Columbia, the gold rush town in California's mother lode—another state park that attempts to capture the vibrant spirit of an active mining town—Bodie is dead, and

proud of it. Since its opening as a state park in 1962, visitors to Bodie find themselves face to face with solitude. The town appears to be desolate and unoccupied. In reality, everything is carefully preserved in a state of arrested decay. Buildings lean at precarious angles, seemingly ready to topple with the next windstorm. They will not, however, for they are carefully propped up by hidden supports.

In Bodie, the preservation of the ghost town image finds man ironically resisting the elements and forestalling the inevitable. Such efforts may miss their mark. Recognizing the extreme fire danger in Bodie, state park preservationists painted the buildings with a clear coating of fire retardant. To their chagrin, this treatment actually accelerated the deterioration of the wood that they were trying to protect!

Nevertheless, the overall effect of the behind-the-scenes stabilization of ruin is stunning. Bodie has an artistic patina. The Standard Mill stands at the edge of town, its corrugated zinc metal sheathing burnished to a dull whitish-blue. Dark basaltic rock foundations stand forlorn and geometrical. A hundred seasons have given the ramshackle wooden buildings a silvery-golden hue. The gray-green sagebrush flourishes along with fat cattle grazing at

the site. Left unattended, the elements and scavengers would reduce the place to an archaeological site in a matter of months. Bodie is preservation as theater, and its landscape is so provocative that the drama needs no "living history" actors, only a stage of deserted buildings to tell its story.

This preservation drama has been heightened recently with the National Historic Register's proposed nomination of the town and its mining-related landscape as an historic landmark—an action which the active Bodie Consolidated Mining Company opposes. In pursuing the nomination, mining preservationists recognized that the original boundaries did not include topographic features, such as ore dumps and tailings, which frame the historic townsite. Therefore, they believe Bodie's historic district should be expanded. Renewed mining activity adjacent to Bodie would no doubt damage the



Mining towns such as Virginia City, Nevada, now present their mining history in educational, as well as recreational ways. In the above photograph, a mannequin bar girl swings from the ceiling of a vintage saloon in order to convey something of the "wild west" days to tourists. Photograph by Richard Francaviglia.



The attractive main street of Virginia City, Nevada, has prospered since the 1950s because many of the businesses there cater to the thousands of tourists who have annually flocked to the town in search of mining history. The money that they provide has given building owners the ability to fix up their buildings and keep them attractive. Photograph by Richard Francaviglia.

feeling or ambiance of this historic mining town. This point, however, is of little concern to the present mining industry.

Preservation of Boom Towns

Not all mining town sites are ghost towns. Often, people remain behind to pursue new careers or retire in the places where mines have played out. Former mining community landscapes often convey a sense of the past that attracts visitors—a point not lost on merchants who see their own potential gold mine in marketing the history.

Tombstone, Arizona, was one of the earliest towns to capitalize on its mining-related boom town heritage. A state park established at the historic Cochise County Courthouse (complete with its gallows) further encouraged visitation. The traveler senses the spirit of the place when driving past Boot Hill on the way into town, arriving at a main street lined with false front buildings emblazoned with gaudy “wild west” signs and fake porches.

The town’s spirit is best revealed by a bumper sticker merchants promoted in the late 1970s, “Tombstone: The Town Too Tough To Die.” Actually, toughness has less to do with

Tombstone’s survival than popular culture fads. Beginning in the 1950s, television westerns, including “Tombstone Territory,” saved the town from oblivion. However, the emphasis of the rough and tumble downtown along Allen Street did little to preserve Tombstone’s mining history.

By the 1960s, Tombstone had become a tourist town capitalizing on its bawdy, violent history as a frontier mining and cattle town. By the late 1970s, however, the preservation movement had matured to the point that two consultants were able to advise merchants to remove the fake wild west trim and recover the rich historical fabric. But the merchants resisted, saying, in effect, “why question success?” As the sophistication of tourists increases, they may be forced to reconsider this decision.

Hoping to capture some of Tombstone’s tourist trade, nearby Bisbee launched into an aggressive marketing campaign in the early 1980s. By promoting its copper mining history, the “Queen of the Copper Camps” hoped to reverse the decline that followed the 1975 closing of its large open-pit copper mine. Not to be outdone by Tombstone, wags in Bisbee designed a sequel bumper sticker that, too, said something about the town’s tenacity: Bisbee: The Town Too Dumb to Die.

Bisbee holds a rich historical legacy. Much of the downtown commercial core consists of buildings constructed prior to 1925. It is this downtown, as well as the mine tour, that draws thousands of visitors hungry for history. Bisbee has many touristic counterparts. Among them are the fabled Virginia City, Nevada, Virginia City, Montana, Park City, Utah, and Black Hawk and Central City in Colorado.

These types of revitalized mining towns are subject to intense development pressure as a result of tourism. Gambling is probably the most demanding of these, for it precipitates rapid commercial development, as in Central City, Colorado. Communities with preservation expertise (Deadwood, South Dakota) or with preservation ordinances (Jacksonville, Oregon) can mitigate the impact.

Some mining towns, such as Aspen, Colorado, have been inundated by skiing tourism, losing much of their industrial character. Others, like Park City, Utah, are trying to regain their historic character through participation in the Certified Local Governments (CLG) program jointly sponsored by the National Park Service (NPS) and the State Historic Preservation Officers (SHPOs).

Preserving Company Town Landscapes

A third type of mining community—the company town—is increasingly experiencing preservation restoration. Most of these company towns are coal mining based and are found in Appalachia or Pennsylvania’s anthracite country.

Eckley, Pennsylvania, features a museum depicting the mining community’s various historic phases. But the major attraction is the town itself, which consists of several dozen historic buildings, some moved to the site in the 1960s. Eckley’s centerpiece is the breaker, a huge tippie/minehead structure built for the 1970s film, *The Molly McGuires*.

Eckley provides tourists with an interesting blend of industrial and cinematic history. It is interesting to note that the public sector accomplished this preservation of corporate history. Their future looks bright. Preservation planners speak of the “Coal Road,” a West Virginia-based tour of restored and preserved company towns that will be part of a tourism itinerary to stimulate regional revitalization.

Historic Preservation and the Landscape

Due to the historic preservation movement, old housing and commercial buildings in mining towns are more likely to be restored or rehabilitated. Preservation, much of it done in accordance with the Secretary of the Interior’s guidelines for rehabilitation, has given mining communities a distinctive, upscale preserved look. This look confirms that preservation has become big business—and very popular.

In fact, a Gallup Poll conducted for the Urban Land Institute in 1986 revealed that a majority of people support the objectives of historic preservation. “Retaining a sense of the past,” was rated as the most important objective of historic preservation.⁷

Historic preservation has two faces: the popular (or recreational/aesthetic) and the professional (or interpretive/educational). To the average person, historic preservation means saving and restoring historic buildings—usually historic homes and commercial buildings. To professionals, it is a process by which all historic properties (historic here includes both prehistoric archaeological and historic-architectural resources) are identified, evaluated and protected. These may also include industrial structures and other features.

Professional preservation involves rather mundane recordation of sites and structures that would or will normally be lost to progress or the elements. The professional



Ghost towns may virtually vanish, only to be reconstructed after a fashion as preservationists move buildings back to the site. In the company coal mining town of Thurber, Texas, preservationists have moved St. Barbara’s Catholic Church (foreground) and a miner’s home back to the site. Prior to this relocation, the site was only marked by a few remaining features such as the smokestack (right center) and an abandoned company store (left center). Photograph by Richard Francaviglia.

preservationist's most effective role is determining the historic significance of resources and providing this information to the public or private sector who may or may not actively advocate actual preservation.

If, for example, mining company officials have been informed by preservationists that a particular mine tipple is the



Historic mining towns draw tourists, as seen in this view of Central City, Colorado, taken 15 years ago. Since the photograph was taken in 1978, legalized casino gambling has further transformed Central City's tourist landscape. Photograph by Richard Francaviglia.

last of its kind in the region, the owners are ideally expected to take that information into account when making decisions. The tipple might be saved on site, relocated or, at the least, recorded using professional preservation techniques such as those used by the Historic American Engineering Record (HAER) or the Historic American Buildings Survey (HABS).

Preservationists must also provide this information to public officials considering demolishing certain city-owned properties, such as an early miner's hall that later served as a community hall, or a mining company office building that later served as city offices. When federal funds are involved in the project, administrators are required to participate in a review to determine the proposed project's impact on historic properties. If the impact is negative, they must find ways to mitigate the adverse effects.

Preservationists face tough decisions in dealing with abandoned mining lands. What remains is often both historically interesting and extremely dangerous. Hazardous mine openings are understandably sealed up (sometimes with screens or grates). However, many other features, such as tipples and headframes, are often demolished because they pose tax liabilities. Different opinions exist as to what constitutes an unsound structure, but building inspectors not supportive of preservation almost always find them unsafe—especially when their superiors want the building or historic feature demolished.

The Preservation Process

Preservation works at three levels: local, state and national. Preserving mining landscapes reveals just how complicated

the interrelationship between these levels can be. Experience shows that the importance of a particular feature ironically increases with each step up toward the federal level, probably because those who administer the federal program (the National Park Service of the U.S. Department of the Interior) review material from across the country and have a wider base of knowledge regarding what is historic. Sometimes it is the local residents who are the most ignorant about a particular mining-related feature's importance. This is especially true for those whose interest in development or fear of large government leads them to reject information that puts a particular feature in a broader context. Yet, properly informed and understanding locals are often the strongest and most knowledgeable preservation advocates.

Intermediate in the preservation process are the State Historic Preservation Offices, created by the 1966 Historic Preservation Act. The officer, as appointed by the governor, is responsible for implementing the preservation program adopted by congress. It is he or she who determines National Register eligibility for historic resources.

Preserving mining-related landscapes challenges the SHPO, however, because the state agencies responsible for stabilizing and reclaiming abandoned mine lands may not work closely with the officer. The task of educating all agencies involved with historic mining resources is formidable. Few public agencies want to be perceived as standing in the way of powerful mining interests that create jobs and fuel the local or regional economy.

While not all states have addressed this issue, South Dakota's State Historical Preservation Agency has taken steps to reduce the problem by hosting a workshop on historic mining resources. This 1987 meeting brought mining preservationists together from agencies across the country. In the last five years, numerous states, including Montana, have taken a stronger interest in preserving their mining-related heritages.

Both the strongest and weakest mining landscape preservation advocacy occurs at the federal level. The agencies' track records depend largely on the demography of their constituents. Agencies with little appreciation of mining heritage often represent either mining or environmental interests. Preservationists claim that the Office of Surface Mining (OSM) and the Environmental Protection Agency (EPA) have their own agendas and little or no awareness of historic resources and their preservation. One of the most sensitive issues in the 1990s, hazardous site clean up (some of them "superfund" sites), involves areas such as Butte and Anaconda, Montana, which contain important historic resources.

As of this writing, the National Park Service has maintained the strongest interest in identifying and preserving significant historic mining-related resources. The NPS, recognizing that a comprehensive effort is needed to protect the historic resources of an aggressive industry that operates nationwide, hosted a conference in Death Valley in January, 1989. The conference was aimed at increasing public-private

Sector understanding of the challenges involved in preserving mining-related features and landscapes. Summarized in an eight-part report by NPS mining historian Robert Spude,⁸ the conference dealt with identifying, interpreting and preserving mining features in the context of existing programs. The conference led to several resolutions, namely:

- Mining sites themselves, not just the legends and architecture of the mining frontier, must be looked at.
- Federal agencies must continue responsible management, and those which do not must be made accountable.
- Mining companies can continue their work while responding to public concerns and federal requirements.
- A national mining initiative, including congressional directives, is needed to identify and protect mining-related resources.

The National Register and Mining Districts

Preservationists use the National Register of Historic Places as a yardstick to evaluate historic properties. The Keeper of
 period or method of construction? Does it represent the

the National Register in Washington, D.C., under NPS administration, maintains this historic listing. According to the NPS, “historic districts, sites, buildings, structures and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association” may be listed on the register when they possess significant quality in American history, architecture, engineering and culture.

Listing on the register identifies a property’s significance at either the local, state or national level. After more than 25 years, the register lists more than 50,000 historic properties. The list of several hundred mining-related resources reveals two major types: either very notable individual buildings or assemblages of historic resources. Almost all of them were more than 50 years old when listed.

Preservationists judge an historic property using one or more of the following questions:

- Is it associated with events that have made a significant contribution to the broad patterns of our history?
- Is it associated with the lives of persons significant in our past?
- Does it embody the distinctive characteristics of a type, period or method of construction? Does it represent the



Ghost towns have a special appeal to tourists. The remote and abandoned community of Bodie, California, has been a state park since 1962. Although visitors get the impression that they are experiencing a forlorn, disintegrating town, Bodie is carefully maintained in this state of “arrested deterioration” by the efforts of the park staff. Photograph by Richard Francaviglia.

work of a master, or possess high artistic values? Does it represent a significant and distinguishable entity whose components may lack individual distinction?

- Has it yielded, or will it likely yield, information important to history or prehistory?

Using these criteria, one sees that mining communities possess a wide range of historic features associated with numerous themes, such as ethnic history, industrial history and transportation history. However, given their cosmopolitan quality and their feverish productivity, most mining districts contain a wealth of features, making it difficult to select a boundary point where preservation begins or ends. To exacerbate the problem, new developments may have intruded on the site, causing one to question whether or not the mining district is still historic.

Public participation may also deter a site's chance at historic distinction. Local residents may or may not recognize the significance of their community's mining heritage. Property owners may care little for history, especially if it threatens their development options. A mining company might fear its property's listing on the National Register will hamstring its ability to further develop future mining operations. These fears, however, are unfounded: The National Register listing imposes no constraints on what an owner can do with private property. If changes prove detrimental to the historic property, it will simply be deleted from the list.

Change and attrition poses problems for preservationists interested in historic mining districts. For example, abandoned mining-related topographic features which, over time, have further eroded or revegetated present a dilemma regarding their historic integrity. Placing an historic mining-related property or feature on the National Register involves an assessment of its present condition compared with its historic condition. Historic features, including tailings piles and ore dumps, can be compared with historical photographs. A value judgment is required to determine how much change is acceptable before a feature loses its visual associative character or feeling.

Historic Districts

Although individual buildings and features are listed on the National Register, there is a growing tendency to think in terms of historic districts. An historic district is defined as a:

...geographically definable area—urban or rural, large or small—possessing a significant concentration, linkage or continuity of sites, buildings, structures and/or objects united by past events or aesthetically by plan or physical development.⁹

An historic district is largely a visual phenomenon. We know when we are in one because the place has a "feel" based

on the presence of a significant number of historic buildings. There are few, or relatively few, modern intrusions.

The historic district in Jacksonville, Oregon, conveys this feeling of significance. The town prospered during the gold mining booms of the mid-19th century. A preservationist tells us that "...following a series of devastating fires, ordinances were passed that mandated the use of brick along the main street."¹⁰ This contributes to the commercial district's sense of permanence.

Following the closing of the mines, "fruit raising and a minimum of local commerce kept the settlement from becoming a ghost town, while poverty kept it from changing." This condition enabled the town's historic architecture to survive into the middle 1960s, when "...more than a hundred 19th-century buildings in the town were placed on the National Register of Historic Places."¹¹ These buildings epitomize the term historic district—an identifiable place that dates from a particular historic period.

The commercial core or downtown area of Bisbee, Arizona, similarly displays a kind of historic architectural integrity. There are over 200 historic buildings packed into a rugged canyon setting. With relatively little new construction and no vacant lots resulting from demolition, nothing spoils the impression that one has stepped back in time.

Preservationists placed the Bisbee historic district on the National Register in 1979. As is often the case, this first nomination identified the best of the historic resources. Today, historic preservationists are anxious to expand the Bisbee historic district to include other historic resources, including homes, overlooked in the earlier effort.

Multiple Resource Areas

Historic districts, so aesthetically pleasing, are the gems of the preservation world. Many could, with a few adjustments, serve as period movie sets or filming locations. More often, however, we visit historic mining districts where time has not stopped. Historic buildings, structures and even districts may stand next to modern features that would seem to compromise the location and historic character. Important features may have been removed to such an extent that the community or location does not possess the feel of an historic district. This does not mean, however, that the place is any less interesting.

Even though its visible historic resources are scattered, the site may still have an important historic story to tell. A multiple resource area, then, displays a discontinuous distribution of important historic resources. Each resource plays a part in revealing the history of the area. Looking carefully at such areas, one sees that they are actually as interesting as historic districts because they permit us to see the impact that more recent developments—what some call progress—have had on the mining community.

That is just the feeling conveyed by the Tintic Mining District Multiple Resource Area in Utah. Here one sees an historic montage: In Eureka's once-prosperous central business



Mining leaves a powerful signature on the land and mining communities would do well to remember that the topographic, structural and engineering features associated with mining are as important to the town's history as the fine commercial buildings that exist on the main street. Black Hawk, Colorado, seen in 1978 before the town boomed with the establishment of casinos, provides an example of the legacy that mining leaves in the landscape. Photograph by Richard Francaviglia.

district the remnants of old Victorian bonanza buildings stand side-by-side with modern commercial buildings. There are gaping holes where historic buildings recently stood. Nevertheless, the district is a veritable museum of scattered engineering features, such as headframes, stamp mill sites and ore bins.

The Tintic Mining District's National Register nomination form states that the "primary significance of the historic resources... is their value in the documentation of metal mining history, both on the state and national level."² A wide range of historic resources associated with numerous uses, from commercial to residential to engineering, abound in this area. Some historic resources are readily visible despite the intrusions. Others are archaeological in the sense that they are below ground level.

The area is, in fact, rich in sites of historic archaeological significance. These sites, too, can tell us much about the location—provided that we have the ability to read them using methods that supplant those we rely on to interpret the visible landscape.

Vanishing Landscapes: The Historical Archaeology of Mining Districts

Not all historic mining landscapes look as though the clock stopped just after they were abandoned. Some have essentially vanished from view. Although we are most likely to know about the gems, such as Virginia City or Central City, that have many extant buildings and structures, there is another, more subtle, landscape associated with mining: the historic site where virtually nothing remains above ground.

Aurora, Nevada, fits this description. Whereas, just 30 years ago, one could see the shells of abandoned buildings, the 1990s reveal only a sagebrush-covered site. Does this make the location any less historic? The answer, of course, is no—provided that we know how to read other, more subtle or hidden clues, such as eroding tailings piles, ore

dumps, building foundations and other below-ground works of man that nature is slowly reclaiming.

One of the most important and overlooked aspects of the National Register in evaluating historic resources is the potential of the property to yield information about the history or prehistory of a site. This brings us to the realm of historical archaeology, which is concerned with what the physical remains of fairly recent literate societies—such as the sites of mining towns—can tell us about the people who lived there. The physical record can be supplemented by the written records that were sometimes left by these people.



Mining communities such as Chinese Camp, California, often make good use of older buildings. This historic store, dating from about 1860, serves as a visitors' information center and makes a tangible connection with the past. Photograph by Richard Francaviglia.

In the case of the mining areas, the physical record can also tell us much about the processes that the miners either did not understand well enough to document or chose not to write down at the time. Historical archaeologists are often concerned with the housing and commercial trade of mining areas. Their colleagues, interested in the heavier industrial features, such as smelting and ore concentration, are part of a related field called industrial archaeology.

Historical archaeologists have shed much light on mining landscapes. Their painstaking field work often results in a wealth of information that is not otherwise visible in the landscape. Historical archaeologist Ronald Reno has noted that, “there are four major types of archaeological studies of mining camps: model, inventory, assessment and mitigation.”¹³

Reno states that a model based on a review of existing literature would predict distributions of cultural remains—what we might expect to find *before* field work is completed. Inventory includes all information that has been obtained from archaeological surveys. Assessment includes surveys of historic properties and historic significance completed for National Register nominations. Mitigation refers to work done in response to projects that are likely to disturb, perhaps

actually destroy, a particular historic mining site.

In the latter case, renewed mining activity is often an issue. In fact, Reno noted that “the areal destruction caused by the shift from underground to open pit methods and the large scale of work required for companies to turn a profit is unprecedented in Nevada.”¹⁴

Among the most important information revealed by historical archaeologists are patterns that express themselves on at least two levels: vertically on a social scale, where artifacts may be used to determine the social status of the artifact's user in the community, and, horizontally on a geographic scale,

where the actual spatial organization or layout of the community is determined. Historical archaeology field work by Pat Martin, for example, has shed much light on the location of ethnic communities in the Copper Country of Michigan's Keweenaw Peninsula. Field research by Don Hardesty has helped clarify social and developmental conditions in several Nevada mining districts.

Historical archaeology's value in answering important questions about the mining's impact on the landscape was underscored by a recent study that applied dendrochronology techniques (tree ring analysis) in the Cortez mining district of Nevada. Researchers determined that the:

tree-ring record of historic archaeological features, including stump and construction materials, provides an absolute chronology for the varying woodland use through time and for other human activities using pinyon logs. These data provide details of the magnitude and history of deforestation unavailable in other lines of research.¹⁵

The authors correlated the use of pine trees throughout the

major time periods or phases of the mining district's development with the existing stands of vegetation through time and concluded that "correlation of tree ring data with other data bases reveals changes in woodland use and structure to be mainly associated with mining activity," but that "the presence of old age trees indicates that the magnitude of the 19th-century deforestation may have been less severe at Cortez than is claimed for other mining districts."¹⁶

Two historical archaeologists, David Gradwohl and Nancy Osborn, have conducted extensive field research at the site of a long-vanished coal mining town, Buxton, Iowa, and wrote a book about their search entitled, *Exploring Buried Buxton*. When they first found the Buxton townsite in 1980, it was little more than a few forlorn ruins in an otherwise rural countryside of pastures and cornfields. Armed with historical information, they set about to find the lost town's features. Much of the place had begun to vanish almost 60 years before they began their research. Buxton was founded in 1900 and abandoned in the 1920s. "Standing in the middle of a patently featureless pasture, holding a panoramic view of Buxton as photographed in 1907 in one hand and in the other hand a town plat map drawn up in 1919," they began to ask several questions—the first being, "Where is Main Street?"¹⁷

With the help of their student interns and others, they began systematic archaeological work that uncovered the foundations and sites of houses and commercial areas. They soon experienced a situation that is typical of archaeological digs in mining communities: They found a nearly overwhelming quantity of artifacts. As the project developed, they saw patterns emerge; they found residential areas that revealed information about the lifestyle of laborers and managers. Their work, supplemented by primary and secondary historical records, helps one to better understand the social life of the largely Black mining community.

Clearly, many of our vanished historic mining districts have the potential to yield an incredible amount of information about both the occupants and the environment. Yet, our emphasis on the preserved or restored mining community! landscape obscures the fact that we may be able to learn as much from places with little above-ground remains. For every mining-related site on the National Register, there are dozens of others about which little or nothing is known.

It should be remembered that listing on the National Register can be a mixed blessing. The designation often attracts well-meaning development efforts that lead to a reconstructed postindustrial landscape at the expense of our historic understanding of the original mining landscape.

Historic Landmarks Associated with Mining

The National Historic Landmarks (NHL) program focuses on sites of national significance that "...commemorate and illustrate the history and culture of the United States." These properties are identified by a theme. Mining-related resources are included under two main categories, westward expansion and business. This is an interesting breakdown, for it reveals

certain preconceptions about history, even among professionals. It tends to romanticize the westward movement, or, at least, remove it from its context of eastern financing. Moreover, it assumes that western and eastern mining activities were fundamentally different when, in fact, they were part of the same industrial system.

Because only nationally-significant, well-documented properties may qualify for listing as National Historic Landmarks, it may be thought of as a refinement of the National Register program. Describing the process by which mining-related NHLs were selected in the early years of the program, NPS staff historian Robert Spude, notes that "the historic sites and building inventory looked at over 100 mining sites and selected 17 as potential National Historic Landmarks...unfortunately, the NPS evaluation system reflected the popular view of looking only at the towns, rather than at the mines or mills," and "thus, significant mine structures or mills standing at the time were not recognized."¹⁸ This oversight—a disregard for the engineering features of a mining district and a fascination with their residential or commercial architecture—remains a problem. It has certainly yielded a lopsided or distorted visual legacy in the preserved historic mining landscape.

However, as it has evolved, the National Historic Landmark program has become more comprehensive and inclusive. Thus, Jacksonville, Oregon, is also listed as a National Historic Landmark under "westward expansion," as is the Bodie Historic District in California. A number of the classic mining extraction sites, such as Minnesota's Hull Rust open pit mine, are NHLs associated with "business," as is the mansion of steel magnate, Andrew Carnegie, and the Elkins Coal and Coke Company historic district in West Virginia. There are now about 50 mining-related NHLs.

Conclusion

Mining landscapes are preserved for one of two basic reasons: recreational (often through private commercial ventures) and educational (often overseen by the public sector). We are either supposed to have fun or to learn something from such landscapes. In reality, of course, many preserved mining landscapes fall somewhere in between in intent and content. These are interactive landscapes. As we experience them using our leisure time, they often convey political/social agendas (for example, the virtues of private enterprise or the importance of labor organization) that we assimilate as consumers.

As with all historically contrived landscapes, preserved mining landscapes are complex. Many are not accurate; postindustrial (current) sentiments affect what is preserved. Preservation advocates operate using certain biases that result in selective preservation. Therefore, historical geographers need to approach any preserved mining landscape with a great deal of caution.



The state of South Dakota has recently authorized casino gambling in the old mining town of Deadwood. One of the reasons for this decision was to raise money to revitalize the town's historic buildings. The tax money has helped meet the goal, but the change in the town's focus has resulted in many other social changes, such as new population, new development, displacement of low-income residents and much higher real estate prices. Small Towns Institute photograph.

A look at the Blue Heron Coal Mining Camp on the Big South Fork of the Cumberland River in southern Kentucky is instructive. The U.S. Army Corps of Engineers developed the property into an interpretive historic site and recently (1991) turned it over to the National Park Service.

Winner of a Federal Design Achievement Award in 1992, the camp is reached by road, or, better, by excursion trains of the Big South Fork Scenic Railway.¹⁹ Upon arriving in the camp, the visitor finds a coal tippie looking much as it did in the 1930s, but the rest of the landscape—a church, company store and miners' houses—consist of ghost structures which "...are a reflection of the skeletal remains of a once-thriving community and are intended to convey the spatial relationship of the community that was once there."²⁰

At this former mining camp, preservationists and interpreters have attempted to integrate a corporeal scene of implied activity around the tippie (under which stand numerous coal hopper cars) with the ghosts of buildings and people whose stories are told through an audio program. It is significant that "the ghost structures are designed to blend into the surrounding environment and to withstand the periodic flooding, achieving an aura of ghostly immortality,"²¹ something that

could never be said of the original camp. At Blue Heron Camp, we see our culture's attempt to make former mining landscapes more bucolic and idyllic than they ever were.

The landscape contains other messages too, and the major lessons learned from preserving mining landscapes fit into several categories that correspond to cultural issues.

Man-Nature Reconciliation. At the Blue Heron Camp, and many other restored or preserved mining camps, the most visible features of mining—the waste dumps and other unpleasant signs of environmental degradation—are often removed to present a scene of natural beauty that disguises the full extent of the former mining activity. If not actually removed, such features are often stabilized or revegetated. These actions reassure us that man's activities are reversible, if not ephemeral.

The Creation of Artifactual Symbols. A study of preserved mining landscapes reveals that certain features, such as headframes and ore hauling equipment, come to symbolize mining activity and are preserved as landscape icons. Other less associative or poorly understood features, such as ore sampling equipment, may be considered too mundane to be preserved and, therefore, disappear. Whereas active mining

landscapes contain features (machinery, buildings and structures) that are associated with a full range of activities, usually only those that symbolize ore extraction and sometimes ore processing remained in preserved mining districts.

The Preservation of the Aesthetic. While attempting to preserve the significant or valuable material culture associated with the past, historic landscapes inevitably satisfy aesthetic sensitivities. Thus, in preserved mining landscapes we find impressive (sometimes beautiful) features such as arched coke ovens and attractive Victorian miners' homes being preserved. One rarely sees rows of shacks preserved. Rather, those that feature some trim or indications of architectural "style" remain. Likewise, the chaotic assemblages of discarded equipment characterizing active mining operations are reconstituted as "artifact gardens."

The Reinterpretation and Reaffirmation of Power. Active mining landscapes, especially company-owned towns, exhibit the strong role of owners and managers in decision making. Through selective preservation, power may be reinterpreted or reaffirmed. In Thurber, Texas, for example, the tension between labor and management in this former Texas and Pacific Coal Company town is nowhere apparent today—the company removed all of the miner's wooden homes years ago when it abandoned the town.²²

The Reaffirmation of Gender. Active mining landscapes are "male" landscapes in that men shaped virtually all of the mining, transportation and settlement patterns. They remain so. Symbolically, tall smokestacks and erect headframes are among the most commonly preserved features in the mining landscape—as a look at Butte and Anaconda, Montana, reveals. Mining landscape preservationists are beginning to discover an important, but invisible, role of women in community life. Often, however, only the bawdy houses and homes of the mining managers (whose wives were influential in community affairs) are preserved and interpreted. We can expect this to change as an appreciation of the role of women in the life of mining towns grows.

In retrospect, the concept of a preserved mining landscape is a contraction in terms, for active mining landscapes are in a constant state of flux and, therefore, are impossible to stabilize without compromising the integrity of the processes that created them. Those that are preserved are usually sanitized to satisfy health, safety and aesthetic standards that simply did not exist when they were created. Nevertheless, preserved mining landscapes are important postindustrial environments that tell us much about the way contemporary cultures reshape the past to meet the needs and values of the present.

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⁶Knott's Berry Farm, 1953, p. 59.

⁷*A Gallup Study of Public Attitudes Towards Issues Facing Urban America*, 2 vols., Washington, D.C.: Urban Land Institute, 1986.

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⁹William Murtagh, *Keeping Time: The History and Theory of Preservation in America*, Pittstown, New Jersey: The Main Street Press, 1988, p. 215.

¹⁰Randolph Delahanty and Andrew McKinney, *Preserving the West*, New York, New York: Pantheon Books, 1985, p. 123.

¹¹Delahanty and McKinney, 1985, p. 125.

¹²Utah State Historical Society, Historic Preservation Office, Salt Lake City, Utah, National Register Nomination, the Tintic Mining District.

¹³Ronald Reno, "Archaeological Studies of Nevada Mining Camps," paper presented at the Society for Historical Archaeology Annual Meeting, Reno, Nevada, January, 1988.

¹⁴Reno, 1988, p. 2.

¹⁵Eugene M. Hattori and Mama Ares Thompson, "Using Dendrochronology for Historical Reconstruction in the Cortez Mining District, North Central Nevada," *Historical Archaeology*, Vol. 21, No. 2, 1987, pp. 69-70.

¹⁶Hattori and Thompson, 1987, p. 71.

¹⁷David Gradwohl and Nancy Osborn, *Exploring Buried Buxton: Archaeology of an Abandoned Iowa Coal Mining Town with a Large Black Population*, Ames, Iowa: Iowa State University Press, 1984, p. 5.

¹⁸Robert Spude, Historic Mining Conference, *CRM Bulletin*, Vol. 13, No. 4, 1990, pp. 16-18.

¹⁹"Designers Win Arts Award for McCreary Mine Camp," *Lexington Herald-Leader*, January 19, 1992.

²⁰National Park Service, U.S. Department of the Interior, "Blue Heron Community," brochure of the Big South Fork National River and Recreation Area, n.d., n.p.

²¹"Blue Heron Community" brochure.

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The Blue Ridge Parkway Historic Resource Study

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The following pages are extracted from “The Blue Ridge Parkway Historic Resource Study,” which I prepared for the National Park Service Southeast Regional Office in 1992.

It describes one of the earliest attempts by the NPS to preserve a vernacular landscape. It is a cautionary tale. David Lowenthal has reminded us that “the past is a foreign country” and that we always see it through the filter of our current interests and concerns. The exhibits along the Parkway illustrate the relevance of his observation.

Note: Stanley Abbott, who is referred to in the following text, was the Resident Landscape Architect and Acting Superintendent for the Parkway from 1933 until his departure in 1944. His ideas continued to guide the development of the Parkway for many years.

III E THE EXHIBITS
III E.1. Development of Ideas and Programs

Exhibits were to be the focal points in the landscapes seen from the Parkway. The principal exhibits would present elements from a vanishing way of life - the "simple homestead culture" of the mountains for the edification of the passing motorist.

Anyway, the charm and delight of the Blue Ridge Parkway lies in its ever-changing location, in variety. And of course there is the picture it reveals of the Southern Highlands, with miles of split-rail fence, with Brinegar cabins and the Mabry Mills. These are evidences of a simple homestead culture and a people whose way of life grew out of the land around them. Provincial life, gee! The mountaineer buildings we acquired to preserve within the holdings of the Parkway itself have resisted the whitewash brush, the Sears Roebuck catalog, and the tar paper of Johns Manville. They are as interesting a part of the Blue Ridge as the natural scene around them.
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The Blue Ridge Parkway and the Natchez Trace were designed to preserve the "commonplace." Earlier parkways had been associated with the preservation of "historic" places — places associated with great events or famous people. Abbott explained it was as important to "keep alive the appreciation, which is an American thing, of the folklore and legend of our provincial countryside, which is an American thing" as to preserve "another George Washington's teacup."²¹⁷

Preservation programs became an integral part of the design of the Parkway, but they were the last category of programs to be developed. The first plans to preserve historic buildings and structures were being prepared in 1940,

at the same time as the first complete Master Plan for the Parkway was being drawn up. Work had scarcely begun on the creation of the first exhibits, when it was suspended for the duration of the war. So it was not until after the war that the plans for a chain of wayside exhibits were realized.

There were to be three categories of exhibits:

- buildings and structures representative of mountain life and industry,
- handicrafts characteristic of the Blue Ridge, and
- sites of natural or historic interest.²¹⁸

The buildings and structures selected as representative of mountain life were associated with a self-sufficient, "pioneer" way of life. A picture of the Southern Appalachians as an enclave of pioneer culture had long been promulgated and accepted by the outside world. Vivid accounts by local color writers of the peculiarities of life in the mountains had appeared in national magazines such as Harpers and The Atlantic since the 1870s. With the closure of the American frontier in the West and the urbanization of American life in the East, there had been a growing interest in a region which appeared to retain a vanishing way of life. Admiration for the mountaineers' hardy self sufficiency was mixed with concerns about pervasive poverty and reputed lawlessness. Many stories focused on the making of blockade or "moonshine" whiskey, and on the prevalence of feuding.²¹⁹ The continuation of this way of life was attributed to the

isolation of mountain farmsteads, insulated from the modern world by impassable roads.²²⁰ This picture of the Southern Appalachians tended to ignore the geographical and social diversity of the region.²²¹ It concentrated on poorer subsistence farms in more remote areas and overlooked inroads made by the modern world. Ironically, at the same time as the mountains were being portrayed as an enclave of pioneer life, the region was being transformed by railroad, mineral and timber companies.²²²

To many outside observers the log cabin symbolized this pioneer way of life.

Popular fancy would not be satisfied if the home folks were pictured anywhere but before the hospitable hearth of the little log cabin of pioneer days. No other dwelling can ever fit so well into the wooded hills and coves of our mountain country. Built for service rather than for appearance, there is yet real beauty in the long lines of the roof. Comfort breathes in the smoke that curls up from the squat chimney; and when spring plants its daffodils beside the gray walls and the neighboring peach bloom hides the dark-hued cedar, there is a charm about the mountain cabin that few other homes in any region possess. More and more as time goes on it will be recognized as a symbol of the pioneer life which shaped America, and which still lingers in its strength and in its simplicity in sections of our Southern Highlands.²²³

The Appalachian log cabin represented a blending of Scotch-Irish, English and German immigrants' traditions.²²⁴ Built almost entirely of materials obtained at the site, worked by hand with simple tools, it epitomized the frugal self sufficiency of mountain life. The single room cabin, often only 16 feet by 16 feet in size, both enforced and expressed the close knit character of the family that occupied it.²²⁵

Although life in such a cabin might be hard, to outsiders it seemed nonetheless picturesque.

The Blue Ridge Parkway planners adopted this outsiders view, and focused their attention on log cabins and related "pioneer" buildings and structures.

It is interesting to observe that in this mountain region, along the extensive portion of the parkway which we visited, only three log cabins were encountered and only two of these were immediately adjacent to the parkway. Log cabins are not numerous and those that still exist are fast disappearing. The United States Government will be overlooking and neglecting perhaps its greatest opportunity in the field of historical and cultural preservation relating to the Appalachian region if it does not make the most of its opportunities in the two great national parks situated in the Appalachian mountain mass and along the beautiful parkway connecting them.²²⁶

The plans drawn up in 1940 called for the restoration of 3 log cabins - the Trail Cabin and Puckett Cabin in Virginia and the Brinegar Cabin in North Carolina - plus the picturesque Mabry Mill in Virginia.

Plans were drawn for the reconstruction of four mountain structures by ERA during the next fiscal period. Selected for their picturesque architecture and the interest of the legends which surround them, these four structures are not so much of historic importance as of human interest in their settings close to the Parkway drive.²²⁷

The work was to be done with Works Progress Administration and Civilian Conservation Corps assistance. Abbott was enthusiastic about the results at Mabry Mill.

Emergency programs have provided a suitable means of undertaking the work as native craftsmen who have built in this manner through a lifetime may be employed under skilled labor allotments and have been found among enrollees. For instance a near neighbor of Mabry Mill who is the last hand known to have operated it was

employed to repair the mill machinery contrived with such incredible ingenuity as would have defied faithful repair by one less familiar with it.²²⁸

The Blue Ridge Parkway planners hoped that the preservation of pioneer buildings could be linked to the preservation of some of the activities which had occurred within them.

A plan by which a local artisan would operate the Mabry Mill and forge, one of the building groups to be restored, manufacturing handicraft articles for sale in the gift shops while acting at the same time as custodian of the Government property has appealed to all who reviewed the proposals.²²⁹

Handicrafts were a part of the material culture of the mountains which attracted an enthusiasm equal to, or even greater than, the interest in log cabins amongst outside observers.

We are now living in an age in which nearly everything is made in the factory. The pioneer and artisan impulse and necessity of employing the skill of hand of the individual worker to fashion an object for his use or for the decoration of his home is virtually a thing of the past. This way of life has all but disappeared. To preserve some fragments of this cultural past will be rendering a service to posterity and will be just as truly historical preservation as to perpetuate physical remains in the form of various structures. Furthermore, handicrafts speak the expression of an inner esthetic urge that formerly was, and I believe still is, common to nearly all people. In part at least handicrafts derive from a people's search for self-expression, their desire to fashion a thing of beauty, to make something that originated in their own mind and carried the skill of their own hands.²³⁰

By providing places where handicrafts could be demonstrated and sold, the Parkway planners hoped to encourage the continuance of traditional skills.

I believe that the National Park Service should aggressively seek out the more skilled producers of

authentic handicraft objects and make an effort to have them install their shops along the parkway right-of-way and at selected spots perhaps within the Shenandoah National Park and the Great Smoky Mountains National Park. This would serve a dual purpose. First, the parkway would be made more interesting for the visitor, and secondly, mountain culture and the handicrafts of the region would be displayed and their preservation fostered. Also, better contacts would be provided between those engaged in handicraft work and the tourist and a prospective purchasing public. These producing units and shops should be subject to careful supervision by the National Park Service. In a sense they would correspond to a form of handicraft activities of the Southwestern Indians now sponsored by the Indian Bureau.²³¹

From the beginning it was emphasized that the handicrafts should be authentic, hand made products of the mountain region. It was hoped that the National Park Service could cooperate with some of the established handicraft guilds, who were engaged already in the production and sale of authentic work.²³²

Abbott saw an opportunity to combine the sale of handicrafts with the sale of other distinctive products of the region. If the Parkway was to encourage the continuation of farming alongside the road, it was logical to provide a market for farm produce.

There are several respects in which the Blue Ridge Parkway might innovate a distinctive trade. A large part of the Parkway traverses a cultivated or farmed countryside wherein hillculture methods of agriculture are practiced in an almost unique fashion. Many of the products of these farms and of the hills themselves are saleable. Some of them are considered delicacies and bring large prices in metropolitan areas. They might easily be popularized in Parkway gift shops. Among these items we would include sorghum molasses, sourwood honey and other preserves, mountain blueberries, chinquapins, and various aromatic and medicinal herbs. None of these if properly packaged or bottled is quickly perishable nor

difficult to stock. Regarding the last-mentioned there is no part of the country more productive of herbs than is the Blue Ridge. A large part of the stock of the famous Cathedral Herb Gardens in Washington, D. C., and of a popular shop in Williamsburg is procured from the Blue Ridge region. The decorative effect lent to a gift shop by the dried herbs hanging upon the walls and from the ceiling of the shop is remarkable.²³³

Although the "simple homestead culture" of the mountains was the focus of their concerns, Abbott and the other planners did not intend to neglect other aspects of the Blue Ridge which might be of interest to visitors. A system of signs was to be developed to mark sites of natural or historical interest. As a beginning, the 1941 Master Plan listed 20 "Noteworthy Features" along, or in close proximity to the Parkway route.²³⁴ Many of these were natural wonders such as Linville Falls and Looking Glass Mountain. Other sites had historical associations, such as the gaps used by pioneer settlers, military expeditions or canal and railroad companies. The first interpretive signs and markers were erected in 1941.

Many placename signs giving elevations of points of interest and a number of story signs recounting tales and legends and bits of history were placed during the year. In this the aim has been to stress the lived-in quality of the mountains as the heart of the story rather than the limited interest of political history in the mountains²³⁵

In the same year plans were made to build a museum at Gillespie Gap, at milepost 331.0 in North Carolina, to house mineralogical exhibits and present the story of mining in the mountains²³⁶

III E.2 Description

This description is organized under three headings: exhibits of pioneer buildings and structures, centers for craft demonstrations and the sale of mountain products, and other sites of natural or historic interest.

Exhibits of "Pioneer" Buildings and Structures

In 1952, a plan was developed for a chain of exhibits, which would tell the story of life in the Blue Ridge before the coming of the Parkway.²³⁷ The majority of these exhibits are in Virginia, reflecting the denser settlement of the Blue Ridge in that state. However, not all buildings have been left in their original locations. Several have been moved to make them more accessible to the public and easier to maintain. Exhibits were categorized in 1952 as major or minor. At major exhibits there would be demonstrations of various aspects of the mountain way of life, including the production of handicrafts. At most of the minor exhibits the buildings would stand empty, but there would be parking places inviting motorists to stop and explore the exhibits. In 1952 six major exhibits and eleven minor ones were proposed. Of these, the following have been realized.

Major Exhibits

(i) Humpback Rocks - milepost 5.8

This is the first exhibit encountered by those driving south along the Parkway. A mountain farmstead has been

recreated to illustrate the typical ingredients of such a place. There is a one room log cabin, with a view to the Rocks from the front porch. All the outbuildings are made of logs. They include: a barn (containing stables, a corn crib, and a cowshed), a combined root cellar and meathouse, a springhouse, a "skunk and weasel proof" chickenhouse, and a "bearproof" pigpen. These are arranged within a forest clearing, with a patch of corn, an orchard, a vegetable garden, and a barnyard.

(ii) Peaks of Otter – milepost 86.0

There had been a flourishing community here in the 19th century, living off farming and tourism. This disintegrated in this century, as hard times undermined its economy and accelerated emigration. An example of an early inn and one of the larger farms have been preserved. Polly Wood's Ordinary was in operation in the 1830s and is described in David H. Struther's Virginia Illustrated, first published in 1857.²³⁸ Three generations of the Johnson family farmed their land on Harkening Hill, between 1852 and 1941. The farmhouse illustrates the evolution of a family home in that time, from a single pen log cabin to a saddlebag house with weather-boarded sides and various additions. A number of log outbuildings have also been preserved.

(iii) Mabry Mill – milepost 176.2

This is an exhibit of mountain industries. It illustrates "the ingenuity of the mountaineer, and the common

practice of grouping several activities around the source of power."²³⁹ The water powered mill, built by Ed Mabry between 1903 and 1914, comprises a grist mill, a saw mill and a woodworking shop. Near the mill stands Mabry's blacksmith's and wheelwright's shop. Other exhibits have been gathered at the site at various times by the National Park Service, including a sorghum mill, a mint still, a whiskey still, a wash house, and some tools of Simon Scott, a local tanner.

(iv) Doughton Park – mileposts 238.5 and 241.0

Here the Brinegar and Caudill Cabins tell the story of isolation. The Brinegar Cabin stands on the crest of the Blue Ridge, at an elevation of 3500 feet. The log cabin is protected by weatherboards against the weather. In contrast, the Caudill Cabin lies deep in a hollow. The cabin, in its lonely clearing, can be seen from the Wildcat Rocks Overlook, 1000 feet above.

(v) Tompkins Knob – milepost 272.5

The Jesse Brown Farmstead is made up of some of the oldest log buildings on the Parkway. According to local tradition, the cabin and barn date from before the Civil War. The barn may have been used for church meetings and is referred to as "Cool Springs Baptist Church."

Minor Exhibits

(i and ii) The Bell Springhouse at milepost 146.6 and the Kelley Springhouse at milepost 150.8, are frame

structures from around the turn of the century. Each stands alone in a field beside the road.

- (iii) The Trail Cabin is located in the picnic site at Smart View - milepost 154.6. It is the shell of a log cabin built in the 1890s.
- (iv) Rakes Mill Pond - milepost 162.4 - is an old mill site. Water now spills over the restored stone and timber dam.
- (v) Groundhog Mountain - milepost 188.8 - features a collection of rail fences and an observation tower.
- (vi) The Puckett Cabin at milepost 189.9 is associated with the life of Mrs. Orleana Puckett, who served as a midwife in the mountain communities for many years.
- (vii) The Sheets Cabin at milepost 252.4 is a typical one room log cabin, reputedly built around 1815.

A more detailed account of the buildings in these exhibits is given in Appendix A, with a summary of their histories and a description of their physical characteristics.

The collection as a whole has two main characteristics: it is made up almost entirely of log structures, and each exhibit is presented as a carefully composed scene. The buildings were selected, in Abbott's words, "for their picturesque architecture and the interest of the legends which surround them." The restoration of wooden shake roofs and massive stone chimneys was calculated to increase their aesthetic appeal, while interpretive signs focus on the "human

interest" stories. Visibility was also important in the selection process. Several hidden farmsteads have been neglected. At Peaks of Otter, for example, restoration work was not begun on the Johnson Farm until the end of the 1960s, after work had been done on all the other exhibits. And the Saunders Farm, hidden in the woods a mile from the Parkway, still awaits a decision on its future.

Frame structures and additions were removed to emphasize the "pioneer" character of the exhibits. Weatherboard siding, shed additions, and porches were removed to expose the original log construction. This was done, for example, at Polly Wood's Ordinary, the Jesse Brown Farmstead, and the Sheet's Cabin. At the Johnson Farm the initial aim of the restoration was to return the farmhouse to its assumed condition around 1900. However, this policy was reversed and today the farmhouse is unusual in that it retains 20th century additions to the original log structure. But among the farm outbuildings at the Johnson Farm, as elsewhere, only log buildings were preserved.

The landscape settings of the exhibits have been altered, oftentimes to create a picturesque effect. Although some indications of the original agricultural setting were retained at major exhibits such as the Johnson Farm and the Brinegar Cabin, most exhibits are surrounded by smoothly undulating grasslands created by the landscape development program. At Mabry Mill, a pond was dredged below the waterwheel to create

what is probably the most photographed scene along the Parkway. There was no millpond in Ed Mabry's day.

The National Park Service has relocated buildings at four out of five of its major exhibit areas. At Humpback Rocks the entire exhibit is composed of buildings brought in from other locations along the Parkway. There had been a mountain farm at that site but, by 1952, the original buildings were considered too deteriorated to be preserved. In reassembling the introduced buildings the opportunity was taken to create a picturesque grouping and to highlight the ingenuity of pioneer construction techniques. The cabin was placed higher up the slope than the original farmhouse, to ensure a view of the Rocks from the porch. And a number of doors were added to the buildings, illustrating the variety of hinges and locks which could be made without metal parts.

The movement of buildings and removal of later additions in the course of these restorations appears heavy handed today, and did not conform to National Park Service guidelines in the 1950s.

In developing and interpreting its historical and archeological areas, the National Park Service emphasizes stabilization and preservation rather than restoration or reconstruction. This is in keeping with the precept: "Better to preserve than repair, better to repair than restore, and better to restore than to reconstruct." The Service prefers, in so far as practicable, to display to the visitor physical remains which are unalloyed authentic originals.²⁴⁰

In Parkway exhibits authenticity was compromised in part for scenic effect, and in part to increase their didactic value.

III E.3 Conclusions

The exhibits are an integral part of the design of the Parkway, and they have become some of its most popular features. On a Sunday afternoon in October, when the leaves are turning color, over 10,000 people visit Mabry Mill.

Although the chain of exhibits was developed in the 1950s, the ideas were formulated before the war, and the exhibits should be understood as a product of that time. With their gunboard anecdotes of the sturdy self sufficiency of ordinary mountain folk, the exhibits provide a 1930s view of this region of America. The focus on pioneer log cabins was consistent with the New Deal idealization of America's rural past.

Here on a mountain range was the lost America, quintessential dream of the New Deal. Viewed from a parkway at thirty-five miles per hour, this could pass as Jeffersonian, agrarian democracy in action.²⁴⁶

In that era recreation programs were closely allied to education and self improvement. The Blue Ridge Parkway was intended to provide, in Abbott's word, salutary recreation:

As travel statistics continue to mount on the American highways, it is worth a lot of wondering what impression the tourist will get of the countryside, aloof in his fast moving automobile. The stops are few for most of us between the fashionable hotels and eating places, and the line of colorful billboards is long and diverting, so that we less escape the city than we think. Only as we save some of the beauty of the countryside and some of the homespun folklore and the rural areas as part of our culture will this favorite American pastime of touring be the salutary recreation that it might. Like the tourist who sees Europe in the lobbies of the hotels and so never knows the European, we who tour our own country are likely never to know our fellow countryman. 247

This vision was followed loyally through the 1950s and 1960s. It was not until the last major restoration – at the Johnson Farm in the early 1970s – that a change of mind began to occur, and a more complex picture of mountain life was presented. In recent years there have been a number of criticisms of the exhibits along the Parkway for their narrow focus and lack of authenticity.²⁴⁸ However, in this the Parkway is not alone. A similar reevaluation is being made of many other early historic preservation programs, including Williamsburg.

The most difficult part of the original plans to administer has been the sale of handicrafts and other mountain products. Before the war, some hoped it would be possible to preserve a traditional way of life within the mountain cabins.

Each cabin should be restored and each should have its inhabitant of pure mountain stock, who should be allowed to treat his field as he would ordinarily. In other words, it should be a natural habitat. If a handicraft culture should be an additional feature, I am certain that somewhere along those mountains a man or woman can be found who can qualify for whatever craft should be desired. Only genuine articles should be produced and for their production only the people whose very culture and history we are trying to preserve should be chosen.²⁴⁹

Such hopes underestimated the social and economic changes which were coming to the region. In the past 40 years it has proved difficult to preserve a close association between the handicrafts and their place of origin as represented by the farmstead exhibits. It has also been difficult to restrict sales to authentic mountain products.

A positive development, however, has been the expansion of the role played by the Blue Ridge Parkway in the preservation of the intangible as well as the tangible elements of the traditional culture. In 1978 the National Park Service cosponsored the Blue Ridge Parkway Folklife Project. This was a field survey of the region conducted by the American Folklife Center of the Library of Congress, which recorded many aspects of the cultural traditions.

The team talked to hundreds of people, and with many of them at length. They made tape recordings of conversations and story-telling, family histories, descriptions of canning, cooking, and sawmilling, musical performances, church services, and fox hunts. They took photographs of houses and barns, crops, home interiors, baptisms, and dances. In short, many aspects of traditional culture--tangible and intangible--were documented. The portrait of the central Blue Ridge that emerged was not of a remote back country, but of a varied and dynamic cultural region, deeply traditional and simultaneously "modern."²⁵⁰

Plans for the development of a Blue Ridge Music Interpretive Center at Fisher Peak in Virginia is one outcome of this more comprehensive approach to the region's culture.

IV. Landscapes and Surveys

The documents in Chapter IV have been reproduced with permission from:

Landscape Architecture 86 (April 1996): 36-43 (Charles Birnbaum, FASLA, “Surveying the Field”).

Richard Cloues, Deputy SHPO, Georgia State Historic Preservation Division (“Historic Residential Landscapes in Georgia: The Georgia Living Places Project” *CRM* 14/6 (1991): 4-6, 14).

Paul Diebold, Architectural Historian, Indiana Department of Natural Resources, Historic Preservation & Archaeology (*Indiana Historic Designed Landscapes Survey, Phase I: Final Report*, by Anne Henderson, Malcolm Cairns, Tina Jones, and Jerry Blosser, Ball State University, 1995).

National Park Service, ‘Park Historic Structures and Cultural Landscapes’ Program, Washington, D. C. (Excerpts from: *A Guide to Cultural Landscape Reports*, by Robert R. Page, Cathy A Gilbert, and Susan A Dolan, 1998, *Cultural Landscape Inventory Professional Procedures Guide*, by Robert R Page, 1998, and selected staff training materials by Robert R Page, 1997).

Introduction: Landscapes and Surveys

by Cari Goetcheus

Park Historic Structures and Cultural Landscapes Program
National Park Service

Over the past fifteen years, cultural landscapes have become an integral part of the field of historic preservation in the United States and abroad. In becoming a more recognized type of resource, many state and federal agencies, as well as private preservation organizations, have recognized the need to compile systematic inventories of the landscape resources they conserve. Landscape surveys are the vital first step of landscape preservation. As with any resource that is in need of conservation and protection, if the historic landscape is not understood (its layout, significance and integrity), then it is difficult to create a ground swell of support to protect it.

It is important that landscape surveys not be done simply to compile information; the information must be used to protect the resource. Unfortunately, there are hundreds, if not thousands, of architectural surveys that have been conducted, then allowed to sit on shelves unused. To avoid a similar fate, landscape inventories should be integrated into overall management, planning and treatment goals, objectives, and policies. To be most effective, landscape surveys should be undertaken concurrently with inventories of related resources, as well as investigated and evaluated in light of those related natural and cultural resources. Information should be exchanged among preservation professionals, historians, technicians, local residents, managers, and visitors.

Overview of Landscape Survey History

As noted in Charles Birnbaum's article, "Surveying the Field," (which follows in Chapter IV) some of the first

landscape survey work was undertaken in the 1930s by the Garden Club of America, whose state chapters emphasized documenting formal gardens. Several books were published which can be considered the most comprehensive first landscape survey works. With the passage of the National Historic Preservation Act in 1966, both the recognition of landscapes and survey practices have improved.

Interest in Frederick Law Olmsted and his park legacy instigated some comprehensive surveys during the 1980s in many states. In 1983, the Massachusetts Association for Olmsted Parks (MAOP) completed a statewide inventory of all Olmsted parks, gathering information on their history, design, and existing conditions. Serving as a national model, the Massachusetts survey initiated community interest, and stimulated National Register listings of the identified landscapes. In 1984, the American Society of Landscape Architects (ASLA) Historic Preservation Open Committee (HPOC) released a survey form to assist in landscape surveys. Both the MAOP and ASLA/HPOC work created the foundation upon which a survey form in current usage has been built.

Mushrooming from these early efforts are the citywide surveys of public or designed landscapes, such as in Syracuse and Rochester, New York; Pittsburgh, Pennsylvania; Kansas City and St. Joseph, Missouri; Chicago's Burnham Plan and Pierre L'Enfant's plan for Washington, D. C. Landscape inventories are also being undertaken on the state level, usually under the direction

of a state historic preservation office (SHPO). Examples of these efforts include: a 1996 Connecticut survey of historic municipal parks; the Oklahoma survey of public landscapes; the Commonwealth of Virginia's survey that included its capitol square; the Indiana Historic Designed Landscapes Survey (excerpted in this chapter); and Maine's phased survey of public and residential landscapes, community planning, subdivision/suburban designs, as well as cemeteries, military installations, campuses, and hospital grounds.

Since the mid-1980s, the National Park Service (NPS) has taken the lead in defining types of cultural landscapes by implementing a comprehensive survey of the cultural landscapes under its care. NPS has incorporated cultural landscapes into management policy, published *The Secretary of the Interior's Guidelines for the Treatment of Historic Properties*, and issued National Register bulletins that describe how to evaluate and nominate different types of cultural landscapes--with the result that NPS has emerged as the nation's lead agency for identification and protection of cultural landscapes.

Implementation of the Cultural Landscapes Inventory (CLI) has allowed NPS to collect data on a comprehensive scale on the historical development and significance of its various cultural landscapes. An associated database, the Cultural Landscapes Automated Inventory Management System (CLAIMS), contains systematic baseline information.

Thematic surveys at the local, state, and national levels could reveal considerable information, useful not only to specific landscape sites, but also of vital concern to the entire field of historic

landscape preservation. Such thematic studies might include arboreta, zoological parks, athletic grounds and stadia, institutional grounds, cemeteries, parkways, exhibition grounds, hiking and equestrian trails, and country clubs.

Why Inventory?

You may ask, why inventory? Unfortunately, most historic landscapes have not been inventoried and therefore remain invisible to the planning and review process, to protection efforts, and ultimately, to treatment endeavors. Until more historic landscapes are identified, documented, evaluated and placed on lists, such as the National Register, as well as identified as contributing resources within historic districts, they will remain invisible. When historic landscapes become visible, they then can be incorporated into local, state, and federal comprehensive planning and review processes. Beyond governmental planning agencies, managers and owners of historic properties need to be aware of the need for a comprehensive historic landscape inventory and analysis of land under their stewardship. It is interesting to note that most existing National Register properties include some landscape resources, yet the majority of nominations don't describe them.

How and What to Inventory

The goal in inventorying and documenting a landscape is to create a detailed record of the landscape and its features as they currently exist. The inventory should involve more than taking photographs and completing forms; it should also include conducting research, developing historic contexts, and compiling a specific list of landscape features. The inventory provides a pretreatment record that ultimately contributes to the landscape chronology of the site. A comprehensive, site-specific

inventory also will reveal data that may inform treatment decisions and implementation. Some landscape inventories may be most successful if conducted concurrently with or as part of a broader, more multifaceted inventory.

Each landscape inventory should describe: purpose of the inventory; method of documentation (plan, section, photographs, perspectives, narratives, oral histories, etc.); documentation detail and scale (extent of inventory, whether recording all existing conditions or establishing a cut-off date; size and complexity of landscape); boundary delineation; the interrelationship between natural and cultural resources; and all landscape features that contribute to the historic character of the site (natural systems and features, topography, spatial organizations, land use, cultural traditions, cluster arrangements, water features, circulation patterns, vegetation, buildings and structures, views and vistas, small-scale features, archaeological sites).

Not every historic landscape will require an inventory of all these aspects, however. Once the decision is made concerning what to include in the inventory, the criteria for inclusion must be delineated clearly and stated clearly in all inventory products. Omitted or excluded elements should be identified.

Ideally, historic landscapes should be inventoried and observed over the course of a full vegetative cycle and during all seasons. The impact of deciduous tree cover on significant views, the presence of some perennial plantings, and other major factors may not be apparent in all seasons. If a landscape cannot be observed over the course of a full seasonal cycle, the inventory should state as much.

Whenever possible, inventory staff should adhere to standards for documentation. Early inventories may be revised or expanded in the future, but their basic documentation should provide an accurate record of existing materials and conditions, and be as free as possible of contemporary bias. Known or suspected biases should be noted.

Numerous reference guides that describe the inventory process are available (see Chapter II, "Reading List.") The National Park Service has been the primary provider of such resources, including a series of National Register bulletins that aid in identifying, evaluating, and nominating designed and rural historic landscapes. The bulletins also offer guidance on specific landscape types such as cemeteries, battlefields, and mining properties. Two National Register bulletins provide specific guidance on conducting inventories, with a view towards preparing National Register nominations: Bulletin 18, *How to Evaluate and Nominate Designed Historic Landscapes*, and Bulletin 30, *Guidelines for Evaluating and Documenting Rural Historic Landscapes*. The *Preservation Briefs* series, also published by NPS, covers a wide variety of topics, including the management of cultural landscapes.

What to Do with the Inventory Material

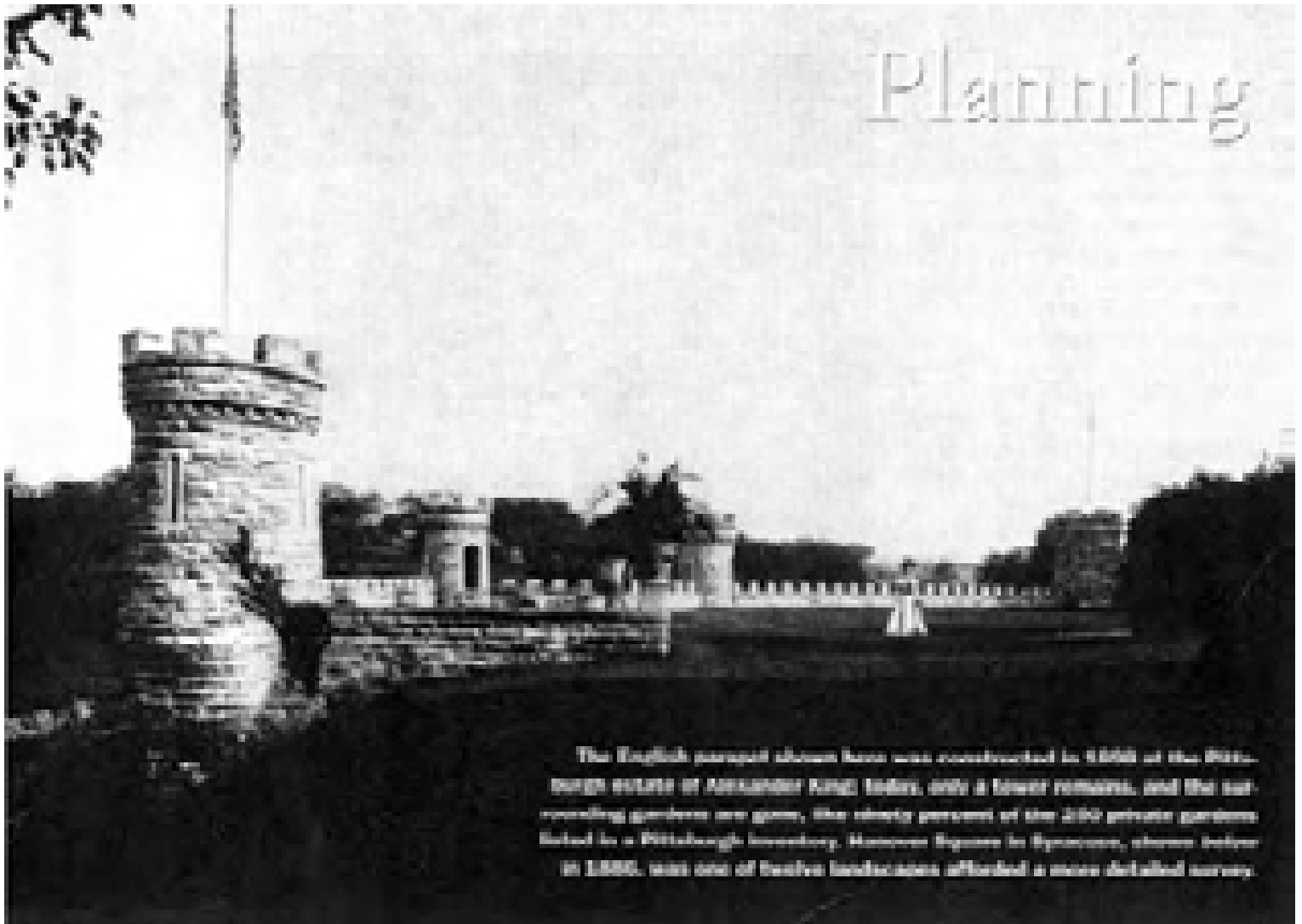
Once the research is complete and existing conditions have been documented, a foundation is in place to analyze the landscape's continuity and change, to determine its significance, assess its integrity, and place it within its historic context.

Evidence gathered from reading the landscape may confirm or contradict other findings, such as information gleaned from written sources or oral

history interviews. Subsequently, it may become necessary to revisit documentary sources. Landscape investigation may stimulate other forms of research and survey, such as oral history or archaeology. Publicizing the inventory is important. It may be useful to distribute the inventory to local governments, state historic preservation offices, and federal agencies. It bears repeating that if the inventory data are not integrated into various agencies' planning and review processes, the work will have been done in vain. In many cases, comprehensive inventories are the basis for management and treatment plans.

Examples

Chapter IV includes descriptions of or excerpts from three sample landscape surveys: Georgia's Living Places, Indiana's Historic Designed Landscapes Survey, and a NPS Cultural Landscape Inventory (CLI) of the Guilford Courthouse National Military Park in Greensboro, North Carolina. Each survey has a different purpose, which is reflected in the detail of the forms and type of data included.



The English parsonage shown here was constructed in 1898 at the Pittsburgh estate of Alexander King Selig, and a tower remains, and the surrounding gardens are gone. The study parcel of the 200 private gardens listed in a Pittsburgh Inventory. Historic figures in Syracuse, shown below in 1890, was one of twelve landscapes afforded a more detailed survey.

T

hroughout the United States many communities and municipalities have documented their architectural legacies. Often such initiatives have resulted in increased public recognition. Moreover, such inventories have become useful tools in the hands of planners to assure that historic structures not only survive but also exert their particular force in shaping the spatial life of communities. In the past landscapes have not fared as well as buildings. Currently, however, a broad range of cultural-landscape inventories are under way—providing yet another implement for the planning profession in integrating the past and the future.

Some of the first work in inventorying cultural landscapes was undertaken by the Garden Club of America (GCA) in the 1930s. Today these historic records may be viewed as some of the earliest comprehen-

Surveying the Field

With the potential to aid planners at all levels as well as to assist in preservation and interpretation, cultural-landscape inventories are catching on. CHARLES A. BIRNEAUM



Planning

sive landscape inventories in the United States. Take, for example, Alice Lockwood's lushly illustrated two-volume *Gardens of Colony and State*, published in 1931 and 1934, which chronicled "gardens and gardeners of the American colonies and the Republic before 1840." Published simultaneously by the Peachtree Garden Club was *Garden History of Georgia 1733—1933*. Compiled by Loraine M. Cooney and edited by Hattie C. Rainwater, this was perhaps the only comprehensive, statewide garden-history documentation project of its time. This tradition of documenting gardens continues today through a partnership between the Garden Club of America and the Smithsonian Institution Horticulture Services Di-

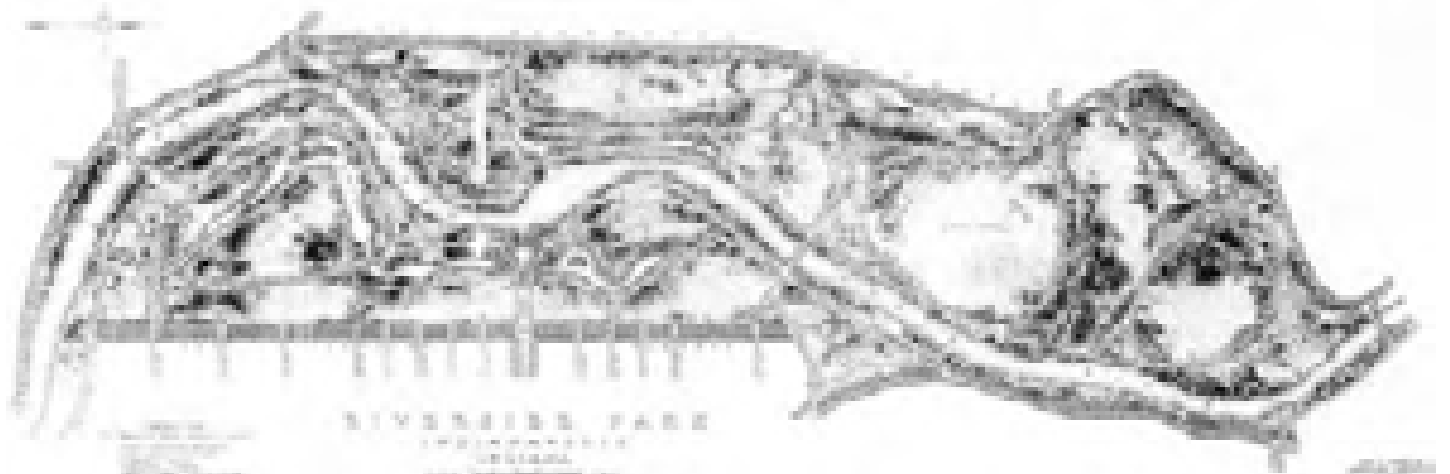


vision's Archives of American Gardens (AAG). The collection of more than 28,000 images and 20,848 records has been cataloged on an on-line computer database; the images were recorded on a videodisc. This interactive system provides access to information prepared on landscape-inventory forms by GCA volunteers and, of course, to the spectacular historic images that can range from glass lantern slides and glass negatives to company papers and plans.

The AAG initiative is the most comprehensive of current surveys in that it is not focused on the landscapes of a discrete community, county, or city. It is, however, not the first survey with broad ambitions. In 1983 the Massachusetts Association for Olmsted Parks (MAOP) published *Olmsted in Massachusetts: The Public Legacy*. Prepared by the In-



A variety of sites shows up in inventories: examples include, *clockwise from top*, Edward G. Lawson's Todd garden in Rochester; Lexington Elms, a house built in 1790 in Kennebunk, Maine; George Kessler's plan for Riverside Park in Indianapolis; and a footbridge in Spades Park, Indiana.



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ventory Committee of the MAOP, the project inventoried and assessed Olmsted Parks by gathering information on history, design, and existing condition. The focus of the project was the parks planned by Frederick Law Olmsted, Sr., his son and stepson, and their successor firm in thirty-seven states.

Serving as a national model, the primary goal of this survey was to initiate community interest and support for this national

legacy as well as to stimulate National Register listings of these significant landscapes. This work succeeded in Massachusetts, and aided Olmsted park systems in such places as Rochester, Seattle, and Louisville. Patricia L. Weslowski, who at the time of the survey served as the state historic preservation officer in Massachusetts, viewed the project as “an important first step in a national inventory of Olmsted Parks” and urged other states to make a similar commitment.

Today, thirteen years later, Weslowski is careful not to rattle off the number of

preservation master plans or millions of dollars that have been appropriated to the parks over the years. Instead, she prefers to say that the survey “changed the mind-set to reflect that historic landscapes are integral to the planning process.”

At the same time that the MAOP survey was under way the ASIA Historic Preservation Open Committee, under the leadership of Patricia M. O'Donnell, FASLA, recognized “the need to get a handle on historic landscapes nationwide.” In May of 1984, during National Preservation Week, the committee released a model survey form to assist with such inventories. This survey and the early MAOP model have provided the foundation for a variety of surveys that are now in progress throughout the country.

The components of these surveys range from designs associated with a pioneer of landscape architecture to local agricultural surveys. The most popular, and achievable, appear to be citywide surveys of public and/or designed landscapes. Currently, such projects can be noted in Syracuse and Rochester, New York; Pittsburgh and surrounding Allegheny County; the historic parks of Dixon, Illinois, designed by landscape architect O.C. Simonds (1855—1931); the park and boulevard system of Kansas City, Missouri, designed by George E. Kessler (1862—1923); the park and boulevard system of St. Joseph, Missouri, designed by George E. Burnap (1885—1938); the historic parks and boulevards of Chicago; and the L'Enfant-McMillan plan of Washington, D.C., which documents thirty major parks or “reservations,” dozens of minor parks, twenty diagonal avenues and streets, and the vistas that exist along them.

Landscape inventories are also being undertaken on a statewide level, usually in projects that begin with a specific landscape type and are completed under the direction of state historic preservation officers with the assistance of community volunteers, university faculty and students, and specialized consultants. Of all of the current projects the Connecticut survey of historic municipal parks is most reflective of the changing attitude toward landscapes—and of the time it has taken to achieve such recognition. The most recent survey, funded with a \$25,000 grant from the state historic commission as part of its Statewide Historic Resources Inventories, is part of a much larger project that was begun in 1966. Prior efforts focused on a systematic survey of the state's

buildings and structures built before 1945. The survey that is to be completed later this year will contribute to the state's efforts, which to date have inventoried more than 170 town greens and more than 420 pieces of outdoor sculpture.

Other examples of these varied projects include a landscape inventory of New Hampshire gardens designed before 1950; the first phase of a comprehensive landscape survey for Indiana that documents historic campuses, parks, parkways, and estate grounds; a survey of Connecticut's sixty historic municipal parks; a survey of Oklahoma's public landscapes; two phases of survey work in Rhode Island, the first of which documented designed landscapes and the second of which currently documents vernacular agricultural landscapes.

Perhaps the most ambitious of these initiatives has been Maine's state landscape survey. This project, now in its third phase, has documented public landscapes, residential landscapes, community planning, subdivisions/suburban designs (for example, summer colonies, industrial villages, new-town plans), and such miscellaneous landscape types as cemeteries and military, academic, and hospital grounds. This last example has been realized with strong volunteer support from the Maine Olmsted Alliance for Parks & Landscapes. According to Theresa Mattor, the project's principal researcher, "the phasing has allowed volunteers to assist with smaller segments without committing to the entire project, which has lasted several years."

As evidenced by the long-standing commitment in Maine, all of these inventories will take years to complete. Although the Landscape types may vary from one survey to the next, most of these surveys—such as the Cultural Landscapes Inventory (CLI) of the National Park Service (NPS)—will, according to NPS Cultural Landscape Program Manager Robert R. Page, "aim to collect information about the location, historical development, and significance of various sites; will serve as the first step in the preservation process; and are integral to preservation planning." Page's vision for the NPS's rich and varied collection of landscapes was based on a need to make educated resource-management decisions. In response to this need a three-level CLI was begun in 1992 with the participation of several NPS regional offices. The survey includes: (1) a reconnaissance survey based on

research and preferably a site visit, (2) analysis and evaluation to define significant landscape characteristics, including the preparation of text and graphics to describe the evolution and existing conditions of the landscape as well as a determination of National Register eligibility; and (3) an inventory and assessment of individual features associated with the landscape characteristics that are identified. The most significant element of the survey is the computer database that is being developed to provide an automated system for sharing and reporting on the volumi

nous and diverse information collected for the CLI. CLI project manager Katharine Lacy, a landscape architect with the NPS's Olmsted Center for Landscape Preservation in Boston, best summed up the benefits of the initiative: "In light of the rapid changes in government, society, and even the environment itself, the need for base line information about our culturally significant landscapes has never seemed so critical."

The need for baseline information is echoed in the goals of the Certified Local Governments (CLG) grants program. This

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initiative, which has been the primary catalyst for most of the state surveys to date, provides technical assistance and small grants to local governments that are “seeking to keep for future generations what is important and significant from their past.” Funds are appropriated annually, and additional information can be obtained from the local state historic preservation office.

Varied landscape inventories have been the recipient of such grants. A decade of work in Syracuse has resulted in visitor brochures for all inventoried landscapes, park master plans, preservation project work, and, currently, a multiple-property nomination to the National Register that will serve as a model for the state. Another CLG success story was recently completed in Hawaii where Maui County is working to develop regulations that will protect its cultural-landscape resources. *Kalo Kanu O Ka Aina: A Cultural Landscape Study of Ke’Anae and Wailuanui, Island of Maui*, a comprehensive inventory and analysis of the taro fields and associated terraces that were constructed by Native Hawaiians, was recently completed by the county planning department. The inventory documents traditional practices in addition to providing a framework for future management actions and identifying heritage-tourism opportunities, potential treatments, and further recommendations for study.

And the potential exists for a project of national scope. Indeed Poland provides an international model. Here, a long-standing commitment has been made by the government to document the country’s parks and gardens. Since 1974 the project, under the direction of the Centre for the Preservation of Historic Landscapes, has documented more than 9,000 parks and gardens of which approximately 2,000 are in private ownership. Additionally, a project to document cemeteries is well under way that includes more than 18,000 entries; recently the country also began documenting its historic market squares, allées, and roads.

Closer to home, the National Historic Sites Act of 1935 provided the first national policy regarding inventories. The Act called for the development of an information base that would facilitate the preservation of nationally significant properties through surveys and research. Today, through creative

partnerships and funding mechanisms, we have taken a formidable first step toward making this vision a reality. **LA**

Charles A. Birnbaum, ASLA, is the coordinator of the National Park Service’s Historic Landscape Initiative.

Project Contacts

For the free booklet *Preserving Your Community’s Heritage through the Certified Local Governments Program*, contact Stephen A. Morris, the CLG Coordinator at the National Park Service, Heritage Preservation Services Program, Box 37127, Washington, D.C. 20013-7 127, or call (202) 343-9516. For additional information on individual surveys, contact:

The Archives of American Gardens Survey: Marca Woodhams, Smithsonian Institution, Office of Horticulture, (202) 357-1544;

Connecticut Survey: Mary Donohue, Connecticut Historical Commission, (203) 566-3005;

Dixon Survey: Dean Sheaffer, Dixon, Illinois, (815) 284-8965;

Indiana Survey: Anne Hoover Henderson, Ball State University, (317) 285-5861;

Kansas City Survey: Cydney E. Millstein, (816) 363-0567;

Maine Survey: Theresa Manor, Hollis Center, Maine, (207) 727-5059;

MAOP Survey: Marcia Molai, Historic Massachusetts, Inc. (617) 723-3383,

Maui Survey: Elizabeth Anderson, Maui County Planning Department, (808) 243-7735;

National Park Service, Cultural Landscape Inventory: Robert R. Page, Cultural Landscape Program, (202) 343-8147;

New Hampshire Garden Survey: Jill Nooney, Lee, New Hampshire, (603) 659-2903;

Oklahoma Survey: Charles L. Leider, Landscape Architecture Program, Oklahoma State University, (405)744-5414;

Pittsburgh Survey: Barry Hannegan, Pittsburgh History and Landmarks Foundation, (412) 471-5808;

Polish Survey: Andrzej Michalowski, Centre for the Preservation of Historic Landscapes, ul. Szwolezerow 9,00-464, Warsaw, Poland;

Rhode Island Survey: Lucinda A. Brockway, Past Design, Kennebunk, Maine, (207) 985-4326;

Rochester Survey: Henry McCartney, Landmark Society of Western New York, (716) 546-7029;

Syracuse Survey: Christine Capella Peters, New York State Historic Preservation Office, (315) 492-3277;

Washington, D.C. Survey: Tim Davis, Historic American Building Survey, (202) 343-3900.

Historic Residential Landscapes in Georgia: The Georgia Living Places Project

Richard Cloues

Historic landscapes have long been a part of Georgia's historic preservation program. As early as 1975, Frederick Law Olmsted's Druid Hills Parks and Parkways were nominated to the National Register of Historic Places for their landscape significance. In 1980, the Nacoochee Valley National Register nomination set precedents for the identification and evaluation of rural landscapes. Starting in the late 1970s, a series of historic district nominations for small-town neighborhoods stressed their historic landscape features including tree-lined streets and unfenced yards. These neighborhood nominations were of special interest since 80% of Georgia's historic structural properties are residential in nature and two-thirds of them are located in the state's cities and towns.

In 1989, we had the opportunity to focus attention on the state's historic residential landscapes. A private donor offered funding for the study of what came to be known as "Georgia's Living Places"—historic houses, their landscaped yards, and associated archeological resources. In response to this offer, our office planned and carried out a two-year project that has vastly increased our knowledge of the state's historic residential landscapes as well as its residential architecture and domestic archeology.

The first step of the Georgia's Living Places (GLP) project was data collection. Although existing surveys cover much of the state, many of them are outdated, and few contain reliable information about historic residential landscapes. Our new survey program, implemented in 1988, provided a way of collecting and analyzing up-to-date survey data, including basic information about landscapes, but few new surveys had been completed. Therefore, at an early point in the GLP project, special sample surveys of nine counties representing a cross-section of the state were commissioned. Information from these sample surveys was combined with that from all other recent surveys to form the raw database for the project. This data was augmented by information obtained through computer analysis of the state's National Register inventory. While the field surveys were being conducted, literature searches were carried out by experts in the fields of Georgia history architectural history historic archeology and landscape history Catherine Howett,

landscape architect and professor at the University of Georgia's School of Environmental Design, researched Georgia's landscape history. Sources of information identified and examined during the course of the study included books, periodical articles, published and unpublished manuscripts, theses and dissertations, field survey reports, and National Register nomination forms.

Upon completion of the data collection phase of the project, information was analyzed and reports were written by the consultants and our Survey and Register staff. These reports document, in general, the historic development of residential properties in Georgia. They also define residential architectural styles and vernacular house types, identify major forms of residential landscapes, and describe the archeological resources associated with residential properties. Taken together, these reports constitute a historic context statement for Georgia's Living Places.

Nine major forms of historic residential landscaping in Georgia were identified through the GLP project. Among the earliest and most basic forms of historic residential landscaping in Georgia is the **landscape of work**. As its name implies, the landscape of work is, first and foremost, a functional landscape. Usually agricultural, and often subsistence, its major components include a farmhouse, outbuildings, and outdoor activity areas tied together by a network of fences, paths, and functional sight lines.



The "landscape of work" is among the earliest and most prevalent forms of historic residential landscaping in Georgia. Usually agricultural in nature, it consists of a farmhouse, outbuildings, and outdoor activity areas tied together by paths, fences, and functional sight lines. Photo by James R. Lockhart, Georgia Department of Natural Resources, Historic Preservation Section.

Contemporary with the landscape of work but radically different in concept and appearance is the ornamental yard. Inspired by the landscaping of 18th-century English estates, this extremely popular form of landscaping transformed some, if not all, of the landscape of work into a work of landscape architecture.

Its characteristic feature is a central core of formal landscaping, primarily aesthetic in nature, around or adjacent to the house, itself surrounded by the landscape of work.

A vernacular interpretation of the ornamental yard, known as the swept yard, was common throughout Georgia during the 18th and 19th centuries but has virtually disappeared from today's landscape. As its name suggests, the swept yard features a dirt yard cleanly swept of all grass, weeds, and other ground cover. Sometimes sprinkled with a thin layer of sand, the ground surface was frequently "finished off" with sweeping ornamental patterns.

Downingesque landscaping was introduced to Georgia toward the middle of the 19th century. As its name suggests, it was inspired by the work of Andrew Jackson Downing. In Georgia, as elsewhere, Downingesque landscaping was a popular interpretation of contemporary "English" landscaping. Informal in appearance, these landscapes feature a picturesque or naturalistic aesthetic. Trees, shrubbery, and open lawn are the major landscape elements. For a variety of reasons—some practical, some aesthetic, some even political—Downingesque landscapes were not popular in Georgia and are extremely rare today



The "ornamental yard" form of residential landscaping transformed at least some of the "landscape of work" into a work of landscape architecture. Extremely popular during the 19th century in Georgia, it featured an island of formal landscaping, primarily aesthetic in nature, around the house, itself surrounded by the larger landscape of work. Photo by James R. Lockhart, Georgia Department of Natural Resources, Historic Preservation Section.



Curved driveways and dumps of trees and shrubbery offered glimpses of the house and grounds in the "Downingesque" form of landscaping, introduced to Georgia during the middle of the 19th century. For a variety of aesthetic, functional, and even political reasons, this form of landscaping was never popular in Georgia. Photo by James R. Lockhart, Georgia Department of Natural Resources, Historic Preservation Section.

Coinciding with the introduction of Downingesque landscapes to Georgia was a landscaping phenomenon that some historians have called the **horticultural landscape**. The horticultural landscape featured exotic specimen plants from all over the world. These plants were usually worked into existing landscapes, although sometimes an entire yard was arranged to show off

the specimen plants. At its extreme, the horticultural landscape took on a plants-for-plants'-sake character. Generally, only vestiges of horticultural landscapes survive today

During the latter decades of the 19th century, landscaping activity in Georgia reached an all-time high. Corresponding to the social and economic development of Henry Grady's "New South," this popular landscape movement has been named **New South landscaping**. Its chief characteristic is an informal, almost casual quality. Indeed, the appearance of New South landscaping is described by one landscape historian as "picturesque randomness"—direct parallel to the picturesque eclecticism of Victorian-era architecture. New South landscaping literally transformed the appearance of Georgia. It was most pronounced in towns and cities, however, where increasing numbers of new houses were being built to accommodate Georgia's rapidly growing population. In this urban environment—house after house, newly built, with newly landscaped yards—the New South landscape movement produced yet another new landscape form: the landscape of the residential neighborhood, with its tree-lined streets and unfenced yards. At the turn of the century there was a backlash against the picturesque randomness of New South landscaping, just as there was a reaction against the picturesque eclecticism of late Victorian architecture. **Landscape** revivals loosely based on historical precedents became popular in new suburban developments and on country and urban estates. The style of land-

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Historic Residential Landscapes in Georgia: The Georgia Living Places Project

(continued from page 5)

scaping often corresponds with that of the architecture: an “Italian” landscape for a Renaissance Revival house, for example, or an “English” landscape for a Tudor residence.



Picturesque randomness characterizes the “New South” form of residential landscaping. Extremely popular during the late 19th century, it literally transformed the appearance of Georgia. New South landscaping features masses of trees and shrubbery, informally arranged, and open ground covered by a new landscaping element—the manicured lawn—along with highlights such as iron fencing and Stone curbs. Its disarmingly informal appearance is often misconstrued as the absence of landscaping principles and qualities. Photo by James R. Lockhart, Georgia Department of Natural Resources, Historic Preservation Section.

Shadowing the turn-of-the-century landscape revivals, but contrasting with them in virtually every respect, is what might be called Craftsman landscaping. Paralleling the popularity of Craftsman-style architecture, and inspired by the same interest in the arts and crafts, Craftsman landscaping is the standard accompaniment to the many new bungalow homes built in Georgia’s cities and towns during the early 20th century. Craftsman landscapes present a cozy, homey quality, informal but not random, with an emphasis on natural materials, and carefully crafted to make the most of small suburban lots.

The early 20th century brought a new development in Georgia’s residential landscaping: the large-scale landscaped suburb. These new developments generally conformed to the proven model of the American “garden” suburb. Their distinguishing characteristics include an irregular and curvilinear arrangement of streets, relatively large and irregularly shaped lots, retention of unbuildable lots as natural open space, and retention of existing natural features including topography and trees. Because they were frequently developed by a single developer, and often according to a master plan, these suburbs present a landscape characterized by uniformity.

By identifying and classifying the major forms of historic residential landscapes in Georgia, the GLP project has increased our knowledge of these important resources. This has allowed us to broaden the scope of our state historic preservation program. In general, we are now much better able to provide technical assistance on a variety of preservation activities involving residential landscapes. We have a new and useful way of measuring the significance of residential landscapes; this makes it easier to recognize historic landscape forms, identify and evaluate their significant features, assess their integrity, and conduct comparative analyses. The effects of new development as well as the compatibility of proposed landscape treatments can be better determined. Plans for the preservation of residential landscapes can be formulated with greater assurance that the historic qualities and features that make these landscapes significant will be preserved.

Above and beyond this general upgrading of our state historic preservation program, the GLP project with its landscape component has three specific applications. One has been accomplished; another is underway; the third is planned for the upcoming year.

Earlier this year, the GLP project served as the basis for our annual state historic preservation conference. A notebook summarizing the results of the GLP project was distributed to all who attended the conference. This information was augmented through workshops and topical sessions. In the landscape track, the nine major forms of historic residential landscapes in Georgia were illustrated, and guidelines for their preservation were presented.

Currently the GLP historic context statement including its residential landscape component is being reformatted into a National Register multiple property documentation form. With the addition of a statement of significance, registration requirements, and other technical information, this document will serve as the basis for future National Register nominations of Georgia’s “living places.” It is hoped that this technique will expedite the nomination of historic residential properties so more homeowners can take advantage of Federal and state benefits of National Register designation.

In the upcoming year, the information contained in the GLP reports, the conference notebook, and the multiple property documentation form will be compiled into a published handbook on Georgia’s Living Places. Intended for widespread distribution to a general audience, and specifically to owners of historic residential properties, the handbook will include information on Georgia’s residential Landscapes and how to preserve them.

Above and beyond these program benefits, the GLP project has shown that historic landscapes, including those that are residential in nature, can and should be considered significant historic resources, in and of themselves, equal in importance to their accompanying historic buildings, and equally worthy of preservation.

A more sobering realization is that historic landscapes are harder to deal with than historic buildings. Historic landscape forms are not as readily apparent as

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Historic Residential Landscapes in Georgia: The Georgia Living Places Project

(continued from page 6)

architectural styles or vernacular building types, and they change with the seasons and with the passage of time. Knowledge and expertise regarding historic landscapes are not as readily available. Quite frankly, special skills, knowledge, and interest are prerequisites to coping successfully with these problems.

Another sobering fact brought to light by our GLP project is that there continues to be a great gulf—narrowing, to be sure, but still great—between academic interest in high-style, designed landscapes and preservation activities involving more mundane, everyday landscaping. Our GLP project attempted to bridge this gulf by combining scholarly perspective with the results of field surveys and preservation projects. The GLP project also heightened our appreciation of regional differences in historic landscapes. While landscaping in Georgia conforms in general to national trends, it has been influenced by distinct regional factors including climate, geography, social conventions, aesthetic preferences, agricultural activities, attitudes toward the land, and even politics. This has

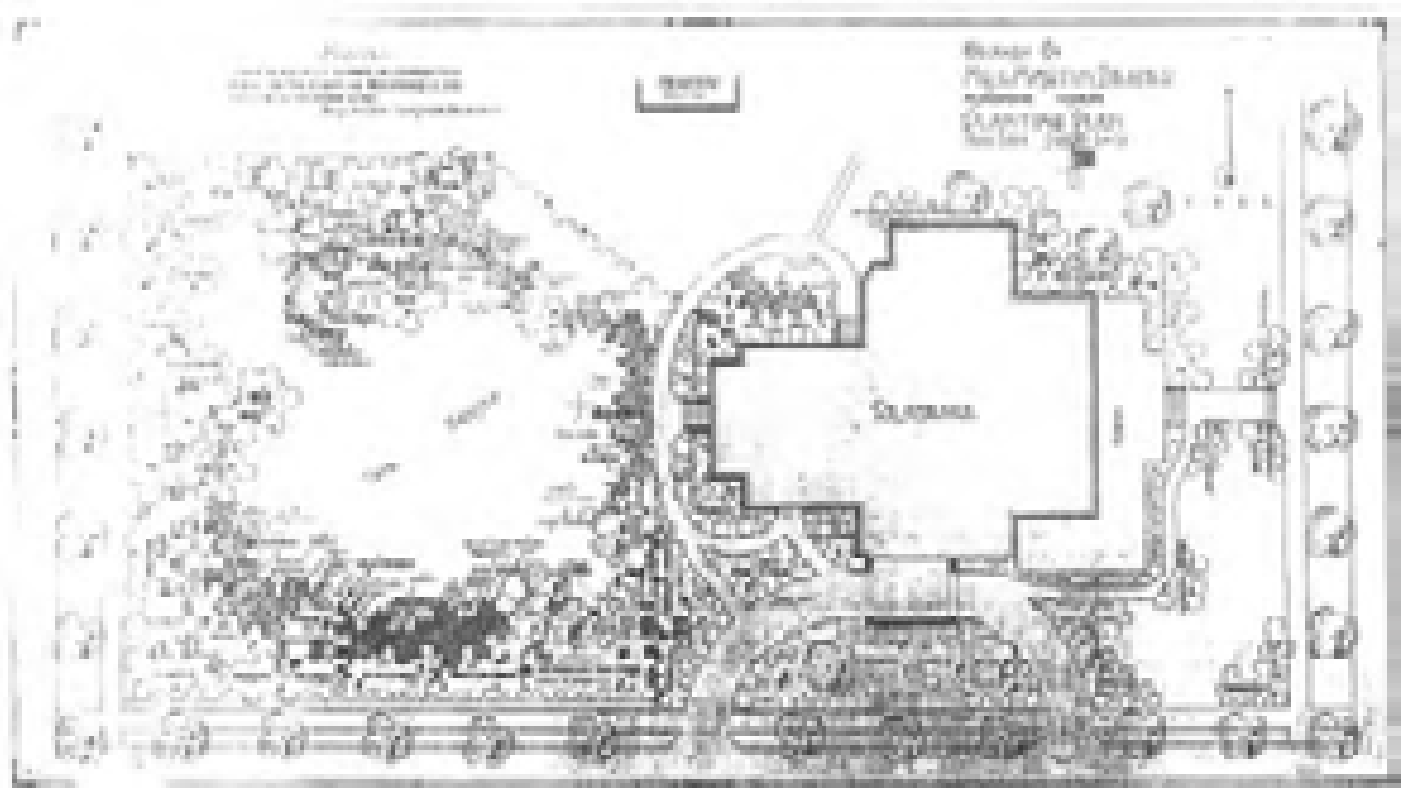
given rise to equally distinctive regional landscape characteristics.

Finally—and seemingly in contradiction to my first observation—the GLP project has convinced us of the benefits of looking at residential landscapes not in isolation but in the historic and environmental context of residential properties as a whole—the house, the yard, and the grounds containing associated archeological resources. Only in this way can the full value of historic residential landscapes be measured: as significant landscapes, but also as companion pieces to historic houses, as settings for outdoor activities and events, for their associations with the families and individuals who owned and lived on the property, and as both generators and protectors of the property’s archeological record. This synthesis of historic resources—architectural, landscape, and archeological—along with historic associations is what has given the GLP project its special impact. It is also what makes historic residential properties truly “living places.”

Dr. Richard Cloues is the manager, Survey and Register Unit and Deputy State Historic Preservation Officer, Georgia State Historic Preservation Office.

Indiana Historic Designed Landscapes Survey

Phase I Final Report



Project Team:

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July, 1995

Partial funding for this project was provided by a Department of the Interior Grant, administered by the Division of Historic Preservation, Indiana Department of Natural Resources.

FINAL REPORT: HISTORIC DESIGNED LANDSCAPES IN INDIANA SURVEY, PHASE 1: HISTORIC CAMPUSES, PARKS AND PARKWAYS, AND ESTATE GROUNDS

Submitted to the Division of Historic Preservation and Archaeology,
Department of Natural Resources, State of Indiana in partial fulfillment
of 1994 Historic Preservation Fund Grant by Anne Hoover Henderson,
Project Co-Director

Part I: Project Scope, Methods, and Products

1. “The Work of the Masters”: Olmsted, Kessler, and Jensen

This initial phase of the Statewide Survey Project has investigated the practice of landscape architecture in Indiana by three of America’s most famous landscape architects: Frederick Law Olmsted, Sr., his son, Frederick Law Olmsted, Jr., and his stepson, John Charles Olmsted; George Edward Kessler, and Jens Jensen. The Survey Project began with the work of these three nationally-recognized “masters” for several important reasons:

1. The Olmsted firm, Kessler, and Jensen produced significant bodies of work in Indiana between 1895 and 1937. Their impact on the State’s landscape was extraordinary and much of their vision for Indiana survives intact today. Among the finest examples are Percival Gallagher’s remarkable district on the Indiana University at Bloomington campus and his accomplishments at the Indianapolis Country Place Estate, the Landon’s “Oldfields”; Kessler’s farsighted master plans for the Indianapolis and Ft. Wayne park and parkway systems; and Jensen’s translation of his Prairie School philosophy into estate design at the Allison Estate in Indianapolis.
2. Of the seventeen types of historic designed landscapes recognized by the National Park Service, the three addressed in this phase of the Survey Project are among landscape architecture’s most important contributions to the nation between 1890 and 1940: planning and design of municipal open space systems as the antidote to urbanism, estates of the Country Place Era as powerful symbols of the vast wealth amassed by America’s industrial magnates, and, Gothic campuses to reflect the State’s pride in higher education.
3. The nationally significant work by the Olmsted firm, Kessler, and Jensen recognized in this Survey is available for the Survey Project because plans, photographs, plant lists, correspondence, and other documents have been made available by archives, museums, libraries, and, city halls. Since documentation is available for many of the projects investigated in the Survey, the Project team has considered the work of “The Masters” in Indiana. It has been possible to review original plans and related documents, to take those plans into the field to determine whether or not the plans were implemented, and, to document the extent to which the integrity of designed landscapes exist today.

2. The Work of Mid-20th Century “Masters”: Dan Kiley and Frank Lloyd Wright

1. Dan Kiley’s work at the Miller House, Columbus (1955) with architect Eero Saarinen is nationally recognized as a modern composition unifying house and grounds. Kiley and Saarinen collaborated on the St. Louis Arch competition (1946), Dulles Airport, and New Jersey’s Bell Laboratories while the Miller House was under construction. Kiley’s other work in Indiana includes plans for Concordia College, Fort Wayne and for two residential estates in Columbus, the Hamilton and Irwin residences.

2. The grounds of Frank Lloyd Wright’s residential designs in Indiana were also investigated: Christian residence, West Lafayette; Haynes-Schoaff residence, Fort Wayne; Davis residence, Marion; DeRhoades residence, Portage; and, Mossberg residence, South Bend.

3. The Work of Other Designers: Projects of Local Significance

In addition to the nationally significant work of the Olmsted firm, Jensen, and Kessler, and, the modern work of Kiley and Wright, the work of designers whose projects are significant at the local level has also been investigated.

1. Locally significant landscape architects, planners, landscape gardeners, nurserymen, and horticulturists: Schuyler Nolan, Donald Johnson, Lawrence Sheridan (Indianapolis planner), George MacDougal (Indianapolis landscape architect), M.H. Garr (Anderson nurseryman and gardener), and, Frits Loonsten (Indianapolis landscape designer and horticulturist). Their projects include:

Schuyler Nolan: Appel residence, Indianapolis; Bailey residence, Peru; and, Allison Estate, Indianapolis.

Donald Johnson include: Elder residence, Indianapolis and, Fortune residence, Indianapolis.

Lawrence Sheridan: Hubbard residence, Indianapolis and, a planning role in Anderson’s Shadyside Park

George MacDougal: Noyes residence, Indianapolis; Parry residence, Indianapolis; Marmon residence, Indianapolis; O’Brian residence, Indianapolis, and, Landon Estate, Indianapolis

M.H. Garr: York residence, Marion; Shadyside Park, Anderson

Frits Loonsten: followed Jens Jensen’s work at Link residence, Indianapolis, and Frawley/Clowes residence, Indianapolis

2. Additional locally significant work by women designers includes projects by Virginia Prince, Springfield, Illinois, and Anne Bruce Haldeman, Louisville, Kentucky:

Virginia Prince: following Jensen and Loonsten, Frawley, Clowes residence, Indianapolis;

following George MacDougal, O'Brian residence, Indianapolis
Anne Bruce Haldeman: Landon/Lilly Estate, now the Indianapolis Museum of Art,
Indianapolis and Eli Lilly Botanical Garden complex

4. Research Process and Results

Over the past year, the Project Team has undertaken the following research projects:

1. Indiana's County Interim Reports and National Register nominations (Department of Natural Resources Division of Historic Preservation and Archaeology) were reviewed for references to Historic Designed Landscapes. A Master List of all types of historic designed landscapes was developed in the fall of 1994, drawing on both the Division of Historic Preservation and Archaeology Reports and, on archival research conducted in local, state, and national collections. The Team's "Master List of Historic Designed Landscapes" identifies approximately 832 sites as potentially significant at the national, state, and/or local level. The List is provided in the Appendix of this Report and includes the following landscape types:

Parks, Parkways, and Boulevards (Municipal)
College and University Campuses
Institutional Grounds (monuments and memorial grounds)
Recreational Grounds (golf courses, tennis courts, stadia, country clubs, race tracks)
Garden Cemeteries
Residences (small residences, estate and plantation grounds)
Arboreta, Botanical and Display Gardens
Zoological Gardens and Parks
Plazas, Squares, Malls or other Public Spaces
City Planning or Civic Design
Subdivisions and Planned Communities
Commercial and Industrial Grounds and Parks
Battlefield Parks and Commemorative Parks
Fair and Exhibition Grounds
Parkways, Drives, and Trails
Bodies of Water and Fountains
Work by the P.W.A, W.P.A, and C.C.C.

Of the landscapes included in the Master List, 164 are municipal parks; 296 are residential estates, and, 32 are campuses.

2. The Project Team searched for documentation of Historic Designed Landscapes in Indiana from national archival sources. Plans, photographs, plant lists, and other documentation of the work of the Olmsted firm in Indiana (18 projects, including 517 plans, 410 photographs) were reviewed by Anne Henderson at "Fairsted", the Olmsted's home and office in Brookline, Massachusetts. "Fairsted" is today owned and managed as the Frederick Law Olmsted National Historic Site by the National Park Service.

Jensens' plans for his work in Indiana (19 projects) were reviewed by Anne Henderson and Tina Jones at the Jens Jensen archives at the College of Architecture, University of Michigan, Ann Arbor, Michigan.

Additional national archival sources investigated include: the Smithsonian Institution Archives of American Gardens, Wave Hill Catalogue of Landscape Records in the United States, and, the National Park Service Preservation Assistance Division's "Pioneers of American Landscape Design Project". Anne Henderson contacted sixty scholars nationwide who are experts in the work of 106 American designers to learn about possible Indiana projects. These scholars are assisting the PAD in the development of a computerized data base on America's landscape architects.

3. The Project Team also undertook a survey of the State's County Historical Commissions, Historical Societies, and preservation advocates attending the 1994 Cornelius O'Brian Preservation Conference, Madison, Indiana, September, 1994. Responses to the Survey Project were helpful in establishing a statewide network of local preservation enthusiasts. Additional State sources contacted include Garden Club of Indiana, Indiana Historical Society, Indiana State Library, and the Ball State University College of Architecture and Planning Drawings and Documents Archive.

4. Local archival sources were also investigated, notably the Fort Wayne Parks Department clippings file, Indianapolis Parks Department uncatalogued plan collection, and, library records of Evansville and Terre Haute.

5. College and university campus archives were searched for historic plans, photographs, and correspondence: Indiana University at Bloomington (Archives, Bryan Hall), Indiana University Medical Center at JUPUI (Lilly Archives), Earlham College (Indiana Archives), Indianapolis Central University (Indiana Archives), and, Notre Dame University (Indiana Archives).

5. Development of Model Inventory Form

The Project Team reviewed Inventory Forms for Historic Designed Landscapes developed by the following agencies and organizations: American Society of Landscape Architects; Alliance for Historic Landscape Preservation and Preservation Assistance Division, National Park Service; Olmsted Historic Landscape Preservation Program, Office of Cultural and Historic Landscapes, Massachusetts Department of Environmental Management; Division of Historic Landscape Architecture, State of New York Historic Preservation Office, and several municipal surveys of historic designed landscapes.

Based on review of existing surveys and the criteria for National Register nomination of an Historic Designed Landscape as established by the National Park Service in Bulletin 18: How to Inventory, Evaluate, and Nominate Historic Designed Landscapes, 1992, the Indiana Survey Project Form was developed. A copy of the Model Inventory Form is included in the Appendix to this Report.

6. Selection of Historic Designed Landscapes to be Surveyed

Major responsibility for surveying the work of the “Master Landscape Architects” was undertaken by Anne Henderson for the Olmsted firm and university campuses, Malcolm Cairns for George Kessler and parks and parkways, and Tina Jones for Jens Jensen and estate grounds. Following review of archival source materials and initial site visits, a “short-list” of projects was selected for inclusion on Survey Forms. Forms were filled out for those Historic Designed Landscapes which met at least one of the following criteria:

1. The Historic Designed Landscape can be documented by historic plans and other forms of documentation.
2. The Historic Designed Landscape demonstrates that historic plans were implemented.
3. The Historic Designed Landscape retains some degree of integrity today.
4. The Historic Designed Landscape reflects the work of “The Masters”: Olmsted, Kessler, and Jensen.
5. The Historic Designed Landscape may be eligible for nomination to the State and/or National Register of Historic Places.

7. Fieldwork and Photography

Following final selection of Historic Designed Landscapes to be surveyed, the Team conducted fieldwork and took photographs to document the “short-list” of projects. These projects were then written up on survey forms. Drafts of these surveys were delivered to the Division of Historic Preservation and Archaeology on June 30, 1995.

Part II: The Work of “The Masters”: Biographical Information on the Designers of Indiana’s Historic Designed Landscapes

Biographical information is provided for each of the nationally significant landscape architects whose work is featured in the Survey Project.

Olmsted Firm Office (Principals and Partners):

Frederick Law Olmsted, Sr. (by Charles E. Beveridge, American Landscape Architecture, pages 38-43)

Frederick Law Olmsted, Jr. (by Shary Page Perg, American Landscape Architecture, pages 60-65)

John Charles Olmsted (by Arleyn A. Levee, American Landscape Architecture, pages 48-51)

Percival Gallagher (by Anne Hoover Henderson)

Warren Manning (by William Grundmann, American Landscape Architecture, pages 56-59)

Henry Vincent Hubbard (by Kenneth I. Helphand, American Landscape Architecture, pages 66-69; by Karen Madsen, Pioneers of American Landscape Design, pages 68-72)

Edward Clark Whiting (by Arleyn Levee, Pioneers of American Landscape Design, pages 129-132)

Jens Jensen (by Stephen Christy, American Landscape Architecture, pages 78-83)

George Edward Kessler (by Kurt Culbertson, Pioneers of American Landscape Design, pages 72-74)

INDIANA'S HISTORIC RESIDENTIAL ESTATE GROUNDS

<u>OWNER</u>	<u>CITY</u>	<u>COUNTY</u>
ABKE	Indianapolis	Marion
ADAMS	Indianapolis	Marion
ALLISON	Indianapolis	Marion
APPEL	Indianapolis	Marion
ARMSTRONG	Ogden Dunes	Portage
AUFDERHEIDE	Indianapolis	Marion
AYERS	Mt. Summit	Henry
AYRES	Indianapolis	Marion
BAILEY	Peru	Miami
BEIGER	Mishawaka	St. Joseph
BLAKE	South Bend	St. Joseph
CHRISTIAN	West Lafayette	Tippecanoe
DAVIS	Marion	Grant
DE RHODES	South Bend	St. Joseph
ELDER	Indianapolis	Marion
EVANS	Crawfordsville	Montgomery
FAIRBANKS	Indianapolis	Marion
FISH	South Bend	St. Joseph
FLETCHER	Indianapolis	Marion
FORTUNE		Marion
FRAWLEY/CLOWES	Indianapolis	Marion
GAFF	Aurora	Dearborn
T. GRIFFITH	Indianapolis	Marion
W. GRIFFITH	Indianapolis	Marion
HAMILTON	Columbus	Bartholomew
HAYNES/SCHOAFF	Fort Wayne	Allen
HOLCOMB	Indianapolis	Marion
HUBBARD	Indianapolis	Marion
IRWIN	Columbus	Bartholomew
LANDON	Indianapolis	Marion
LILLY/LINK	Indianapolis	Marion
MARMON	Indianapolis	Marion
MILLER	Columbus	Bartholomew
MORTON	Indianapolis	Marion
MOSSBERG	South Bend	St. Joseph
NAU	Hammond	Lake
NOLL	Fort Wayne	Allen
NOYES	Indianapolis	Marion
OLIVER	South Bend	St. Joseph
PARRY	Indianapolis	Marion
SHERWOOD	Indianapolis	Marion
SOMMERS	Indianapolis	Marion

SPRINGER
STALNAKER
VALENTINE
WHEELER
WHITAKER
YORK

Indianapolis
Indianapolis
Muncie
Indianapolis
Crown Point
Marion

Marion
Marion
Delaware
Marion
Lake
Grant

HISTORIC DESIGNED LANDSCAPES OF INDIANA SURVEY, PHASE I

Page 2

Vegetation Features:

Water Features:

Landscape Structures:

Site Furnishings and Objects:

Spatial Relationships, Views, Vistas, and Viewsheds:

Additional or Special Features:

23. Brief Description of Existing conditions:

Topography:

Natural Systems:

Circulation Systems:

Vegetation Features:

Water Features:

Landscape Structures:

Site Furnishings and Objects:

Spatial Relationships, Views, Vista, and Viewsheds:

Additional or Special Features:

24. Preliminary Statement of Significance using Criteria A,B,C,D:

25. Preliminary Statement of Integrity:

26. Information Sources:

27. Surveyor:

Affiliation:

HISTORIC DESIGNED LANDSCAPES OF INDIANA SURVEY, PHASE I
Page 3

Date:

HISTORIC DESIGNED LANDSCAPES OF INDIANA SURVEY, PHASE 1
STATE OF INDIANA DEPARTMENT OF NATURAL RESOURCES
DIVISION OF HISTORIC PRESERVATION AND ARCHAEOLOGY

1. Survey No.:
2. Landscape Type: municipal park
 municipal park and parkway system
 estate ground
 college or university campus district
3. a. Historic Designation or Name: Lanesend
Nicholas Noyes Estate
b. Current Designation or Name: Lanesend
4. County: Marion
5. Township: Washington
6. USGS Quad: Indnpls West
UTM:
7. Inclusion in Existing County Survey: 097-296-06344
8. Street and City Address: 5625 Sunset Lane
Indnpls, In 46208
9. Current Owner (if known): Mr. & Mrs. Tom O'Brien
10. Owner's Address: same
11. Ownership Type: public private 12. Acreage
13. Current Landscape Use(s) residential lot
14. Type of Access to Property:
 restricted unrestricted no access
15. Landscape Features Visible: yes no
16. Landscape Endangered: yes no (if yes, explain:)
17. Property Boundaries: The east and south boundaries are the White River, the west boundary is Sunset Lane. Please refer to the enclosed aerial photo for further information.
18. Period(s) of Significance of Landscape: 1929-?
19. Landscape Architect/Designer/Horticulturist/Gardener: George MacDougall (1929), Virginia Prince (1931-32), Ernest Guyer,

20. Brief Chronology of landscape development (may include design, implementation, additions and alterations):

The house was built in 1928 by Fred Wallach for Nicholas Noyes. Known alterations to the site include:

1. the construction of the earthen levee along the White River in the 1930's.
2. at separate times, the moving of the wishing well and then a "Boy with Spider" sundial to the grounds of what is now the IMA.
3. the removal of a tennis court located on a terrace halfway down the hill, and its subsequent conversion to a lawn bowling area.
4. the change of ownership to the O'Briens circa 1978.
5. the construction of a tennis court in the historic floodplain and a swimming pool on the terrace halfway down the hill.
6. the installation of an aerating fountain in the large natural pool at the base of the hill.

21. Summary of Design Principles, Style, and Character:

The Noyes Estate is located in the very wealthy enclave of Sunset Lane in the former town of Crow's Nest. The Tudor Revival home was built to reflect the wealth of the owner, but the siting of this house with its nearness to Sunset Lane and its lack of grand front lawn appears to reflect a more private and personal character to the design. Whereas the front of the house is somewhat secluded under mature trees and bermed planting beds, the rear of the house opens onto a wide vista of the White River and its floodplain. The formality of the house is reflected in the two formal gardens at the base of the hill. The personal tastes of the owners is perhaps reflected in the extensive rock garden, ponds, and stream that were constructed along the ravine to the south of the house. The mixture of formal planting spaces and distant, informal pastoral settings is characteristic of the mansions of the "Country Life Era."

22. Historic Designed Landscape Features:

Topography: The house is situated on a bluff ridge overlooking the White River. The slope to the rear of the house quickly drops to the floodplain below. An earthen levee surrounds the property along the river edge.

Natural Systems:

Circulation Systems: Access to the property is by the long winding Sunset Lane, and then a short loop driveway into the site. A stairway leads straight down the hill to the rear of the house and continues a sight line through one of the formal gardens. Irregular stone paths lead through and up the rock garden to the south, and a dirt road follows the perimeter of the property in the floodplain to the levee.

Vegetation Features: At one time, every specie of native tree was planted at the estate. A rose garden that was known throughout the Midwest existed in one of the formal gardens. It is believed to have been decimated by floods before the levee was built. Historic planting plans have been located, but more research needs to be done to fully understand the vegetation features.

Water Features: The rock garden includes a man-made cascading stream that tumbles over rocks, and under rustic stone bridges, and through rills, and into ponds before it spills into a pool at the base of the hill. A wishing well was also featured in the center of the formal garden at the base of the hill.

Landscape Structures: Structures included a pump house, arbors, tennis court, and terraces.

Site Furnishings and Objects: Furnishings included the benches, light fixtures, wishing well and sundial.

Spatial Relationships, Views, Vistas, and Viewsheds: One of the most important features of the landscape is the long and wide viewshed from the patio and porch at the rear of the house. This is the most photographed detail of the site.

Additional or Special Features:

23. Brief Description of Existing Features (historic & modern):

Topography: same

Natural Systems:

Circulation Systems: The circulation system remains intact.

Vegetation Features: According to Mrs. O'Brien, some of the mature trees at the site were a part of the historic planting plan. A very mature formal garden exists along the center axis originating at the top of the hill and continuing down the long stairway. South of this formal rectangular bed is a circular knot garden of mature yew.

The banks of the rock garden are planted with a variety of

perennials and bulbs. The rose garden no longer exists.

Water Features: The tumbling water feature is intact, and the only addition being the aerating fountain at the lower pool. A swimming pool has been installed on the lower terrace.

Landscape Structures: The pump house and arbors remain, a tennis court was replaced with a lawn for bowling, which was recently replaced with the swimming pool. A new tennis court was added in the floodplain.

Site Furnishings and Objects: According to Mrs. O'Brien, the historic benches and lighting fixtures remain. A statue of Mary has been placed at the end of the primary sight line in the formal garden.

Spatial Relationships, Views, Vista, and Viewsheds: Although the river is not visible due to the maturing of vegetation features along its banks, the patio at the rear of the house still provides a spectacular view.

Additional or Special Features:

24. Preliminary Statement of Significance using Criteria A,B,C,D:
The Noyes Estate is significant under Criterion C of the National Register because of its high artistic value and because it is a good example of a Midwestern estate in the Country Life Era.

It is also significant because of its early and long influence in the Garden Club Era. The Noyes Estate was featured in the inaugural 1935 Park Tudor Garden Tour and then was included from 1936-42, 1947-59, 1961, 1963-64.

25. Preliminary Statement of Integrity:
The integrity of most of the features appears to be intact. However, more research is need to determined the true historic feel of the place.

26. Information Sources: A Walk Through the Decades-1935-1985 Park Tudor School Home and Garden Tour. Mr. & Mrs. Tom O. Brien. State Land Office-Aerial Photo. Indiana Historical Society-Noyes Photo Collection. Smithsonian Institution Archives of American Gardens.

27. Surveyor: Tina Jones Affiliation: BSU Date: 6-29-95

HISTORIC DESIGNED LANDSCAPE SURVEY OF INDIANA
SUMMARY REPORT-ESTATES & RESIDENCES

by

Christina Petlichkoff Jones, Research Consultant
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The initial phase of the Historic Designed Landscape Survey in Indiana is an important first step in identifying important significant cultural landscape resources that have been, in the past, classified as architectural features, ignored, or misinterpreted. This error in judgement is primarily due to a lack of understanding of the true relationship and character between those features and others that have been well documented. It is hoped that the results of the first phase of this survey will begin to communicate the extensive diversity, character, richness, and importance of these "new" old resources in our state.

One of the primary goals of this survey was to develop a Master List of locations that are potentially significant as Historic Designed Landscapes. The Master List was to include all categories of designed landscapes with an emphasis on estates, parks and parkways, and college and university campuses. In order to develop this list from "scratch," primary sources of information needed to be identified, located and researched for possible site information. Secondary and tertiary sources were also used to provide the broadest scope of information possible in the one year time frame of this grant.

Primary sources included the Smithsonian Institution Archives

of American Gardens; the Indiana Department of Natural Resources Division of Historic Preservation and Archaeology County Historic Structures Interim and Summary Reports and survey forms; the Jens Jensen Archives located at the University of Michigan; and the publication "A Walk Through the Decades-House and Garden Tours 1935-1985. Secondary sources included the Catalog of Landscape Records in the United States (Wavehill), the records of the Garden Club of Indiana, the Indiana Historical Society, the Indiana State Library, and Ball State University College of Architecture and Planning Drawings and Documents Archive.

Several publications were also useful in developing the list. The most important of these were Maloney and Remenschneider's Indianapolis Landscape Architecture Grees' Jens Jensen-Maker of Natural Parks and Gardens; Griswold and Weller's The Golden Age of American Gardens; Birnbaum's Pioneers of American Landscape Design; and Tishler's American Landscape Architecture-Designers and Places.

Public input as a result of press releases, "word-of-mouth," and mailers yielded more information and several contributing locations. The Master List, as of September 30, 1995 includes 164 parks, 300+ residences and 32 college and university campuses.

The unexpectedly large size of this list resulted in decisions being made to prioritize and feature specific known sites. The focus of the "short list" was works of the masters (Frederick Law Olmsted, George Kessler, Jens Jensen, Dan Kiley, and Frank Lloyd Wright), works of regionally significant landscape architects, works of minority designers, and locations that were significant

for a specific style or time period.

The location and identification of potentially significant sites proved to be much easier than gaining access and conducting a photo survey. Whereas a park or university campus is a "public" place with somewhat unrestricted access, a survey of a private residence (where most of the features are not visible from the road) entails identifying the owner, locating a phone number, hoping that the owner responds by mail or phone to inquiries, arranging a mutually convenient appointment, and then hoping that the weather holds or stays at least light enough to take pictures. The pre-arranged visit and survey could be hindered by rain, heavy cloud cover, poison ivy, raspberries, overgrown vines, daunting heat and humidity, steep terrain, or poorly timed irrigation systems (it may have been my timing, in retrospect).

The rewards of the visits included experiencing some of the best designed private outdoor spaces in Indiana. Organized outdoor rooms flowed from bosque to gazebo to allee and arbor; long views opened over wildflowers and through woods to meadows and distant rivers; walled gardens flourished with landscape details to highlight every season; and man-made natural gardens highlighted the Midwestern landscape. The proud owners of these gardens shared their enthusiasm and love of outdoor spaces.

Another goal of this survey was to locate and photo survey designed landscapes, located in Indiana, that were known to be the work of the master's of the profession. Landscapes in the three major categories of study, that were designed by Olmsted, Kessler,

Jensen, and Kiley have been located and photographed. Architect Frank Lloyd Wright was also included in this list because of his penchant for unifying nature and design.

A third goal of this project was to identify landscape architects who contributed to the regional identity of the profession. These landscape architects practiced within the state of Indiana or within the Midwest and include both male and female practitioners.

The enclosed summary has been divided into four categories to afford connections and continuity to the discussion and to address specific requirements of the grant proposal. The following topics will be included in the summary:

1. The sequential development of Historic Designed Landscapes in Indiana.
2. The work of the Masters in Indiana.
3. The work of regionally significant landscape architects.
4. The work of female landscape architects.

The results of the on-site visits for each location are detailed in the enclosed survey forms. The works of Kessler and Olmsted are discussed elsewhere.

The Sequential Development of Historic Designed Landscapes in Indiana:

Although European occupation in the state dates to the early 18th century, designed landscapes, and in particular, those with French influence, have either been not located or excavated. Other early designed landscapes, such as the Talbott-Hyatt Pioneer Garden

in Madison, c. 1818, exist in the state but have not been identified in this survey.

The earliest designed landscape that was surveyed for this project is Hillforest (1852) located in the town of Aurora. The United States, in many ways, was still an infant in the global cultural milieu. Its identity as a unique cultural force was still being developed. As a result of this lack of national identity, citizens resorted to European design traditions to communicate their status to the world. Perhaps Hillforest's owner, Thomas Gaff, traveled to Italy and was influenced by the gardens there. Perhaps he liked the style of these gardens. Perhaps the Italianate garden style suited the steep hillside of Aurora overlooking the Ohio River. The answers to these questions are unknown at this time. What is known is that he directed the design, engineering, and construction of one of the most unique "Midwestern" Italian Gardens located in this region.

As the Industrial Revolution radically increased the income of various entrepreneurs, their basic "needs" for housing and material objects also increased. The home became a place to

display wealth, status and fashionable taste. . . . The overriding feature of Victorian landscape design was that it dealt with objects set in space, rather than the design of spaces themselves. (Pregill:502)

The Oliver Residence (Copshaholm), in South Bend (1896), is an example of such an estate. Whereas the residence is by far the most dominant feature of the site, the designed grounds are a combination of distinct features/gardens which lack any form of continuity to themselves or the house. Victorian gardens were

meant to be "artistic" displays of controlled nature rather than features that unified structure and site.

A typical feature of the Victorian Era, was that the industrialists built their mansions in urban locations close to their factories. The Irwin family of Columbus (1910), also chose to build their mansion in the city. The construction of their residence and garden was influenced by the Beaux Arts training of the architects of that day and as a result of the World's Columbian Exposition of 1893.

The Neoclassicist approach to design as practiced in the first part of the twentieth century was variously described as "formal," "architectural," "geometric," or "Italian." Formality derived from the axial arrangement of sight lines; architectural quality from the use of structured outdoor spaces, similar to those of interiors, and the inclusion of many built features, like balustrades and gazebos; the geometric from its reliance on rectilinear forms; and the Italian from its use of Renaissance Italian garden characteristics, such as terracing and columnar plants. (Pregill :569)

The Irwin Garden is perhaps the most intact, significant Neo-Classic estate garden in the state.

As the factories polluted the cities, and the increased demands of a growing urban population strained the health and resources of its occupants, the wealthy townspeople escaped to the suburbs and country. The "country" locations of that era have now been absorbed into the suburbs of today. The purchase of large amounts of acreage ensured a tranquil, clean, natural environment for habitation, health and recreation. The ostentatious display of their personal wealth was still an important element of their design scheme, but now they had more land to show and develop it

in.

The David Parry Estate (1910) is the earliest example of such an estate in Indianapolis, and perhaps Indiana. Parry commissioned George MacDougall to design his estate, which featured rolling hillsides, deep ravines, "natural" rock gardens, ponds, a spring head, and formal gardens near the residence. The estate grounds were characteristically more "Natural" as the distance from the residence increased. Residential structures were typically built on knolls or ridges to increase the dominance of the structure, and to afford long views to distant landscape features. The Parry Estate is a significant example of the "Country Life" Era in landscape architecture history.

Another outstanding example from the "Country Life" Era is the Allison Estate in Indianapolis (1911). This estate, designed by Jens Jensen, also featured the long entrance drive through a rolling countryside, site location on a ridge bluff, and formal gardens located adjacent to the residence to extend the display of wealth, and to architecturally tie the residential structure to the grounds. Signature features of a Jensen landscape that were incorporated into the general plan of the grounds at the Allison estate were (1) the use of native plant material in "Natural" mass plantings, (2) long views through wooded areas to distant open meadows, and (3) natural Midwestern hardscape materials. Jensen created a site plan that incorporated formal architectural features and natural planting details into a cohesive design for the entire estate.

Another estate designed by Jensen was the Frawley Estate (1922), located in Indianapolis. The Frawley Estate was designed on land purchased from the subdivision of the David Parry Estate. The estate was eventually purchased by the Clowes family, and that is when the more significant period of landscape design was developed. The only features that remain from the Jensen design are the long view and a rustic pool. The Clowes family has developed their grounds into a Romantic English landscape that features gently rolling, turfed grounds with views enframed by "natural" massings of trees and shrubs, imitating the English countryside. To complete the design of the estate, a walled English garden, located adjacent to the residence features colorful displays of perennial plantings and eclectic sculptural details. The Clowes estate has been a featured garden in the house and garden tours since their inception in 1935. It is a significant historic designed garden because of its unique style and because of the garden's influence on residential landscape design within the city, if not the state.

The Nicholas Noyes Estate (1929) was also another frequent and popular location for the garden club tours. The popularity of this garden transcended the Country Life Era which ended in 1929 when many of the wealthy estate owners lost their fortunes in the stock market crash. The Noyes estate was built in the suburban town of Crows Nest, and was located a "distant" five miles from the center of the city of Indianapolis. This ridge bluff overlooking the White River was also the residential location of many of the most

wealthiest citizens of Indianapolis. Other estates located here included those of J.K. and Eli Lilly, and F. M. Ayres.

The Noyes Estate's short entrance drive was supplanted by the long drive through Crows Nest. The highlights of the grounds were the formal and rose garden (1,000 plants) that were built at the base of the bluff and were reached by a long stairway built into the side of the hill. Although somewhat disjointed from the formal gardens, but none the less significant was a rock garden and manmade creek that plunged down a ravine and emptied into another manmade pond. This is perhaps the most well-developed and beautifully designed feature of this landscape.

The Depression quickly ended an era of landscape design whose demise had already begun. In the 1920s, Modernism,

in both Europe and North America, was simply an aesthetic system of simplified line and asymmetrical form that still dealt with the landscape as a static artistic composition rather than as functional space. Without strong theoretical underpinnings, modernism was no more appropriate to American land uses than was Beaux Arts-inspired neoclassicism. (Pregill :687)

In a series of articles, Garrett Eckbo, Dan Kiley, and James Rose proclaimed

a manifesto of the new design theory in which human needs, the character of the natural environment, and the fit between these two became the principal stimuli for design. The authors decried both Romantic design, which they viewed as the arbitrary application of wiggly lines in a futile attempt to copy nature, and the Neoclassicist design, for its emphasis on decorative, formal spaces that often serve as backdrops for buildings rather than meeting the very real needs of people for usable outdoor spaces. The catch word that came to convey this idea of usefulness in outdoor spaces was "functionalism." Functionalism implied that site uses, rather than arbitrary patterns, determined site form; that the site was an outdoor room or rooms, rather than a sequence of axially organized visual experiences; and that the landscape's principal role

was to support human social activity, rather than merely create settings for structures. (Pregill:688)

Columbus, Indiana is the location of two outstanding Modern residential landscapes. The Miller Residence (1955) was designed by Dan Kiley and is perhaps the most nationally significant designed residential landscape in Indiana. The grounds of this residence have been featured or discussed in more national publications than any other in the state.

The other Modern residential landscape located in Columbus, Indiana was also designed by Dan Kiley. The Hamilton Residence (1965) has also been discussed in several publications. Kiley has created functional outdoor rooms that are defined by vertical and horizontal planes delineated by the use of arbors, trees, walls, and turfed areas. Each "room" is perfectly scaled and cohesively complements the next space and, at the same time, enhances the integrity of the complete design.

The Work of the Masters in Indiana

In sharp contrast to the Neoclassic landscape trend popular in the early years of this century, was the development of a uniquely Midwestern landscape style. The Prairie style in architecture and landscape architecture was an attempt to create a regional identity whose inspiration was the "visual and ecological character of the prairie landscapes. . . From typical landforms came the style's principal visual concept--the use of horizontal lines." (Pregill:588) Several important characteristics define

this style of landscape design. Those characteristics are:

First it emphasized regionally distinctive character and sought to preserve both natural and cultural features typical of the Midwest. Equally important was contemporary site character, which Prairie style designs achieved by linking buildings to grounds through the placement of enframing planting masses. The style also stressed distinctive prairie proportions in the scale of plants and in the relative size of open and wooded areas. Typical prairie scenes were symbolized by vistas to the horizon, called "long views," which gave depth to compositions. Finally the Prairie style advocated use of native plants, both in designed landscapes and in restorations of true prairie plant communities. (Pregill-588)

Two of the major proponents of this style of landscape design had several commissions in this state. Frank Lloyd Wright is responsible for six residential structures and Jens Jensen has been identified as the landscape architect for 19 residential designs, three schools, one commercial building, one hotel, and at least 11 parks, preserves, boulevards and street plans. As a means to identify, locate and study the work of Jensen in Indiana, all drawings located at the Jens Jensen Archives at the University of Michigan that were of projects in Indiana were photographed as a part of this project. This information will be archived in the Drawings and Documents Archive at Ball State University.

The Jensen Archives contain drawings for ten residential plans, four parks, and one school (Culver Military Academy). The drawings, and/or the location of the other sites in Indiana remains unknown at this time. On site visits were made to eight of the residential locations, the ninth location (F. S. Fish, Sunnyside) was revealed to be a plan for a vegetable garden located in South Bend, and was thus not visited; the other site (Barker, Michigan City) was a series of watercolor sketches and was deemed not

reliable for study. Three of the sites (Whitaker, Link, Evans), had not been previously surveyed or located.

As stated above, the Allison Estate is perhaps the most intact Jensen design located in the state. The most unique residential design is the man-made game and nature preserve found at the Evans site in Crawfordsville. This site, known as Springledge (1917), was described as having 17 springs and was located along the ridge overlooking Sugar Creek. Flamingos, swans and peacocks summered at the estate and wintered in Chicago at the Lincoln Park Zoo or the Kellogg Sanctuary in Battle Creek, Michigan. Many species of wildflowers were planted along the ridge, floral gardens enhanced an aviary, tea house and pet pens, and as many animal species roamed the preserve.

Urban residential lots were also designed by Jensen. They included the Beiger (1914), Link (1922), Morse Dell Plain (1924), and Whitaker (1929) residences. Of those residences, the Link Residence on North Meridian is the most intact natural design. Man-made rustic stone ponds are placed adjacent to the residence and the majority of the lot is planted in native tree and shrub species with open "clearings" of turf.

The Stalnaker (1921), Whitaker and Morse Dell Plain residences also feature a signature Jensen landscape feature. Jensen's Council Ring was a circular or semi-circular stone seating element that was placed within a wooded area on the lot. The circle symbolized the unity of all living things, and was meant to be used by the landowners and their associates as a place to "commune" with

nature (plays, discussions, bonfires, story-telling). The largest and most intact Council Ring in the state may be found at the Stalnaker Residence.

Frank Lloyd Wright was responsible for six residential structures in Indiana. Five of those sites (Armstrong, Haynes, Mossberg, Christian, Davis) were visited. The DeRhodes site is an early Prairie design and lacks a cohesive site plan. The Armstrong, Christian, Mossberg, Haynes and Davis locations are all Usonian by plan and characteristically are sited and designed to "fit" into the location with the structure being an equal element rather than a dominant feature of the plan. At this writing, the Mossberg Residence is the most intact, outstanding example of this unity of site and structure.

The Work of Regionally Significant Landscape Architects

In addition to the works of nationally known landscape architects, several works of regionally significant professionals were also surveyed. The most extensive list of commissions in the central part of Indiana went to Frits Loonsten of Indianapolis. He is known to have worked at the Link, Clowes, and Lilly residences, and many, many others. He was known for his "natural" landscapes, and was often called in to upgrade a Jensen design. Other significant landscape architects who practiced in the state include Schuyler Nolan, Donald Johnson, Lawrence Sheridan and Howard Garr. Two of Garr's locations were surveyed to compare the works of

lesser known designers. The sites surveyed were the A. B. Ayres Summer House, and the York Residence. Both sites featured extensive natural plantings in constructed rock gardens along hillsides. Pools, water channels and stone bridges were featured details of their designed landscapes.

Other residential sites designed by the above named landscape architects remain to be visited.

The Work of Female Landscape Architects

A pleasant surprise was found while conducting research for the residential locations in Indiana. Two female landscape architects were found to have practiced here. Their significance is enhanced further by the fact that they were commissioned to do work at some of the most well known estates in Indianapolis. Virginia Prince of Springfield, Illinois is known to have designed the walled English garden at the Clowes estate, created a formal garden and designed landscape furniture for the Noyes residence, and provided planting schemes at the Lilly estate on Sunset Lane.

Anne Bruce Haldeman of Haldeman and Leland? of Louisville, Kentucky is known to have designed the beautiful children's space next to the Garden-On-The-Green Restaurant at the Indianapolis Museum of Art. She also provided planting schemes at the Lilly Mansion on Sunset Lane, and was responsible for at least one walled residential garden located on Washington Boulevard. Site visits and additional research are needed to fully understand the impact

and significance of these two landscape professionals.

In sum, significant examples of the works of the masters, most periods of residential landscape design, and minority and regional professionals have been identified and located in Indiana. The richness and diversity of the locations surveyed, and the "discovery" of more than two hundred other potentially significant locations illustrates the importance of Indiana residential landscape design and enticingly suggests the need for more research in this important component of our state's cultural resources.

INDIANA HISTORIC DESIGNED LANDSCAPE SURVEY

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**NATIONAL PARK SERVICE
PARK CULTURAL LANDSCAPES PROGRAM
CULTURAL LANDSCAPE INVENTORY INITIATIVE
APRIL 1997**

INTRODUCTION

One of the most ambitious initiatives of the National Park Service (NPS) Park Cultural Landscapes Program involves a comprehensive inventory of all cultural landscapes in the national park system. Since the 1960s, the NPS has undertaken Servicewide inventories of cultural resources, such as historic structures (which today includes over 25, 000 structures). However, in light of the recent recognition of cultural landscapes and the nascent stage of the Park Cultural Landscapes Program, an inventory of cultural landscapes has not been undertaken. As a result, the extent and condition of these resources in the system are unknown. To address this lack of information, in 1992 a three year initiation was commenced to design and field test an inventory methodology for cultural landscapes with the assistance of professionals throughout the NPS. As envisioned, the Cultural Landscapes Inventory (CLI) will be an evaluated inventory of all landscapes having historical significance in which the NPS has or plans to acquire any legal interest.

The CLI will provide a management inventory of evaluated cultural landscapes, as per Section 1 10(a)(1) of the National Historic Preservation Act, *NPS Management Policies* and *Cultural Resource Management Guideline, NPS-28*. Additionally, the initiation of the CLI is a critical step in establishing “a scientific/scholarly basis for resource management decisions,” one of the primary goals identified in the *National Park Service Strategic Plan*. Specifically, the plan identifies a desired condition in which “A cultural landscapes data base provides information about the location, historical development, and current management of cultural landscapes.” As such, the CLI will assist managers in planning, programming, and recording treatment and management decisions.

The range and diversity of cultural landscapes in the system presents the greatest challenge to the development of a standardized inventory. For example, the landscape of the Stehekin River Valley in North Cascades National Park, with its homesteads and old U.S. Forest Service ranger district complexes, differs greatly from the formal estate at Vanderbilt National Historic Site in New York. The character of both are in contrast to the Presidio military complex in Golden Gate National Recreation Area and the chain of missions along the San Antonio River which constitutes San Antonio Missions National Historical Park in Texas. Additionally, there is a lack of baseline data and contextual information for cultural landscapes which can present difficulties in determining the significance of these resources. Therefore, the CLI must provide the flexibility to address the diverse landscapes in the system, recognize the lack of basic information which exists, and provide the ability to serve as a tool for defining programmatic needs.

SECTION 1

Relationship to Park Cultural Resource Management

INTRODUCTION

This section of the guide addresses topics related to the purpose and use of the Cultural Landscapes Inventory (CLI) and its relationship to park cultural resource management. The topics included were defined during the design and field testing of the CLI. As the CLI is implemented systemwide, the guidance provided may be revised and other topics added.

THE CLI FRAMEWORK

Purpose and Use of the CLI

The CLI is an evaluated inventory of all cultural landscapes (landscapes, component landscapes, landscape features, and component landscape features) having historical significance in which the National Park Service (NPS) has or plans to acquire legal interest. The CLI provides the baseline information for a cultural landscape. As such, the CLI assists park managers and cultural resource specialists in planning, programming, and recording treatment and management of listed landscapes.

The CLI has three primary functions:

- 1) to identify cultural landscapes and provide information on their location
- 2) to record information about these resources related to their identification, description, historical development, landscape characteristics and features, and management
- 3) to assist managers and cultural resource specialists in determining treatment and management decisions and to record those decisions

The Colonial Landscapes Automated Information Management System (CLAIMS) is an automated database system associated with the CLI; that allows for manipulation and retrieval of information on a variety of levels.

The CLI has a variety of uses for parks, clusters, regions, and the National Center:

Parks:

- establish priorities for funding, staffing, research, maintenance (ICAP), and planning (RMP, DCP)
- satisfy Section 106 compliance requirements
- document the condition of cultural landscapes for GPRA
- enhance interpretation program
- promote working relationships with neighboring communities regarding the preservation of adjacent lands associated with the cultural landscape

Clusters and Regions:

- define the scope of the cultural landscape resources in a cluster and/or region
- assist in setting priorities regarding the development of thematic contexts, training, and technical information
- establish a foundation for the cluster and/or region cultural landscape program by increasing the level of awareness of cultural landscapes and identifying the available knowledge and the condition of the resources
- identify the need for additional research (e.g., Cultural Landscape Reports, Historic Resource Studies, National Register nominations)
- document the condition of cultural landscapes for GPRA
- provide training to park staff

National Center:

- identify systemwide contextual needs and pursue development of the associated thematic

contexts to facilitate the identification and evaluation of cultural landscapes

identify training and technical information needs related to the identification, evaluation, and management of cultural landscapes

document the condition of cultural landscapes for GPRA

define the relationship of the CLI with other programs (e.g., cultural, natural, American Heritage Areas) and, if necessary, develop standards to ensure consistency and appropriate interrelationships

identify and pursue staffing and funding initiatives related to parks, clusters, support offices, and the National Center

Relationship to Cultural Resource Documents

As one of five Servicewide inventories of cultural resources, the CLI serves as the basis for the identification and evaluation of cultural landscapes in the system. The information collected and included in the CLI identifies the significant characteristics and features of a landscape.

Except for ethnographic landscapes, the initial identification of cultural landscapes occurs in a Historic Resource Study (HRS). A HRS must contain enough information about the developmental history, evolution, and existing conditions of a cultural landscape to evaluate its integrity and define appropriate National Register boundaries. Based on the research and field investigations conducted, a period plan clearly depicting all cultural landscape resources and a National Register nomination are prepared. Therefore, the CLI should be coordinated with the preparation of the HRS.

In the absence of a HRS or one that adequately addresses landscape resources, the CLI is the primary tool for documenting and evaluating a landscape. Based on a completed CLI, recommendations are made for addenda to existing HRS and/or National Register nominations, as appropriate. In addition, the CLI can be a very effective means of determining other research needs, primarily

the scope of a Cultural Landscape Report (CLR). Therefore, the CLI should precede the preparation of a CLR or other research on a cultural landscape.

The Hierarchy for Inventorying Cultural Landscapes in the CLI

The diversity of cultural landscapes in the national park system, both in terms of scale and physical complexity, presents a significant challenge for a standardized inventory. Based on this diversity and the need to clearly articulate the physical character of the landscape for the purposes of the CLI, and ultimately for management, a hierarchy has been defined for subdividing a landscape into identifiable components and/or features. Figure 5 illustrates this hierarchy.

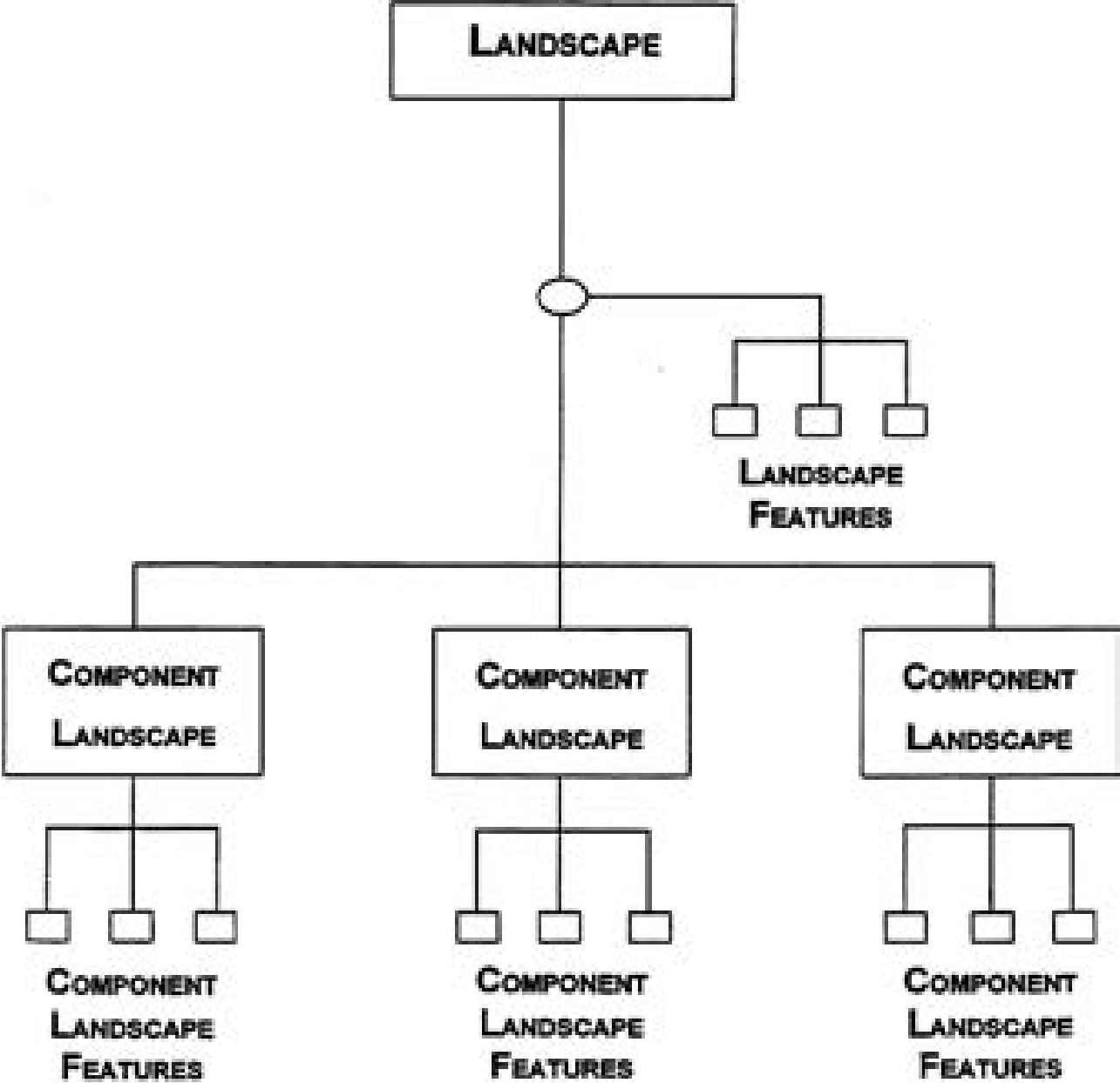
The following four categories have been selected to delineate a cultural landscape for inventory purposes:

Landscape: the primary focus of the CLI. It is the combination of component landscapes and/or features that define a cultural landscape which is eligible for the National Register of Historic Places. Examples may include Gettysburg National Military Park, Grant-Kohrs Ranch National Historic Site, Cades Cove Historic District (Great Smoky Mountains National Park), Dungeness Historic District (Cumberland Island National Seashore), Frederick Law Olmsted National Historic Site, and Ebey's Landing National Historical Reserve.

Landscape Feature: the smallest physical unit that contributes to the significance of a landscape and can be managed as an individual element. Examples may include a woodlot, earthwork, hedge, lawn, specimen tree, alley, barn, agricultural field, and vista.

Component Landscape: the definable physical area of a landscape that contributes to the significance of a National Register property or, in some cases, is individually eligible for the National Register. A component landscape warrants individual documentation to adequately record the physical character of the overall landscape and can be further subdivided into smaller features. Examples may include a

Figure 5. Cultural Landscape Hierarchy



garden, canyon, overlook, cemetery, campground, cave, farmstead, and road system.

Component Landscape Feature: the smallest physical unit that contributes to the significance of a component landscape and can be managed as an individual element. Examples may include a garden feature, such as a bench or fence; an overlook feature, such as an outcrop or path; and a cemetery feature such as a specimen tree or tombstone.

The application of these categories to a particular landscape is contingent upon its character and complexity. The following two examples serve to illustrate this point. At Harry S Truman National Historic Site, the CLI could identify the 1.4 acre property as the landscape and specific attributes, such as the rose garden, outbuildings, fencing, and foundation, plantings, could be identified as landscape features. In a more complex park, such as Gettysburg National Military Park, the CLI could identify the 3,965 acre park as the landscape, within which are several component landscapes, including several farmsteads, a national cemetery, and a memorial road system. Additionally, the landscape features associated with the landscape and the component landscape features associated with each component landscape could be identified.

The CLI Inventory Process

A four level process has been defined in order to:

- facilitate identifying the potential scope of cultural landscapes in a systematic manner
- establish priorities for further inventory and research

- respond to specific park management needs

Each level corresponds to a specific degree of effort and detail contained in the inventory. Information from all four levels is included in the CLAIMS, providing an automated system for sharing and reporting on the voluminous and diverse material collected in the CLI. Figure 6 illustrates the CLI's four-level process.

The four levels include:

Level 0: Park Reconnaissance Survey identifies the scope of landscapes and component landscapes in a particular park, existing and needed information about the resources, and immediate threats to the resources, and establishes priorities for Level I inventory.

Based on the information in Level 0:

- the scope and extent of cultural landscapes (listed, eligible, and potentially significant) are identified (the "first cut") for an individual park

- immediate threats are identified and appropriate actions are recommended

- a preliminary method for defining the CLI Hierarchy in the park (i.e., landscape, landscape feature, component landscape, component landscape feature) is determined

- priorities are established for Level I inventory

Products:

- "indicative list" of significant landscapes
- strategy for completion of Level I and II
- list of research needs

Level I: Landscape Reconnaissance Survey identifies existing and needed information for a specific landscape or component landscape in a park and establishes priorities for Level II inventory. Research is the primary function of Level I, involving a literature search of all readily available secondary source material. In addition, a site visit is conducted. Level I will provide an initial evaluation of the significance and character of the landscape or component landscape if the landscape has not been previously evaluated or adequately documented.

Based on the information in Level I:

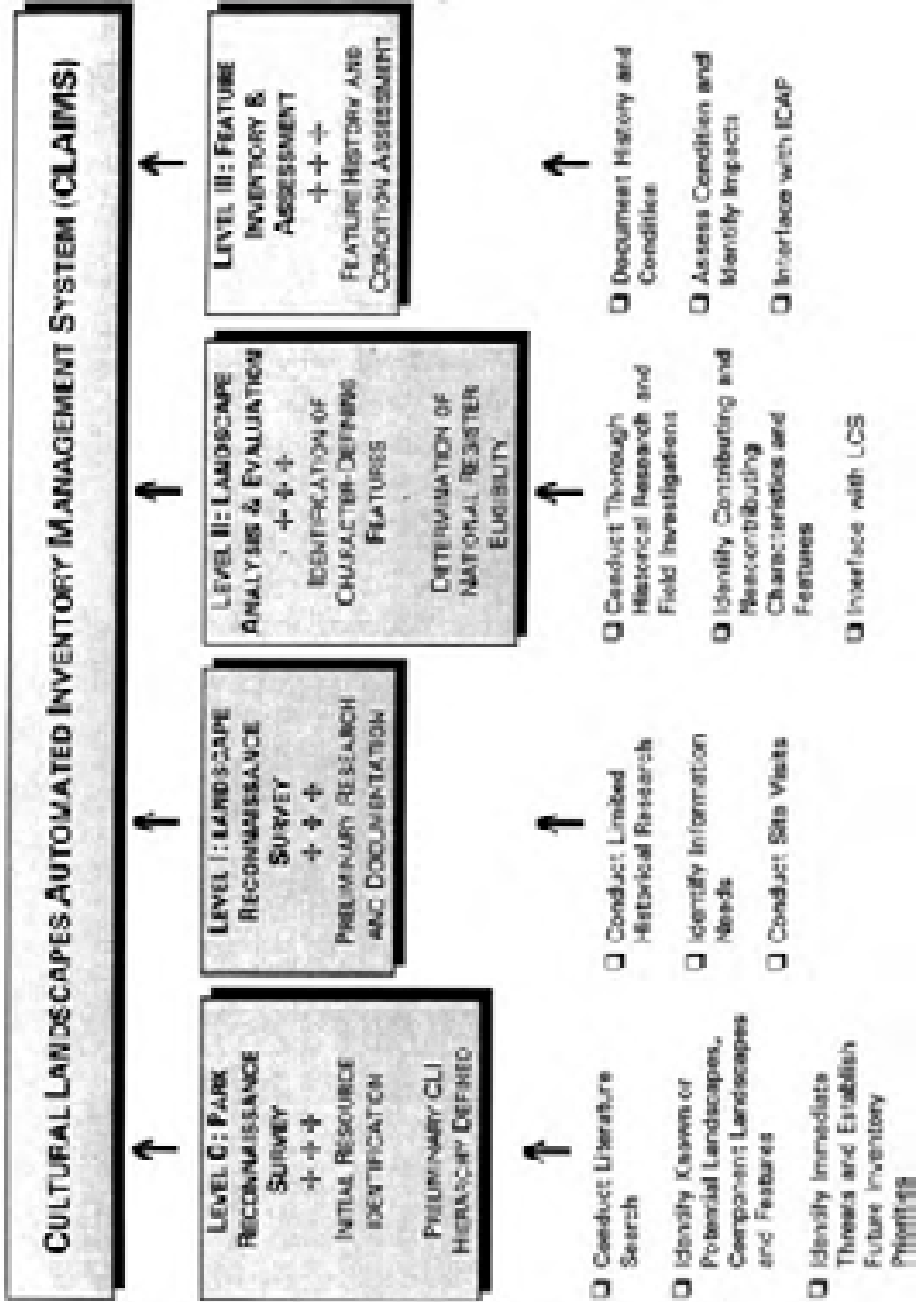
- a site visit is conducted

- further research needs are identified

- immediate threats are identified and appropriate actions are recommended

- a preliminary statement of significance (or non-significance) is prepared based on National Register criteria

Figure 6: Cultural Landscape Inventory (CLI) Process



site maps are prepared to the greatest level of detail and accuracy possible

information is provided for Resource Management Plans (RMP), including summary charts and project statements (funding for Level II)

priorities are established for Level II inventory

Products:

Level I forms

“indicative List” of potentially significant landscapes

strategy for completion of Level II

list of research needs

site maps

RMP Chart for cultural landscapes

RMP project statements

Level II: Landscape Analysis and Evaluation

defines the landscape characteristics, and their associated features, of a specific landscape or component landscape. Based on an analysis and evaluation, the National Register eligibility of the landscape is decided, if undetermined, or clarified, if necessary. Level II includes a condition assessment of the landscape or component landscape and costs associated with treatment and stabilization are recorded. Additionally, priorities are established for Level III inventory and the preparation of Cultural Landscape Reports.

Level II inventory priorities are established based on a variety of factors, such as Level I findings, threats, available funding, significance, lack of National Register status, relationship to the List of Classified Structures (LCS), external pressures (visitation, traditional users), and level of documentation. Level II involves the preparation of text and graphics for the landscape characteristics identified, describing the qualities and integrity of each. In addition, Level II involves preparing a list of physical features associated with these characteristics (e.g., vegetation: pine hedge, birch allee) as contributing or non-contributing to the significance of the landscape.

For landscapes and component landscapes not evaluated or adequately documented for listing in the National Register, the, appropriate

SHPO(s) finalizes Level II with a consensus determination.

Based on the information in Level II:

landscape characteristics and associated features are identified

a management category is assigned

physical condition (as per RMP Guidelines) is determined

significant adjacent lands are identified

site maps are revised with greater detail and accuracy

Products:

Level II forms

consensus determination, if appropriate

recommendations for National Register nominations/amendments

recommendations for revisions/updates to associated databases (e.g., LCS, CSI)

strategy for completion of Level III

revised site maps

revised RMP Chart for cultural landscapes

RMP project statements

preliminary management recommendations

GIS/Autocad digital information

park CLI information package (including hard copy of CLI form, slides, photographs, etc.)

technical assistance reports

Level III: Feature Inventory and Assessment

provides an inventory and evaluation of a physical feature identified in Level II as contributing to the significance of a landscape or component landscape. In addition, the condition of the feature is assessed and costs associated with treatment are recorded.

Based on the information in Level III

the history and character of features are recorded

site maps illustrating the location of the feature is prepared

physical condition (as per RMP Guidelines) is identified

a management category is assigned

costs are assigned for treatment and stabilization

Products:

Level III forms

recommendations for revisions/updates to associated databases (e.g., LCS, CSI)

revised site maps

RMP project statements

preliminary management recommendations

GIS/Autocad digital information

park CLI information package (including hard copy of CLI form, slides, photographs, etc.)

technical assistance reports

The ultimate goal of the CLI is a complete inventory of landscapes, component landscapes, and associated features. The process will take many years and the end product (especially when combined with LCS) will be an inventory of all physical aspects of a given property. Level I and II are completed for each landscape eligible for the National Register of Historic Places and each component landscape either individually eligible or contributing to a larger property. Level III forms are completed for the physical features that contribute to the significance of both.

As the inventory process proceeds from Level 0 to II, additional information is collected, prior information acquired is refined, and decisions regarding if and how to proceed are made (e.g., based on the information collected at Level I, it may be determined that a landscape is not eligible for the National Register). The relationship between Level 0, I and II is very direct; the CLI is not considered finished until Level II has been fully completed.

Level III provides feature specific information which supplements, but generally does not alter, the information contained in a Level II inventory. Level II *must* be completed for a given landscape or component landscape prior to a Level III inventory of features, in

order to provide the landscape context for which features exist.

There are a variety of steps involved in completing the CLI for a park. These range from meeting with park management and staff to clarify purpose and use of the CLI to preparing documentation for consensus determinations with appropriate State Historic Preservation Officers.

(See Appendix C: General Process for Conducting the CLI)

Role of the CLI Recorder

The professional completing the CLI performs two roles:

- 1) to *make determinations* based on the research and field investigations conducted as part of the CLI'
- 2) to *record existing information* obtained from other sources

Determinations made based on the CLI provide information on the location, identification, description, historical development, and significance of a particular landscape, component landscape, or feature. If this information exists in other sources (HRS, National Register nomination), it is evaluated and revised as necessary based on the professional judgment of the CLI recorder. Generally, treatment and management decisions are recorded from other sources (e.g., the CLI is not the tool for determining treatment of a landscape).

Terminology

The need for clear and consistent terminology can not be overstated. The terminology used in the CLI directly relates to NPS policy, guidelines, and standards (e.g., *Management Policies*, *Cultural Resource Management Guideline*, *National Register Bulletins*, *RMP Guidelines*). However, there are distinctions between the National Register programs and the park programs in the use and application of terminology. Primarily, this distinction relates to resource types defined by NPS policy and categories for listed properties in the National Register defined by the National Historic Preservation Act, as amended.

Resource types (i.e., archeological resources, cultural landscapes, structures, ethnographic resources, and museum objects) organizing *NPS Management Policies* and the *Cultural Resource Management Guideline* reflect the several cultural resource disciplines and their specialized methodologies and techniques. The categories used for listing properties in the National Register (i.e., building, district, site, structure, and object) differ from these resource types, however, there is some overlap. For instance, a cultural landscape might include buildings, structures, and objects and be listed in the National Register as either a site or a district.

Every attempt will be made to be consistent with National Register terminology and, when distinctions exist, to define the relationship between the National Register and park program terminology. For instance in defining a cultural landscape in the CLI, the boundaries generally relate to a “property” and the landscape is classified as a “site” or “district.” Additionally, the CLI identifies landscape characteristics and associated features that contribute to the significance of the landscape and are important based on the management of the landscape. These characteristics may or may not be considered “contributing

resources” for the National Register. The National Register associates contributing resources with property types (i.e., building, site, structure, object, and district) and it defines contributing resources as adding “to the historic associations, historic architectural qualities, or archeological values for which a property is significant (National Register Bulletin 1 6A).” In order to identify the landscape characteristics, such as spatial organization, vegetation, and views, as “contributing resources” they may be defined in the Register nomination as part of the character of the district or collectively as a “site” which is identified along with buildings, structures, and objects within a district.

DOCUMENTING NATIONAL REGISTER ELIGIBILITY

Relationship of CLI to the National Register

The National Register of Historic Places provides the primary framework for determining which landscapes should be managed as cultural resources. The National Register guidelines provide the criteria for determining significance and integrity, boundaries, contributing and non-contributing resources, etc. Landscapes and component landscapes addressed in the CLI will include those listed in or eligible for the National Register of Historic Places. Features addressed in the CLI will include those contributing to the significance of those landscapes and component landscapes.

(See National Register Process)

National Register Documentation and Eligibility

To clearly indicate the National Register status of a given landscape or component landscape, the CLI records both National Register documentation and National Register eligibility. National Register documentation ranges from landscapes listed in the National

National Register Process

Identification

- Develop historic context
- Conduct historic research
- Survey the landscape

Evaluation

- Define significance
- Apply the National Register criteria
- Select areas of significance
- Define period of significance
- Assess integrity
- Apply qualities of integrity
- Identify changes and threats to integrity
- Classify contributing and noncontributing resources
- Weigh overall integrity
- Select defensible boundaries
- Define the historic property
- Decide what to include
- Select appropriate edges

Registration

- Complete National Register form(s)
- Follow registration procedures in 36 CFR Part 60

Register with adequate documentation; to landscapes listed as a part of a historical unit of the system (as required by the National Historic Preservation Act of 1966) with no documentation; to landscapes physically located within the boundaries of a National Register property, but not specifically identified or described in the nomination; to landscapes with no documentation.

National Register eligibility indicates the eligibility determination for a landscape listed in the National Register, but inadequately documented, or one that is undocumented in the National Register. Eligibility is determined based on the documentation provided from the CLI or through the planning process (for landscapes ineligible but managed as a cultural resources).

From a cultural resource management perspective, the ultimate goal is to have all eligible landscapes listed in the National Register and adequately documented. The CLI will identify the current documentation and eligibility at the time the inventory is conducted. The completion of Level II requires a consensus determination with the appropriate SHPO(s), if necessary (for all landscapes not listed in the National Register and adequately documented). Subsequently, amendments to existing National Register nominations may be prepared to address inadequate documentation. Therefore, National Register documentation and eligibility will often change over time.

Figure 7 illustrates the process of receiving concurrence regarding the eligibility of a landscape. It is important to note that we are not tracking the actual process of the determination in the CLI. However, this process can be explained in the explanatory text section, if desired.

Consensus Determinations

The CLI is finalized with a consensus determination of the appropriate State Historic Preservation Officer(s) (SHPO) regarding the findings of the inventory for the following:

- an inventory unit within a property listed in the National Register and inadequately documented
- an inventory unit within a property determined eligible for listing in the National Register and inadequately documented
- an inventory unit not currently within the boundaries of a National Register eligible property but considered eligible based on the findings of the CLI

For landscapes and component landscapes, NPS will work with SHPOs to confirm which landscape characteristics contribute to the significance of the property, along with an associated list of contributing and non-contributing features. Those inventoried and found to be “ineligible” also will be submitted to the SHPO and recorded in the CLI, as per Section 110 guidance. The recommended format for presenting the CLI information to the

SHPO regarding a consensus determination is the National Register nomination form.

Determinations of Eligibility

When a consensus determination cannot be achieved (the SHPO disagrees with the findings of the CLI), a Determination of Eligibility (DOE) must be completed. Ideally, the DOE should address all contributing resources within an eligible property (e.g., cultural landscapes, structures, archeology) not previously listed in the National Register or which are not included in an existing National Register nomination. However, the ability to coordinate and sequence the CLI with other inventory efforts may not be possible in light of the different developmental stages of these inventory programs. Therefore, at a minimum, the DOE form completed as part of the CLI will indicate whether or not other resources have been evaluated concurrently.

The key differences between a consensus determination and a DOE is:

- the level of information required is greater for a DOE

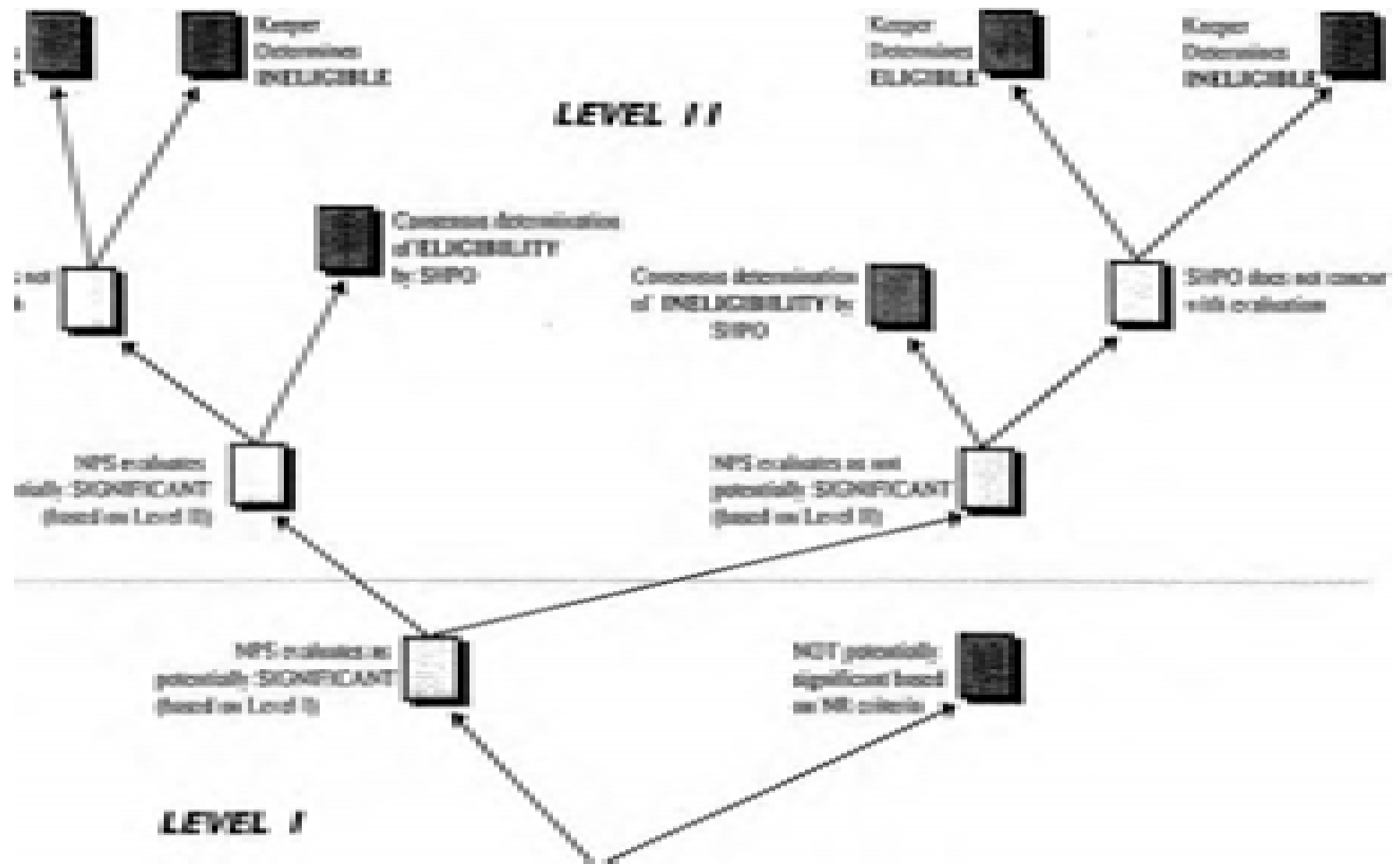
- a DOE requires the participation of the Keeper of the National Register

(See Appendix D: Guidelines for Inventory and Consensus Determination Consultation and Appendix E: Determinations of Eligibility for Inclusion in the National Register of Historic Places)

Amending or Preparing a National Register Nomination

The CLI has an indirect relationship to the preparation and amendment of National Register nominations. Based on the CLI, recommendations will be made for the completion and amendment of National Register nominations. It is anticipated that amendments will generally take the form of revising a structure nomination to be a site nomination, or a site nomination to be a district nomination. However, the preparation of nominations and amendments will not be a component of the CLI process. National

Figure 7: Process for eligibility Determinations



Register nominations should be holistic and include consideration of all cultural resources within a property which contribute to its significance. Ideally, their preparation should be a collaborative effort involving all appropriate professionals. The decision to prepare a nomination or amendment based on the findings of the CLI will be made by park management subsequent to the completion of the inventory. Listed below is guidance pertaining to four common scenarios regarding amending or nominating a National Register nomination:

1. *There is an existing nomination which has adequate documentation for all cultural resources except the landscape.*

In this case, the National Register nomination form should be amended by completing *Section 7A- Description*, on a continuation sheet, amending the count of resources, describing the integral features, etc., and *Section 8-Statement of Significance*, on a continuation sheet, explaining the landscape's importance, designed features, etc. Justifying additional criteria, areas of significance, or extensions to the period of significance.

2. *There is an existing National Register nomination that has inadequate documentation for many of the resources within the boundaries of the property, including the landscape.*

The ideal approach is to prepare an amendment, working with other professionals, to address all cultural resources within the boundaries of the existing nomination. An amendment that is limited in scope (e.g., focused on just the significance of the landscape) should make mention of additional values, such as "the landscape contains various buildings or an archeological site that should be further investigated." The amendment does not have to document every significant aspect of a property and it is perfectly acceptable to document one aspect (e.g., one criteria or Area of Significance). However, the amendment should be inclusive and identify potential archeological sites and/or buildings, even if they aren't fully evaluated for significance in architecture or archeology. In other words, if other resources are present they should be part of the

inventory description, count, and discussion of significance.

Note: The procedures for amendments are the same as for nominations to the National Register. In most cases, the NPS is responsible for determining who the owners are. In the case of private owners the NPS and/or SHPO's will notify the property owners. This is something that should be worked out in each case since there are 50 + SHPO's and some may have additional requirements like color slides or inventory sheets.

3. *No current National Register nomination exists and the property is determined eligible based on its significance as a cultural landscape but there is not complete information with regard to architecture and/or archeology.*

It is perfectly all right to determine eligibility solely based on the landscape as many current nominations are based only on the structures with no mention of the landscape. A nomination that is limited in scope should make mention of additional values, such as "the landscape contains various buildings or an archeological site that should be further investigated." The nomination does not have to document every significant aspect of a property and it is perfectly acceptable to document one aspect (e.g., one criteria or Area of Significance). However, the nomination should be inclusive and identify potential archeological sites and/or buildings, even if they aren't fully evaluated for significance in architecture or archeology. In other words, if other resources are present they should be part of the inventory description, count, and discussion of significance.

4. *The existing nomination is currently a National Historic Landmark Properly.*

If the supplemental information elaborating on the character of the landscape and is directly related to the theme or facet for which the property was designated a NHL, the nomination can be amended by submitting the information to the NHL program staff.

If the supplemental information relates to a different theme or facet for which the property was designated a NHL (e.g., the property was designated a NHL in the theme of architecture

and the new information addressed the significance of landscape architecture), a new NHL nomination must be prepared. If the nomination appears to meet NI-IL criteria, it will go through the official notification and Advisory Board processes before the Secretary of the Interior will make a determination of its national significance.

[See Appendix F: Preparing a National Register Registration Form (Technical Guidance Supplementary to Cultural Resource Management Guideline). Also, for further information on National Register Nomination Procedures and Guidelines see *36 CFR Part 60*]

Recording Decisions Regarding “Not Significant”

Section 110 guidance requires NPS to record all decisions as part of completing a management inventory. Therefore, landscapes inventoried at Level I or II and found to be ineligible will be recorded in the CLI. Based on a Level I inventory, these decisions may be simply recorded as “Not Significant” under “National Register Significance Level” and explained in the narrative associated with “Statement of Significance”. For NPS determinations of “Not Significant” based on Level I, the SHPO will be notified in writing. NPS will provide additional information at the SHPO’s request. Based on a Level II inventory, NPS will pursue a consensus determination of the SHPO regarding the findings of the inventory and it will be recorded in the CLI.

Section 106 Compliance

Section 106 compliance is required for actions affecting a landscape listed, or eligible for listing, in the National Register of Historic Places. However, many parks were evaluated and documented for the National Register before cultural landscapes were recognized as significant resources. Therefore, the National Register is an incomplete indicator of the presence of significant landscapes and those landscapes that are within the boundaries of a National Register property may be inadequately documented. Prior to the amendment or preparation of National Register

nominations documenting the landscape, the CLI will serve as the basis for the identification and evaluation of cultural landscapes in the system, as per the requirements of Section 110.

Historic Sites with Little Integrity

Many historic sites contain significant historic structures surrounded by a landscape that has very little integrity. These properties are listed in the National Register and will be considered as part of the CLI process. The CLI will include landscapes that retain a high degree of physical integrity according to National Register criteria, as well as landscapes with cultural value (and not necessarily much integrity) that NPS manages as cultural resources. However, priority will be given to those that retain physical integrity.

Analysis and Evaluation: Landscape Characteristics

As the field of landscape preservation has evolved, time has been given to defining a method for describing the tangible and intangible aspects of cultural landscapes; aspects which individually and collectively give a landscape character and aid in the understanding of its cultural value. As a result, various classification systems have been developed to categorize the cultural and natural processes and physical forms that comprise the appearance of a landscape. These classification systems have been authored by several sources within the NPS, for a variety of preservation purposes (e.g., inventory, documentation, and treatment,) and have addressed a variety of cultural landscape types (e.g., designed, vernacular). Various titles have been assigned to these classification systems, such as “landscape components,” “landscape features,” “landscape characteristics,” and “character-defining features.” Each classification system consists of a list of the physical aspects of a landscape (e.g., circulation, vegetation, and views,) and the more intangible cultural and natural processes (e.g., cultural traditions, land use, and natural systems).

In addition to providing various methods for describing the character and physical qualities of a cultural landscape, these classification systems introduced new terminology to the landscape preservation field. The variety of sources responsible for these efforts and lack of standardization in terminology between sources has resulted in an array of terms with similar yet slightly different meanings or emphases. As the National Register criteria began to be interpreted and applied to landscapes, the standard terminology for the classification of National Register properties was also applied to landscapes, such as the terms “contributing resource” or “non-contributing resource.” As a result, there is an overlap in the current use of terminology, creating a level of confusion and inconsistency in the application of terminology to cultural landscape inventory, research, planning, and treatment. The standardization of terminology is important to the development of the landscape preservation field, and more specifically, to the park cultural landscapes program. There is a need for clear definitions of these similar yet distinct terms, as well as clarification of their interrelationships.

Figure 8 chronologically presents the classification systems which have been most important in the identification, analysis, evaluation, and treatment of NPS cultural landscapes until the present.

“Landscape characteristics” is the recommended term associated with the classification system used in the CLI. It refers to the processes and physical forms that characterize the appearance of a landscape and aid in understanding its cultural value. The following general points apply to landscape characteristics and their use in the CLI:

The term “landscape characteristic” is defined as the tangible and intangible aspects of a landscape from the historic period, which define and characterize the landscape and which, individually and collectively, give a landscape character and aid in understanding of its cultural value.

The term “landscape characteristic” is applied to either culturally-derived and naturally-occurring

processes or to cultural and natural physical forms that have influenced the historical development of a landscape, or are the products of its development. The appearance of a cultural landscape, both historically and currently, is a unique web of landscape characteristics and associated features, that are the tangible evidence of the historic and current uses of the land.

Landscape characteristics are categories under which individual features can be grouped. For example, the landscape characteristic “natural systems and features” may include such features as a ravine, valley, wetland, or cliff. The landscape characteristic “topography” may include such features as an earthwork, drainage ditch, or hill. The landscape characteristic “vegetation” may include such individual features as a specimen tree, woodlot, or perennial bed.

Many landscape characteristics are common among cultural landscapes; however, not all categories of landscape characteristics occur in every landscape. Determining which landscape characteristics exist or did exist within the unique development of each landscape must be made, and only those landscape characteristics that exist or have existed in a particular landscape are identified in the CLI.

Landscape characteristics are valuable in understanding the evolution of the appearance of the landscape over time. They may or may not retain integrity (i.e., existed in a relatively unchanged state since the established period(s) of significance), and therefore may or may not contribute to the significance of the landscape. Some landscape characteristics may be completely lost, some may be recent additions. Understanding what remains and what has been lost can influence the treatment of the landscape.

Landscape characteristics exist primarily within the boundaries of a cultural landscape; however, it is important to identify the natural, cultural, and political context for every landscape. The context provides an understanding of the relationship between the landscape characteristics and the broader context in which the cultural landscape exists. The natural context includes the naturally occurring physical forms that have influenced the landscape, such as dominant landforms, watersheds, native vegetation, water bodies, and wetlands. The cultural and political contexts include land use, zoning, legal restrictions, transportation, utilities,

Figure 8: Chronology of Classification Systems

1984
Landscape Components

Overall Patterns of Spatial Organization

Land Use: Categories and Activities

Response to Natural Features

Circulation Networks

Boundary Demarcations

Vegetation Related to Land Use

Cluster Arrangement

Structure: Type, Function, Materials, Construction

Small-Scale Elements

Historical Views and Other Perceptual Qualities

Source: *Cultural Landscapes: Rural Historic Districts in the National Park System.*

1987
Landscape Features

Spatial Relationships and Orientations

Land Uses

Natural Features

Circulation Systems

Landscape Dividers

Topography and Grading

Vegetation

Buildings, Structures, and Lighting

Drainage and Engineering Structures

Site Furnishings and Small-Scale Elements

Water Bodies, Sculpture, and Signs

Views and Vistas

Source: *National Register Bulletin 18: How to Evaluate and Nominate Designed Historic Landscapes*

1990
Landscape Features

Processes

Patterns of Spatial Organization

Land Uses and Activities

Response to the Natural Environment

Cultural Traditions

Components

Circulation Networks

Boundary Demarcations

Vegetation Related to Land Use

Buildings, Structures, and Objects

Clusters

Archeological Sites

Small-Scale Elements

Source: *National Register Bulletin 30: Guidelines for Evaluating and Documenting Rural Historic Landscapes.*

1996
Organizational Elements and Character-Defining Features

Organizational Elements

Spatial Organization

Land Patterns

Character-Defining Features

Topography

Vegetation

Circulation

Water Features

Structures, Site Furnishings, and Objects

Source: *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes.*

1997
Landscape Characteristics

Natural Systems and Features

Spatial Organization

Land Use

Cultural Traditions

Cluster Arrangements

Topography

Vegetation

Buildings and Structures

Views and Vistas

Constructed Water Features

Small-Scale Features

Archeological Sites

Source: *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques and Cultural Landscapes and Inventory Professional Procedures Guide.*

population, and political jurisdiction (state, county, city, village, or town)

Recommended Landscape Characteristics and Definitions

The following is a recommended classification system of landscape characteristics. The list does not necessarily apply to all cultural landscapes, but rather provides a basis from which the relevant landscape characteristics for a landscape can be selected.

Landscape characteristics must be uniquely identified for each cultural landscape according to the type of landscape and the nature of its historical development. In addition, it is important to recognize that the list of characteristics is not mutually exclusive. For example, vegetation, buildings and structures, and views and vistas often assist in defining the spatial organization of a landscape. Therefore, understanding the relationship between landscape characteristics identified for a property is important in understanding the history of the landscape.

Natural Systems and Features: the natural aspects that have influenced the development and physical form of the landscape, which may include:•

geomorphology the large scale patterns of land forms

geology: the surficial characteristics of the earth

hydrology: the system of surface and subsurface water

ecology: the interrelationship between living organisms, each other, and their environment

climate: weather conditions of temperature, wind velocity, and precipitation

native vegetation: indigenous plant communities, and indigenous aggregate and individual plant features

Spatial Organization: the three-dimensional organization of physical forms and visual associations in the landscape, including the articulation of ground, vertical, and overhead planes that define and create spaces.

Land Use: the principal activities in the landscape that have formed, shaped, or organized the landscape as a result of human interaction.

Cultural Traditions: the practices which have influenced the development of the landscape in terms of land use, patterns of land division, building forms, stylistic preferences, and the use of materials.

Circulation: the spaces, features, and applied material finishes which constitute systems of movement in a landscape (e.g., paths, roads, bridges, railroads, navigable rivers, plazas, and malls).

Topography: the three dimensional configuration of the landscape surface characterized by features (e.g., slope and articulation,) and orientation (e.g., elevation and solar aspect).

Vegetation: individual and aggregate plant features of deciduous and evergreen trees, shrubs, vines, ground covers and herbaceous plants, and plant communities, whether indigenous or introduced.

Buildings and Structures: elements constructed primarily for sheltering any form of human activity are buildings (e.g., houses, barns, stables, schools, churches, and factories); elements constructed for functional purposes other than sheltering human activity are structures (e.g., bridges, windmills, gazebos, silos and dams). Engineering systems are also structures, and mechanical engineering systems may be distinguished from structural engineering systems as follows:

mechanical engineering systems: conduct utilities within the landscape, (e.g., power lines, hydrants, culverts, etc.)

structural engineering systems: provide physical stabilization in the landscape (e.g., retaining walls, dikes and foundations)

Cluster Arrangement: the location and pattern of buildings and structures in the landscape (e.g., residential, industrial, or agricultural complexes of buildings and structures, crossroads, and other centers of cultural activity).

Small-Scale Features: the elements that provide detail and diversity for both functional needs and aesthetic concerns in the landscape (e.g., fences, benches, monuments, road markers, flagpoles, and signs).

Constructed Water Features: the built features and elements which utilize water for aesthetic or utilitarian functions in the landscape (e.g., fountains, pools, ponds, lakes, cascades, canals, and reservoirs).

Views and Vistas: the prospect created by a range of vision in the cultural landscape, conferred by the composition of other landscape characteristics. Views and vistas can be distinguished as follows:

views: the expansive and/or panoramic prospect of a broad range of vision, which may be naturally-occurring or deliberately contrived

vistas: the controlled prospect of a discrete, linear range of vision, which is deliberately contrived

Archeological Sites: the location of ruins, traces, or deposited artifacts in the landscape, evidenced by the presence of either surface or subsurface features (e.g., road traces, reforested fields, and the ruins of buildings and structures).

Contributing and Non-Contributing Features

For each landscape characteristic associated with physical forms (e.g., circulation, topography, small-scale features), “contributing” and “non-contributing” features are identified in the CLI. A contributing feature is a physical attribute associated with a landscape characteristic that retains integrity and therefore contributes to the significance of a cultural landscape. The contributing features identified at the end of Level II will serve as the basis for Level III: Feature Inventory and Assessment.

It should be noted that contributing features of landscape characteristics may or may not be considered “contributing resources” in National Register nominations or amendments. As defined, a contributing resource is a building, site, structure, or object that adds to

the historic significance of a property. For example, a building or structure can be classified as an independent cultural resource by the National Register and defined as either a “contributing resource” or “non-contributing resource,” depending upon whether or not it adds to the historic significance of the landscape. However, the term “contributing resource” cannot be substituted for other landscape characteristics or features that are not considered to be independent cultural resources by the National Register (e.g., vegetation and spatial organization).

DOCUMENTING POTENTIALLY SENSITIVE DATA

Documenting Ethnographic Values And Resources

The cultural landscapes included in the CLI will primarily focus on those listed in or eligible for the National Register of Historic Places. Ethnographic values and resources associated with these landscapes will be documented as they relate to designed, vernacular, and historic sites. The objective of including these ethnographic values and resources in the CLI is to provide an awareness of, and sensitivity to, all cultural perspectives, and to equally represent multiple cultural perspectives in management. The CLI will document land use and physical attributes of ethnographic landscapes. However, ethnographic values and resources will be documented in the CLI with these parameters:

The CLI will only record *known ethnographic values*. Known values include those identified in planning documents as “insensitive” information. The identification of ethnographic values will be through observations made based on common knowledge or available literature.

The inclusion of all ethnographic information in the CLI will be refereed by cultural anthropologists in the support office or park.

Ethnographic value will only be indicated only in Level I and II. Level III inventories will not document ethnographic value because the

location data of a feature may be considered sensitive information.

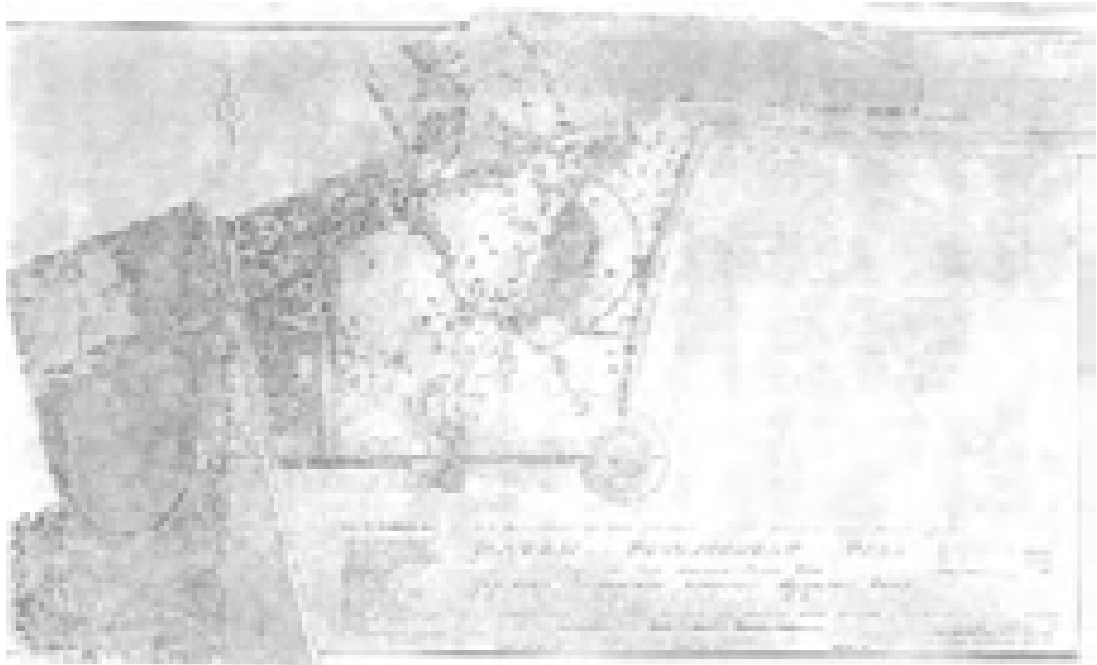
Recording Sensitive Data

The graphic or written documentation of sensitive archeological and/or ethnographic data needs to be carefully considered in completing the CLI.

Documenting archeological and ethnographic site locations should be dealt with based on the standard policy of a region, cluster, or park.

Consideration should be given to the resolution of the map/diagram, the type of site involved, and the frequency of on-site monitoring (i.e., visible NPS presence). Each region, cluster, or park should determine the appropriate approach to this issue based on the recommendations of an ethnographer and archeologist.

National Park Service
Cultural Landscapes Inventory
1998



Guilford Courthouse National Military Park

Editor's note: The following abridged version does not include Part 4, Appendix.

Contents

Cultural Landscapes Inventory Hierarchy Description

Landscape Description

Location Map

Boundary Description

Regional Context

Site Plan

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Cultural Landscapes Inventory Hierarchy Description

Guilford Courthouse National Military Park is the 206 acre centerpiece of a much larger landscape (approximately 1,000 acres) that encompassed the Revolutionary War battlefield. For the purpose of CLI-Level I, the entire park is considered the landscape. The landscape retains the integrity of key features of the battle and its commemoration including topography, road alignment, and vegetation. One component landscape is also identified: the Superintendent's Residence and Utility Group. The component landscape was developed as a single unit during the Park Development Era (1930s) and is well-defined on the northwestern edge of the park..

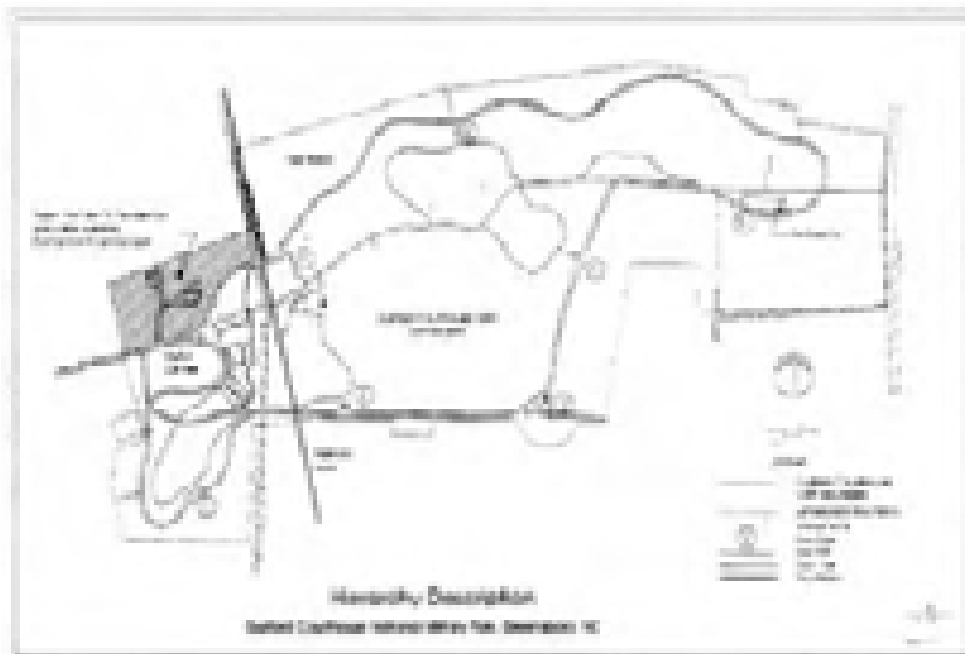


Figure 1. Guilford Courthouse National Military Park Landscape and Superintendent's Residence and Utility Group Component Landscape.

Landscape Description

Guilford Courthouse National Military Park is located in the city of Greensboro, North Carolina. The site is subdivided into three contiguous areas by two heavily traveled roads, U.S. 220 and New Garden Road. The land is gently rolling, wooded and crossed by two creeks. This once agrarian setting has essentially been absorbed into the expanding suburban development of the city of Greensboro. According to the National Register nomination the park's period of significance is 1750-1799 (Revolutionary War battle period) with later amendments to the nomination adding 1935-1938 (NPS Park Development era). However, a potentially significant period for landscape development that has not been fully considered was from 1887-1917, during the tenure of the Guilford Battle Ground Company.

This former agricultural landscape has designed landscapes superimposed on it, primarily related to the Guilford Battle Ground Company and Park Development eras. The extant potentially significant features include the woodland setting, New Garden Road (central to the Revolutionary War battle), early commemoration monumentation (Guilford Battle Ground Company), and Park Development Era structures and infrastructure.

The historic condition of the site was a rural agrarian setting consisting of a county courthouse, approximately four residential structures with associated outbuildings, and fields carved out of the woodland. At the core of the site, the current condition offers a woodland setting with scattered monumentation. As one moves toward the periphery of the site, the encroaching development and modern uses of adjacent properties become increasingly apparent. The landscape retains integrity of its topography and water courses, alignment of New Garden Road, early commemoration period monumentation and Park Development Era infrastructure and structures. Analysis and evaluation of the landscape characteristics have not been completed.

Location Map

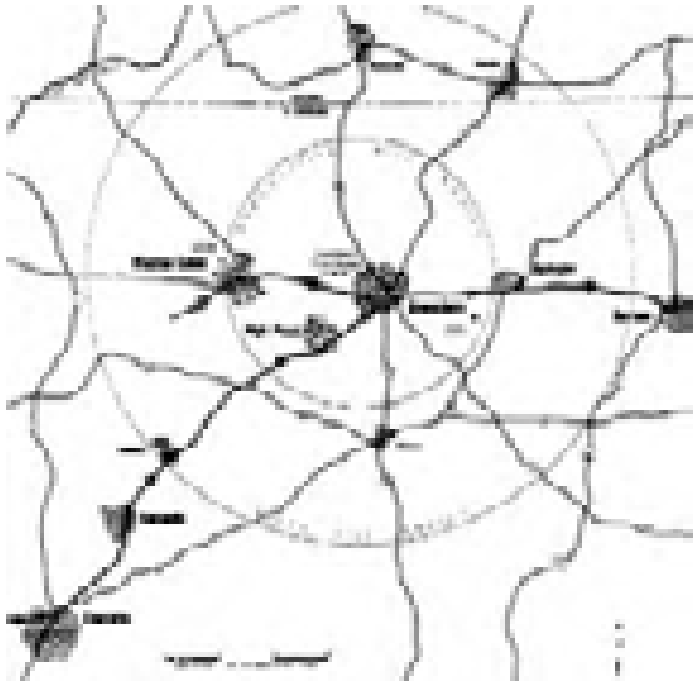


Figure 2. Regional location of Guilford Courthouse National Military Park.

Boundary Description

The landscape boundary is based on current NPS legal boundaries. See tract numbers.

Regional Context

Physiographic Context

The park lies in the North Carolina Piedmont physiographic province. Characteristic landscape features of the province include rolling hills, dendritic hydrologic patterns and upland vegetation.

Cultural Context

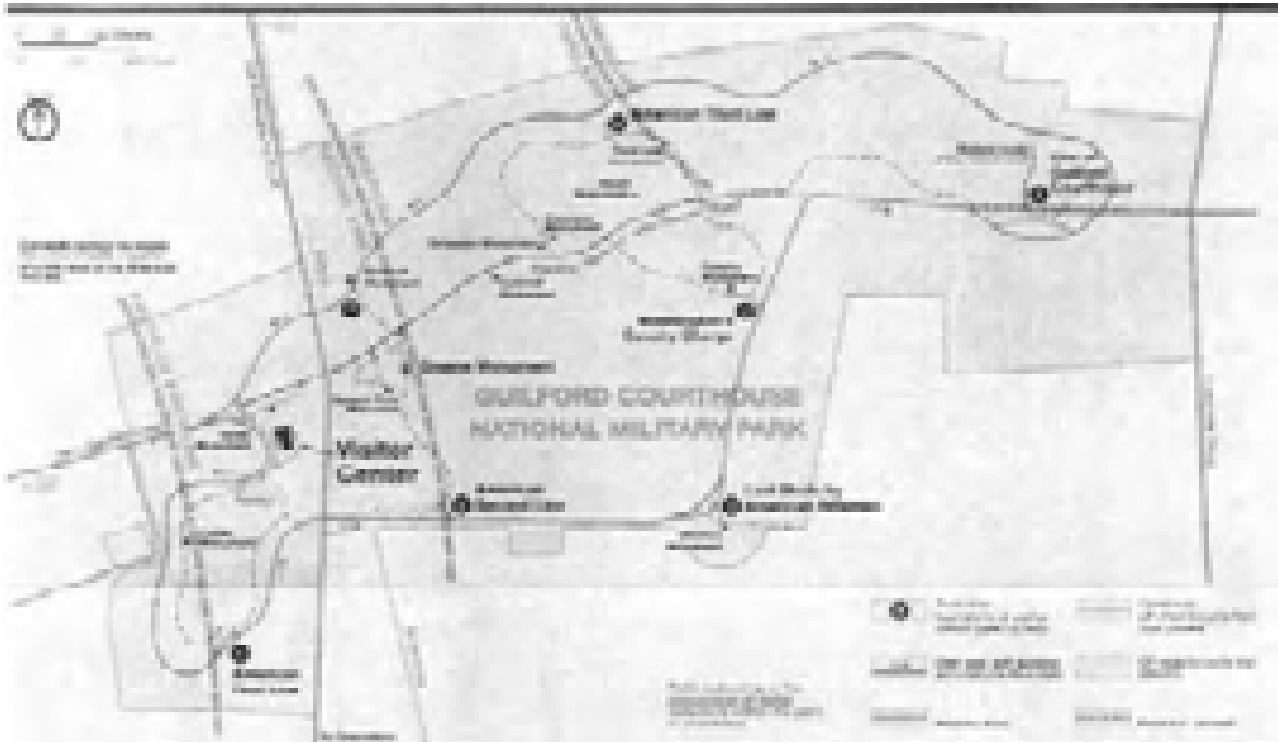
Numerous agriculturally based hamlets were scattered across Piedmont North Carolina in the late 1700s and 1800s. Most often they were located along major thoroughfares and confluences of water sources. Development of numerous railroad lines leading into Greensboro as early as the 1860s, caused a major commercial center to emerge by 1900. The population increased steadily over this century with dramatic increases since the 1970s. This recent growth has spurred associated residential and commercial development booms.

Political Context

Guilford Courthouse National Military Park is located in the Sixth Congressional District of North Carolina.

Site Plan

Figure 3. Guilford Courthouse National Military Park



Chronology

Year	Event	Description
1750 - 1776	Settled	Early Settlement
1776 - 1781	Altered	Revolutionary War and the Battle of Guilford Court House
1781 - 1857	Abandoned	Post War, Establishment and Abandonment of Martinville
1857 - 1917	Memorialized	Early Commemoration Efforts and the Guilford Battle Ground Company Private memorialization organization: Guilford Battle Ground Company
1917- 1933	Land Transfer	Guilford Courthouse National Military Park (War Department Administration)
1933 - 1998	Preserved	Guilford Courthouse National Military Park (National Park Service Administration)

Statement Of Significance

The Guilford Courthouse National Military Park (NMP) is an existing National Register District. Based on CLI-Level I, GUCO retains potentially significant landscape features that warrant addition to the existing National Register nomination form.

The NMP is a historically significant landscape as the site of the Battle of Guilford Courthouse, one of the Southern Campaign battles during the Revolutionary War (1781). The site is also significant as the location of an early preservation and commemoration effort by the Guilford Battle Ground Company, an organization that substantially influenced the acquisition, preservation, layout and design of the parcel (1887-1917). Finally, the site retains distinctive characteristics of a 1934-1935 Public Works Administration (PWA) program to improve the national park facilities (1935-1940).

Potentially significant landscape features that should be added to the existing National Register nomination include: topography, woodland setting, Hunting Creek, New Garden Road, pavilion foundations, springhouse foundations, tree allee along Holt Avenue, plantings around the Superintendent's residence, culverts and drainage ditches.

History

(-1776) Keyauwee Territory and Early Settlement

Documentation for the Native American occupation is poor while documentation concerning the 1770s settlement and construction of the Guilford courthouse is fair.

HISTORY

Little is known of the Native Americans that occupied this part of North Carolina. The Keyauwee were the dominant tribe in this area, and more strongly influenced by northern cultural traditions than those of the southeastern culture area. The Keyauwee combined farming with hunting and gathering. (Hudson, 6-8) A major path from Richmond, southwest towards South Carolina (Occaneechi Path), was in use by the early 1700s and appears to have passed through the Guilford courthouse region (Hudson, 430-431). Little is known of Native American occupation of the site.

By the mid-to-late 1700s, Quakers and people of Scots-Irish and German descent were settling the region. The rolling topography of the Piedmont, dominated by Oak-Hickory forests, was an accommodating setting for these subsistence farmers. However, because the soils of the region were not very productive, the settlers scattered widely. Enough people had settled in the region for the North Carolina Legislature to establish Guilford County in 1771.

The State Records of North Carolina indicate an act was passed in 1774 that appointed commissioners to erect a court house, prison, and stocks in the county of Guilford (Taylor, 9). The courthouse was built on the main route from Hillsboro, the colonial capital, to Salisbury, the seat of Rowan County. From the time of its completion, Guilford courthouse acted as the seat of government for Guilford County, NC. The term Guilford courthouse was used interchangeably for the building itself and the surrounding community. By the time of the Revolution, the Quaker settlement of New Garden was located four miles west of the courthouse with a few farmsteads adjacent to the courthouse along the main thoroughfare known as either the Old Salisbury or New Garden Road. Refer to Figure 4.

(1776-1781) Revolutionary War and the Battle of Guilford Courthouse

ABSTRACT

Documentation concerning the Battle of Guilford Courthouse is good. The Guilford courthouse vicinity was the location of an important Revolutionary War battle. The courthouse was located in a small, rural, agricultural settlement along the well-traveled New Garden/Old Salisbury Road, which connected two major settlements in pioneer North Carolina, Salisbury and Hillsborough. The Guilford County courthouse and its surrounding landscape acted as the centerpiece of the battle.

HISTORY

With the shots in Concord, Massachusetts in 1776, the Revolutionary War began. However by 1778, with a generally inconclusive struggle in the North, the British chose to move the war South with the prospect of attracting wide Loyalist support. By mid-1780 the British dominated Georgia and most of South Carolina, including the key cities of Savannah and Charleston. The battles in the South produced varying results: an American loss at Camden, S.C., with American wins at Kings Mountain in October 1780, and again at Cowpens in January 1781. Following the Cowpens victory, fought by a wing of American

General Nathaneal Greene's patriot army, the victors traveled to Guilford Courthouse, reconvened with Greene's other wing, then moved into Virginia for safety. Small bodies of American troops had camped at the courthouse occasionally during the war, and arms and supplies were stored there both before and after the battle.

At the time of the battle, "the whitewashed courthouse stood on a gentle slope at the skirt of an irregular clearing [of farm-land] of about one hundred and twenty acres. The only other buildings in this clearing were two small farmhouses and three barns. The courthouse had been, I suppose, sited here as lying at a road junction and at a point nearly equidistant from several scattered plantations which formed the township of Guilford. Our approach to it from the south was by a narrow defile with thick woods on either hand." (Hatch referencing a soldier's letter, Guilford Courthouse and Its Environs, 17).

The primary roads through the site were Old Salisbury/New Garden Road which led east/west, and Reedy Fork Road which led from the courthouse juncture to the north. The countryside was thinly inhabited with subsistence farmers growing corn, grain, and turnips. The area was heavily wooded with a thick understory. Copses of woods were noted amongst fields bounded by standing rail fences (Hatch, Guilford Courthouse and Its Environs, 4, 81).

A second clearing of fifty acres was noted further west along Old Salisbury/New Garden Road. This clearing refers to the Joseph Hoskins farm, established in 1778. Hoskins cleared the ground, built a house and developed a farmstead. A grist mill, which belonged to John Hamilton, was located along the west bank of Hunting Creek north of the Old Salisbury /New Garden Road (Hatch, Guilford Courthouse and Its Environs, 77, 81).

For the March 15, 1781 battle, Gen. Nathaneal Greene posted his men in three lines along New Garden Road between an opening in the woods and the brow of the hill on which the courthouse stood. The first line was composed of mostly inexperienced North Carolina militia, who straddled the road behind a rail fence, looking across several open fields. The first line flanks were anchored by calvary and regulars. Four hundred yards back and lying in dense forest, was the second line. These were Virginia militia, who like the North Carolinians were untrained, but whose officers had served in war before. In the third line, where Greene concentrated the weight of his army, were two small brigades of experienced and well-led continentals. This line lay entirely north of the road along a ridge, just west of the courthouse looking across open fields. In all there were about 4,000 men, less than one-fourth of whom were experienced regulars. Lord Cornwallis, leader of the British troops, brought a smaller but far more experienced army to the battlefield. It was composed of infantry, grenadiers, riflemen, calvary, and artillery: approximately 2,000 of the best British troops.

Approaching from the west, the British arrived at the Hoskins farmstead, crossed his fields and engaged the American line. After a short skirmish, the inexperienced soldiers weakened in the center, and retreated to the second line while their flanks fought on. The dense forest, recently wet fields and flooding of Little Horse Pen and Hunting creeks made the going slow; however, the British pushed on to the American second line, who fought well but were pushed back. Although the American third line fought well, Greene realized they were losing ground and chose to retreat north to Virginia along Reedy Fork Road. The battle was considered a British victory, but, there were heavy losses on both sides. For days after the battle each side collected their casualties, with local homes and the courthouse acting as impromptu hospitals. Mass graves were dug, one of which was located adjacent to the Hoskins farm. "As the British left on March 18th, they left Guilford without doing any injury in the village, except the burning of the house of Mr. Campbell, who lived at the northwest corner of the court-house" (Hatch, Guilford Courthouse and Its Environs, 102).

Following the battle, Cornwallis headed to Virginia to raise loyalist support. Simultaneously, Greene came back to the Carolinas and forced many of the loyalists out, leaving a strong patriot hold in the region. Greene was successful in all locations except for Charleston and other locations with small pockets of Loyalists. Overall, the Battle of Guilford Courthouse is considered the Revolutionary War's most decisive battle of the Southern Campaign. It was the only engagement in which Greene and Cornwallis were present and directed events.

In reviewing the only known period map (Figure 5), the approximately 1,000 acre battlefield was three-fourths covered in forest. The remaining quarter represented a few farmsteads and fields organized along New Garden Road. Tarleton confirms the field descriptions given earlier in this text. The map indicates scattered buildings, field openings and sizes, directions crops were planted and hedgerow divisions. Unfortunately Tarleton's map has two faults: no indication of creeks and a north arrow that has been proven incorrect. The majority of the battle occurred between two creeks, Little Horse Pen Creek near the Hoskins House, and Hunting Creek near the courthouse. The flow of both of these creeks made military movements across the battlefield difficult. As for the north arrow, after much study of the map and related documents, in 1938 Acting Superintendent Brandon concluded that the arrow is off by at least 45-50 degrees (Brandon, Direction of New Garden Road).

(1781-1860) Martinville

Documentation for this period is very poor.

HISTORY

At the conclusion of the battle, local land owners stayed away temporarily due to the foul odor and "presence of spirits," but eventually returned to subsistence farming and clearing of the forest to expand their farms (Baker, 1). In 1781, Alexander Martin and Thomas Henderson bought a tract of 350 acres that included the courthouse area (Guilford County Deeds, Book 2, page 131).

In 1785 the North Carolina General Assembly passed an act to establish a town laid off at Guilford courthouse by the name of Martinville. Post-battle, a village had been formed around the courthouse, but the residents felt that the official act and renaming would further authorize the establishment of the town.

The act stated, "(T)hat 160 acres of land adjacent to, and whereon Guilford court house now stands belonging to Alexander Martin and Thomas Henderson [was to] be established [as] a town and a town common agreeable to the plan laid off by William Dent, Esq." (Taylor, 2). In accordance with the act, Martin and Henderson sold 13 town lots (Approximately 100 of their 350 acres were within the town limits of Martinville). There is no known record of the Dent map. In the 1950s Superintendent Taylor undertook extensive research on the layout of Martinville and prepared several conjectural maps. The various sources indicated two primary streets: Greene (Old Salisbury /New Garden Road) and Battle (Reedy Fork Road) and a grid of town lots. Refer to Figures 6 and 7.

Despite the act to establish Martinville, the town was not a successful venture. In fact, in 1809 the Court of Pleas and Quarter Sessions was moved to the newly chartered town of Greensboro, as seen in Figure 8. With the official courts removed, Martinville began a fifty year decline.

With the courts moved, the Guilford courthouse was sold to Robert Donnell, ending its use for county purposes (Hatch, Guilford Courthouse and Its Environs, 49) At some point the building was taken down with only the chimney remaining. The standing chimney remained into the mid-1800s (Hatch, Reference

to Benson J. Lossing journal entries of 1846/1849).

Martinville was quiet and deserted when Benson J. Lossing passed through the area in 1849. Lossing created a sketch (Figure 9) looking towards Martinville and noted that there were a few dilapidated and deserted buildings, with only one house inhabited by a farmer who worked adjacent lands. Lossing's text accompanying the sketch noted "The log-house, partially clap-boarded seen on the right was uninhabited. It stands near the woods which intervene between Martinsville (sic.) and the plantation of Mr. Hotchkiss. In the distance, near the center, is seen Martinsville (sic.) and between it and the foreground is the rolling vale, its undulating formed by many gulleys. . Our point of view, at the old log-house, is the extreme western boundary of the field of controversy.....Upon the ridge extending to the right, through the center of the picture, the second line (Virginians) was posted. The fence running to the right from Martinsville (sic.) down into the valley on the right, denotes the [old] Salisbury Road" (Hatch, Guilford Courthouse and Its Environs, 52). It is clear from Lossing's description that little remained of Martinville by the 1850s.

With the abandonment of Martinville, natural succession took over the remaining fields, such that by the Civil War little remained to indicate a former settlement.

(1857-1917) Early Commemoration and the Guilford Battle Ground Company

ABSTRACT

Documentation for the commemorative period is fair. With several failed attempts to commemorate General Nathanael Greene and the Guilford Courthouse battle between 1857-1880. The Guilford Battle Ground Company (GBGC) successfully established a park in 1887. Over a thirty year period, GBGC created a privately owned military park which commemorated the battle, and numerous important Revolutionary War heroes. The GBGC philosophy of "adorning the site," allowed for the construction of numerous individual markers for people and troops, artificial lakes and carriage roads, as well as museum buildings, ornamental entryways, formal gardens and finally a federally subsidized monument to Gen. Nathaneal Greene. GBGC was instrumental in establishing the site as a national military park.

HISTORY

With the abandonment of Martinville, preserving the memory of events that took place at Guilford courthouse also perished. In 1856 Reverend E.W. Caruthers prepared a plan (Figure 10) of the battlefield based on field survey he did when he took over the parish church in 1821. He spoke at length with the former Reverend Caldwell who was a field doctor during the war, as well as other volunteers who had participated in the battle. Caruthers map differs from Tarleton's in several ways. Caruthers illustrated the creeks, a four way intersection at Guilford courthouse with more houses, and additional roads. However, the roads may have been post-battle, associated with the development of Martinville. With a general decline in population during this time Old Salisbury/New Garden Road fell out of use.

Although some celebrations had been held at the battlefield over the years (50th and 100th anniversary celebrations of the battle), it was in 1857 that the first local effort to commemorate the battle was initiated. The Greene Monument Association organized (unknown by whom) to undertake fundraising to erect a memorial to the American General Nathaneal Greene. The Association's work was interrupted by the Civil War and interest in commemorating the glories of the Revolutionary War were delayed until after Reconstruction (Baker, 2).

Following the 1876 centennial of the Declaration of Independence and the 1877 complete withdrawal of

the Federal occupation troops from the South, a national resurgence in patriotism and nationalism occurred. Regional support developed for a memorial to Gen. Washington and the principles for which the Revolution was fought-which were qualities common to both North and South. At this time Congressional appropriations were made for monuments at some Revolutionary War sites. A bill was submitted to Congress to commemorate the Guilford battle site in 1878, but was not enacted. In 1880 another Congressional effort was undertaken for a Greene monument, but met the same fate as the earlier attempt.

Locally, some farmers did remain in the Guilford courthouse area tilling fields that had been left to succession earlier. The Hoskins residence was still occupied by descendents and the face of the battlefield had changed little. The mass grave of British soldiers was located near the house and opened (unknown by whom) in 1880, with the fallen reinterred near the arbor at the Hoskins house (Hatch, Guilford Courthouse and Its Environs, 77).

In 1882, Judge David Schenk and his family moved to Greensboro because of the travel he did as General Counsel of the Richmond and Danville Railroad. Schenk became interested in the battlefield, but found few who could direct him to the site. "He persevered, however, and located the battlefield six miles north of Greensboro, on the road to Madison. At that time it consisted of a few wooded areas surrounded by abandoned and eroded fields covered with broom sedge and field pines" (Baker, 3-4). Schenk spent much time walking the area with his favorite reference (unknown) on the battle and successfully located the various scenes of the battle (Baker, 4).

With an interest in protecting the battle site, Schenk bought thirty acres from Emsley Sikes in October 1886. In Schenk's own words, Sikes "owned all that part of the battlefield south of Salisbury or New Garden Road. Shortly thereafter he obtained an additional twenty acres north of the road from the 'Dennis Heirs' "(Baker, 5). With these purchases, Schenk felt he controlled the third line position occupied by the American troops.

At the time of Schenk's purchase, the Cape Fear and Yadkin Valley Railroad completed a line from Greensboro to Madison, which crossed the battlefield site. With the addition of this line, six major rail lines crossed at Greensboro, bringing new industries and a population surge with them. In 1886, James Webb bought the courthouse land from Nehemiah Whittington. The old chimney rocks, still remaining on the courthouse site were disassembled and used by James Webb for his well (Hatch, Guilford Courthouse and Its Environs, 84). The battlefield was approximately six miles from the city of Greensboro.

With his growing interest in preserving the battlefield in perpetuity, on May 6, 1887 Schenk and several Greensboro businessmen established the Guilford Battle Ground Company (GBGC). The purpose of the organization was noted as "preserving and adorning the grounds on and over which the battle of Guilford Courthouse was fought" (Baker, 6).

The charter authorized issuance of stock to help fund the purchase of up to 200 acres of battlefield property. In the first year the GBGC bought Schenk's fifty acres and an additional twelve. The GBGC also erected a grounds keeper's cottage and began the "beautification of the grounds." Schenk later reflected that at the time of purchase "the battlefield was a tangled wilderness of briars, old field pines, broom sedge and every species of wild growth which comes up on old worn out fields. The company undertook the task of site redemption by hiring a foreman and six laborers to cut the scrub pines, remove brush, plough the fields and plant a luxuriant crop of oats." (Baker, 6)

The purpose of the GBGC – preserving and adorning the grounds – strongly influenced the development of the site over the next thirty years. In addition to physically protecting a part of the battlefield through

ownership, the GBGC envisioned the overgrown fields transformed into pleasure grounds with memorials, “where grateful Americans could contemplate the glories of the nations’ past amidst beautiful surroundings” (Baker, 6). Early beautification of the site emphasized returning the recently opened fields to open spaces which were cleared and seeded with grass, planting ornamental trees and the construction of several memorials. The majority of the land was acquired in 1887, 1890 and 1902 from the Webb, Hoskins, Dennis, Sikes and Schenk families for a total of approximately 105 acres.

In the first few months of the GBGC’s establishment, Schenk lobbied the state for the Guilford courthouse site to be a North Carolina Revolutionary War cemetery. Although a bill was never acted upon, Schenk was able to convince several descendents of notable Revolutionary War heroes to reinter their ancestor’s remains at Guilford, including two signers of the Declaration of Independence (Baker, 8). Between 1888–1906 the remains often veterans of the Revolutionary War were reinterred at the park; in several cases, however, the individuals had no connection to the battle. (Hatch, *Guilford Courthouse and Its Environs*, 75-76). There is no known cemetery plan of the site

In 1888, Schenk published a map he compiled after much field study (Figure 11). Although Schenk was probably aware of Tarleton’s map, his map corroborates with Caruthers map. Schenk’s map indicates Reedy Fork Road extending south of the courthouse site. In 1889, Schenk wrote about Martinville. “It is now a wheat field, there being no vestige of it remaining except an ancient well of pure water, still used, and then scattered rocks and debris of the courthouse and jail, and pieces of copper [presumably from the site of the coppersmith’s shop] which never corrode.” (Hatch, *Guilford Courthouse and Its Environs*, 54)

By 1891, the GBGC had gone through most of its money, having built a second cottage, a museum for the growing collection of artifacts and a large speaker’s stand. Schenk lobbied the North Carolina General Assembly for a bond issue to support the park. Instead, an annual appropriation of \$200 was offered, with its use restricted to improvement and preservation of the grounds. Sixty percent of the sum was spent to pay a grounds keeper with only \$80 going to the improvements themselves. The stockholders were solicited to donate money to make up the shortfall, but Schenk knew other funding sources would be needed. In a journal entry dated 1887, Schenk suggested that the park be offered to the United States government as a military park — predating the 1890 establishment of the first National Military Park at Chickamauga-Chattanooga by two years (Baker, 9).

During the early tenure of the GBGC, New Garden Road was reopened locally with assistance from employees of GBGC. In circa 1890 a roadbed was created through the park in a north/south direction. The road was originally known as Battle Field Road, then later Battle Ground Road (Baker, 22). Figure 12 shows the 1889 layout of Guilford Battle Ground Park.

In 1892, the Hunting Creek tributary was dammed to create Lake Wilfong “between the American second and third lines to improve the attractiveness of the grounds” (Baker, 7). Used for boating, fishing and ice skating, the lake was one of the most popular recreation sites in the area. Several springs, along Spring Vale, had been cleared and covered with small pavilions. A new road, lined with sugar maples, was opened to the vicinity of the springs (Gray, 4). Refer to Figure 13 for the 1892 layout of Lake Wilfong, the carriage roads and springs. With a passenger rail line crossing park property, access was easy. Ultimately the increased number of visitors, who began arriving for the annual Commemoration Day services sponsored by the Guilford Battle Ground Company, necessitated the construction of a restaurant. Circa 1895 a tall wooden observatory was constructed near the Winston monument to allow visitors an aerial view of the battlefield (Gray, 7). In 1897, at the tenth anniversary celebration of GBGC, a new museum was dedicated. It was reported that after ten years of work the company had acquired 75 acres of battlefield and built many walks and drives (Gray, 7-8).

By the turn of the century Greensboro had become a major manufacturing city. Although Schenk's vision of the battlefield becoming an urban park had not come to fruition by his death in 1902, the GBGC had dedicated 16 memorials and improved the site substantially creating a popular destination for local people.

Prior to his death, Schenk continued to pursue the idea of federal funding and/or ownership of the park. In 1903, a statewide competition was held for the location of two Romanesque arches to commemorate two North Carolina generals. Although numerous North Carolina towns submitted proposals, the Governor chose the Guilford site as the recipient of the honor. This choice indicated how successful the GBGC was at establishing itself as the Revolutionary War commemoration site for the state (Baker, 9). Figure 14 indicates the proposed locations of the Nash and Davidson arches which were constructed c. 1903.

Spurred on by their success, and aware of the creation of numerous national military parks related to the Civil War since the 1890s, the GBGC launched an effort in 1904 to make Guilford Battle Ground Park a national military park. Unfortunately the effort was ill-timed, for between 1901-1904 Congress was besieged with thirty-four bills to create twenty-three national parks. Although legislation was reintroduced numerous times over the next decade, none were acted upon. Finally in 1910, GBGC took a new tack to introduce a bill to erect a monument to Nathaneal Greene. Although the bill had been introduced numerous times between 1888-1910, the bill was finally passed in 1911. With \$30,000 allotted for a suitable monument, Congress stipulated that GBGC deed to the United States a sufficient amount of land upon which the monument would stand. In July 1915, the General Nathaneal Greene monument was dedicated. With this foothold of government ownership (1/3 acre), a bill was introduced to establish the Guilford Courthouse National Military Park and passed in 1917. After land ownership was transferred to the War Department, the GBGC continued to meet as a historical organization until they disbanded in 1927. When the park was transferred to the War Department, it contained 125 acres with 28 monuments and graves. The park was the first Revolutionary War National Military Park established in the country, as well as the only military park established between 1900-1925 (Baker, 10-11).

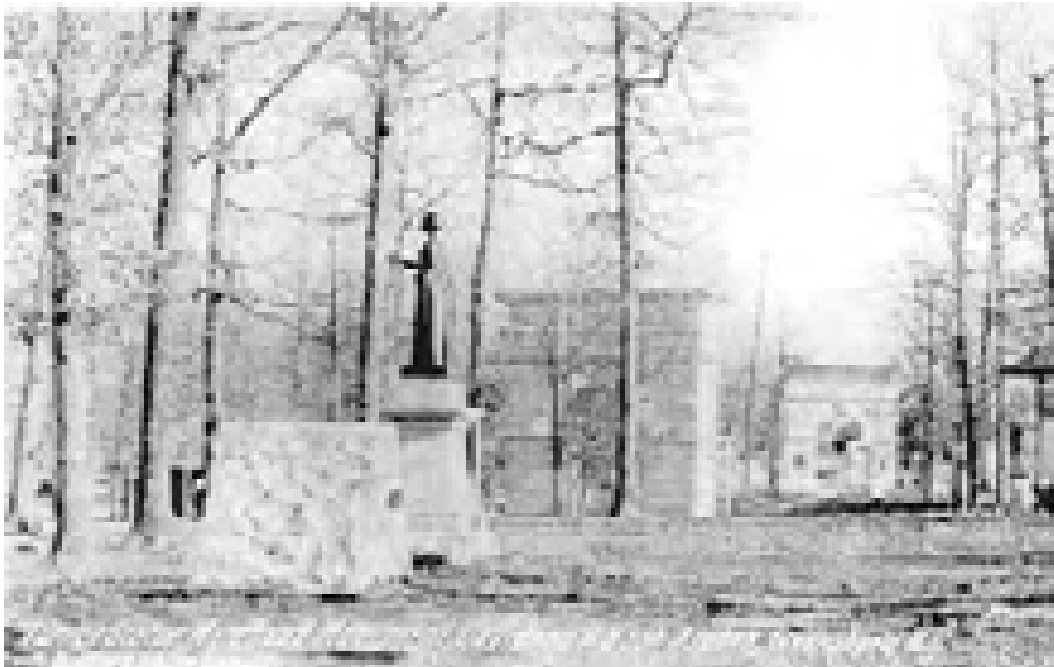


Figure 15. Postcard from the Guilford Battle Ground Company period showing the Davidson and Nash Arches built

c. 1903.



Figure 16. A carnage road, Clyde Springhouse on the left, and Leonidas Springhouse in the center, were built by the Guilford Battle Ground Company adjacent to Lake Wilfong, circa 1893.

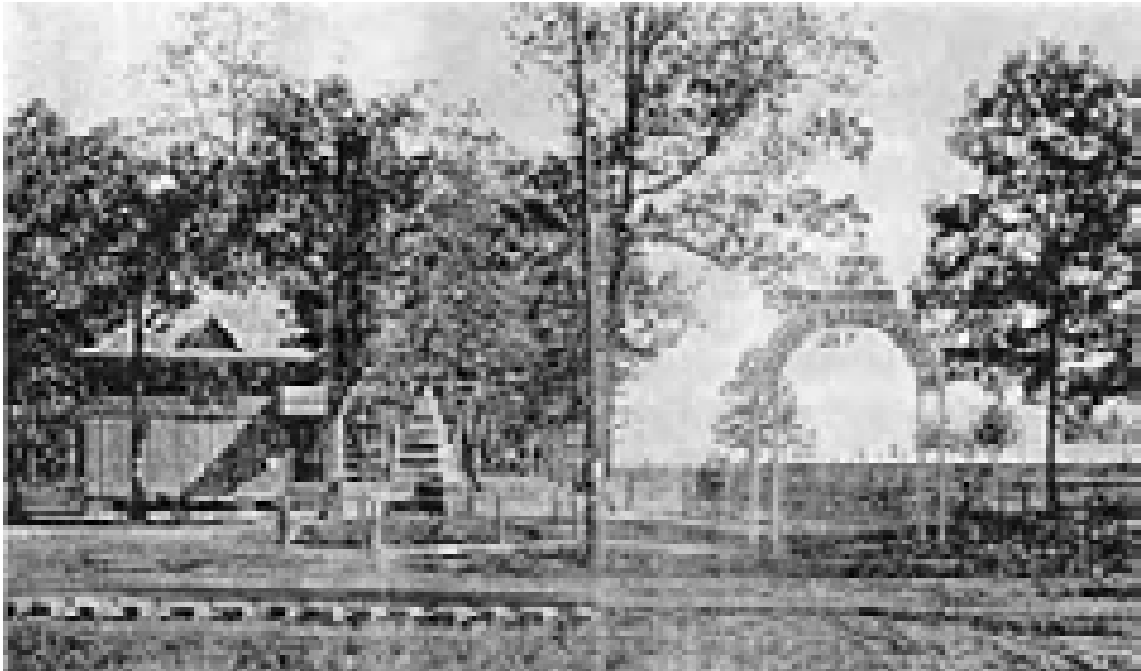


Figure 17. Entrance to Guilford Battle Ground, circa 1893.

(1917-1933) Guilford Courthouse National Military Park War Department Administration

ABSTRACT

Documentation for the War Department Administration period is poor. Under the direction of the War Department, the National Military Park attempted to mark historic sites and erect monuments for the purpose of military study. With ineffective leadership, the park continued in its earlier private administration mentality. The greatest change during this period was the increased growth of Greensboro and the subsequent development pressure that growth and expansion created on the park. Two city-related developments (cemetery and recreational park) were constructed south of the park, as well as a private commercial venture (restaurant, go-cart race track and drive-in movie theater). The Forest Lawn Cemetery and Country Park protected the park from incompatible development along its southern edge, but they also allowed uncontrolled access to the national park.

HISTORY

The park was placed under the direction of the War Department, with the stated purpose of “historical and professional military study” (Baker, 14). Unlike the Civil War parks created soon after their battles where there was guidance on preserving the battle scene, the War Department inherited a site where scene restoration was not the focus, but commemoration and adornment of the landscape. The most obvious example of this was the Nathanael Greene Monument design which included trellises, formal concrete walks, sheared arborvitae, roses and bulbs arranged in rows, circles and crescents. A three person commission was created and charged “with ascertaining and marking with historical tablets and otherwise all lines of battle and points of historical interest within the park or its vicinity; permit any state whose troops fought at Guilford Courthouse to permanently mark the positions of its troops with monuments, tablets or otherwise; as well as open or repair roads to make these sites accessible” (Baker, 14).

The three person commission consisted of one resident commissioner (Paul Schenk, son of David Schenk) and one representative each from the states of Maryland and Delaware, whose regiments played key roles in the battle. Although Paul Schenk accepted the view of the NMP as a battlefield rather than a park, the site was in effect managed as it had been under private ownership. It took five years to appoint a Maryland commissioner, while the Delaware position was never filled. With no meetings or direction from the Quartermaster General, Schenk attempted to create a road-building plan and park development plan with assistance from a local landscaper. However none of these ideas ever came to fruition, with the only notable change being the creation of four additional monuments by the War Department (Baker 15).

By 1920, although Greensboro was growing, the park was still five miles north of the city limit. One source notes that there was no road in front of the courthouse site and that for access to Greensboro, one had to go around the battlefield, that the road through the park was not even good as a bridle path (Hatch, 85). Funding was tight during World War I. In 1922, Schenk requested \$18,000 for repairs to the springhouses, but because they were not considered part of the main interest of the battlefield, the request was denied (Baker, 15).

As the political climate changed from Democratic to Republican, Schenk was forced out of the commissioner position and replaced by Republican appointee Edward E. Mendenhall. Unfortunately, Mendenhall had no interest in the history of the battle and as a result his ten year tenure followed the beautification mode of the GBGC rather than the military history emphasis of the War Department. Continuing what the GBGC started, Mendenhall cleared the undergrowth of the forest floor ordering the removal of “wild plants” and shrubs from the park.

In 1923, Greensboro expanded its city limit from four to seventeen square miles, moving the city limit to within three miles of the park. In 1925, an improved Battle Ground Road was paved from county line to

county line, and designated as part of the federal highway system, renamed U.S. Highway 220 (Baker, 22). Figure 18 illustrates the 1928 layout of the park. Note the numerous structures located on and adjacent to the park property.

During the late 1920s and early 1930s, several developments south of the park property were constructed. The city-owned Forest Lawn Cemetery was developed south of Holt Avenue adjacent to U.S. 220. In digging graves, city workers found human bone and teeth remains. Although the park requested the city stop until archeology undertaken, the city did not comply. Also in 1930 the local chapter of the Daughters of the American Revolution planted a pin oak inside the park property, at the site of the courthouse.

In 1932, the city established a 120-acre Greensboro Country Park on the park's eastern boundary along New Salisbury Road. The country park included "miles of paved drives, a small zoo, a boat and swimming house, a keeper's residence, numerous picnic sheds, rustic seats, and three lakes for swimming, boating and fishing"(Baker, 26).

Development of the cemetery and country park protected the park from less desirable forms of growth along those boundaries and the country park took pressure off the park to be a recreational center. However, there were no fences between the two parks making the recreation and memorial areas distinct. Two roads actually ran from the park into the country park causing further blurring of the boundaries.

At the same time, Lake Wilfong was being dismantled in an effort to restore the historic scene, ravines that played a major role in the difficult advance by the British during battle, were being filled in by artificial lakes on the country park site. Similarly, the location of the city zoo on a highly visible bill where the British had fired on the American third line was unfortunate (Baker, 26).

In 1932, there was a strong push to transfer the National Military Parks administration to the National Park Service (NPS) formed in 1916. Mendenhall supervised the transfer from the War Department to NPS, but was soon replaced as Commissioner by James H. Roane, a Greensboro stockbroker.



Figure 19. Looking along New Garden Road towards the courthouse site circa 1938. Lake Caldwell part of the Greensboro Country Park can be seen on the right side of the photograph.

(1933-present) Guilford Courthouse National Military Park-National Park Service Administration

ABSTRACT

Documentation for the NPS period is fair for the Park Development Era (1933-1942) and good from 1942 to the present. A 1938 NPS masterplan, addressing infrastructure improvements and construction of three buildings (Visitor Center, Superintendent's Residence and Maintenance Facility), was implemented by 1945. The 1950s-1960s were a major land acquisition period (70 acres) uniting the small courthouse parcel with the main park. The 1968 masterplan proposals, which addressed circulation and development pressures along the park boundaries, along with a new visitor center were implemented and led to a successful Bicentennial celebration. Increasing urban development continues to effect the park today.

HISTORY

Park Development Era (1933-1942)

Guilford Courthouse National Military Park transferred from the War Department to the National Park Service in 1933, see Figure 20. As a result of Roosevelt's Public Works Administration (PWA) program, in October 1933, Guilford Courthouse NMP received \$97,000 to institute a comprehensive development program (Hanson, National Register nomination). The program focused on improving roads and trails as well as constructing a new fire-proof Museum, Administration Building (Figure 23), Superintendent's Residence and Utility Group (Baker, 19). Under the auspices of the newly established Eastern Division of the Branch of Plans and Designs, led by landscape architect Charles E. Peterson, the Administrative Building, Superintendent's Residence and Utility Group, culverts and drainage ditches were developed in a Colonial Revival style. The buildings and a sewer system were completed by November 1935 (Baker 20). During this same period, NPS accepted an 8 1.2 acre land donation from the Guilford County Board of Commissioners. Although not contiguous with the main park, the donation was considered an important acquisition because it contained the remnants of the 1781 courthouse.

In 1936, a park Masterplan was developed (Figure 21). The stated intent was "to remedy conditions and to restore the area as much to its original condition at the time of the battle as possible." (Baker, 21). A definitive break with the 'adorned landscape' mentality of the past was envisioned. The primary focus was aimed at the obliteration of Lake Wilfong remnants. The cleared ground surrounding the two-acre lake bed was reforested with 22,000 hardwood trees of five indigenous species, in an effort to produce an open woodland more authentic to the period scene. Refer to Figure 24. An understory layer of tulip poplar, blueberry, redbud, shadblow and others were planted in the remaining wooded areas to bolster the forest whose floor had been reduced to bare red clay by years of raking. Exotic trees and shrubs, principally in the area of the Nathanael Greene Monument, were removed, as were the formal garden elements. Screen plantings followed the removal of exotics adjacent to the new Museum/Administration Building and the Superintendent's Residence. Open fields were maintained during this time, while interpretive markers were improved.

As per a 1926 agreement, between 1937-1938 the U.S. Department of Agriculture's Bureau of Public Roads assisted NPS with regrading, realigning and paving U.S. Highway 220, New Garden Road, Holt Avenue and First Line Road (Baker, 21). Approximately eight rock-faced cut granite culverts and drainage ditches were also constructed along the tour road, New Garden Road, and Old Battleground

Road. A half-mile park road that looped around Lake Wilfong was obliterated. With the realignment of roadways, numerous monuments were removed, stockpiled and relocated, including the Nash and Davidson arches. The roadwork was completed in 1938 and remained virtually unchanged until the 1969 Masterplan.

As part of the 1936 plans, the state of North Carolina would need to cooperate in donating portions of New Garden Road and U.S. Highway 220 to the federal government. The state readily donated New Garden Road but refused to donate U.S. Highway 220 because of its importance as a major thoroughfare in the area.

In December 1936, landscape architect Frederic A. Fay arrived at the park to oversee the implementation of the Masterplan landscape improvements. His impressions of the existing conditions were dismal, "The Administration Building, Superintendent's Residence and Utility Group areas need help badly to tie them in to their sites. Further, the Administration Building and Superintendent's Residence need substantial grading and planting" (Fay, 2).

These improvements went beyond the capabilities of the part-time resident commissioner. The park was put under the supervision of the Revolutionary Areas Group, headed by Colonial National Historical Park in Virginia. Contractors were hired and local people employed as labor and maintenance. During this period Guilford's first employee, William P. Brandon, was hired as a junior historian. In reality, Brandon functioned as the acting superintendent and strongly influenced the development of the park.

In 1938, a Region One landscape architect visited the park and proceeded to develop plans for an amphitheater west of the Greene memorial. Refer to Figure 22. Although this was not in the Masterplan, and there were great objections by Brandon, the amphitheater was built anyway in 1939. By the end of 1939, all major elements of the 1936 Masterplan and Fay's 1937 landscape plan were implemented. Figure 25 illustrates the 1938 Holt Avenue tree alley.

As 1940 approached, the park consisted of two land parcels totaling 149 acres. The larger area of land lay adjacent to U.S. 220 and New Garden Road with the small courthouse site 3/8th of a mile east of the main parcel. Aside from the Country park and Forest Lawn cemetery, the area surrounding the park was rural with farmland abutting the park boundaries. The only retail establishment was a country store on the corner of U.S. Highway 220 and Holt Avenue, one of the two primary entrances to the park. The surrounding countryside, while not open woodland, was suggestive of the historical use and appearance.

By 1940 both the county and city were growing rapidly. In the spring of 1941, a local realty company proposed to develop a subdivision adjacent to the northern boundary of the park. Feeling this was the first of many threats to the park, Acting Superintendent Brandon proposed a comprehensive land acquisition plan of five tracts (40 acres) to fill in the northern edge of the park and extend the boundary to include the courthouse site. (Baker, 29). Although it took 20 years, all of Brandon's proposed parcels, as well as additional land, were acquired.

In 1941 U.S. 220 was relocated 1/2 mile west of its existing alignment, which alleviated through traffic in the park. The old road was renamed Old Battleground Road and remained a lightly traveled rural byway (Baker, 24). During the WWII years (1941-1945), staff were inducted into the military, leaving a skeleton crew to care for the park. By 1945, annexation of residential areas north of Greensboro brought the city limit to within 2 1/2 miles of park. In 1947, a historical marker was placed on New Garden Road near the courthouse.

Post War Developments and Mission 66 (1950-1966)

Although Mission 66 had a strong influence in many of the nation's parks, this was not true at Guilford Courthouse NMP. By the early 1950s, of concern to Superintendent Brandon and later Superintendent Taylor was a property owner south of the courthouse property. The single-mindedness of Charles O. Martin to install a commercial venture using New Garden Road as the primary access wreaked havoc on the park for approximately ten years. By 1951 Martin had constructed the Park Drive-In, the Park Recreation area (with go-cart track) and Park Barbecue restaurant directly across from the courthouse (Baker, 43-47).

Between 1952-1954, NPS chief curator Harold L. Peterson visited the park noting that the former open fields were growing up in scrub pine seedlings which needed to be cleared to retain the opening. To his distinct displeasure, Peterson found in 1955 that the clearing had not yet been done and that the trees were now three or four years larger than they were when the subject was first discussed (Baker, 42).

Based on Brandon's proposal, land acquisition became the focus from the late 1950s-late 1960s. Acquisition of the first parcel occurred in 1966 rounding out the northern part of the battlefield. In 1967 the Martin property was acquired, recreation facilities and all. This acquisition allowed for eleven acres to be swapped with the city to remove the zoo. Finally the city was able to fend off rezoning efforts and buy two small parcels adjacent to the courthouse which they then sold to the federal government at cost. In the late 1960s the last remaining inholding, adjacent to the courthouse parcel, was acquired by condemnation. All of these actions allowed there to be one continuous connection from the main property to the courthouse site for integrated interpretation.

In 1960 there were proposals for a bypass around the park to deal with increased traffic due to new subdivisions in the area. By 1964 the Greensboro City limits ran along the southern and eastern edges of the park and the setting had decidedly changed from rural to more urban in nature.

Bicentennial Celebration (1968-1976)

The Revolutionary War National Parks were preparing for the 1976 bicentennial celebration by 1968. At the time the park was 184 acres with serious issues concerning traffic and encroaching development on the periphery of the park. Between 1968-1979 the last parcels of land were acquired, primarily buffer land around the courthouse (Figure 26). The most important land acquisition of this period was actually a land transfer with the city. The park was able to acquire the city zoo property (west of New Salisbury Road) in exchange for a parcel of land south of the courthouse site. This land swap afforded the park the ability to remove the last obvious intrusion on the park imposed by c. 1950 city developments.

A 1968/1969 Masterplan was developed that focused primarily on circulation issues. The Masterplan proposals included closing New Garden Road to through traffic; rerouting non-park traffic via a bypass outside the park (never implemented); rerouting park traffic to the periphery of the site on an interpretive loop; closing direct access to the park from the Country Park, restoring the battlefield scene and building a visitor center addition. In 1969 a Development Concept Plan modified the Masterplan and proposed an entirely new visitor center west of U.S. 220. By 1976, all of the major elements of the 1969 Masterplan were implemented. Construction of the new visitor center began in 1974 and was completed in October 1975. The next day, the 1934 Administration Building was torn down. During construction of the tour route, several monuments were relocated west of U.S. 220, near the new visitor center. The loop tour route was completed and in use by 1976.

Park archeological work was done on the courthouse site from 1972-1975 with conclusive evidence of the 18th century locations of New Garden Road and Reedy Fork Road as well as courthouse remains and the location of a field hospital near the courthouse (Hatch, 79).

Continuing Efforts (1976-present)

Since 1976 Greensboro has continued to develop rapidly with new housing complexes and shopping centers virtually surrounding the park. In 1984, the city annexed that part of the county that contained the park (Baker, 85).

Although the majority of circulation issues were addressed during the Bicentennial improvements, there was still no control of access to the property from the abutting land parcels. In 1985, the park began to install chain link fencing along the perimeter, with 85% of the perimeter enclosed to date. To add to the free access concerns of the park, in 1982 the railroad tracks adjacent to U.S. 220 were abandoned and converted to a recreational greenway corridor c. 1990. In 1993, a gravel parking area northeast of the New Garden Road and U.S. 220 intersection was paved.

Adjacent lands have fallen prey to residential and commercial development, seriously altering the historic setting and causing continued traffic safety problems. Surrounding land uses include a city cemetery, multi-family and single family housing and commercial developments. The city has a renewed interest in building a bypass for the northern section of the city, which will impact the park.

Although the site was never part of the national military park, the Hoskins house and fields continued to be lived in and worked by descendents of the original family until at least the 1930s. It is unknown what happened between 1930-1970; however, by the 1970s, the Hoskins house was a rental property. Between 1984-1988, a new Guilford Battle Ground Company was established and worked with city, county and other local organizations to buy and restore the Hoskins house as a local historical park. NPS assisted the effort by preparing a National Register nomination for the property. Named Tannebaum Park, the strongly recreated site officially opened in 1988.

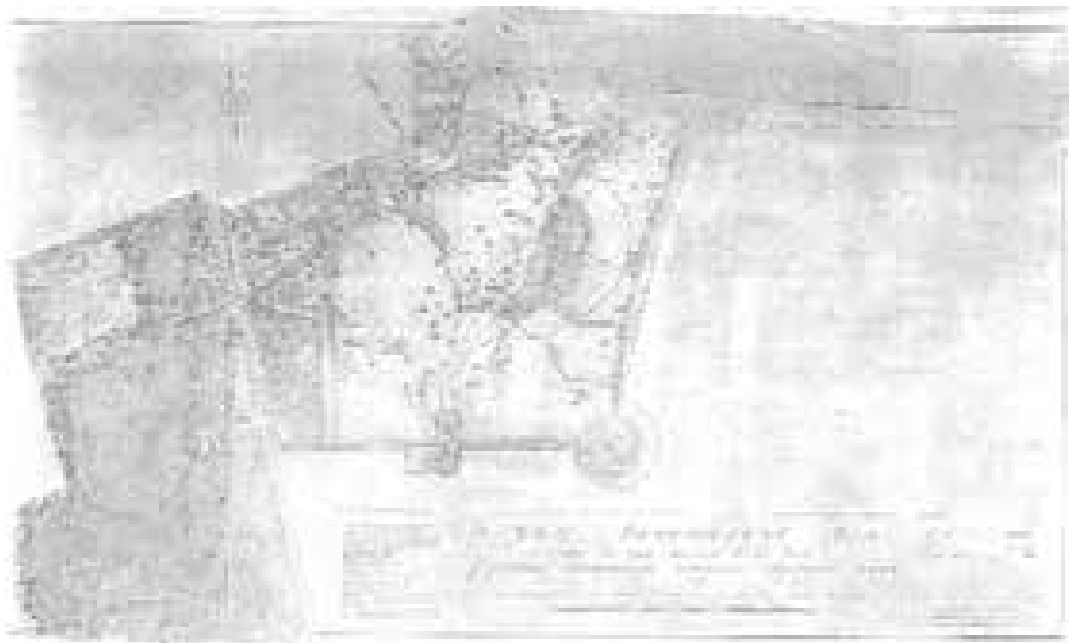


Figure 22. General/Development Plan for Guilford Courthouse National Military Park, c. 1938.



Figure 23. Administration Building, c. 1938. The building and associated landscape were built during the Park Development Era. The building was razed in 1975.



Figure 24. As a part of the 1936 Master Plan proposal, 22,000 hardwoods were planted around the recently drained Lake Wilfong. Note the liner stock in this circa 1928 photograph.



Figure 25. Looking east along Holt Avenue towards the Winston monument, c. 1938. Note the tree allée leading to the monument and open spaces beyond the trees.

Analysis And Evaluation

Summary

A complete analysis and evaluation of the landscape characteristics has not been conducted. The following is a list of landscape characteristics and features that potentially contribute to the significance of the cultural landscape.

Landscape Characteristics And Features

Natural Systems And Features

Hunting Creek, located near the eastern edge of the park and the courthouse site, had a direct impact on the movement of the battle; hence it is considered a potentially contributing feature to the historic landscape.

Topography

The rolling topography of the site, specifically along the third line and courthouse has not changed since the time of the battle, and is considered a potentially contributing feature of the historic landscape.

Vegetation

During the battle, the oak-hickory forest was thick. Fields were cut out of the forest in association with farmsteads that occurred along New Garden Road. The density of the understory strongly influenced the movement of the battle. The area of the battle has been planted, cleared and released more than once since the 18th century. The current vegetation mix and density of the forest has a very similar feel to the battle scene.

Several remnant allies of trees, notably along Holt Avenue, can be dated to the 1938 Masterplan and possibly to the Guilford Battle Ground Company era. The integrity of the commemorative layer has not been evaluated, but if it is found significant, these trees are potentially contributing resources.

Circulation

In use since the mid 1700s, New Garden Road was the primary thoroughfare between Salisbury and Hillsboro, North Carolina, passing by the Guilford courthouse. The region was heavily forested with few roads, therefore New Garden Road was a major transportation corridor and thus acted as the primary influence for the direction of the Revolutionary War battle. Although the road was out of use for a period of time after the battle, the Guilford Battle Ground Company reopened it in the late 1800s. The road alignment and direction retains integrity of location and is considered a potentially contributing feature of the historic landscape.

Cluster Arrangement

A Superintendent's Residence and Utility Building were built on the northwestern edge of the park, during the NPS Park Development era. This clustered arrangement is found in the 1938 Master Plan and considered a potentially significant component landscape and is documented on its own form.

Small Scale Features

Stone drainage ditches and culverts constructed during the Park Development Era are somewhat intact and are potentially contributing to the historic landscape.

Archaeological Sites

The Guilford Courthouse archeological site, located on the eastern edge of the park, has been preliminarily documented and located. The courthouse site significantly contributes to the historic landscape.

**V. Landscapes in the National Register
of Historic Places**

Introduction: Beyond Bricks and Mortar, Evaluating and Documenting Landscapes for Listing in the National Register of Historic Places

by Linda Flint McClelland, Historian
National Register, History, and Education Program
National Park Service

A designed historic landscape is defined as a landscape that has significance as a work of art; was consciously designed and laid out by a master gardener, landscape architect, architect or horticulturalist to a design principle, or an owner or amateur using a recognized style or tradition in response or reaction to a recognized style or tradition; has historical associations with a significant person, trend, event, etc., in landscape gardening or landscape architecture; or that has a significant relationship to the theory or practice of landscape architecture.

--How to Evaluate and Nominate Designed Historic Landscapes¹

A rural historic landscape is defined as a geographical area that historically has been used by people, or shaped or modified by human activity, occupancy, or intervention, and that possesses a significant concentration, linkage, or continuity of areas of land use, vegetation, buildings and structures, roads and waterways, and natural features.

--Guidelines for Evaluating and Documenting Rural Historic Landscapes²

The National Register of Historic Places began developing guidelines for evaluating and documenting historic landscapes in the 1980s. Although many significant landscapes were already listed in the National Register, the documentation of significant landscape values was often weak or lacking in both National Register and National Historic Landmark nominations. In general, the relationship between significant trends in America's landscape history and the character of historic properties, many of which had been recognized for their association with important local or national leaders or for their architectural design, was poorly understood. The bulletins on designed and rural historic landscapes (quoted above) endeavored to define historic landscapes as historic properties possessing distinctive characteristics, such as spatial organization and vegetation, and to establish the concept that designed landscapes might reflect significant trends in landscape architecture and landscape gardening and that rural, or vernacular landscapes

generally, could reflect significant patterns of settlement and land use.

The National Register bulletins set forth the idea that simple landscapes--being the location of significant events or activity--are historic sites, and more complex ones--possessing a significant concentration, linkage, or continuity of sites, buildings, structures, or objects--are historic districts. The guidelines for designed landscapes apply to public parks and parkways, arboreta, college campuses, institutional grounds, suburban neighborhoods, public commons and squares, cemeteries, commemorative monuments, golf courses, and exhibition or fair grounds. The guidelines for rural landscapes apply primarily to areas of agricultural land use--farms, plantations, and ranches--but also could be applied to mining districts, logging camps, natural parks and forests, historic trails, battlefields and encampments, ethnic communities, historic trails, traditional cultural

1 Formerly National Register Bulletin 18; available on-line at www.cr.nps.gov/nr/bulletins/nr18_toc.html.

2 Formerly National Register Bulletin 30; available on-line at www.cr.nps.gov/nr/bulletins/nr30_toc.html.

properties, and collections of vernacular architecture. National Register evaluation was based on established historic contexts and a set of eleven landscape characteristics. Four of the characteristics--land uses and activities, patterns of spatial organization, response to natural environment, and cultural traditions--reflect processes and conditions that shaped the land or characterized it thematically; these could easily be related to broad historical contexts under which the landscape's importance and integrity at the local, state, or national level might be determined. The remaining characteristics--circulation networks, boundary demarcations, vegetation related to land use, buildings/structures/objects, clusters, archaeological sites, and small-scale elements--relate to the components that constitute a landscape and could be evaluated as contributing or non-contributing features.

Bulletins published since 1990 recognize that the evaluation of certain types of historic landscape requires special considerations and that most landscapes--in fact, most National Register properties--reflect to some extent landscape values, and exist on a continuum somewhere between the consciously designed landscape and the landscape shaped by land use. Currently, bulletins are available on specialized properties including cemeteries, battlefields, mining districts, traditional cultural properties, historic archaeological sites and districts, and suburban landscapes.

Historic properties listed in the National Register of Historic Places must possess historic significance and historic integrity. Significance in American history, architecture, archaeology, engineering, or culture can be assessed in several ways. The four National Register criteria are:

- Criterion A--association with events and activities
- Criterion B--association with important persons
- Criterion C--distinctive physical characteristics of design, construction, or form
- Criterion D--potential to yield important information

The National Register Criteria are applied through a knowledge of historic contexts, which, organized by theme, time, and place, link a historic property with broad trends in the history or prehistory of a community, a state, or the nation. Through the lens of context, a historic property can be seen as a product of its time and as an illustration of aspects of history that may be unique, representative, or pivotal. The National Register Criteria set forth special conditions, called Criteria Considerations, for listing certain types of properties, including those that have been moved, are less than fifty years of age, and are primarily commemorative in their purpose.

Historic integrity is the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's prehistoric or historic period of significance. It is measured through seven qualities--location, design, setting, materials, workmanship, feeling, and association--which may be present in both the overall landscape and in its component parts. Landscape assessment requires looking beyond the "bricks and mortar" of historic structures to consider evaluation in landscape terms; that is, examining the ways in which the seven qualities are present in circulation networks, vegetation related to land use, the overall spatial organization or division

of the landscape, and the presence of natural features.

Change is inevitable as cultural landscapes evolve. The evaluation of these places raises questions that challenge our traditional approaches to evaluation. Several geographers and landscape scholars have called the American landscape a palimpsest—a parchment, or manuscript written upon repeatedly—the earlier writing having been wholly or partially erased to make way for the next layer of text. Others have described the cultural landscape as a tapestry, a rich fabric woven over time through conscious design or adaptation for land use. These metaphors point out the complexity of cultural landscapes and the need to view them holistically. Only through a multi-disciplinary effort—involving archaeologists, historians, horticulturalists, and landscape architects, and using interdisciplinary tools and methods—can we understand the evolution of landscapes and appreciate their full significance.

National Register Evaluation Process

The National Register evaluation process requires that the significance and integrity of a property be considered within its historic context. Several sequential steps make up the evaluation process:

Define significance

1. Establish historic context at the local, state, or national level
2. Apply National Register Criteria and Criteria Considerations
3. Select area(s) of significance
4. Define period of significance

Assess integrity

1. Identify changes to overall landscape since period of significance
2. Assess integrity present in landscape components (location, design, setting,

workmanship, materials, feeling, and association)

3. Classify contributing and non-contributing resources
4. Weigh overall sense of past time and place

Select definable boundaries

1. Define the extent of the historic property
2. Select historically appropriate edges.

Landscape characteristics form a flexible framework for evaluating landscapes of any type. They help define the significant qualities that give a property its importance under any of the National Register Criteria. For example, “cultural traditions” may relate to design principles as well as traditional methods of farming; “circulation networks” may be major elements of design in a public park or they may function as the backbone of an agricultural community. While National Register Criteria Considerations apply to cemeteries and commemorative monuments, these properties generally meet the special requirements when they have significance under Criterion C as works of art or for their illustration of important principles of design or trends in America’s landscape history. Criterion Consideration G, requiring that properties less than fifty years of age possess exceptional significance, is a useful guide to defining the period of historic importance, assessing integrity, and determining whether or not landscape components contribute to the property’s historic significance. The definition of a landscape’s period of significance, significant dates, and areas of significance are important steps in the evaluation process. A measure of integrity under Criteria A, B, or C is that the property resemble its historic appearance and retain physical materials, design, features, and aspects of construction dating from the period of

significance. Under Criterion D, the assessment of integrity depends upon whether or not, upon deeper investigation, the property might yield answers to well-formulated research questions.

All National Register properties must have clearly defined boundaries that are justified on the basis of historic significance and integrity. Boundaries for landscapes are typically based upon the extent of land that was subject to design or use during the period of historic significance, provided it retains integrity. Legally recorded boundaries, historic plats, master plans, and period plans are useful in establishing a property's historic boundaries. Typically included within these boundaries are areas of active use, such as pastures, fields, orchards, roads, farmyards, and village centers. Boundaries also may encompass passively used areas (e.g., waterways, swamps, woodlands) that were used historically for woodlots, erosion control, foraging, hunting, or fishing. In areas where the historic acreage is no longer intact, boundaries typically are drawn along the "edges of change" and exclude those portions of the historic landscape that no longer retain historic integrity. Eligibility under Criterion D (the potential of surviving landscape to yield important data about landscape history) should be considered when extensive acreage formerly cultivated or grazed has regenerated to forest.

Questions are frequently raised about including significant views or viewsheds within the National Register boundaries. While views and vistas are often important aspects of a landscape's character, the National Register recognizes that drawing boundaries to encompass distant views--such as the scene from a mountain pass along an historic migration trail--is generally impractical and impossible. Significant

viewpoints, however, should be identified as landscape features and located within the National Register boundaries. Both the viewpoint and the view should be described.

National Register Documentation

The challenge of documentation is to translate the sense of past time and place that defines an historic landscape into a written and graphic record of the property's significance and condition. Such a record explains how the property meets the National Register Criteria, describes the property's physical evolution, documents its condition and integrity, identifies significant features, and delineates its boundaries. This information not only justifies the property's listing in the National Register, but also provides a guide for planning. Once significance and integrity are established by a National Register nomination, a cultural landscape report may follow with recommendations for treatment and management.

Instructions for preparing nominations can be found in *How to Complete the National Register Registration Form* (formerly National Register Bulletin 16A), as well as in the bulletins for designed landscapes (Bulletin 18) and rural historic landscapes (Bulletin 30). The following excerpts, drawn from three different National Register nominations, have been chosen to illustrate "good practice" in documenting historic landscapes. They are the Mayfield-Gutsch Estate, Austin, Texas, nominated in 1994; and the Mormon Row Historic District, Grand Teton National Park, Wyoming, nominated in 1996.

**UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE**

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

1. NAME OF PROPERTY

HISTORIC NAME: MAYFIELD-GUTSCH ESTATE
OTHER NAME/SITE NUMBER: MAYFIELD PARK

2. LOCATION

STREET & NUMBER: 3505 West 35th Street
CITY OR TOWN: Austin
STATE: Texas **CODE:** TX **COUNTY:** Travis

NOT FOR PUBLICATION: N/A
VICINITY: N/A
CODE: 453 **ZIP CODE:** 78703

3. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally state or locally. (See continuation sheet for additional comments.)


Signature of certifying official

16 Aug. 1994
Date

State Historic Preservation Officer, Texas Historical Commission

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

4. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

Signature of the Keeper

Date of Action

entered in the National Register

See continuation sheet.

determined eligible for the National Register

See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other (explain): _____

5. CLASSIFICATION

OWNERSHIP OF PROPERTY: public - local

CATEGORY OF PROPERTY: site

NUMBER OF RESOURCES WITHIN PROPERTY:	CONTRIBUTING	NONCONTRIBUTING
	3	0 BUILDINGS
	3	2 SITES
	5 .	0 STRUCTURES
	3 .	0 OBJECTS
	14	2 TOTAL

NUMBER OF CONTRIBUTING RESOURCES PREVIOUSLY LISTED IN THE NATIONAL REGISTER: 0

NAME OF RELATED MULTIPLE PROPERTY LISTING: N/A

6. FUNCTION OR USE

HISTORIC FUNCTIONS: LANDSCAPE/garden
DOMESTIC/single dwelling

CURRENT FUNCTIONS: LANDSCAPE/park

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: No Style

MATERIALS: FOUNDATION STONE: limestone
WALLS WOOD: board-and-batten siding; STONE: limestone
ROOF ASPHALT
OTHER STONE: limestone; CONCRETE; METAL: iron

NARRATIVE DESCRIPTION (see continuation sheets 7-5 through 7-8).

8. STATEMENT OF SIGNIFICANCE

APPLICABLE NATIONAL REGISTER CRITERIA

- A** PROPERTY IS ASSOCIATED WITH EVENTS THAT HAVE MADE A SIGNIFICANT CONTRIBUTION TO THE BROAD PATTERNS OF OUR HISTORY.
- B** PROPERTY IS ASSOCIATED WITH THE LIVES OF PERSONS SIGNIFICANT IN OUR PAST.
- C** PROPERTY EMBODIES THE DISTINCTIVE CHARACTERISTICS OF A TYPE, PERIOD, OR METHOD OF CONSTRUCTION OR REPRESENTS THE WORK OF A MASTER, OR POSSESSES HIGH ARTISTIC VALUE, OR REPRESENTS A SIGNIFICANT AND DISTINGUISHABLE ENTITY WHOSE COMPONENTS LACK INDIVIDUAL DISTINCTION.
- D** PROPERTY HAS YIELDED, OR IS LIKELY TO YIELD, INFORMATION IMPORTANT IN PREHISTORY OR HISTORY.

CRITERIA CONSIDERATIONS: N/A

AREAS OF SIGNIFICANCE: Landscape Architecture

PERIOD OF SIGNIFICANCE: 1922-1940

SIGNIFICANT DATES: 1922 1924 c.1930 c.1937

SIGNIFICANT PERSON: N/A

CULTURAL AFFILIATION: N/A

ARCHITECT/BUILDER: unknown

NARRATIVE STATEMENT OF SIGNIFICANCE (see continuation sheets 8-9 through 8-17).

9. MAJOR BIBLIOGRAPHIC REFERENCES

BIBLIOGRAPHY (see continuation sheets 9-18 through 9-19).

PREVIOUS DOCUMENTATION ON FILE (NPS): N/A

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

PRIMARY LOCATION OF ADDITIONAL DATA:

- State historic preservation office (*Texas Historical Commission*)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository: Austin History Center

10. GEOGRAPHICAL DATA

ACREAGE OF PROPERTY: 23.339 acres

UTM REFERENCES	Zone	Easting	Northing	Zone	Easting	Northing
	1 14	618020	3353880	3 14	618240	3353620
	2 14	618440	3354260	4 14	618020	3353800

VERBAL BOUNDARY DESCRIPTION

(see continuation sheet 10-20)

BOUNDARY JUSTIFICATION

(see continuation sheet 10-20)

11. FORM PREPARED BY (based on research by Janie Ostler Orr for the Mayfield Park Community Project)

NAME/TITLE: Nancy Volkman (Landscape Historian) and Bruce Jensen (THC Architectural Historian)

ORGANIZATION: Texas Historical Commission

DATE: January 1993/July 1994

STREET & NUMBER: 1511 Colorado

TELEPHONE: (512)463-6046

CITY OR TOWN: Austin

STATE: TX **ZIP CODE:** 78701

ADDITIONAL DOCUMENTATION

CONTINUATION SHEETS

~~MAPS (see continuation sheet Plan 21 through Plan 27)~~

INCLUDED IN THIS ABRIDGED VERSION:

~~PHOTOGRAPHS (see continuation sheet Photo 28)~~

Plan-21, Upper Garden site plan
Plan-22, Upper Garden plant materials
Plan-23, House elevation, c. 1909

ADDITIONAL ITEMS

PROPERTY OWNER

NAME: Jesus Garza, City Manager, City of Austin

STREET & NUMBER: P.O. Box 1088

TELEPHONE: (512)499-2200

CITY OR TOWN: Austin

STATE: TX **ZIP CODE:** 78767

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Mayfield-Gutsch Estate
Austin, Travis County, Texas

Section number 7 Page 5

A simple summer cottage converted for year-round use during the early 20th century, the Mayfield-Gutsch House stands in a botanical garden setting with much of its historic plantings and features intact. Featuring box construction -clad with board-and-batten siding, the 1-story house provides the focal point of a 2-acre formal garden surrounded by a larger natural preserve. Changes to the house reflect the Arts and Crafts tradition of unifying the dwelling and its surrounding gardens. An ongoing project that evolved during the 1920s and 1930s, the garden setting incorporates native stonework landscape features, extensive plantings of native flora and diverse exotic fauna. The property retains a high degree of its historic integrity of location, design, materials, setting, workmanship, feeling and association.

On a dramatic site that encompasses limestone outcroppings, native vegetation and an intermittent drainage (Taylor's Branch), the Mayfield-Gutsch Estate occupies 23 acres of hilly terrain overlooking the Colorado River. Approximately three miles northwest of downtown Austin, the property developed in two distinct zones. A two-acre formal garden setting enclosed by stone walls surrounds the house, with the balance of the estate preserving the natural features of the site.

Built on a foundation of cedar posts, the house (Site Feature 1; see Photo 3) originally featured a U-shaped plan that additions transformed into a general L-plan configuration (see Plan 25). Vertical board-and-batten siding sheathes the building's box construction structural elements. The roofscape consists primarily of cross gabled forms, with shed roofs over the added porches. Two interior brick chimneys and an exterior fieldstone chimney rise above this roofscape.

The primary (east) facade fronts onto the curvilinear driveway at right angles to the road (see Photo 4). A 3-bay inset porch provides the focal point of this symmetrical facade. Porch detailing includes simple square columns with classical caps and a simple balustrade. Two sets of paired 4/4 wood sash flank the centered single door entrance. Single 4/4 windows flanked by trellises occur in each of the front facing gable ends. Shed roof porches flank these in turn, featuring continuous ribbons of vertical casement windows above tongue-in-groove wainscots. A massive cobblestone chimney in the Craftsman tradition graces the south enclosed porch, providing the sole asymmetrical element in this composition.

Facing the formal gardens, the south elevation consists primarily of the enclosed shed roof porch, detailed as on the primary facade. Limestone steps provide access to the gardens. The chimney's presence dominates this elevation. To the rear of the house, a large pergola provides transition between the dining room and the outdoor terracing leading to the gardens (see Photo 5). The rectangular space features five massive piers constructed of cobblestones supporting the Craftsman detailed wood superstructure of the pergola.

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The rear (west) elevation faces the utility zone of the property, including the outbuilding, firewood bin and the original location of the vegetable garden. A portion of the pergola and more enclosed porch space continue the detailing seen on the south elevation. The north elevation features a full length porch that continues this same detailing.

A low limestone rubble wall fully encloses the Upper Garden, with eight openings providing access to other areas of the estate. All eight, including the original main gate (Site Feature 2a; see Plan 26 and Photo 2) and the Bell Gate (Site Feature 2b; see Plan 26 and Photo 12), historically featured wrought iron gates. Several have been replaced by modern steel gates in keeping with the historic character of the originals. Changes in height, large stabilizing piers and stones of varying sizes enliven the wall's appearance: Completed by 1940, this system of enclosure is counted as a single contributing structure. Incorporated into this system, although distinctly separate, are two additional contributing structures. An overlook (Site Feature 10; see Plan 26 and Photo 7) graces the crest of the escarpment at the east of the Upper Garden, enclosed by a low rock wall with a ceremonial arched entry. Behind the house to the west, a square low walled enclosure (Site Feature 4; see Photo 6) historically held the fire wood supply for the estate.

Also to the west of the house, two small 1-room buildings (Site Features 3 and 5; see Photo 6) provided shelter for a variety of garden related activities over the years, including housing for the Arredondo family at the onset of their service with the Gutsches. The simple box construction buildings feature board-and-batten exteriors capped by gable roofs. Set upon cedar post foundations, each also exhibits a chimney flue and 4/4 single-hung wood sash. Recently restored, both are classified as contributing elements of the property.

Historically a frame garage and pump house (Site Feature 12; see Plan 21 and Photo 12) occupied a position to the east of the house. Just off the circular drive, these features were demolished after the city took control of the property. Classified as a Noncontributing site, a concrete slab and some pump machinery survive to mark the location of these historic features.

Encompassed by limestone walls, the 2-acre Upper Garden divides into two zones inspired by contrasting design aesthetics. Loosely inspired by 19th century Romantic designs, the house environs feature an emphasis on naturalism. Part of a circulation network (classified as a single contributing structure) that incorporates extensive stone paths and terracing, the curving entry drive provides the focus of this area nearest the road. Irregularly massed plant materials are scattered elsewhere throughout the zone. There is little direct connection between the house and landscape in this area, which appears to date in overall form to the earliest Gutsch occupation of the site (see Photo 1). The earliest known photograph, dated 1924, shows the present pattern to generally have been in place. Rustic garden features such as circular stone beds and a round cast iron frog pond at the southeast corner of the house (Site Feature 14; classified as a Contributing object; see Plan 26

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and Photo 4) reinforce the naturalistic aesthetics at play here. The maturation of plant materials and the later inclusion of a formal palm *allée* along the drive are among the few changes in this area.

The rear half of the Upper Garden reveals a more formal arrangement typical of the Neoclassical approach. Implemented between 1922 and about 1940, this part of the garden exhibits a formal plan coupled with garden details inspired by the Arts and Crafts Movement. This portion of the garden has four major subareas classified as Contributing elements, including the rose garden, rock garden, water garden and herbaceous garden.

Linked to the house via a large terraced patio and a pergola shading the dining room windows, a series of two small garden rooms extends southward along one of the garden's primary axes. The first of these is the rose garden (Site Feature 7; see Photo 8), a roughly square space enclosed by a low wall. This garden features four planting beds arranged in a quadripartite pattern and filled with old garden roses. Stone paths divide the beds, with a sundial on a pedestal providing the focal feature at the convergent point of the paths. Extending southward, the sight line from the dining room terminated at the rock garden (Site Feature 8; see Photo 8). This garden features a series of raised mounds studded and edged with limestone rocks. An informal path meanders between the mounds, originally planted with bulbs such as narcissus, oxblood lilies (*Rhodophiala bifida*) and *Lycoris radiata*. Installed during the period of significance, both the rock garden and the rose garden are classified as contributing sites. Moving eastward, between these gardens and the water garden appears a transition zone of massed plantings with trees and shrubs. A series of small stone meandering paths links these gardens.

Comprised of a series of lily ponds classified as Contributing objects, the water garden covers an area larger than the house itself. Executed in natural materials, rock terracing links the series of ponds. Immediately south of the house, an hourglass shaped pond (Site Feature 6; see Photo 7) probably dates to the late 1920s. Anchored by a small stone turtle and a rock fountain at either end, this pond features an organic shape that may be a holdover of the Romantic gardens at the front of the property. Strongly rooted in the Neoclassical tradition, however, is a series of five ponds at the center of the rear garden. Four elliptical ponds connect with a central round pond via small water channels to create a stylized flower. This water garden (Site Feature 15; see Plan 21 and Photo 13) represents a vernacular interpretation of the formal patterning typically found in Neoclassical design. Rather than sight lines leading to a feature or through a Neoclassical garden, however, they lead here to the center point of the circular pond, historically planted with tall aquatic plants. A number of features in the Upper Garden loosely relate to these lines of sight, including the north and south gates, the dovecote and the overlook.

To the east of the water garden is an area simply planted with irregularly arranged trees. Classified as a contributing structure, the dovecote (Site Feature 11; see Plan 27 and Photo 11) is the principal feature of this space. A conical roof surmounts the stone walls of the 3-tiered

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cylindrical structure featuring arched openings and a complex roof-truss system. An iron weather vane depicting a roadrunner, rattlesnake and cacti graces its apex. Scattered flower beds bordered by stones dot the grounds surrounding the dovecote. Housing one of the primary access points to the Lower Garden via the Bell Gate, the informal plantings of this area serve as a transition to the natural landscape of the Lower Garden.

At the southern edge of the Upper Garden, the herbaceous garden (Site Feature 9; see Photo 10) provides the final formal contrast to the rugged terrain outside the garden's walls. This area may originally have been an extension of the rock garden, but today it is treated as a series of distinct planting beds bordered with native rocks. Some 30 beds are currently planted with historically accurate plant materials (nothing more recent than 1950). Many naturalized stands of narcissus, day lilies, iris, oxblood lilies, *Leucojum aestivum* and *Lycoris radiata*, date back to Mary Mayfield Gutsch' tenancy. Mattie Fancher, a surviving friend of Gutsch, provided plant materials for stands that needed augmenting.

The Lower Garden consists of portions of the estate below the escarpment left largely wooded by the Gutsches. An area for walking and plant collecting, the Lower Garden hosts few designed features. The Gutsches probably incorporated informal seating areas, small bridges and stepping stones using natural materials. These have been replaced in kind over the years whenever possible. The primary change in the Lower Garden occurs west of the house. Currently an asphalt paved parking lot, this site once hosted the Gutsch's extensive vegetable garden. The intrusive nature of this parking lot warrants its classification as a Noncontributing site.

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An excellent example of the modest suburban properties built during the early 20th century in the hills surrounding Austin, the Mayfield-Gutsch Estate still evokes the tenets of landscape architecture in vogue during the period. In 1909 prominent politician Allison Mayfield established his summer home at this property on a bluff overlooking the Colorado River. His daughter, Mary Mayfield Gutsch, her husband Milton, and their gardener, Esteban Arredondo, transformed the property into a showcase garden during the 1920s and 1930s. Low rock walls define the perimeter of the house's garden setting, encompassing a diverse landscape of outbuildings, formal gardens, lily ponds and rock gardens. As planned by the Gutsches, the surrounding acreage remains a relatively untouched preserve of native vegetation and natural landscape features. Evaluated within the context of Landscape Architecture in Texas, 1870-1950, the property is eligible for listing under Criterion C in the area of Landscape Architecture on a local level of significance.

DEVELOPMENT OF THE MAYFIELD-GUTSCH ESTATE

A prominent politician who served as chairman of the powerful Texas Railroad Commission, Allison Mayfield purchased this property in 1909. Documentary evidence suggests that he transformed an existing dwelling for use as a summer residence (see Plan 23). Although his will inventoried this property as "The Home Place in Austin," the Driskill Hotel (1885; NR 1969) in downtown Austin continued to serve as his official residence until his death in January 1923.

His daughter, Mary Mayfield Gutsch, continued to summer in the house and putter in the modest garden following her 1918 marriage to University of Texas history professor Milton Rietow Gutsch. Prominent in the early efforts of Austin's Violet Crown Garden Club, the Gutsches shared an intense interest in botany. After the 1924 death of Mary's mother, Lula Chapman Mayfield, they broadened their campaign of expanding both the house and garden.

Their partner in this campaign, Esteban Arredondo began working for the Gutsches in 1922. He served as the Gutsches' gardener, butler, and chauffeur, while his wife Magdalena looked after the housekeeping. The Arredondos and their children for a brief time resided in one of the surviving outbuildings (Site Feature 5, see Photo 6) behind the main house. Still living in Austin, their oldest son Steve was five years old when his family moved to the Mayfield-Gutsch Estate. Oral history interviews with him constitute the most accurate information available regarding the development of the gardens. Steve lived on the estate until his marriage in 1937, while his parents continued to work for the Gutsches until 1968 (Arredondo, 1992).

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The garden development was a collaborative effort between Esteban Arredondo and the Gutsches. He and Mary combed the land around Mount Bonnell and Lake McDonald (now Lake Austin) for native plants like mountain laurel, redbud, Mexican plum and yucca to transplant into the garden. He and Dr. Gutsch worked on heavier construction projects including the ponds, walks, and other structures. They completed the lily ponds by 1930 to house dozens of varieties of water lilies. Beginning with the front gates, they began construction of perimeter walls in 1932, finishing them by 1937. Although the Gutsches purchased local field stone for \$1.50 to \$3 per truckload to build the walls, they gathered native limestone on the property to outline the flower beds and build the rock garden. The Gutsches began planting native Texas palms (*Sabal texana*) in the 1930s to give the gardens a tropical air. A 1935 Christmas gift of a pair of peafowl started a trend of animating the gardens. Frequent visitors to Mexico, the Gutsches often purchased colorful planters, pots and urns to place around the trees, terraces and walks. They never added formal statuary to the gardens, although they often made room for odd found objects in the various garden areas. While they continued to make minor changes in planting and add small features collected while traveling over the years, most of the major elements of the gardens were in place by 1940.

The resulting house and grounds formed a picturesque composition drawn from landscape styles prevalent during the early 20th century. The Gutsches made every effort to unify the house and landscape, adding a pergola, trellises, porches, foundation plantings, walks and terraces to dissolve the boundaries between the two (see Plan 24). They personally cared for their gardens, watching them mature until his death in 1967 and hers in 1971. In her will, Mary Mayfield Gutsch deeded the property to the City of Austin for use as a public park. The Mayfield Park Community Project launched a restoration program in 1988 to ensure the survival of this significant resource. Current conditions of the grounds reflect their effort to recapture the garden's character at its peak by restoring the house as well as original plant varieties lost over time.

GENERAL TRENDS IN LANDSCAPE HISTORY

The founding of the Garden Clubs of America in 1913 suggests the widespread popularity garden design attained as a hobby and profession during the early 20th century. In addition to such general interest garden clubs, this period witnessed a rising focus on associations dedicated to the study and collection of specific plant families or genera such as camellias, day lilies and tea roses. As these associations proliferated in the 1920s, participants collected and exchanged plant materials, using their gardens as experimental test plots.

Women dominated the garden club movement, which was especially popular amongst the upper and middle classes. The greater availability of cheap labor coupled with increased leisure time facilitated the creation of garden settings for their homes. Improved transportation technologies, including the introduction of automobiles and the development of a national road

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network, bolstered the popularity of this leisure pursuit. Travel proved an important source of inspiration for garden design and gave access to unusual materials with which to ornament the garden. In addition, enhanced distribution capabilities stimulated the nursery industry to develop a profusion of new plant cultivars, especially flowers.

Fueling the interest of the amateur gardener, prescriptive literature focusing on landscape tenets achieved widespread availability during this period. Showing the era's most stylish gardens, picture books such as Barr Ferree's *American Estates and Gardens* proved very appealing with the garden club set. Popular magazines such as *Country Life* and *House and Garden* also provided the average homeowner glimpses of design ideas from the finest professional landscape architects. Similarly, pattern books like *American Plants for American Gardens* by Elsa Rehmman provided inspirational models for the interested amateur. These publications encouraged experimentation with new designs and plant materials.

The Country Living rubric evolved as a result of these influences, encouraging the creation of bucolic residential settings incorporating exotic animals and plant materials. This idealization of rustic living fostered suburbanization as city dwellers attempted to escape from the perceived ills of urban life. The historicism prevalent in both architecture and landscape design during the period reflected the influence of this ideal. In response, landscape architecture returned to a formal, geometric spatial organization generally labeled the Neoclassical or Country Place style. Despite the domination of Neoclassical design themes, however, vestiges of the earlier Romantic style cropped up in the site plans of many estates. The Arts and Crafts movement also influenced such landscapes, especially in details of site features. The Mayfield-Gutsch gardens combine elements of all three styles in an idiosyncratic approach that typifies lay design during the period. Their eclectic interpretation of these stylistic traditions provides the estate's distinctive character.

The key features of the Neoclassical style of landscape architecture concerned definite proportions, interrelationship of primary and secondary axes, visual reinforcement of axes through placement of garden features (especially with upright or columnar plant material), establishment of terminuses for each axis, and use of varying levels. Other characteristics of the style included spatial unity of house and garden in design, with transitional spaces such as porches and pergolas linking the house and its landscape. Neoclassical gardens exhibited a skeletal framework of walls and terraces, with stone predominating as a construction material. This skeletal framework was in fact the most important part of the garden design, since plant material would change on a regular basis. Details in built features of the garden received emphasis. Colorful plant material, use of decorative featured plantings including annual and perennial borders, sculpture, architectonic water features and animation with fauna such as rare fowl or aquatic animals enlivened the garden composition. Finally, closed spaces of informal woodlands typically provided a foil for the open space of formal gardens.

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In contrast, the Romantic style used curvilinear forms without axes to provide a soft naturalistic landscape. The use of irregular mass plantings with very few flower beds reinforced this tenet. Designed features often alluded to naturalistic imagery, even if constructed. The style also emphasized interactive positive and negative spaces, usually contrasting closed woodland settings with open spaces such as meadows. To achieve the fullest effect of the grand sweep of the landscape, Romantic style sites generally encompassed more than one acre. These landscapes also generally incorporated water features with irregular naturalistic edges to heighten their natural appearance.

The Arts and Crafts style also focused on the artificial creation of forms inspired by nature, but with an emphasis on craftsmanship. Allowing the hand's ability to shape raw materials to show proved a central tenet of the style. Rustic landscape features such as benches or walls were often crafted by hand using native materials. Arts and Crafts landscapes regimented plant material into non-geometric, unstructured shapes. The style also sought to unify house and landscape by repeating native materials throughout the composition and relying on forms such as pergolas and terraces to extend living spaces into the landscape.

THE DEVELOPMENT OF THE GARDEN SETTING FOR THE MAYFIELD-GUTSCH ESTATE

The Mayfield-Gutsch• Estate's garden setting incorporates these design approaches in an idiosyncratic way that reflects the strong tradition of amateur garden design during the early 20th century. While they designed their gardens around a traditional central panel, the Gutsches chose to focus on lily ponds rather than the conventional green lawn as the focal point of their formal plan. Although the incorporation of water features to capitalize on their reflective qualities represents a standard approach to garden design during the 1920s and 1930s, the representational form of the lily ponds strayed dramatically from the more typical rectilinear forms. The Gutsches also employed an unusual interpretation of the formal axial approach more typical of this period by loosely relating the garden's other primary features to the central point of these lily ponds. In a final idiosyncratic interpretation of standard design approaches, the Gutsches installed a patio as the primary outdoor entertainment center, using subtle changes of level in an amateurish attempt to produce a terraced effect.

More traditional was their use of a formal *allée* of palms to emphasize the ground plane form and the axial arrangement of a series of small garden rooms (rose and rock gardens) extending along sight lines from the house. The informal transition to the woods at the eastern edge of the Upper Garden also typified estate designs of the period. Likewise the rose and rock gardens reflect popular thematic gardens of this era, with forms typical of design precepts published in contemporaneous books and magazines.

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These variously successful efforts reflect the Gutsches' eclectic approach to landscape design. Coupling naturalistic features and forms with geometric formality, the gardens exhibit a design aesthetic influenced by Neoclassical tenets, Arts and Crafts concepts and vestigial Romantic forms. The naturalistic designs of 19th century Romanticism provide the loose inspiration for the house environs with its curving entry drive and irregularly massed plant materials. The rear half of the Upper Garden reveals a more formal arrangement that typifies the Neoclassical approach, with garden details in both plantings and construction techniques inspired by the Arts and Crafts movement.

Neoclassicism provides the dominant design influence in the Upper Garden, as seen in its overall structure and enclosure. Primary Neoclassical characteristics evident include the axial arrangement of garden spaces, incorporation of various built features into the garden, and extensive plantings of annuals and perennials in beds. These influences occur primarily in the southern and eastern sections of the Upper Garden.

The Gutsches employed idiosyncratic axial relationships in arranging the Upper Garden. The curvilinear drive features a formal allée of palms that emphasizes ground plane patterns leading to the focal water gardens. The water garden itself is organized along radial axes that extend from the central circular pool to other garden features such as the bell gate and the overlook. The most extensive axial arrangement lies along the sight line extending from the dining room, through the pergola, across the terrace, through the rose garden to the focal point of the rock garden. Leading from the enclosed architectonic spaces of the residence to the more open parts of the garden, this linear sequence of spaces represents the influence of high style designs of the period.

Also typical of the Neoclassical approach, ornamental rock outbuildings and features extend built form throughout the landscape. Such features usually served as the terminuses of linear sight lines, but the Gutsches gave them less structured positions. While these features relate axially to the water garden, the Gutsches failed to reinforce the connection with ground plane patterns or three dimensional alignments. Rather, these features occupy positions along the escarpment line, visually reinforcing the spatial definition of the Upper Garden. The native limestone used in their construction reinforces the cohesion of the garden spaces by providing visual connection between the features, the walled enclosure and the house. At the same time, the vertical thrust of the bell gate, the overlook and the dovecote lead the eye through the garden, inviting the viewer to stroll out into the various spaces and experience the distinctive visual environment of each zone.

Scattered throughout these zones, annual and perennial beds of diverse forms dominate the ground plane of the Upper Garden. For example, the formal quadpartite design of the rose garden represents a traditional Neoclassical form, as does the rock garden. Once again, however, the Gutsches skewed tradition by inverting the scales of the rose and rock gardens. Neoclassical rose gardens were usually quite large (often a quarter acre or more) to ensure a steady floral harvest,

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while rock gardens housing exotic arid and alpine plants were generally quite small. The smaller rose garden and relatively large rock garden suggests the Gutsches' preference for more natural plantings in harmony with local soil and climate conditions. Mary Gutsch often advocated planting lilies and other flowering bulbs in natural clumps in her talks to the Violet Crown Garden Club. (Gossip, 1927). 'She instituted this practice throughout a large area of informally arranged annual and perennial beds in the herbaceous garden. The Gutsches' abandoned the traditional linear border pattern in favor of irregular round or elliptical shapes for these beds. In the central water garden they also strayed from the standard perennial border design by using aquatic rather than terrestrial plants. While the skeletal structure of these gardens belied the formal Neoclassical approach, however, the quantity of plantings typified a period when gardening staffs facilitated proper care for these labor-intensive gardens.

Other elements of these gardens further suggest that the Gutsches generally followed Neoclassical landscape design precepts. These include the architectonic water features, the large' stone terrace linking the pergola and gardens, the plantings of colorful plant materials to reinforce ground plane lines, and stone as the dominant material for garden features including the walls that enclose major spaces. The animation of the garden by incorporating fish, peacocks and pigeons into the site also reflects the influence of Neoclassical design tenets.

In addition, the enclosure of the formal Upper Garden by the wooded space of the Lower Garden typifies the Neoclassical approach. Well known designers such as Warren Manning and the Olmsted Brothers often followed this overall pattern, creating Romantically inspired entry areas, formal gardens nearer the house and contrasting areas of preserved natural or naturalized woods at a distance from the house. The surrounding woodland below the Mayfield-Gutsch Estate's escarpment was a vital component of the Neoclassical style. Inspired by Italian Renaissance prototypes, the *bosque* or woodland served as a visual or symbolic foil to the more structured landscape of formal gardens. Typically, woodland surrounding a garden on three sides defined the more visually open garden space. The woodland also served more personal and contemplative recreational purposes than the more socially oriented formal garden. The natural woodland below the escarpment served these same purposes for the Gutsches, as well as providing convenient access to native plant materials for the garden and fire wood for the house. The Gutsches probably installed modest paths, stepping stones across Taylor's Branch, and rustic benches at strategic vista points to facilitate their activities in this Neoclassical component of their 'estate.

Despite the influence of Neoclassicism, however, the Gutsches were not averse to interpreting its tenets in an idiosyncratic way. While the landscape here follows the general patterns typical of the Neoclassical garden, it lacks a unifying cross site system of principal and secondary axes. Further, no definite system of proportion nor definite terminuses for axes exist. In constructing the water garden they abandoned the rectilinear forms typical of the Neoclassical style. The focal point of the water garden is instead a completely curvilinear form intended to resemble a

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flower. Such imagistic patterning occurred rarely in Neoclassical landscapes, although examples sometimes cropped up in contemporaneous public parks. During construction of the Sam Houston State Park in Huntsville, for example, WPA crews installed a pond based on the shape of the state of Texas. The Gutsches apparently chose the floral imagery of their water garden as an appropriate symbol of their landscape efforts. They developed sight lines radiating out along its axes rather than as the extension of established spatial sequences. That they installed it, rather than the house, as the focal point of the Upper Garden again suggests their willingness to stray from Neoclassical ideals.

This idiosyncratic approach extended to eclecticism in stylistic influences elsewhere in the Upper Garden. For example, the simplicity of the curvilinear driveway and massed plantings in the entry zone is drawn straight from the Romantic style as practiced by such renowned 19th century landscape designers as Andrew Jackson Downing. Simplicity in replicating the natural world was a key tenet of the style. As the earliest part of the garden, the entry zone is far too small to have been developed as a full blown Romantic landscape. It probably never evolved beyond an early 20th century remnant of a popular 19th century style. This sequence of Romantically inspired entry coupled with more extensive formal gardens beyond the house achieved widespread acceptance during the early 20th century. Estates organized along similar lines include John Handrahan's design for Sonnenberg Gardens in Canadagua, New York, the Olmsted Brothers' design for Krisheim in Philadelphia and Warren Manning's design for Stan Hywet in Akron, Ohio.

The Gutsches drew further stylistic influences from the Arts and Crafts style, primarily in the details of the garden's built features. Although Arts and Crafts tenets often overlapped Neoclassical principles, an aesthetic based on the former's concepts of material type and form, rather than a classically inspired aesthetic, shaped the garden's details. For instance, the use of native stone as a construction material may be attributed to either stylistic influence, but the obviously handcrafted nature of the site features ties them strongly to the Arts and Crafts idiom. The stone is also either roughly cut or natural, in contrast to the Neoclassicist preference for molded, carved or ashlar masonry. The Arts and Crafts philosophy also influenced construction methods, with all fabrication performed on site by a local craftsman, often using materials collected from the property. The Gutsches emphasized rustic garden details, including arched gateways to visually connect the Upper and Lower Gardens and folk artifacts sprinkled throughout the garden. The house's rock chimney related visually to the garden's walls and terraces, reinforcing the link between house and garden. The Gutsches also collected plant material for the Upper Gardens from the woods or along the water courses in the area. Even the exotic flora incorporated into the garden consisted of rare native Texas palms. This reliance on regionally available plants and materials was a hallmark of the Arts and Crafts approach to landscape design. Thus, much of the three dimensional expression of the Upper Garden exhibits a rustic appearance inspired by the Arts and Crafts aesthetic, while its plan bespeaks the tenets of Neoclassical design. Landscape architects of the period often took this approach, as seen in Beatrix Farrand's design of her own home at Reef Point, Maine, and Fletcher Steele's design for Naumkeag in Stockbridge, Massachusetts.

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The gardens here fall between the high style designs of professional landscape architects and true vernacular landscapes inspired solely by folk tradition. They bespeak the personal tastes, idiosyncracies and inconsistencies of the owners. As such, the Mayfield-Gutsch Estate belongs to a class of well regarded landscape designs created by talented amateurs without the direct involvement of professional landscape architects. .

COMPARISON TO OTHER GARDENS OF THE PERIOD

These talented amateurs created a series of highly ornamental and distinctive gardens during this period. At Burchart Gardens in Vancouver British Columbia, for example, Jennie Burchart created an elaborate set of gardens within a large family estate that reflect the high style design trends of the period. Like many amateur efforts, however, the collection of eclectic theme gardens lacks overall unity.

The gardens at the Mayfield-Gutsch Estate also reflect the stylistic influences found in Texas during the early 20th century. During this period few gardens in the state combined styles as fluidly as the Gutsches did at their estate. Most large residential gardens followed strict Neoclassical principles such as those employed at Bayou Bend (1927-28; NR 1979) in Houston and the DeGoyler Estate (1940; NR 1978) in Dallas. The eclecticism of Mayfield more closely reflects the design tenets used in public gardens of the period such as the Japanese Gardens of Brackenridge Park (1917; NR 1976) in San Antonio and the Fort Worth Botanical Gardens (1933-34). The only other private garden combining naturalistic Neoclassical and Arts and Crafts traditions is the Chandoor Gardens (c. 1935) in Weatherford. Like the gardens at the Mayfield-Gutsch Estate, Chandoor combines an essentially Neoclassical formal plan with Arts and Crafts inspired details in plantings and construction. At Chandoor, however, the parts of the garden are more skillfully integrated, following a more purposeful spatial sequence incorporating humorous motifs.

The amateur garden design tradition also achieved widespread popularity in Austin during this period. Among the notable Austin gardens surviving in some form are Laguna Gloria (1915; NR 1975) and the Norwood Estate (1922). The Gutsches' neighbor to the west, Clara Driscoll Sevier installed a landscape at Laguna Gloria almost completely drawn from the Neoclassical tradition. Assisted by a large garden staff, her efforts contrasted a formal setting of terraced lawns, sculpture and garden rooms in the vicinity of a Mediterranean style villa with informal paths leading into the rugged landscape beyond the garden setting (*Gossip*, 1926). Across the Colorado River from the downtown area, O. O. Norwood's smaller scale estate more closely reflects the eclecticism of the Mayfield-Gutsch Estate. Architect Hugo Kuehne integrated the Craftsman bungalow into a landscape setting overlooking the river. The formal plan near the house features Arts and Crafts elements and contrasts with an informal layout on the surrounding property (Norwood Estate, 1922). As on the Mayfield-Gutsch Estate, both properties incorporated structures designed to offer shelter

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while taking in the vista of the natural landscape beyond their garden settings. Neither Laguna Gloria nor the Norwood Estate retain a high level of integrity, however, as both have suffered intrusions and loss of historic fabric and plantings.

The Mayfield Park Community Project inaugurated a five year master plan for restoring the -house and gardens in 1988. Restoration work concentrated on stabilizing the foundation, replacing the roof, and repairing extant historic fabric. Completed in 1992, a visitors' center now occupies the house's historic living room. Using guidelines developed to restore historic plantings, volunteers tend beds in the Upper Garden, including the herbaceous garden, the rock garden and the rose garden. As a result, the property once again reflects the splendor of the estate's period of significance.

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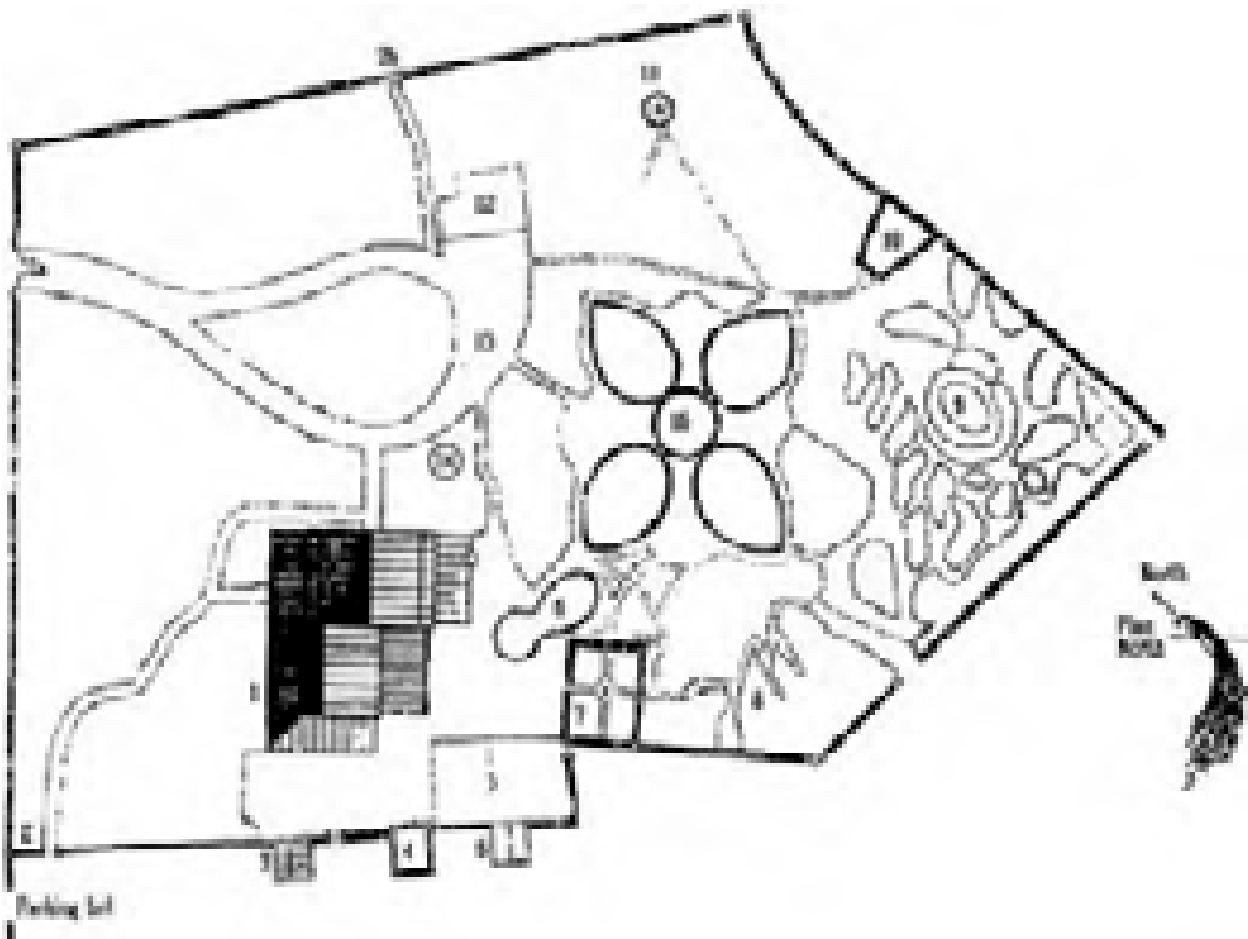
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Mayfield-Gutsch Estate
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UPPER GARDEN SITE PLAN (HABS, 1987)

INDEX OF SITE FEATURES

- | | | |
|-----------------|----------------------|-------------------------|
| 1. HOUSE | 5. SHED | 11. DOVECOTE |
| 2. WALLS/GATES | 6. HOUR GLASS POND | 12. GARAGE SITE |
| 2A. MAIN GATE | 7. ROSE GARDEN | 13. CIRCULATION NETWORK |
| 2B. BELL GATE | 8. ROCK GARDEN | 14. CAST IRON FROG POND |
| 3. SHED | 9. HERBACEOUS GARDEN | 15. QUATREFOIL POND |
| 4. FIREWOOD BIN | 10. OVERLOOK | |



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UPPER GARDEN SITE PLAN WITH PLANT MATERIALS (HABS, 1987) – SEE REVERSE

INDEX OF PLANT MATERIALS

KEY	BOTANICAL NAME	COMMON NAME	KEY	BOTANICAL NAME	COMMON NAME
AF	<i>Acacia farnesiana</i>	Huisache	NL	<i>Nelumbo lutea</i>	American lotus
AG	<i>Acacia greggii</i>	Catclaw acacia	NO	<i>Nerium oleander</i>	Oleander
AS	<i>Aspidistra elatior</i>	Cast iron plant	PT	<i>Poncirus trifoliata</i>	Hardy orange
CA/B	<i>Callicarpa americanum</i>	Beauty berry	PW	<i>Pontederia cordata</i>	Pickerel weed
CR	<i>Campsis radicans</i>	Trumpet creeper	PG/M	<i>Prosopis glandulosa</i>	Mesquite
CI	<i>Carya illinoensis</i>	Pecan	PUP	<i>Prunus cera4fera</i>	Purple leaf plum
CB	<i>Catalpa bignonioides</i>	Catalpa	PG/P	<i>Punica granatum</i>	Pomegranate
CC	<i>Cercis canadensis</i>	Texas redbud	PM	<i>Prunus mexicana</i>	Mexican plum
CV	<i>Clematis virginiana</i>	Virgin's bower	PP	<i>Prunus persica</i>	Peach
CE	<i>Colocasia esculenta</i>	Elephant's ear	PC/P	<i>Pyracantha coccinea</i>	Pyracantha
CA/L	<i>Crinum americanum</i>	Crinum lily	QT	<i>Quercus texana</i>	Texas red oak
CA/U	<i>Cyperus alternifolius</i>	Umbrella plant	QV	<i>Quercus virginiana</i>	Live oak
DT	<i>Diospyros texana</i>	Black persimmon	RB	<i>Rosa banksiae</i>	Lady Banksia rose
EC	<i>Eichhornia crassipes</i>	Water hyacinth	SP	<i>Sagittaria sagittifolia</i>	Swamp potato
ER	<i>Equisetum hyemale</i>	Horsetail	SL	<i>Salvia leucophylla</i>	Purple sage
HH	<i>Hedera helix</i>	English ivy	SS/S	<i>Sapindus drummondii</i>	Soapberry
HP	<i>Hesperaloe parviflora</i>	Coral yucca	EN	<i>Sophora affinis</i>	Eve's necklace
IV	<i>Ilex vomitoria</i>	Yaupon	MB	<i>Sophora secundiflora</i>	Texas mountain laurel
JM	<i>Jasminum mesnyi</i>	Primrose jasmine	SR	<i>Spirea reevesiana</i>	Bridal wreath
JN	<i>Juglans nigra</i>	Black walnut	TL	<i>Typha latifolia</i>	Cattail
JA	<i>Juniperus ashei</i>	Ashe juniper	UC	<i>(Ulmus crassifolia</i>	Cedar elm
JH	<i>Juniperus horizontalis</i>	Creeping juniper	VA	<i>Vitex agnus—castus</i>	Chaste tree
LI	<i>Lagerstroemia indica</i>	Crape myrtle	WF	<i>Sabal texana</i>	Fan palm
LL	<i>Ligustrum lucidum</i>	Wax leaf privet	WS	<i>Wisteria speciosa</i>	Wisteria
LA	<i>Lonicera albiflora</i>	Honeysuckle	YG	<i>Yucca gloriosa</i>	Spanish dagger
MA	<i>Malvaviscus arboreus</i>	Turk's cap			

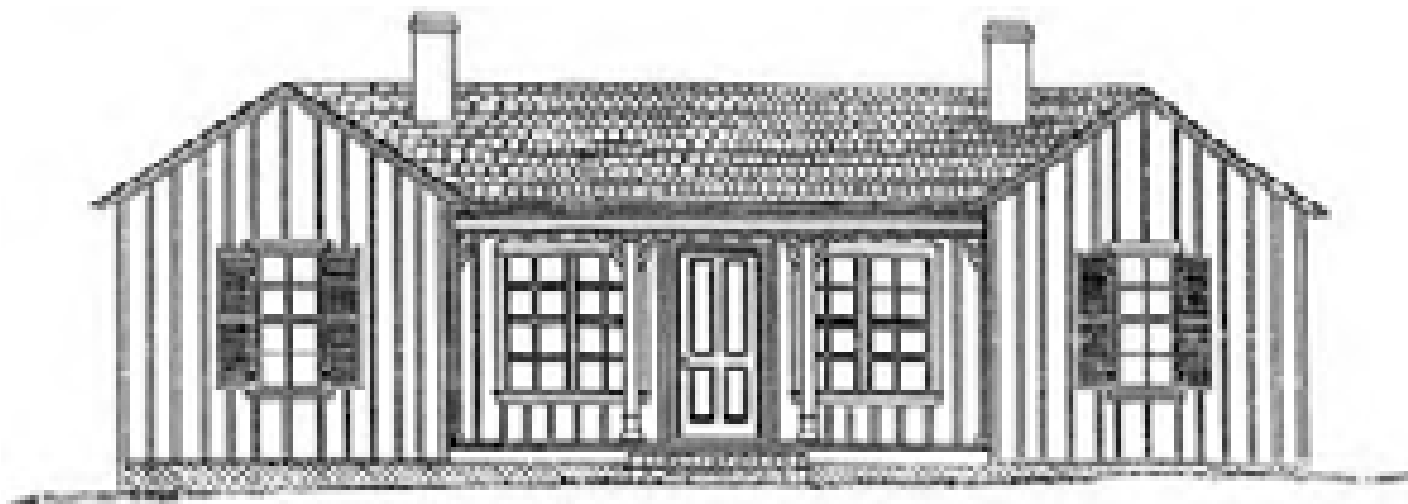
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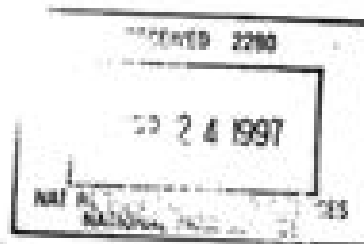
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Mayfield-Gutsch Estate
Austin, Travis County, Texas

HOUSE ELEVATION, c.1909 (FREE, 1988)



United States Department of the Interior
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495

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

1. Name of Property

historic name: Mormon Row Historic District

other name/s: Grosvont, Wyoming

2. Location

street & number: NA

set for publication: n/a

vicinity: East of GRTE Headquarters, between Astelope Flats and Kelly, Wyoming

highway: Moose, Wyoming

state: Wyoming code: WY

county: Teton

section: 039

zip code: 83012

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that the property be considered significant nationally X statewide locally. (See continuation sheet for additional comments.)

Kenneth M. Lundberg
Signature of certifying official

6/23/97
Date

USDI, National Park Service

State or Federal agency or bureau

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that the property be considered significant nationally X statewide locally. (See continuation sheet for additional comments.)

Neil Brady
Signature of certifying official

Feb 25, 1997
Date

Wyoming State Historic Preservation Officer

State or Federal agency or bureau

4. National Park Service Certification

I hereby certify that this property is:

Signature of the Keeper

Date of Action

entered in the National Register
 see continuation sheet

Linda M. Chittard

June 5, 1997

 determined eligible for the National Register
 see continuation sheet

 determined not eligible for the National Register
 see continuation sheet

 removed from the National Register
 see continuation sheet

 other (explain)

5. Classification

Ownership of Property: Public-Federal; Private	Number of Resources within Property		
Category of Property: Historic District (rural historic landscape)	Contributing	Noncontributing	
Number of contributing resources previously listed in the National Register: 9	<u>36</u>	<u>9</u>	building(s)
Name of related multiple property listing: Grand Teton National Park Multiple Property Listing	<u>1</u>		sites
	<u>7</u>	<u>1</u>	structures
			objects
	<u>44</u>	<u>10</u>	Total

6. Function or Use

Historic Functions:

Agriculture/processing, storage, field, animal facility, outbuildings, irrigation facility; Domestic/single dwelling

Current Function:

Abandoned (Not in Use); Domestic/single dwelling; Recreation and Culture/national park

7. Description

Architectural Classification:

Other: Rustic (vernacular)

Materials:

foundation: stone; concrete

walls: log; wood; stucco

roof: shingle; asphalt

other: earth

Narrative Description

Summary

“Mormon Row,” defined by a linear array of uniform building complexes lining the north-south Jackson to Moran road, is located at the southeast corner of Grand Teton National Park in a gently sloping sheltered cove formed by Blacktail Butte and the Gros Ventre mountains. The Grand Teton mountains are located seven miles to the northwest and are a dominant visual presence. The community once extended from the Gros Ventre River at the south to the initiation of the arid and rocky soils north of Blacktail Butte; extant buildings are now limited to six building clusters and an isolated ruin (representing six homestead withdrawals), within the rough center of the historic community parameters. These homestead withdrawals comprise the Mormon Row Historic District/rural historic landscape. The building clusters incorporate domestic and agricultural infrastructure, without exception constructed of locally procured materials in a simple vernacular style. Associated landscape features include elaborate fence and corral systems; the extant Mormon Row Ditch system; remains of the Johnson/Eggleston ditch; a domestic dump; a hay derrick; the community swimming hole dammed in an intermittent drainage; windrows marking the location of former homes and of the community church; and the still-sage-free cultivated fields and pasturage laboriously cleared by the original settlers. Important natural features include adjacent sage-covered valley bottomlands, The Knoll (a sled and ski hill used by area children), Ditch Creek, the Gros Ventre River, Blacktail Butte, and the more-distant Timbered Island, Shadow Mountain

(please see continuation sheet)

8. Statement of Significance

Applicable National Register Criteria: A, C
Criteria Considerations (Exceptions): NA
Significant Person(s): NA
Cultural Affiliation: N/A

Areas of Significance: Agriculture; Social History; Architecture
Period(s) of Significance: 1908-1950
Significant Dates: 1927; 1943
Architect/Builder: Thomas Perry; T. Woodward; T. Alma Moulton; Andy Chambers; Clark Moulton

Narrative Statement of Significance

Summary

The Mormon Row Rural Historic Landscape is eligible for listing in the National Register of Historic Places at the State level, with significance in architecture and history (criteria A and C). The district's period of significance extends from settlement of the Andy Chambers, John Moulton, and T.A. Moulton homesteads in 1908 to the 1950 when extension of Grand Teton National Park marked the end of concerted agricultural development. Significant dates include 1927, when residents were granted a dependable water source, and 1943, when the Jackson Hole National Monument was created by Executive Order.

The community illustrates the extension of the "Mormon Culture Region" from Utah, Idaho, and Arizona, to interspersed communities throughout the West (area of significance: Social History). The community also represents late-frontier Mormon settlement of high and arid country, where homesteaders practiced diversified agriculture on a limited land base, where multiple generations inhabited the family farm (or the adjoining farm), and where the number of failed homesteads equaled or exceeded the successful enterprises, as the shortcomings of farming 160 acres became self-evident (area of significance: Agriculture). The domestic and agricultural infrastructure is constructed of locally procured materials and is a significant expression of vernacular architecture; the irrigation systems also represented the life-blood of the community: engineered systems assured proper distribution of water from distant sources to extensive fields and continue to represent the unique contribution of Mormons to western irrigation and settlement patterns (areas of significance: architecture and social history).

Resources included within the Mormon Row landscape are significant on a variety of levels. The Andy Chambers complex,² the John Moulton complex, and the Heninger barn retain a remarkable degree of physical integrity and are eligible for listing in the National Register as individual resources. Other properties within the district retain less integrity: significant percentages of associated buildings or structures have been removed and/or integrity of material and of design has been compromised. However, these resources continue to function as place markers, marking not only the location of non-extant buildings (e.g., windrows marking the church site and the T. A. Moulton house site), but also serving as important indicators of the historic density of the community, the economic orientation, and the patterns of development. Under this criterion, the modified Reed Moulton residence (#1283), for example, is a contributing component of the landscape. Extensively modified, it retains no architectural significance and, singly, tells us little about patterns of local settlement, local building techniques, or vernacular styles. Yet when evaluated within the context of the landscape, the residence assumes added significance: it continues the historic linear pattern of development along the old Jackson/Moran road, marks the location of the Thomas Murphy homestead (thus contributing to our understanding of historic density), testifies to multigenerational settlement, and — in juxtaposition to the barn — reminds us of the historic dual agricultural/domestic function of the complex.

(please see continuation sheet)

²Listed in the National Register of Historic Places, 1990.

9. Major Bibliographic References

See continuation sheet

Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # WY-26

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other -. Specify Repository:

10. Geographical Data

Acreage of Property: approximately 1100 acres

UTM References: see continuation sheet

Verbal Boundary Description

The boundaries of the Mormon Row Historic District encompass most land included in the original withdrawals of homesteads that have extant building remains (Thomas Murphy, John Moulton, T. A. Moulton, Andrew Chambers, Joseph Eggleston, and Thomas Perry). The Antelope Flats Subdivision, constructed at the west edge of the J. Moulton and Thomas Murphy homesteads, is excluded from the boundary. The district also includes the area within 25' either side of the Mormon Row Ditch from its point of diversion (POD) at the Gros Ventre River to the point where it enters the land block associated with the six homesteads referenced above. (Please see attached map.)

Boundary Justification

These boundaries incorporate not only the extant building clusters, but also most of the land included in the patented land withdrawals. The "west forty" of John Moulton's homestead and approximately twenty acres at the west edge of Thomas Murphy's homestead are not included within the district. The integrity of this land has been compromised by construction of the modern Antelope Flats Subdivision. The boundaries also do not include the Antelope Flats spring range: 1956 construction of the primary park thoroughfare (US 191) has significantly impacted the area and the range no longer possesses sufficient physical integrity to contribute to the district. At a later date, the district may be expanded to include landscape features and archeological remains of homesites and domestic dumps that mark the location of former homesteads south and east of the historic district boundaries.

11. Form Prepared By

name/title: A. Hubber/HRA historian; C. Miller/Amphion landscape architect; J. Caywood/HRA archaeologist

organization: Historical Research Associates, Inc; Amphion **date:** 1/1996

street & number: P.O. Box 7086 **telephone:** 406 721-1958

city or town: Missoula **state:** MT **zip code:** 59807-7086

Property Owner

name/title: United States Department of the Interior, National Park Service; Clark and Veda Moulton

street & number: Grand Teton National Park Headquarters **telephone:** 307 739-3300

city or town: Moose **state:** WY **zip code:** 83012

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7. Narrative Description

Summary, continued

and Teton National Forest lands. The historic road that once linked residents of Moran, Wyoming with those of Jackson bifurcates the community and largely defines the strikingly linear (row) pattern of settlement. This linear pattern is reinforced by fence and field lines that conform to the cadastral survey, and by the linear character of the lateral field ditches. The curvilinear, irregular patterns of tree-lined natural drainages (most notably Ditch Creek and the primary canal of the Mormon Row Ditch system) as well as of topographic features (most notably Blacktail Butte, The Knoll, and the Grand Tetons), stand in stark contrast to the human-imposed grid.

MORMON ROW RURAL HISTORIC LANDSCAPE

A. Physical Development

The physical landscape visible around Mormon Row has been shaped by both natural and cultural forces. Glaciers that moved down to converge from the north, east, and west shaped Jackson Hole, beginning about a quarter million years ago. The terraces and alluvial fans are products of the retreat of these glaciers.³ Located in the relatively gentle slopes of Jackson Hole, the area known as Mormon Row lies on an alluvial outwash at the southern end of Antelope Flats. This river bench is approximately three miles wide by four miles long and gently slopes toward the south west. The area is enclosed on the west primarily by Blacktail Butte, which rises steeply 1,000 from the valley floor — with this foreground enclosure reinforced by the Teton peaks towering in the background. The Gros Ventre River and the slopes of the Gros Ventre Range form the southern visual boundary. The Shadow Mountains and forested peaks within the Teton National Forest provide the eastern enclosure. The creeks, sloughs and seasonal drainages flow predominantly toward the Snake River to the northwest.

The location of productive farm lands is the fortuitous combination of deep, well-drained soils, seasonal streams, and the shelter offered in the lee of the butte. Farther north on the more exposed Antelope Flats, the soils are more rocky, and the lack of shelter and a steady water supply reduced the area's attractiveness to the early homesteaders. Within this spectacular natural setting, cultural forces refined the physical landscape. The structures and land uses that supported homestead families are still reflected in the landscape in the forms of field patterns, irrigation systems, grazing lands, residential clusters (including both dwellings and secondary buildings such as barns and chicken coops), and fencing.

Beginning in the 1920s, drought, the consolidation of parcels by the Snake River Land Company, and the development of Grand Teton National Park slowly depopulated the area. Large-scale hay production by the United States Fish and Wildlife Service from 1952 through the 1970s subtly changed the scale of remnant field patterns in the southern

³United State Department of the Interior Geological Survey, Grand Teton National Park Map (scale 1: 62500), 1968.

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half of "Mormon Row." Subsequent National Park Service policies that attempt to return the area to a more natural state, by removing former cultural accretions, have also left their mark.

B. Cultural Landscape Characteristics

Patterns of Spatial Organization

The spatial organization of Mormon Row, like the area's physical development, reflects both natural and cultural forces. The core of the Mormon Row cultural landscape appears as a single unit located on the valley floor contained by the natural features of Blacktail Butte and the more distant but prominent mountain ranges. Culturally, Mormon Row is organized primarily in a linear fashion along the spine of the old Jackson/Moran Road. However, the patchwork of original land claims also extends to the east and south of the remnant structures of Mormon Row to include Mormon and non-Mormon families. The color and texture contrast, where previously cultivated fields meet sagebrush, visually defines this predominately flat space. The edge becomes less defined where the sagebrush has encroached upon fallow lands. Riparian vegetation, following natural and man-altered water courses, cuts across this cultivated patchwork, but does not appreciably subdivide the space. Further definition can be found on homesteads with extant fence posts or post and wire fence at the perimeter of their claim. The cultural landscape extends by fingers into adjacent sage lands as it follows irrigation ditches to their sources on the Gros Ventre River, Ditch Creek, and Kelly Warm Springs (referred to historically as Mud Springs and Miracle Spring). Other, less well understood and more dispersed elements of the cultural landscape include: stock grazing lands on the butte and in the mountains to the east, the timber source on Timbered Island to the west, additional ditch irrigation systems, and the regional roads connecting the community of Grovont to the local dude ranches and the towns of Jackson and Moran.

Response to Natural Environment

To survive in Jackson Hole humans have had to adapt to the harsh climate and short growing season. The earliest withdrawals between 1896 and 1899 by May, Budge, Hoagland and Henrie were located at the most sheltered southern end of what was to become Mormon Row. Withdrawals from 1906 to 1914 by May, Riniker, Gunther, Johnson, Eggleston, the Moulton brothers, Murphy, Shinkle, Pfeifer, Geck, Perry, Chambers, Woodward, Ireton, Harthoorn, Van Der Brock and Gunter continued to the north, encompassing the "best" farming land and access to major creeks and drainages throughout the valley. The final withdrawals by Riniker in 1916, Holland in 1917, and Hoagland in 1927, were located on the outer fringes of the settlement. North of Blacktail Butte, the soils are more rocky, the microclimates are colder, and the exposure to wind increases. Without the sheltering aspect of the butte the original homesteaders' attempts at field crops may have been doomed. Indeed, the perimeter claims such as those of Geck, Riniker, Pfeifer, and Ireton were not as successful at producing crop as those such as Harthoorn, Moulton or Chambers.

Small-scale cultural features also show response to the harsh climate and storm patterns of the region. Sheltering windrows of deciduous trees were planted on the north and east or south of most of the residences. Vertical board windbreaks are incorporated into stock yards to offer stock shelter from winter weather.

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Building materials are closely tied to natural resources available in the region. Many of the buildings located along the row are constructed of logs. Local tradition maintains that the best building logs came from Timbered Island, although straight lodgepole pine would have been easily procured from both the Timbered Island and Shadow Mountain. Brigham Young's exhortation to his followers to build substantive houses of brick or stone (to distinguish themselves from non-Mormon neighbors) was expressed by stucco finishes on wood frame structures, reflecting economics and a concession to available materials. The introduction of galvanized pipe culverts and metal gates in the irrigation system indicates the important role these elements played. In a cash-poor economy, money was not squandered on nonessentials.

Topography

The topography of the area has played a major role in the formation of the alluvial outwash with its rich soils and good agricultural yields. The gently sloping river benches formed a natural location for the deposit of productive alluvial soils carried down from the surrounding mountains. The steep butte and surrounding mountain ranges also provide natural sheltering areas that influenced settlement pattern and subsequent success in homesteading. The slope to the valley and nearby dependable Gros Ventre River permitted the homesteaders to supplement water from the natural draws and drainages with relatively simple gravity flow ditch irrigation systems.

Land use and Activities

Human occupancy of the valley dates from the late Paleo-Indian period (ca. 12,000 - 7,000 BP). Previous ethnographic studies indicate possible Middle Plains Archaic occupations on Blacktail Butte. With the exception of a rock cairn located on a finger ridge overlooking Kelly Warm Springs, no prehistoric archaeological properties were identified during the current field investigations. Additional archeological work may discover remnants of human occupancy prior to the arrival of the homesteaders.

Primary land use after the arrival of homesteaders was focused on survival and the required improvements to "prove" ownership of the land. Much of the activity revolved around cultivation of either 90-day oats or hay, and development and maintenance of the irrigation system that made these activities profitable. The Geck, J. Riniker, Mahon, Shinkle, Holland and Hoagland properties had been abandoned and had reverted to sagebrush by the time the 1945 aerial photographs were taken. However, the majority of the valley still retains signs of cultivation with approximately 85 per cent of the originally homesteaded land showing relic field patterns with relatively sparse intrusion of native sage; this percentage increased to almost 100 per cent within the more limited boundaries of the Mormon Row Historic District. These patterns are visible through field distribution and lateral irrigation ditches that typically run perpendicular to the Jackson]Moran Road feeding from the head ditch. Each of the families worked their own land, with communal participation during major activities such as harvest. Water rights primarily determined land cultivation, influencing the type of crop planted as well as a homestead's ongoing success. Oats could be reliably dry-farmed while sustained cropping of high quality alfalfa hay required irrigation.

Distinct features and small scale objects and structures in Mormon Row reflect the variety of land uses and activities typical of the rural lifestyle. Remnant kitchen gardens (best visible at John Moulton's) reflect rural self

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sufficiency, with root crops and cold-weather vegetables grown for family use. Barns constructed to accommodate hay storage, a hay derrick, granaries, and feed bunks depict the importance of producing, storing, and optimizing the use of feed for stock. Corrals, wood fencing, chutes/squeezes for cattle handling and a variety of specialty sheds and outbuildings reflect the various activities of the small-scale farmer/rancher.

Land uses slowly changed from agriculture to tourism, a process completed in the late 1970s by the last of the Mormon Row descendants. The consolidation of lands by the Snake River Land Company and formation of the park changed the emphasis from production to a return to the natural setting. This change was bridged by the United States Fish and Wildlife Service (US FWS) haying operation that continued the productive use of the land, but no longer populated the cultural landscape. Current land uses include recreation, cattle grazing, and habitation of the homesites subdivided from the western quarters of the Murphy and J. Moulton properties. These activities utilize some of the historic irrigation ditches, cattle trailing-routes and roadways. They have also led to the recognition that the historic built environment is of interest to tourists and is worthy of protection.

Cultural Traditions

The strongest cultural traditions visible in the landscape are related to both rural agrarian life and the Mormon Church. Many, but not all, of the families of Mormon Row were members of the Church of Latter-Day Saints. The church provided a central focus for life among its members. However, church members did not exclude non-Mormons from the "neighboring" that is common in isolated rural communities. Physical remnants that continue to reflect rural communal activities of both Mormons and non-Mormons include irrigation ditch construction, cultivation and harvest, and cattle trailing to/from summer grazing leases. Viewing the landscape today, when the land is no longer cultivated, a strong imagination is required to re-people the appropriate scale of the landscape. However, on closer examination the relationship of the building clusters adjacent to the roads and paths that link farm to farm give further shape to the community. The irrigation ditches, field patterns contrasted with adjacent sage lands, and the swimming pond are remnants that strongly relate these communal ties.

The portion of the old Jackson/Moran Road that is still lined with structures between the Murphy homestead at the north end to the Eggleston property at the south, most vividly reflects the local cultural traditions. Wood log structures chinked with mud and wood strips are typical of local rural architecture. The Mormon tradition of building residences of substantive materials is well reflected in the two stucco houses at the north end of the row. The domestic buildings (including main house, bunkhouse, shower house, pumphouse and outhouses) are typically clustered together away from work areas. Work areas include buildings such as barns (usually associated with a corral) granaries, chicken coops, etc. Although physically separate, both the domestic and work areas are located adjacent to and surrounded by a perimeter fence that defines the residential unit. Wood and wire fences delineate functional areas associated with livestock use. Single specimen spruce or fir trees of similar age decorate the front of several of the homesites.

Local traditions of windbreaks to provide shelter from wind and sun include cottonwood or aspen windrows around residences and fences of pole and vertical board for stock shelter. Another small-scale feature typical of the region are wide farm yard gates framed with tall supports on the hinge side and long diagonal brace poles. Perhaps their height makes them easier to locate in deep snows, or the long support/brace system allows a longer sag-free life for

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each swinging gate. Fence types throughout the Mormon Row are primarily utilitarian, constructed of easily procured materials: wood & wire defining the fields, and wood and rail for stock corrals. Remnants of buck and rail fence (a.k.a. buck and pole) are also visible throughout the area, although much of it appears to be replacement (as on the Chambers property), or has been dismantled and “stacked” as on the Kafferlin/Woodward property (south of the historic district). There is no picket or other decorative fencing evident, reflective of climatic as well as economic conditions.

Views and Vistas

The open, large scale of the landscape plays an important role in establishing the character of Mormon Row. The human-scale farmstead clusters and field patterns contrast dramatically with the surrounding natural features. The flat valley floor with monotonous gray sage sets a backdrop that showcases the cottonwood-lined drainages, the fine texture of grasses on the formerly cultivated fields, the glint of sunlight on the water in the irrigation canals and farm clusters. While individual buildings may not be visible from farm to farm, the building clusters and associated windbreaks create dark masses that punctuate the horizon and that tie the community together visually. It is easy to imagine that when the buildings were inhabited the lights from the farm a few miles away were easily seen during clear nights. The distant backdrop of the surrounding peaks gives a sense of enclosure while reinforcing the large scale of the space. The mid-ground is dominated by Blacktail Butte with its pine-covered steep slopes providing a strong visual boundary on the west. The space bleeds off to the north, with the horizon lost in the edge of the sage.

Circulation

Typical of the majority of communities settled after the passage of government surveyors, major arterials in the valley were located along section lines, when not prohibited by physiographic features. The newer road alignments developed after the park was established ignored this tradition as land ownership! road right of ways no longer related -to sections. The newer roads such as the paved Antelope Flats Road follow direct desire lines, veering to avoid obstacles or to take advantage of gravel borrow pits or better soils.

The community of Grovont is oriented toward the old Jackson/Moran Road, an unpaved road that narrows as it crosses over Ditch Creek on a one-lane timber bridge. The road runs north-south on a section line, bisecting the core of the community. At the southern end of the Blacktail Butte, a segment of the original road alignment was abandoned when the new “Gros Ventre” road was constructed. However, the old road is still visible where it turns west and splits a mid-level terrace to join with the current US Highway 191 that leads to the town of Jackson. North of the Geck and J. Riniker homesteads, the old road made a 45 degree turn and continued northeast to the edge of Shadow Mountain, where it skirted the edge of the mountains and into the town of Moran.

Vegetation

The most striking and visually critical vegetation pattern in Mormon Row is the contrast between the cultivated fields and the surrounding native sage. Even though the fields have not been actively farmed since the last crop in 1976, the natural sage encroachment fortunately has been slowed in many locations by major barriers such as paved roads and

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irrigation ditches. Where such barriers do not exist, such as on the Budge and May properties (south of the district boundaries), the sage is beginning to crowd out the remnant fine-texture grasses, reclaiming the land.

Because field investigations for this inventory were completed soon after snow melt and as the grasses were just beginning their annual green-up, the lateral ditch pattern of the fields was also visually striking. The traditional parallel ditch and plowing pattern in 40- to 1 60-acre patchwork has changed little since that shown on 1945 aerials. The modern ditch contour methods utilized by the US Fish and Wildlife Service in producing hay for elk, with ditches that snake or diagonally stripe across Sections 33, 4 and 3, are visually disparate from the traditional methods. Because of the field orientation perpendicular to the major circulation route, lateral ditch and plowing patterns can establish a strong visual pattern with laterals every 70 to 150 feet in the traditional parallel method. The contrast with the traditional method and newer contour pattern can be used to reinforce the interpretation of the historic changes in agriculture from small horse-powered family operations to agribusiness with large earth movers and levelers.

An equally strong vegetation pattern is the natural demarcation of drainages and creeks by the native cottonwoods. These clusters of trees are located primarily on the multiple arms of Ditch Creek, but have also sparsely populated the older ditches such as Trail Ditch (appropriated in 1896). These vegetation patterns have typically survived where gravelly soils or steep banks hindered cultivation.

The only other dominant vegetation pattern occurs either as dark conifers on the distant butte and background mountains, or at a smaller scale in planted windrows. Due to their linear nature and regular spacing, the windrows contrast sharply with the natural tree patterns. The windrows are typically a single line (or "L" or "C" shaped) with trees on 15 to 25 foot spacing on the north, east, and sometimes south sides of the main residence. Cottonwood appears to be the primary species choice for windrows; John Moulton's row of aspen trees stands as the only exception. Many of the cottonwood trees are over-mature and have begun to break up or be knocked over in storms.

The remnant of a kitchen garden and several ornamental plantings of rose, lilac, and juniper, remain at the John Moulton homesite. Ornamental fir or spruce trees are found in the front yards of the John Moulton, T.A. Moulton, Clark Moulton, Andy Chambers, Roy Chambers homesites and in the vicinity of the church. The Reed Moulton (T. Murphy homestead residential site) is distinctive in its lack of cultivars.

Cluster Arrangement

The homesites associated with the homestead withdrawals typically include both residential and agricultural components. The domestic cluster is usually defined by a windrow and fences, and includes a main residence and additional residences, often the original homestead subsequently used as a bunkhouse or temporary housing. Smaller functional structures include outhouses, shower house, garage, pumphouse or shed, and yard including a vegetable garden. The agricultural clusters typically included a barn, equipment sheds, granary, chicken house and corral! cattle-handling chutes. The standing examples of homestead clusters are oriented toward the road rather than the mountains. Access is provided to each portion of the cluster through separate driveways, gates, and bridges (if required) from the old Jackson/Moran Road. The access in the agricultural cluster is scaled to wider equipment and vehicles. Interconnections between the portions of the cluster is difficult to determine as many of the fences are either new (such

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as at the Chamber site) or non-existent. It is assumed for functional purposes that fenced clusters had at least a pedestrian gate and perhaps a vehicle access, such as at the John Moulton homesite.

The extant buildings and structures appear as a community in large part due to their proximity to the old Jackson/Moran Road. The six remaining “homestead complexes” have a front yard and house setback between 75 and 110 feet from the adjacent road edge. (The lone cabin/granary structure on the original Eggleston complex was once part of what would be considered the seventh complex; the layout, however, is no longer visible.) The agrarian structures in the complexes usually are located farther away from the road edge so that the house appears to be “in front.”

Typical of Mormon communities,⁴ the church and school sites were located at the physical center of the 33 original homestead withdrawals. The church site at the southwest corner of the T. Perry homestead is still marked by fence posts and two cottonwoods and a spruce tree, though the church itself was moved to Wilson. There are no visible remnants of the school located on the northwest corner of Hans Harthoorn’s property.

Structures

Remaining buildings in six clusters and the isolated building on the Eggleston homestead represent only a fraction of the resources that were once clustered throughout Mormon Row. The community of Grovont previously included a school and church, as well as domestic and/or agrarian structures on the additional 26 homesteads (as recorded during the patent procedure)⁵ Remnant structures represent the vernacular architecture typical of the region. Most of the structures are log and display evolutionary construction common in homesteaded settlements — expanding as the need arose and resources were available. Detailed architectural descriptions of both the interior and exterior of the existing structures have been prepared. The relationship, scale, massing and overall visual quality are the critical features used to evaluate these structures’ contribution to the cultural landscape.

The five barns are the most visually prominent structures; they display a remarkable degree of architectural similarity and are clearly visible to motorists on the primary park thoroughfare, advertising the presence of the Mormon Row community and testifying to its agricultural orientation.

In spite of their low visual impact, irrigation structures played a critical role in the history and settlement of Mormon Row. The overall character of the landscape as irrigated fields and expansive farm clusters is a direct by-product of the 17 irrigation ditches that lace Mormon Row. Of this 17, only the Mormon Row Ditch and the Johnson/Eggleston Ditch served land within the historic district boundaries. Associated with the Mormon Row Ditch are also the Trail Ditch, May Stock Ditch and Savage Ditch, which either share water from the Gros Ventre River or cross under the Mormon Row Ditch. All five ditches include the earthen main ditch, head gates, appropriation gates and in-stream structures. Wooden field distribution gates of various configurations controlled the distribution of water to various fields and are still visible in the Reed Moulton, John Moulton, T.A. Moulton, J. Eggleston, J. Johnson, H. Harthoorn and A. Chambers fields. Field cultivation patterns, as defined by the irrigation laterals, are distinctive in all

⁴Richard Francaviglia, *The Mormon Landscape: Existence, Creation & Perception of a Unique Image in the American West*, (New York, AMS Press Inc., 1974), p. 10.

⁵Ninety-three structures for 33 land office entries are noted on map prepared by John Daugherty (Daugherty 1990).

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of the fields within the historic district boundaries. These patterns reflect those visible in the 1945 aerial photos, though the precise location of laterals may have changed since that time, as they are traditionally repaired or rebuilt after a number of harvests.

Most of the objects that would have once been a part of the agrarian landscape have been removed from the site when the area was developed as a national park. A hay derrick and a homemade attachment that appears to be used to “drag the fields” (located in the Harthorn field, south of the historic district) are the only two pieces of hay cultivation equipment visible in Mormon Row.

Archeological sites

There have been several archeological surveys in the park, including work on Blacktail Butte.⁶ However, there have been no known archeological investigations within Mormon Row. Three dump sites are located in the community and contain insights into the material culture of Mormon Row residents. One of these dumps is located within the boundaries of the historic district, in what appears to be a deep old creek channel behind the Roy Chambers chicken coop. This site is filled with domestic trash such as appliances, cans, bottles, buck and rail fencing, and building remnants such as timbers and lumber and bailing twine.

Small-scale Features

The landscape is still rich with small-scale features that help relate the history of settlement of Mormon Row. Most of the elements served a functional purpose and are often overlooked, such as: irrigation gates, foot bridges, equipment bridges, gates and their distinctive horseshoe closures, clotheslines, mail boxes, gate latches and the poles that once carried the electric and the telephone lines. The landscape is not rich in pure ornament, but many of these small-scaled features depict craftsmanship and proportion that makes them more than purely functional. These elements reflect the lives of those that homesteaded the area and made it their homes.

SITE-SPECIFIC DESCRIPTIONS

Individual resources and building clusters, as they exist from south to north along Mormon Row, are described in detail below. In accordance with National Register guidelines, “grouped” secondary resources, such as fences and feed bins, are not included in the resource classification count (Section 5). Unique structures, such as corrals, are counted as a single contributing structure, regardless of the number of associated squeeze chutes, gates, etc. Similarly, lateral ditches, headgates, culverts associated with primary distribution canals, are not counted as individual resources. However, unless otherwise indicated, these minor resources contribute to the significance of the Mormon Row Historic District.

PLEASE NOTE:

This abridged version of the nomination includes only one site-specific description, the Thomas Murphy Homestead/Joe Heninger Property/Reed Moulton Property, which follows.

National Park Service, “Grand Teton National Park Resource Management Plan,” 1/6/1995, p. 28.

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THOMAS MURPHY HOMESTEAD/JOE HENINGER PROPERTY/REED MOULTON PROPERTY

Thomas Murphy emigrated to Jackson Hole in 1908, with T. Alma and John Moulton. His homestead was purchased in the 1920s by Joe Heninger who constructed the large barn to house the horses and trucks used in the Jackson to Moran mail route. Reed Moulton, who had grown up on the adjacent John Moulton homestead, first inhabited the site Ca. 1945. Although the Jackson to Moran road was abandoned in 1939, the Reed Moulton buildings continue to mark the road alignment. The site contains a house (modified by several builders over the years), a pumphouse/garage, the large barn, a shed, and an outhouse.¹⁰

House, #1283, 1908-1955. Contributing Building.

The Reed Moulton residence consists of the original 1½ story wood-frame front-gable component, expanded with a one story wood-frame front-gable addition to the east half of the south elevation. A front porch, enclosed after construction, runs along the north half of the east elevation of the original component. A lean-to entry/bathroom/utility

¹⁰ Clark and Veda Moulton, interviewed at their home on Mormon Row by Janene Caywood, Historical Research Associates, Inc., May 31, 1995.

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area — either an expanded and enclosed original rear porch or an addition constructed concurrent with the installation of indoor plumbing — runs nearly the length of the west elevation of the original component.

Stucco covers the exterior walls of the original component and masonite siding covers the addition. The enclosed front porch is clad with a mix of plywood sheets and corrugated fiberglass and the enclosed rear porch is clad with a mix of plywood sheets and board-and-batten siding. Asphalt shingles cover the roof of the additions while worn wood shingles cover the original component. Roof features include a metal pipe vent in the west gable slope and an interior brick chimney at the ridge line.

The north elevation provides the least-altered view of the original house. Symmetrically offset one-over-one double-hung windows, cased in 3" trim, are located at the ground level. A narrow six-light wood-frame window, with a new one-by-one sliding-sash aluminum-frame storm, is centered within the gable end. A two-light flush door, centered within the north elevation of the enclosed front porch, and double doors centered within the north elevation of the shed-roof addition, provide secondary access.

East (front) elevation features within the original component include the primary glazed and paneled entry, flanked to the north by a one-over-one double-hung window and to the south by a large fixed-sash "picture" window. The enclosed porch, located north of this entry grouping, also contains a large fixed-sash picture window. The three-light flush door and one-over-one double-hung window on the interior (west) wall of the porch indicate that the porch was originally open. Features within the east elevation of the gable addition are limited to two one-over-one double-hung windows sharply offset to the north and south; one-by-one sliding-sash aluminum-frame storm windows have been inserted over these double-hung windows.

The windows within the south elevation of the addition — double-hung, wood-frame paired with aluminum-frame, sliding-sash storms — are sharply offset to either edge of the elevation. A small metal vent is located high in the gable end. Roughly one-third of the south elevation of the original component remains visible, west of the addition. Features include a pair of one-over-one double-hung wood-frame windows, and a narrow six-light window in the gable end.

The west elevation of the addition includes a one-over-one double-hung window (paired with a sliding-sash aluminum frame storm) and a fixed-sash picture window located near the junction with the original component. West-elevation features within the original component are limited to a double-hung window abutting the west-elevation shed-roof addition. The addition features an offset door (boarded-over), flanked to either side by aluminum-frame, sliding-sash windows.

Unless otherwise indicated, all ceilings and walls are finished with painted sheetrock panels, with unfinished seams. Windows and doors are cased with simple unadorned 2½" butt-joint trim, painted. All light fixtures are modern. The attic level of the original component was inaccessible at the time of survey and has not been evaluated.

The rear (west elevation) entry opens to the lean-to/enclosed front porch. Vinyl tile covers the floor and painted fiber boards covers the walls and ceiling. Built-in cabinets line the south wall. A one-light/three-panel exterior door provides access from the enclosed porch to the utility room, where modern vinyl tile covers the floor and wallpaper covers the walls. The bathroom is reached through a small hallway branching from the utility room. Like the utility

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room, the hall and bath are finished with modern vinyl tile. A bank of built-in cupboards line the east wall; these cupboards are also accessible from the adjacent bedroom. All bathroom fixtures are modern.

A modern, glazed, hollow-core door leads from the utility room to the kitchen. Rolled linoleum covers the floor and the lower half of the wall surface. Wallpaper in a vintage pattern covers the upper wall surface. Built-in wood cabinets line the north and west walls. The kitchen serves as a central "hail," providing access to the living room (south), bedroom (north), and enclosed rear porch (east).

A one-panel door, minus a knob, leads from the kitchen to the bedroom, where the 2" varnished oak flooring remains exposed. A bank of built-in cupboards/drawers lines the west wall; these same cupboards also open to the bathroom.

A modern, glazed, hollow-core door leads from the kitchen to the enclosed rear porch. Unfinished 6" softwood planks cover the porch floor. The partially collapsed ceiling is unfinished, exposing 2" x 4" rafters and the plywood panel roof sheathing. The east wall is also unfinished, with exposed milled-lumber framing, faced with plywood and corrugated fiberglass sheets. The south wall (originally the north exterior wall of the southern component) retains the original board-and-batten siding. The west wall has been stuccoed.

Modern wall-to-wall carpeting covers the living room floor and acoustic tile covers the ceiling. The large one-light "picture" window in the west elevation is cased with modern 1 trim. Built-in bookcases line the south wall.

Two bedrooms are located south of the living room, at the extreme south end of the house. Both are finished with wall-to-wall carpeting, fiberboard ceiling panels, and modern hollow-core doors.

Barn, #1284, ca. 1925. Contributing Building.

This weathered wood-frame gambrel barn dominates the Reed Moulton site. The central gambrel component is 2½ stories, while the shed-roof component that runs the length of the west elevation is 1½ stories. Ten-inch boards and 4" battens, once painted red, clad the primary exterior walls; vestiges of red paint remain only on the north elevation. Sawn shingles cover the roof and the gable ends; vestiges of green paint remain on the roof shingles. The building rests on a cobble-stone and concrete-wall foundation; a large wooden beam placed atop the foundation provides additional structural support.

Unless otherwise indicated, the doors described below are constructed of board-and-batten secured over interior cross braces. The north elevation contains a large bottom-hinged hay door, centered within the upper reaches of the gable end (one-half story) and paired with a hay hood and pulley system. A smaller hay door is sharply offset to the east, within the one-half story of the shed-roof component. Two pedestrian doors are symmetrically offset within the ground level of the shed-roof component.

The west elevation, dominated by the shed-roof component that reaches to the eave line of the gambrel, contains a central pedestrian entry symmetrically flanked to either side by a pair of screened, unglazed, windows set just under the eave and cased with 4" and 6" trim.

A large double door with handmade iron hinges dominates the south elevation of the shed-roof component. A window, once paired with a side-hinged shutter, is sharply offset to the east in the upper level (story) of the shed.

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Features in the south elevation of the primary gambrel component include a glazed diamond-shaped window high in the south gable end and a double side-hinged vehicular door slightly offset to the east.

There are no features in the huge expanse of the east elevation.

The barn contains one large interior room and a hay loft. Both the stall area (within the shed-roof component) and the large general storage area (within the gambrel component) feature gravel and dirt floors and unfinished walls, exposing the framing system and the 10" vertical plank exterior siding. All wall sheathing has been removed from the interior partition wall. The ceilings of both components are dropped, exposing the milled-lumber beams and random-width planks of the hay loft floor. The elaborate gambrel truss system dominates the one-and-one-half story loft space. Doors (constructed of vertical or horizontal planks secured over interior "X" braces) and windows are uncased and unglazed. The hay-loading pulley system remains in place, running under the ridge-pole.

Shed, #1285, construction date unknown. Contributing Building.

The shed is a one-story, wood-frame rectangular building, resting on a wood-slat foundation. Board-and-batten covers the exterior walls and rolled roofing, secured with battens, covers the shed roof. Features are limited to a board-and-batten door centered within the east (side) elevation and a large double window opening (all glass is missing) slightly offset in the south elevation; this extensive south-side fenestration suggests that the building may have once served as a chicken coop.

Interior finishes include random-width unfinished wood-plank flooring, an open ceiling with exposed 2" x 4" rafters and 8" to 12" roof planks and unfinished walls with exposed framing system and vertical plank exterior siding. The door and window are uncased.

Pumphouse/Garage, #1287, construction date unknown. Contributing Building.

The garage, located south of the barn, is a one-story wood-frame rectangular building set on concrete piers. Board-and-batten siding covers the exterior walls and rolled asphalt covers the gable roof. Roof features include exposed rafter ends and an exterior brick chimney.

Two six-panel sliding garage doors dominate the east elevation. A small window is centered within the east gable end. South elevation features are limited to a two-light sliding-sash window and a three-light sliding-sash window, both offset to the east; no glass remains. The two windows within the west elevation have been boarded over from the exterior and sash style and glazing pattern were not visible. The exterior brick chimney is slightly offset to the east in the north elevation. A pole associated with the electrical line that once ran from the house to the garage remains at the northeast garage corner.

The interior was not accessible at the time of survey and has not been evaluated.

Outhouse, #1284A, construction date unknown. Contributing Building.

The outhouse is a small wood frame building sided with 12" and 6" vertical planks. Composition shingles cover the shed roof. The door, centered within the east elevation, is constructed of vertical planks secured over an interior "Z" brace.

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This "one-seater" features 12" unfinished wood plank flooring, unfinished walls with exposed framing system and vertical plank exterior siding, and an open ceiling with exposed 2" x 4" rafters and random-width roof planks.

Hay Derrick, #RMST-1, ca. 1945. Contributing Structure.

The hay derrick consists of a milled-lumber platform topped with a pole pyramid. A "swing pole," with a hay hook at one end, pivots from the top of the pyramid. The derrick is of sufficient height to facilitate loading hay bales in the lower level of the hay loft.

Fencing, #RMST-2, construction dates unknown. Contributing structures (excluded from resource count).

Fencing at the Reed Moulton property is currently limited to a buck-and-rail fencing along the north and west boundaries and rows of fence poles -- the remnants of the post-and-wire fence that once separated the site from the road and from adjacent fields.

MISCELLANEOUS RESOURCES

Ditch Creek Bridge, constructed 1983. Noncontributing Structure.

The Ditch Creek Bridge carries the Mormon Row road over Ditch Creek near the Roy Chambers and Clark Moulton properties. Abutments are constructed of cribbed logs, infilled with dirt and boulders. Log stringers span the creek and are topped with a double layer of 3" x 10"-12" plank decking. Gravel and dirt covers the decking. Single logs form a low guard rail. The bridge dates to the modern period and is a noncontributing component of the Mormon Row Historic District.

Mormon Row Ditch, #CA-3, 1911-1934. Contributing Structure.

The Mormon Row Ditch system is operational and was carrying water during field work in late May of 1995. Although many of the small-scale components are missing, enough of the system remains to allow the visitor to visualize the control and distribution of irrigation and domestic water as it travels from the Gros Ventre River to the fields throughout Mormon Row, before returning to Ditch Creek where it ultimately joins with the Snake River. The earthen ditch appears similar to its original 1929 cross section throughout much of its length. At the northern most portions of the Heninger property, erosion has degraded the channel, deepening the ditch to five feet and widening and undercutting the bank.

Water appropriation records indicate that the official source of the Mormon Row Ditch is Mud Springs (currently known as Kelly Warm Springs). However, the springs are supplemented by water from the Gros Ventre River utilizing the enlarged Savage Ditch. The Savage Ditch was originally appropriated in 1911 to Hilmer Bark for irrigation of 80 acres of lands in Section 3 (T42N R115) providing water from the Gros Ventre. The system was enlarged three times in 1913, 1922, and 1934. The existing head gates at the Gros Ventre River were added in 1934 when Chambers, Gunther, Harthoorn, Heninger, Kafferlin, May and the three Moulton brothers applied to expand the ditch to ensure a continuing water source at the springs for Mormon Row Ditch. The ditch's headgate on the Gros Ventre is not easily

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accessible due to the steep bluff in this portion of the river. Viewed from the entry to Teton National Forest, approximately three quarters of a mile upstream, the head gate appears to consist of a large concrete headwall with two metal gates and turn screws. Water that passes through these twin gates is appropriated to three ditches, the Savage Ditch, Mormon Row Ditch and May Stock Ditch. The waters flow together until the northwest corner of Kelly Warm Springs where an "L" shaped concrete headwall defines where the gates for the Savage Ditch and Mormon Row Ditch once separated these appropriations. The gates are no longer in place in the headwall. This headwall marks the official headgate of Mormon Row Ditch.

The Mormon Row Ditch is a trapezoidal earthen ditch originally appropriated to be 2 feet deep, 5 feet wide at the top, with a 4' bottom channel and 2' wide levees, 1 foot above adjacent grade. This ditch varies in width from a few feet to the designed 5 feet, and runs swiftly through most of its length. A few hundred yards northwest of the headgate, the May Stock Ditch headgate appropriates 0.5 cubic feet per second (cfs) of water. Originally appropriated January 1, 1937 this westward ditch has been recently cleared and reconstructed as denoted by piles of earth along its length. Local contacts indicate it is being used to provide water for stock on the lower sections of Mormon Row.

As the Mormon Row Ditch continues its northwestern flow, a variety of structures display the operations of ditch irrigation. A number of headgates are located to provide the appropriate water supply to each of the original and supplemental applicants. The original appropriation in September 25, 1929 under permit number 17937 allowed for 11.2 cfs along the 3.7 mile ditch and served the 5 applicants as follows:

J.B. Heninger	140 acres
John H. Moulton	140 acres
T.A. Moulton	140 acres
J. W. Moulton	140 acres
A. H. Chambers	70 acres + 67 supplemental acres under permit #0002 from Ditch Creek.

On July 15, 1931, Mae Kafferlin & Hans Harthoorn received an appropriation for what is known as the Supplemental Supply Ditch for lands under permit #4336. This 0.378 miles ditch off of the Mormon Row Ditch supplied supplemental water for 131 and 160 acres respectively, plus another 5 cfs for Harthoorn, Heninger, Chambers, and the three Moulton Brothers. The appropriation gates are primarily galvanized steel but vary in head frames, panel style and age. Instream structures include concrete bars that act as check dams, remnants of wooden flow control gates and a diversion structure at Ditch Creek to permit overflow during high flows in the winter. Beyond each appropriation gate, the pattern of head ditches, field distribution gates, field distribution ditches, and lateral ditches are distinct. Although the wooden gates and frames of the field irrigation ditches are no longer in use, many are intact or only missing removable pieces such as the flow control planks.

Structures along Mormon Row Ditch also include those required to keep its water intact as it crosses over two other irrigation ditches, over Ditch Creek, and under 3 roads. To protect earlier water appropriations, crossing are provided for the waters of both Trail Ditch and Johnson Eggleston Ditch to allow them to flow underneath Mormon Row Ditch. A galvanized steel corrugated pipe is visible at the Trail Ditch crossing. Earth fill has been placed on either side of the Johnson Eggleston Ditch crossing burying the original crossing. To maintain the integrity of Mormon Row Ditch

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a flume is provided over Ditch Creek. A 2" diameter corrugated pipe replaced the original 2' by 4' foot by 50' wooden flume. The water in Mormon Row Ditch is also collected in corrugated pipe culverts as it passes under the Antelope Flats Road (two 2' galvanized steel pipes) and Mormon Row Road. Remnants of a wooden bridge over the Mormon Row Ditch are visible on the northern two track road adjacent to the Kafferlin property. Wooden equipment bridges that span the ditch are also evident at the John Moulton and J. Heninger properties.

Along much of its length, the ditch is fenced on one side. In some areas, fences separate the ditch from the adjacent irrigated fields, as well as restricting access by people or stock on the adjacent road or uncultivated lands. Cross fencing is rare; allowing unrestricted access for a ditch rider checking water allocations at each appropriation gate along the length of the ditch. Newer jack leg fencing has been installed over the Mud Springs head gate apparently to keep visitors out of the adjacent cultivated fields.

Johnson/Eggleston Ditch, #CA-6, Ca. 1910. Contributing Structure.

On June 13, 1910, neighbors Joseph Eggleston and Jacob Johnson appropriated four cubic feet per second (cfs) of water from Ditch Creek, sufficient to irrigate four 70-acre parcels. Construction specifications were for a ditch one foot deep, 4' wide at the bottom, and 5' wide at the top. Johnson and Eggleston began construction in 1911 and completed the ditch in the spring of 1912, in time for the growing season. Eggleston irrigated land in the SWSW, SESW, SWSE, SESE of section 29 T43N R115W. Johnson irrigated land in the NENE, NWNE, NENW, NWNW section 32 T43N R115W.¹¹

The Johnson/Eggleston ditch system no longer carries water, the banks have sloughed, and vegetation lines the bed. However, the ditch continues to conform roughly to historic construction specifications and its alignment remains clearly discernible. A number of associated features, including culvert and the deteriorated headgates, are extant.

Swimming Hole, ca. 1935. Contributing Structure.

The local swimming hole is located just east of the T. A. Moulton barn, adjacent to the Jackson to Moran road. Clark Moulton constructed the hole ca. 1935 by damming the natural drainage at the east end and sloping the sides of the bank. Although no longer holding water, the excavation remains clearly visible, approximately 165' long, 57' wide, and 5' to 7' deep.

STATEMENT OF INTEGRITY

Over this patchwork of early homesteading the more subtle patterns of modern development can be discerned. The western quarters of the Thomas Murphy and John Moulton homesteads have been subdivided for both primary and secondary homes on small parcels (known as the Antelope Flats Subdivision). Yet the most erosive change has been the long term National Park Service policy of attempting to return the lands to their natural state. The management plans

¹¹State of Wyoming, "Certificate of Appropriation of Water," Permit No. 9992 [Certificate Record No. 41, Johnson and Eggleston Ditch], signed February 19, 1920 (Appropriation: June 13, 1910), on file at the Wyoming State Engineer's Office, Cheyenne, Wyoming.

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of the 1970s do not recognize the Mormon Row area as having historical significance; the area is defined as part of a natural environment subzone with only the Pfeiffer homestead identified as "historic." In discussions regarding the adjacent Antelope Flats Subdivision, it was noted as recently as 1991 that the surrounding sagebrush grassland is an elk migration area. Park planners argued that "... removal of this subdivision would provide for less human disturbance of the elk for this migration route as well as improve the area for elk habitat. . . . This private property should be acquired."² Resource protection policies that reflect a belief that manmade resources and human use are incompatible with the protection of the natural values of the park were perhaps the greatest threat to the survival of the Mormon Row cultural landscape. The removal of buildings, fences and other manmade features, combined with the lack of protection that has permitted other cultural resources to deteriorate or be destroyed, has weakened the district's ability to interpret the role of homesteading in shaping the landscape. South of the historic district boundaries, all extant buildings have been removed and the NPS is attempting to reintroduce sage to the meadows.

Thus, at first glance, threats to physical integrity appear to be extreme. The current building clusters represent only a fifth of those once defining the Mormon Row community and present an inaccurate picture of the length and depth of the community. The school and church have been removed. The fields are no longer cultivated. Only the barn remains at the T. A. Moulton property, and only a moldering ruin - once a homestead cabin, most recently a granary — marks the site of Joseph Eggleston's claim. The Reed Moulton and Clark and Veda Moulton homes have been remodeled and reconstructed and are not historically or architecturally significant outside the context of the Mormon Row community.

However, at second glance, minor and/or individually insignificant landscape elements — the field lines (standing in stark contrast to the sagebrush flats), the irrigation systems, the windrows and roses (marking the location of the church and of Alma and Lucile Moulton's house), the scattered foundations, the rambling ruins of fence lines — together present a coherent and reasonably complete picture of Mormon Row during the historic period. This is particularly true for the 1930s and 1940s, when many of the original homesteaders had abandoned their homes and sold their land to more prosperous (or just more determined) neighbors. Moreover, the concentration of buildings from the Perry homestead withdrawal to the Murphy homestead withdrawal is intact, thus contributing to our understanding of the extent to which Mormon Row was a dense community, with building clusters oriented toward the transportation network, less than one mile apart; loss of integrity of material and design of individual buildings do not constitute significant threats to the integrity of the clusters as a whole. And, ironically, while the extension of the park has resulted in the removal of entire farmsteads at the east and south extremes of Mormon Row, it has also resulted in a high degree of physical integrity at extant sites: only Clark and Veda Moulton have continued to inhabit and to improve their land, constructing a number of tourist cabins inconsistent with the historical pattern of development. In contrast, life tenants were not inclined to invest in improvements or modifications to sites that they no longer owned, and that their children would never own. The John Moulton homestead, Andy Chambers homestead, Joe Heninger barn, and T. A. Moulton barn appear much as they did during the historic period. The district thus offers a rich opportunity for accurate interpretation of classic high-valley, late-frontier, small-scale agrarian settlement of the American West.

¹² National Park Service, Land Protection Plan, Second Biennial Review, Grand Teton National Park, January 1991, p. 28.

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8. Statement of Significance, cont.

Introduction

In the spring of 1856, Mormon converts Sarah and Thomas Moulton made the momentous decision to leave their English home for the new Zion in the American West.¹³ Sarah gave birth to seventh-child Charles Alma Moulton in the first days of the family's Atlantic crossing, tendered the frail infant across the plains in a wooden handcart, and delivered him safely to Salt Lake City in the fall of the year. Charles was raised in Utah, homesteaded in southern Idaho, and watched three of his sons — T. Alma, John A., and J. Wallace — migrate to the sagebrush flats of Wyoming's Jackson Hole. Here they homesteaded in the company of kin in fact and faith and in the company of an eclectic mix of Gentiles.¹⁴

The Moultons' emigration followed standard Mormon settlement patterns. Devotees from New England and Middle America comprised the 1847 hegira from the ashes of Nauvoo to the Salt Lake Basin. Yet by 1880, half of those Mormons not born in Utah listed the British Isles/Canada or Scandinavia as their place of birth. In response to the directives of the church — and in search of a productive home — this second wave of emigrants expanded the cordon of Mormon influence beyond the central cultural and political core of the Salt Lake Basin/Wasatch Range, to a Mormon "domain" that ultimately encompassed all of Utah and much of northern Arizona and southern Idaho.¹⁵

Between ca. 1890 and Ca. 1910, the children of the inhabitants of this domain — where Mormons dictated the political, economic, cultural, and social lives of their homogeneous communities — began a gradual dispersal to an outer "sphere" of Mormon influence. Cultural geographer D. W. Meinig argues that, in striking contrast to earlier phases of Mormon dispersal, these children were not part of a group movement directed by the church but rather were part of a "gradual and diffuse migration developing ... in response to various local opportunities."¹⁶ Within the resultant cultural sphere, the Mormons lived "as nucleated groups enclaved within Gentile country": a scattering of "Mormon Rows" across the intermountain west, where Mormons' numerical significance *and* their contrast with the surrounding communities warranted distinct cultural appellations.¹⁷

¹³ See the "Settlement Context" associated with the Grand Teton Multiple Property Submission for an expanded discussion of the Mormon exodus to the American West.

¹⁴ Candy Vyvey Moulton, *Legacy of the Tetons: Homesteading in Jackson Hole*, (Boise, Idaho: Tamarack Books, Inc., 1994), pp. 47-54, 73, 83; John Moulton Patent File #519467, Wyoming, Box 18174, Record Group [RG] 49, National Archives, Suitland, Maryland [NA]; Andy Chambers Patent File #542215, Evanston, Wyoming Land Office, Box 19111, RG 49, NA.

¹⁵ Lowell C. Bennion, "Mormon Country a Century Ago: A Geographer's View," in *The Mormon People: Their Character and Traditions*, Thomas G. Alexander, ed., (Provo, Utah: Brigham Young University Press [Charles Redd Monographs in Western History No. 10], 1980), p. 8; D.W. Meinig, "The Mormon Culture Region: Strategies and Patterns in the Geography of the American West, 1847-1964," *Annals of the Association of American Geographers* 55 (June 1965), pp. 201, 215-216.

¹⁶ Meinig, "Mormon Culture Region," p. 216.

¹⁷ Ibid.

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Historical Development of Mormon Row

In 1894, Mormon James I. May recognized the opportunity proffered by the lands in the lee of Jackson Hole's Blacktail Butte and initiated a "gradual and diffuse" Mormon migration. Scouting an alternative to his rocky homestead in Rockland, Idaho, May found flat land, protection from the prevailing winds, accessible (if not abundant) water from the nearby Gros Ventre River, and flourishing waist-high sage; the sage would have to be grubbed in backbreaking labor but it testified to fertile soil beneath. Two years later, James returned to Blacktail Butte with his wife Ann, son Henrie, and family and neighbors from Rockland: Charles and Mariah Allen and their five children; newlyweds James and Mary Ann Allen Budge; and Roy and Maggie McBride.¹⁸

Winter approached, and the Idaho contingent sought refuge with neighbors from adjacent communities before constructing cabins in the spring of 1897. The McBrides chose to settle on Flat Creek, south near Jackson; the Aliens chose land to the north, near Moran; and the May and Budge families filed on homesteads at the south end of Blacktail Butte, near water and well-sheltered from wind and winter storms.¹⁹

Subsequent settlers filed on a linear progression of claims that proceeded both geographically and chronologically from the Budge homestead at the south to the northern limit of land within the partial umbrella of Blacktail Butte and within reach of the diverted waters of the Gros Ventre and Ditch Creek. By 1915, when John Riniker filed his claim at the northern extreme of Mormon Row, homesteaders included Edward Geck, Arthur Mahon, Joe Pfeiffer, William (Billy) Ireton, Thomas Murphy, John Rutherford, Dick Van den Brock, John A. Moulton, Thomas A. Moulton, J. Wallace Moulton, Andrew Chambers, Thomas Perry, Joseph Eggleston, Jacob Johnson, Hannes Harthoorn, Henrie May, Warren Henrie, J. Henrie, John W. Woodward, George Riniker, Albert Gunther, W. Shinkle, R. Shinkle, James May, Elizabeth May, and James Budge. Talmage Holland claimed land on the arid eastern outskirts of the community in 1917. John Hoagland's 1926 claim to steep and swampy land on the west flank of Blacktail Butte provided a delayed conclusion to Mormon Row homesteading.²⁰

With few exceptions, these settlers filed 160-acre homestead claims, either under the terms of the Homestead Act of 1862 (officially titled "An Act to Secure Homesteads to Actual Settlers on the Public Domain" and allowing "free land" to those meeting age, citizenship, and loyalty requirements and successfully inhabiting and improving a claim for the requisite five years), the amended Homestead Act of 1912 (allowing a three-year proof), or the Forest Homestead Act of 1906 (allowing homestead withdrawal of agricultural land within National Forest boundaries). Residents later augmented these claims with Additional Homesteads allowed under the Enlarged Homestead Act of 1909, Desert Land claims under the Desert Homestead Act of 1877 (as amended), or through purchase. These were primarily small-scale

18 Moulton, *Legacy of the Tetons*, pp. 38, 55-58.

19 *Ibid.*, p. 65; General Land Office, Tract Book Indexes for townships 43N 115W and 42N 115W, Wyoming Principal Meridian, on file with the Bureau of Land Management, Cheyenne, Wyoming.

20 General Land Office, Tract Book Indexes for townships 43N 115W and 42N 115W, Wyoming Principal Meridian, on file with the Bureau of Land Management, Cheyenne, Wyoming. Mormon Row is defined as that land bounded by James Budge's homestead to the south, the J. Riniker, Geck, and Pfeifer homesteads to the north, Blacktail Butte to the west, and Shadow Mountain to the east. Land owners listed from north to south.

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irrigated and dryland farms, worked by family and neighbors, and providing subsistence and winter feed for the small dairy, sheep, and beef-cattle herds that served as the area's primary cash crop.²¹

Mormons Perry and Ernest Stone²² had accompanied the Moulton brothers from Chapin, Idaho. Gentile George Riniker had emigrated from Ohio; Gentiles Van den Brock and Harthoorn from Holland; Gentiles John Riniker and Pfeiffer from the mines of Butte, Montana. J. Riniker, Cindle, Van den Brock, and Harthoorn were joined by brides secured through the Heart and Hand Club. Others married by more conventional means (local schoolteachers, neighbors' wives' sisters, cousins, or friends), creating a stable community of farm families. This was a community of the late frontier, subject to the vagaries of weather, of market, and of a crude regional transportation network, yet spared the chilling isolation from immediate neighbors that dominates memoirs of early settlement of the prairie and mountain west. Residential complexes were clustered along the road, a utilitarian response to the transportation network and to field patterns that fortuitously provided the added social benefit of easy access to adjacent homes; from the beginning, men and women had friends and family with which to share their labor and with which they could "neighbor."

School was first held in individual homes, then the living room of the Thomas Perry homestead (ca. 1911),²³ then the basement of the new Mormon church, and finally in a new school building built on land donated by Hannes Harthoorn. With official recognition of the area as a distinct community (ca. 1920), the Grovont post office was housed in Andy and Ida Chamber's residence, from which Ida served as postmistress. The nearby town of Kelly boasted a general store, a drug store, and a doctor's office, all frequented by Mormon Row residents. Until 1916, the area's Mormon residents traveled 16 difficult miles to the LDS Church in Jackson. After construction of their own church (1916), trips to Jackson were limited to major buying excursions and are remembered as being "quite an occasion." The church formed the social and geographic hub of the community; constructed at the center of Mormon Row, on an acre of land donated by Thomas Perry, it housed Mormon religious ceremonies, community dances, and school concerts and plays.²⁴

The small community was officially named Grovont, yet was quickly christened "Mormon Row" by non-Mormon residents of Kelly; the title described both the primary (but not exclusive) religious orientation and the neat pattern of linear settlement imposed by water, soil, weather, kinship, and the cadastral survey.²⁵

²¹ General Land Office, Tract Book Indexes for townships 43N 115W and 42N 115W, Wyoming Principal Meridian, on file with the Bureau of Land Management, Cheyenne, Wyoming; Moulton, *Legacy of the Tetons*, passim; Clark and Veda Moulton, interviewed at their home on Mormon Row by Janene Caywood, Historical Research Associates, Inc., May 31, 1995 [Moulton Interview].

²² Stone settled outside the Mormon Row vicinity.

²³ Now known as the Roy Chambers house.

²⁴ Andy Chambers Patent File #542215, Evanston, Wyoming Land Office, Box 19111, RG 49, NA; John Moulton Patent File #519467, Wyoming, Box 18174, RG 49, NA; Moulton, *Legacy of the Tetons*, pp. 92, 125; Moulton interview.

²⁵ Moulton, *Legacy of the Tetons*, p. 65.

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It is difficult to quantify the impacts of kinship and of shared religious belief on the physical orientation of the town. Certainly, Mormon Row displays classic characteristics of Mormon communities, most notably clustered settlement allowing cooperative, efficient use of land and water resources, and standing in stark contrast to dispersed settlement of individual settlers (as evidenced in Grand Teton National Park by the Cunningham and Geraldine Lucas homestead sites). Yet Mormon Row's non-Mormon citizens followed similar settlement patterns in response to the more prosaic dictates of survey line and road network. As throughout the West, homestead boundaries were defined by cardinal directions, a neat grid of sections and townships imposed by federal surveyors on the land, irrespective of water courses and topographic vagaries. To a striking degree, western roads followed these north-south and east-west section lines, leaving private, agricultural land inviolate. The placement of Mormon Row resources reflects this matrix: homes and outbuildings were concentrated approximately one-half mile apart along the Jackson-to-Moran thoroughfare that ran north-south through the community, along the section line²⁶ The secondary pattern of settlement extended east/west, along the historic roads to Moose and to Kelly or along secondary two-track access roads. Cultivated fields stretching behind the homesites (and the lateral ditches by which these fields were watered) also conformed generally to the imposed grid; only the primary distribution ditches followed the curvilinear contours of the land.²⁷

For many years the predominant forms of transportation throughout Jackson Hole were horse and wagon in summer or sled in winter. Even after automobiles arrived in the valley, winter conditions and the cost of fuel kept horse teams active. This dependence on horses for transportation also kept the local cash crop of hay and oats economically viable.

The economy of the area was also dependent upon good transportation to the larger regional markets, and upon providing services and products to the dude ranches, in addition to the towns of Kelly, Moran, and Jackson. For many years, Joe Heninger held the mail contract for the Jackson/Moran route. In the winter he used his homesite on Mormon Row (the former Murphy homestead), as the middle stopping point to change horse teams for the sled, and to feed and warm-up drivers. Thus the residents of Mormon Row witnessed the passage of most, if not all of the north-south traffic through the area, and figured prominently as a link between the two towns.

Residents constructed domestic and agricultural infrastructure with logs harvested from Shadow Mountain (located eight miles east of Mormon Row) or from "Timbered Island" (a mass of glacial till located four miles northwest

²⁶ The road was abandoned north of Alma Moulton's homestead in 1939, following construction of the primary Grand Teton National Park thoroughfare; its alignment remains discernable both in the shadow of a depression across the sage flats, and by the presence of John Moulton and Thomas Murphy's homesteads, extending north in an orderly pattern. A more careful search might reveal the ruins of the Arthur Mahon, Edward Geck, John Riniker, and Dick Van Der Brock homesteads — once carefully aligned along the road north of Thomas Murphy's.

²⁷ General Land Office, Tract Book Indexes for townships 43N 115W and 42N 115W, Wyoming Principal Meridian, on file with the Bureau of Land Management, Cheyenne, Wyoming; Josh Weltman research files, provided to HRA by the author.

Between 1952 and 1976, the Wyoming Department of Fish and Game constructed contour ditches, altering the historic linear pattern of lateral field ditches.

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of Mormon Row, west of the Snake River).²⁸ Lodgepole pine from Shadow Mountain was easily accessible, (relatively) easily harvested, and proved adequate for hastily constructed secondary outbuildings. But “if you wanted a house to last, you got timber from the Timbered Island.”²⁹ Local tradition holds that here, pine grew straight and so solid that you could hear it ring when it hit the ground. Prior to the 1927 completion of a bridge across the Snake River, residents harvested logs during the winter months, when the frozen river afforded a crossing and respite from Menor’s Ferry charges or hazardous water fords.³⁰

Buildings were most often constructed by the owner, with help from neighbors. Logs were used whole or were milled at local commercial sawmills. Basic infrastructure included a dwelling, a stable or barn, a granary, a chicken house, a corral, and miles of fence. Machine sheds, hay sheds, lambing sheds, hog barns, large granaries and barns, miscellaneous storage facilities, and a garage marked established and productive sites. Buck-and-pole, post-and-pole, and post-and-wire fencing divided fields from free-range cattle; defined feed lots; screened hay stacks from cattle and from elk; and marked property and ditch lines. Vertical-board fences, lining the north elevation of feed lots and winter pasture, protected cattle and loose hay from prevailing winds.³¹

Ranch buildings were expanded or replaced over the course of decades as time and funds became available and as the needs of the farm demanded. T. A. Moulton constructed the central flat-roofed component of his barn in 1913, when his son Clark was an infant; by the time the hay loft (1928) and south shed-roof horse stalls (1934) were added, Clark was old enough to help with construction; when the north shed-roof component, housing the family hogs, was constructed in 1939, Clark was married, with children.³² Similar examples of sequential construction dot Mormon Row: John Moulton’s two-part granary and second-generation barn; Clark and Veda Moulton’s barn and granary; Andy Chamber’s barn and pumphouse; the Joe Heninger barn, constructed to replace Thomas Murphy’s original homestead barn.

The first generation of farm homes met the requirements of the Homestead Act (a habitable cabin no smaller than 12’ x 12’); sheltered Mormon Row residents during those first years when preparing the fields and sheltering the stock took precedence over human comforts; and was converted to animal shelters or storage as soon as possible. James and Ann May resided in a two-room log cabin for the first five years while they “proved up.” They then purchased a prefabricated two-story Victorian vernacular farmhouse. By July of 1916, three years after filing his claim and constructing a rudimentary cabin, Andy Chambers had felled the logs needed for a two-room house, with a shingle roof; this house was in turn relegated to a bunkhouse when the Chambers purchased the Eggleston homestead. John and Bartie

²⁸ Clark Moulton reports that Blacktail Butte timber was small, twisted, inaccessible, and was not harvested.

²⁹ Moulton interview.

³⁰ Moulton interview; Moulton, *Legacy of the Tetons*, pp. 62-64.

³¹ Andy Chambers Patent File #542215, Evanston, Wyoming Land Office, Box 19111, RG 49, NA; John Moulton Patent File #519467, Wyoming, Box 18174, RG 49, NA; Josh Weltman research files, provided to BRA by the author; Moulton interview.

³² Moulton, *Legacy of the Tetons*, p. 75.

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[Bartha] Moulton resided in their original homestead cabin for almost 30 years before hiring professional carpenter Ted Woodard of Kelly to construct the one-and-one-half story stucco residence that continues to dominate their site. The Reed Moulton residence was expanded through a series of additions, as was the Thomas Perry residence, later owned by Wallace Moulton and by Ida Chambers.³³

Water for domestic use and for stock came from the ditches, when they ran, or was freighted in barrels from the Gros Ventre River during the height of the summer and the dead of the winter. Residents did not begin digging wells until “many years after they arrived,” and did not install indoor plumbing for many years after that. Electricity finally arrived in the mid-1950s, along the lines of the Rural Electric Administration; unfortunately, the poles and wires were removed from Mormon Row in May of 1995.³⁴

Along Mormon Row, the first three to five years of “proving up” were spent grubbing the land of sage, harvesting native hay, and planting gardens and ninety-day oats and barley suited to the short growing season. Residents helped each other during these first (and subsequent) years: Alma Moulton, John Moulton, and friend and neighbor Thomas Perry worked their land in common until at least 1916, ran their stock together, harvested timber together, raised their barns together. All participated in the annual harvest, combining strength and manpower to stack hay and to thresh grain on the May’s steam-powered thresher in an exhausting but festive conclusion to the growing season.³⁵

Women’s work was equally communal — they assisted in their neighbors’ births, tended their neighbors’ sick, minded their neighbors’ children, and joined together at harvest and at round-up to feed the threshing and branding crews. Their work was also equally demanding: the numerous children of Mormon Row were clothed in homemade and hand-cleaned clothing; warmed in homemade bedding; washed with homemade soap; and fed with home-canned produce, hand-churned butter, home-grown and hand-plucked chickens. Domestic tasks completed, women assisted their husbands in the fields and pastures.³⁶

Winter offered little respite from the hectic summer months of planting and harvest. As ditches froze, water for stock and domestic use was hauled from the river; buildings were constructed or repaired; stock was fed; elk and cattle

³³ Robert V. Hines, *The American West, An Interpretive History*, (Boston: Little Brown and Company, 1973), p. 161; Testimony of Claimant, Andy Chambers Patent File #542215, Evanston, Wyoming Land Office, Box 19111, RG 49, NA; Moulton interview.

³⁴ Moulton, *Legacy of the Tetons*, pp. 73, 128. The Andy Chambers homestead cabin and the John Moulton house were never plumbed.

Park Service crews were removing telephone and power poles along Mormon Row at the time of HRA’s May field survey.

³⁵ Moulton, *Legacy of the Tetons*, pp. 71, 124; Andy Chambers Patent File #542215, Evanston, Wyoming Land Office, Box 19111, RG 49, NA; John Moulton Patent File #519467, Evanston, Wyoming Land Office, Box 18174, RG 49, NA.

³⁶ Moulton, *Legacy of the Tetons*, passim; Moulton, 1995.

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were kept from the hay stacks; and children continued the never ending task of hauling manure out of the barns and feed lots, to the fields.³⁷

Recreational opportunities included skiing and sledding on “The Knoll” behind Andy and Ira Chambers’ and, after 1935, swimming in the dammed swimming hole at the end of the coulee near Alma and Lucile Moulton’s place. James May and Jim Budge watered their fields and gardens with water from the Gros Ventre, diverted through the Cedar Tree (Budge) Ditch (constructed ca. 1897) or the Savage Ditch (1911). The Trail Ditch (1897), Eggleston/Johnson Ditch (1910), and Pfeiffer/Geck/Ireton Ditch (1915), diverted water from Ditch Creek to Mormon Row farms, providing water for stock and irrigation. Yet Ditch Creek is an intermittent stream, raging in spring, providing a measure of water in June, and failing in the hot days of July and August. Residents of north Mormon Row hauled water for domestic use and for their gardens from the Gros Ventre River, irrigated when they could, and practiced dryland farming cultivation techniques.³⁸

By means of alternate cropping and fallowing, increased mulch, use of suitable grain strains, and modified plow methods, agricultural scientists believed, tax-hungry western boosters proselytized, and determined farmers hoped that non-irrigated lands receiving between 12 and 16 inches of rainfall per year could be made to yield profitable harvests. Agricultural Experiment Stations established on the semi-arid plains ca. 1905 “proved” the West’s suitability to this farming method; the Enlarged Homestead Act provided the minimum acreage necessary for alternate cropping and fallowing, bringing semi-arid land “into productivity in {a} new form.”³⁹

Years of plentiful rainfall across the intermountain west sustained both the crops and the optimism of the agricultural scientists and the settlers. The project failed when drought hit ca. 1918. By 1922, the U.S. Department of Agriculture warned that dryland farms of 320 acres or less were inadequate for profitable farming “except under the most favorable circumstances and expert management.”⁴⁰ Ultimately, half of all dryland farms were relinquished.⁴¹

In 1913, John Moulton harvested 88 bushels of oats from each of the nine unirrigated acres that he had cleared of sage, an incredible bounty owed to adequate rainfall and to the fertility of virgin land. Droughts, rodents, hail, and

³⁷ Moulton, *Legacy of the Tetons*, pp. 66, 121; Andy Chambers Patent File #542215, Evanston, Wyoming Land Office, Box 19111, RG 49, NA; John Moulton Patent File #519467, Evanston, Wyoming Land Office, Box 18174, RG 49, NA.

³⁸ State of Wyoming, “Certificate of Appropriation of Water,” Permit No. 9992 [Certificate Record No. 41, Johnson and Eggleston Ditch], signed February 19, 1920 (Appropriation: June 13, 1910), on file at the Wyoming State Engineer’s Office, Cheyenne, Wyoming; State of Wyoming, “Certificate of Appropriation of Water,” Permit No. 17697 [Certificate Record No. 47, Mormon Row Ditch], signed January 21, 1933 (Appropriation: September 25, 1929), on file at the Wyoming State Engineer’s Office, Cheyenne, Wyoming; Moulton, *Legacy of the Tetons*, pp. 77, 128, 129; Moulton interview.

³⁹ Alfred Atkinson, “Dry Farming Investigations in Montana,” *Montana Agricultural College Experiment Station Bulletin No. 38*, Montana Agricultural College, Bozeman, Montana, p. 156.

⁴⁰ Quoted in Paul W. Gates, *History of Public Land Law Development*, written for the Public Land Law Review Commission, (Washington D.C.: Zenger Publishing, Inc., 1968), p. 507.

⁴¹ Gates, *History of Public Land Law Development*, pp. 528, 638, 646.

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early frosts all hit between 1914 and 1918. Moulton averaged 17.39 bushels per acre in 1914 and even less in 1916. The drought and failed crop of 1928 compelled Alma Moulton to purchase hay at \$50.00 per ton for his forty cattle and to harvest willow and aspen for supplemental feed. J. Riniker, G. Riniker, A. Mahon, J. Jacobson, J. Eggleston, T. Murphy and others ultimately sold, lost, or abandoned their dryland claims in the face of successive years of drought.⁴²

These failed crops and failed homesteads served as frightening local reminders of the vagaries of dryland farming on limited land in high country where spring takes its time, summer is hot and dry, and winter arrives too soon. Roy Chambers remembers that “nobody can make a living on 160 acres. Most hung-on a year or so, then the smart ones sold out” — often to their neighbors who augmented their land base in hopes of raising enough grain and enough stock to stay. After WWI, Andy Chambers purchased Joseph Eggleston’s 160-acres, and, ca. 1945, Thomas Perry’s original homestead.⁴³ Ca. 1945, Chambers’ sons added J. Pfeiffer and Luke Taylor’s⁴⁴ land to the family holdings that at their peak exceeded 900 acres.⁴⁵

Mormon Row Ditch

Those who stayed through the dry 1920s began the task of augmenting and reconstructing the Savage Ditch network, drawing from the Gros Ventre River. Yet not until 1927 were they assured of a significant and dependable water source: On June 23, 1925, after a long winter and a wet spring, a mile-wide block of earth slid from the northwest slope of Sheep Mountain, creating an earthen dam that backed up the Gros Ventre River. On May 18, 1927 the dam collapsed, sending a wall of water through the canyon, killing six people (including Ida Kneedy Chamber’s parents and younger brother), and destroying canyon farms, the town of Kelly, and much of the region’s irrigation system. Mormon Row residents assisted in the rescue and the clean-up and shared in the grief over the loss of life and property. Yet the flood carried a blessing that may well have assured the future economic viability of the north Mormon Row farms: it opened a warm spring at the mouth of the canyon, within easy reach of the Savage Ditch network. In 1929, Joe Heninger (owner of Thomas Murphy’s original claim), Andy Chambers, and the Moulton brothers filed claim to the water of “Mud Springs,” gratefully yet unofficially christened Miracle Spring and now know officially as Kelly Warm Springs. The 3.37 mile long Mormon Row Ditch was constructed between 1929 and 1933 and provided the legal maximum of one cubic-foot-per-second (cfs) to every 70 acres irrigated. Heninger, John Moulton, and Alma Moulton

⁴² John Moulton Patent File #519467, Wyoming, Box 18174, RG 49, NA; Moulton, *Legacy of the Tetons*, pp. 77, 129.

⁴³ Intermediate owner, Wallace Moulton. Now known as the Roy Chambers property.

⁴⁴ Located east of Mormon Row.

⁴⁵ Roy Chambers, telephone interview with Ann Hubber of Historical Research Associates, Inc., August 26, 1995 [Chambers, 1995].

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each irrigated two 70-acre parcels, Wallace Moulton irrigated one 70-acre parcel, and Andy Chambers was granted a supplemental supply to his Ditch Creek water right (Johnson/Eggleston Ditch), sufficient for 67 acres.⁴⁶

Ditches were dug by hand or with a team of horses and a fresno. The copious manure that accumulated in the feed lots and barnyards each winter was hauled to the fields and used to form the levees and dikes that divided field laterals from central canals. The intricate layering of the development of these systems from 1896 through 1937 and the accompanying water rights, reflect the inner workings of the community as its members formed changing partnerships to get dependable water to their individual parcels. Structures such as flumes and culverts were built to protect the water rights as the ditches crisscrossed the valley floor.⁴⁷

Mormon Row feed crops were marketed locally and regionally, and sustained the dairy cows, beef cows, pigs, and chickens that provided subsistence and served as the area's primary cash crop. Beef were released (in early spring, in a communal herd, and under the auspices of the Ditch Creek Cattle Company) to the sagebrush lands of Antelope Flat. Private land formed the eastern and southern borders of this spring range, while Hedrick Pond formed a rough northern limit and the Snake River bottom formed a definitive western limit.⁴⁸ Grazing fees for the "Ditch Creek allotment" were paid first to the U.S. Forest Service and then to the National Park Service. Bulls were turned-out with the cows in June, assuring an April calving season. Shortly after the 4th of July, six to eight local-residents-turned-cowboy trailed the herd of 800 to 1000 cattle to national forest summer range. Avoidance of larkspur (deadly to cattle) determined the trail route (up the Gros Ventre River or Ditch, Slate, Turpin, or Horse Tail creeks) as well as the timing of the drive: larkspur was less appealing to hungry cows when past the tender spring phase. Calves were pulled from the herds in early October, and trailed over Teton Pass to the Oregon Shortline railhead, from which they were shipped to markets in Omaha and Chicago. The remainder of the herd was rounded up and trailed home in early November, where they were released into feed lots and cropped pasture, and fed through the winter.⁵⁰

Circa 1910, George Riniker and Rudy Harold challenged Jackson Hole cattle ranchers' unwritten moratorium against sheep in the valley. Although prepared for violence in a range-use war that raged throughout the West between ca. 1880 and ca. 1920, their bands of 100 sheep were introduced without substantial protest. By the 1920s, Clifton May,

⁴⁶ Moulton, *Legacy of the Tetons*, p. 116; State of Wyoming, "Certificate of Appropriation of Water," Permit No. 17697 [Certificate Record No. 47, Mormon Row Ditch], signed January 21, 1933 (Appropriation: September 25, 1929), on file at the Wyoming State Engineer's Office, Cheyenne, Wyoming.

⁴⁷ Moulton, *Legacy of the Tetons*, pp. 120-121; Telephone interview with Veda May Moulton, by Ann Hubber of BRA, August 23, 1995 [V. Moulton, 1995]. Please see site-specific descriptions, below, for complete descriptions of the Mormon Row and the Johnson/Eggleston ditch systems.

⁴⁸ This range was abandoned in 1957, after construction of the primary park thoroughfare through Antelope Flats (US Highway 191 (Chambers 1995)).

⁴⁹ Clark Moulton reports that in the first years of settlement, calves were winter fed and trailed to market in the spring (Moulton 1995).

⁵⁰ Chambers, 1995; Moulton interview; Moulton, *Legacy of the Tetons*, pp. 118, 120.

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Joe May, and Hannes Harthoorn also ran sheep on Blacktail Butte; their children made “fine shepherds” and the mutton and wool “provided a fine cash crop.”⁵¹

The large barn at the John Moulton site was constructed in the early 1930s, to house the family’s growing herd of dairy cows. Bartha (Bartie) Moulton sold butter, cottage cheese, and cream to area dude ranches. Other dairy operations included George and Martha Riniker’s short-lived venture initiated in false anticipation of a creamery in Jackson Hole.⁵²

In addition, each family maintained at least one milk cow (Alma and Lucile Moulton’s “Blossom” earned a bit part in the Hollywood western *Spencer’s Mountain*), as well as hogs and chickens. As is common in agricultural economies, where cash is a rarity, eggs provided subsistence, a medium with which to barter, and petty-cash for good children, who traded the eggs for “penny” candy and other treats at the Kelly general store. Until convinced by his sons to invest in beef cattle, Alma Moulton considered himself rich if he had “six milk cows and 100 chickens.”⁵³

The Mays and Chambers earned additional cash by providing meals and rooms to travelers along the Jackson to Moran road. Ida Chambers also served as the area postmistress, her pay limited to the proceeds from stamp sales. “For many years,” Andy Chambers trapped the banks of the Snake River and the foothills of the Tetons, selling mink, coyote, muskrat, and martin to area fur traders. In the mid-1920s, Joe Heninger acquired the Jackson to Moran mail contract. The large barn that he constructed at the Thomas Murphy homestead (now the Reed Moulton site) housed the trucks used in the summer, the horses and sleighs used in the winter, and tons of hay. Andy Chambers inherited the mail route in 1932, a job he held until 1940. And, in an economic pattern witnessed throughout Jackson Hole, James Budge spent much of the fall and winter months as a hunting guide for eastern “dudes.”⁵⁴

Mormon Row supported at least some of the sons and daughters of the first generation before its incorporation into the Grand Teton National Monument (1943) and Grand Teton National Park (1950): Alma Moulton gave his son Clark an acre from the south edge of his homestead, on which Clark and his wife Veda May Moulton built their home and from which they worked a dry farm near Shadow Mountain and leased or managed Mormon Row lands. Alma’s youngest son Harley worked the original homestead until its sale to the NPS in 1959. John Moulton purchased the T. Murphy/J. Heninger place; his son and daughter-in-law Reed and Shirley lived on the site, started a commercial sawmill, and assisted in running the ranch. Andy Chambers and his sons expanded the original 160-acre homestead to include the Eggleston, Perry, Pfeiffer, and Taylor homesteads. Jim and Allen Budge homesteaded land north and west of

⁵¹ Moulton interview; Moulton, *Legacy of the Tetons*, p. 88.

⁵² Moulton, *Legacy of the Tetons*, pp. 87, 92; Moulton, 1995.

⁵³ Moulton, *Legacy of the Tetons*, pp. 76, 92; Moulton, 1995.

⁵⁴ Moulton 1995; Moulton, *Legacy of the Tetons*, pp. 63, 127; John Daugherty, “A Place Called Jackson Hole: A History,” unpublished draft manuscript produced for the NPS (provided BRA by the NPS RMR, Denver), chapter 9, p. 27.

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Mormon Row in the 1920s. Lester and Clifton May continued to work the lands of their father, Henrie, and of their grandparents, Mormon Row pioneers James and Ann.⁵⁵

Other families had a shorter tenure in the valley. Van den Brock and Cindle left prior to 1920, reportedly enticed by their disillusioned mail-order brides to greater opportunity in Chicago. Joe Pfeiffer died a bachelor, without heirs; after decades of abandonment and neglect, his simple homestead burned in the Antelope Flats fire of 1994. Eggleston, Johnson, the Rinikers, Perry, Woodward, Murphy, Mahon, and others sold to their neighbors, to new arrivals, or to the Snake River Land Company during the lean years of the 1920s and 1930s.⁵⁶

Following the Executive Order creating the Jackson Hole Monument and the congressional act adding Jackson Hole to Grand Teton National Park, those who remained on Mormon Row sold to the National Park Service, often after years of negotiation. Many leased back the land for a designated number of years or for their life time; until the late 1980s, both the Perry/Chambers and the John Moulton sites were inhabited seasonally. Today, only Clark and Veda Moulton continue to own and to reside on their land, isolated inholders in an abandoned community. The James May and Henrie May farmhouses, the Grovont school, the Mormon church, and other buildings were moved to out-of-park sites. Other buildings remained along the row, where they were burned or left to collapse as part of NPS attempts to return the land to its natural state. Despite the losses, tree breaks, exotic plantings, foundations, archaeological scatters, six building complexes, and a “moldering ruin” continue to mark Mormon Row. The grubbed fields, ditch courses, and fence lines have proven even more intractable: although the last hay was bound and the last oats threshed in the late 1970s, the sagebrush has not returned and the fields remain clearly distinguishable from the surrounding sagebrush flats in verdant testimony to successful attempts to eek a living in harsh country. Although fading, the story of western settlement — of small-scale agriculture, of failed homesteads, of raising families, and of creating communities — remains on the land.

⁵⁵ Moulton, *Legacy of the Tetons*, passim; Moulton interview; General Land Office, Tract Book Indexes for townships 43N 115W and 42N 115W, Wyoming Principal Meridian, on file with the Bureau of Land Management, Cheyenne, Wyoming.

⁵⁶ Moulton, *Legacy of the Tetons*, pp. 135-148; Moulton interview.

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Bibliographic References, cont.

State of Wyoming, "Certificate of Appropriation of Water," Permit No. 17697 [Certificate Record No. 47, Mormon Row Ditch, signed January 21, 1933 (Appropriation: September 25, 1929), on file at the Wyoming State Engineer's Office, Cheyenne, Wyoming.

10. Geographical Data, cont.

UTM Points A through N define the boundaries of the land block included in the historic district. This block includes only the north one-third of the Mormon Row Ditch. The remainder of the ditch is defined by UTM points AA, BB and CC. AA is the point of diversion from the Gros Ventre River.

UTM References:

	Zone	Easting	Northing
A	12	536140	4835330
B	12	527120	4835340
C	12	527140	4834540
D	12	527980	4834540
E	12	527980	4834120
F	12	528360	4834120
G	12	528390	4833350
H	12	525490	4833310
I	12	525490	4833700
J	12	526330	4833720
K	12	526320	4834540
L	12	525730	4834520
M	12	525710	4834920
N	12	525930	4834930
AA	12	532560	4831760
BB	12	531050	4831670
CC	12	530970	4831680

VI. The Treatment of Historic Landscapes

The documents in Chapter VI have been reproduced with permission from:

Charles A Birnbaum, ed , with Christine Capella Peters, *The Secretary of the Interior's Standards for the Treatment of Historic Properties, with Guidelines for the Treatment of Cultural Landscapes*. Washington, D. C.:-. National Park Service, -Cultural Resource Stewardship and Partnerships, Heritage Preservation Services, Historic Landscape Initiative, 1996.

Dale M Jaeger, The Jaeger Company, Gainesville, Georgia (*Design Manual for Druid Hills Local Historic District*, April 1997; *Design Manual*,. Aiken, South Carolina, August 1990).

Prof Grant W Reid, ASIA, Registered Landscape Architect, Department of Horticulture and Landscape Architecture, Colorado State University, Fort Collins, Colorado (“The Oval Trees: A Proposal Differing from the Current Plans,” March 1996).

Facilities Management Department, Colorado State University, Fort Collins, Colorado (“Oval Area Long Range Plan,” December 1-997).

Introduction: The Treatment of Historic Landscapes

by Can Goetcheus

Park Historic Structures and Cultural Landscape Program

National Park Service

Washington, D. C.

Editors note: For an expanded treatment of the concepts summarized below, see Charles Birnbaum, ed., with Christine Capella Peters, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (Washington, D. C.: NPS Historic Landscape Initiative, 1996).

Once a historic landscape has been inventoried and analyzed, educated decisions can be made about its treatment, management, and maintenance. Physical evidence in the landscape, combined with historic documentation, guide the development of a treatment plan. The planning, treatment, and maintenance of cultural landscapes should incorporate a multi-disciplinary approach.

Treatment Selection

The selection of a primary treatment for the historic landscape establishes an overall historic preservation approach, as well as a philosophical framework from which to operate. By defining a primary treatment, consistency of treatment activities is ensured. The overall level of intervention and change proposed for the landscape typically defines primary treatment. In considering the level of intervention and proposed changes to the landscape, it is crucial that the plan address the site goals by answering the questions: can the plan be implemented, and can it be maintained over time?

A cultural landscape's preservation plan and the treatment selected should consider a broad array of dynamic and interrelated considerations, practical and philosophical. These considerations may include the relative historic value of the property, the level of historic documentation, existing physical conditions, its historic significance and integrity, historic and proposed use (e.g. educational, interpretive passive, active

public, institutional or private), long- and short-term objectives, operation and code requirements (e.g., accessibility, fire, security) and costs of anticipated capital improvement staffing and maintenance. The value of any significant archeological and natural resources should also be considered in the decision-making process.

Treatment Standards

The U. S. Secretary of the Interior is responsible for establishing professional standards and for providing advice on the preservation of cultural resources listed in or eligible for the National Register of Historic Places. In 1992, the Standards were revised to embrace all historic resource types included in the National Register: buildings, structures, sites, objects, districts, and landscapes. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (1996) provides guidance prior to and during the planning and implementation of treatment projects.

The Standards are neither technical nor prescriptive, but are intended to promote responsible preservation practices that help protect cultural landscapes. They cannot be used to make essential decisions about which contributing features of a cultural landscape should be retained and which can be changed. But once a specific treatment is selected, the Standards can provide the necessary philosophical framework for a consistent and holistic approach to a cultural landscape project.

For some cultural landscapes, especially those considered to be ethnographic or heritage landscapes (see Chapter 2, “Historic Landscape Definitions and Concepts”), these *Guidelines* may not apply. However, if people working with these properties decide that landscape change may affect community coherence--or if there is potential for loss of landscape character--the *Guidelines* may be of service.

Primary Treatments for Cultural Landscapes

The Secretary of the Interior has identified four primary cultural landscape treatments: preservation, rehabilitation, restoration, and reconstruction. (For definitions of each, see “Treatment,” in the “Historic Landscape Definitions and Concepts” section, Ch. 2).

Generally, *preservation* involves the least change, and is the most respectful of historic materials. It maintains the form and material of the existing landscape. *Rehabilitation* usually accommodates contemporary alterations or additions without altering significant historic features or materials, with successful projects involving minor to major change. Both *restoration* and *reconstruction* attempt to recapture the appearance of a property, or an individual feature at a particular point in time, as confirmed by detailed historic documentation. These last two treatments most often require the greatest degree of intervention and thus, the highest level of documentation.

In all cases, treatment should be executed at the appropriate level reflecting the condition of the landscape, with repair work identifiable upon close inspection and/or indicated in supplemental interpretive information. ‘When repairing or replacing a feature, every effort should be made to achieve visual and physical compatibility. Historic materials should be

matched in design, scale, color, and texture.

A landscape with a high level of integrity and authenticity may suggest preservation as the primary treatment. Such a treatment may emphasize protection, stabilization, cyclical maintenance, and repair of character-defining landscape features. Changes over time that are part of the Landscape’s continuum and are significant in their own right may be retained, while changes that are not significant, yet do not encroach upon or erode character may also be maintained. Preservation entails the essential operations to safeguard existing resources.

Rehabilitation is often selected in response to a contemporary use or need. Ideally, such an approach is compatible with the landscape’s historic character and Historic use. Rehabilitation may preserve historic character and historic use, also reserving existing fabric along with introducing some compatible changes, new additions, and alterations. This type of treatment may be desirable at a private residence in a historic district, where the homeowner’s goal is to develop an appropriate landscape treatment for a front yard, or in a public park where a support area is needed for maintenance operations.

When the most important goal is to portray a landscape and its character-defining features at an exact period of time, restoration is appropriate as the primary treatment. Unlike preservation and rehabilitation, interpreting the landscape’s continuum or evolution is not the objective. Restoration may include the removal of features from other periods and/or the construction of missing or lost features and materials from the reconstruction period. In all cases, the historic research findings and documentation of existing conditions

should dictate treatment. Restoration and reconstruction treatment work should avoid the creation of a landscape whose features did not exist historically. For example, if features from an earlier period did not co-exist with extant features from a later period that are to be retained, then restoration of the earlier features would not be appropriate. In rare cases, when evidence is sufficient to avoid conjecture, and no other property exists that exemplifies a certain period of history, reconstruction may be used to depict a vanished landscape. The accuracy of this work is critical. In cases where topography and the subsurface of the soil has not been disturbed, archeological investigations may reinforce research. Here, as well, those features that are intact should be repaired as necessary, retaining the original historic features to the greatest extent possible. The greatest danger in reconstruction is creating a false picture of history.

In every treatment, false historicism should be avoided. This caveat applies to individual features as well as to the landscape as a whole. Examples of inappropriate work include the introduction of "historic-looking" benches that are actually of recent design, placing a fanciful gazebo in what was once an open meadow, executing an unrealized historic design, or designing a "historic-looking" landscape for a relocated historic structure.

Treatment Actions

Once a primary treatment has been chosen, a detailed treatment action plan can be prepared. Each proposed action must be evaluated to ensure consistency with treatment of the landscape as a whole.

Conceivably, several kinds of treatment actions can occur within the primary treatment of a landscape. For example, the primary treatment may be preservation, but accessibility is an issue. Construction of a sensitively designed

access ramp would be considered a rehabilitation treatment action within a preservation primary treatment.

The basic process undergirding all treatment actions and informing decisions about physical work in a cultural landscape comprises the following steps:

Identify, retain, and preserve

Protect and maintain

Repair

Replace

Design for missing feature

Compatible alterations and additions

For a full description of this process, refer to *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*

Generally, treatment recommendations are presented in either a treatment plan, narrative guidelines, or both. A treatment plan is a schematic or detailed design drawing that graphically depicts all proposed changes to a historic landscape in a manner that allows the entire site to be viewed. The plan may address various phases for implementing proposed work. Narrative guidelines provide written recommendations for treatment of a historic landscape. The guidelines supplement a treatment plan, are often used to provide context for planning decisions, and may prescribe treatment and management of specific types of landscape resources. Guidelines will often take the form of a plan with detailed specifications.

Record of Treatment

Following implementation of the landscape treatment, it is wise to keep a record work completed. The record of treatment describes the as-built physical work, including any discrepancies between the proposed and actual treatment. The intent is to document treatment actions, not routine maintenance.

Case studies

The documents included in Ch. VI depict various aspects of cultural landscape treatment. The chapter begins with excerpts from *The Secretary of the Interior 's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*. Following the excerpts are two sets of design guidelines that outline parameters for development and preservation of historic landscapes. Druid Hills was laid out in 1905 by the Olmsted firm in Atlanta. The Jaeger Company identified and analyzed the neighborhood's character-defining landscape features. The plan also included proposals for maintaining the look and character of specific areas, as well as the neighborhood as a whole. Similar guidelines, developed by Jaeger/Pyburn for the community of Aiken, South Carolina, follow the Druid Hills study. The chapter concludes with an excerpt from the master plan for The Oval at Colorado State University, Fort Collins.

Excerpts from

The Secretary of the Interior's
Standards for the Treatment
of Historic Properties
with
Guidelines
for the Treatment
of Cultural Landscapes

Edited by Charles A. Birnbaum
with Christine Capella Peters
1996

Standards for Preservation	262
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Standards for Restoration	278
Restoration Guidelines/Introduction	280
Standards for Reconstruction	286
Reconstruction Guidelines/Introduction	288

Standards for Preservation

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration necessitates repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

GUIDELINES FOR THE TREATMENT OF CULTURAL LANDSCAPES

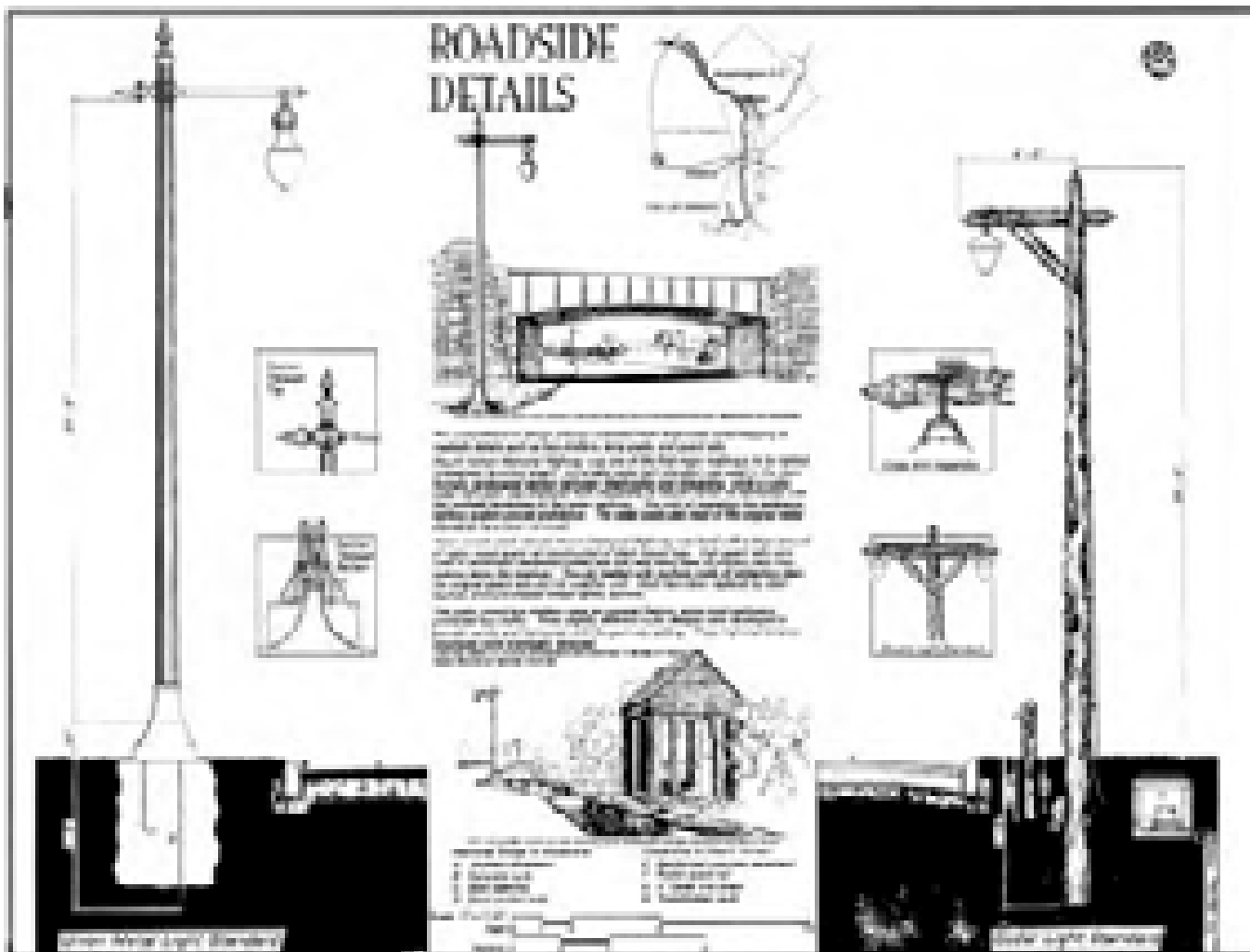
Introduction

In **Preservation**, the options for replacement are limited. The expressed goal of the **Standards for Preservation and Guidelines for Preserving Cultural Landscapes** is retention of the landscape's existing form, features and materials, provided that such actions will not result in a degraded landscape condition or threaten historic resources.

Preservation treatments may be as simple as basic maintenance of existing materials and features, such as the upkeep of a pedestrian path with a topcoat of crushed shells, or may be more involved; for example, preparing a cultural landscape report, undertaking laboratory testing (e.g. pollen analysis to identify past uses of the property or hiring conservators to perform sensitive work (e.g. repointing a serpentine garden wall). In all cases, protection, maintenance, and repair are emphasized, while replacement is minimized.

■ Identify, Retain, and Preserve Historic Materials and Features

The guidance for the treatment **Preservation** begins with recommendations to identify the form and detailing of those features and materials that are important to the landscape's historic character and which must be retained in order to preserve that character. Therefore, guidance on **identifying, retaining, and preserving** character-defining features is always given first. The character of a cultural landscape is defined by its spatial organization and land patterns; features such as topography, vegetation, and circulation; and materials, such as an embedded aggregate pavement.



Historic road details were inventoried and documented along the George Washington Memorial Parkway where two light standards were used: an ornate metal post for more formally landscaped areas between Washington D.C. and Alexandria, Virginia, while a rustic cedar pole was employed from Alexandria to Mount Vernon to harmonize with its setting. (HABS, 1994)

■ Stabilize and Protect Deteriorated Historic Features and Materials as a Preliminary Measure

Features within a cultural landscape may need to be stabilized or protected through preliminary measures until additional work can be undertaken. **Stabilization** may include structural reinforcement of a rustic pergola, cabling of a tree, weatherization of a wooden garden bench, or correcting unsafe conditions. This work should always be carried out in such a manner that it detracts as little as possible from the cultural landscape's appearance. Although it may not be necessary in every preservation project, stabilization is nonetheless an integral part of the treatment **Preservation**; it is equally applicable, if circumstances warrant, for the other treatments. **Protection** generally involves the least degree of intervention and is preparatory to other work. Such actions would include the installation of temporary fencing around significant plant materials or the electrical grounding of a tree.



To preserve a century-old oak, a stabilization rod [see left side of photo] was applied to a limb that overhangs a pedestrian walk at the Alamo, San Antonio, Texas. (author, 1993)

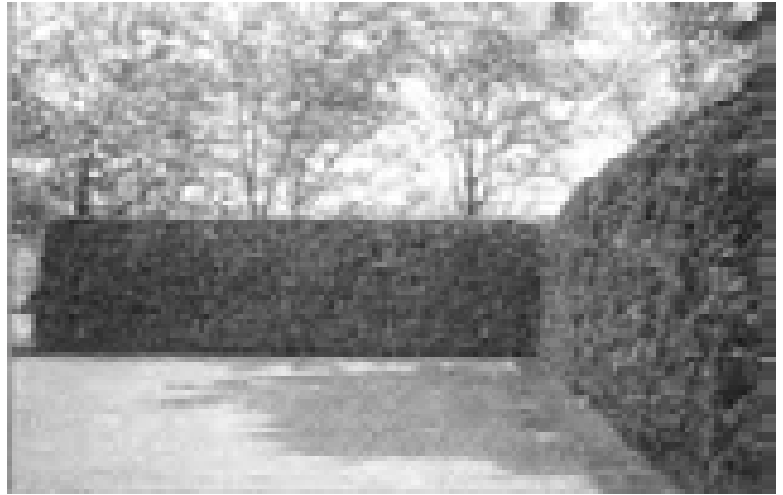


Taro patches are small hand-cultivated ponds, usually established as separate properties at the time of the Great Mahele or/and division in the 1850s. In 1994, in an effort to protect this declining/and use, the County of Maui, Hawaii, passed an ordinance granting tax relief to properties in taro production. (author, 1995)

GUIDELINES FOR THE TREATMENT OF CULTURAL LANDSCAPES

✦ Maintain Historic Features and Materials

After identifying, protecting and stabilizing those features and materials that are important and must be retained, ***maintaining*** them becomes important. For example, maintenance includes treatments such as removing rust from an iron light standard, repointing a stone footbridge, re-application of protective coatings on a wooden patio deck; pruning to maintain the form of a hedge [see opposite]; monitoring the age, health and vigor of plant materials; or the cyclical cleaning of drainage inlets. As a foundation for these decisions, an overall evaluation of a cultural landscape's existing conditions should always begin at this level.



At the Irwin Miller House, Columbus, Indiana, the integrity of the original design by landscape architect Dan Kiley has been preserved by respecting the original design intent and maintaining the height of the hedges at 8'-6". (author, 1995)



A contract with a modern concessionaire maintains some active fishing at a former family-owned operation, the Hokenson Brothers Fishery in Apostle Islands National Seashore, Wisconsin. (courtesy NPS)

■ Repair (Stabilize, Consolidate and Conserve) Historic Features and Materials

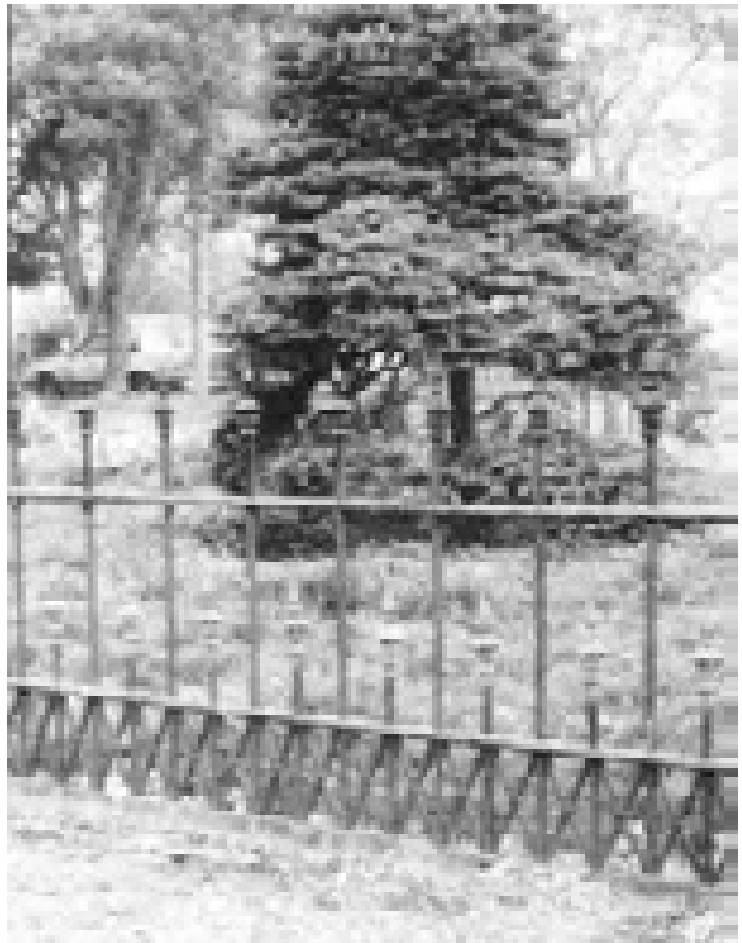
When the existing conditions of character-defining features and materials requires additional work, their **repair** is recommended. **Preservation** strives to retain the maximum amount of existing materials and features while utilizing as little new material as possible. Consequently, guidance for repairing a historic feature, such as vegetation, begins with the least degree of intervention possible, such as pruning a tree to lighten its canopy [see opposite]; or, in some cases, pruning back a shrub to the ground to encourage vigorous and healthy new growth. Similarly, within the treatment **Preservation**, portions of a historical structural system could be reinforced using contemporary materials. A capstone on a retaining wall, or a board in a wooden walkway, may be repaired with contemporary replacement parts. In all cases, work should be non-destructive, physically and visually compatible, and documented for future research.



This character-defining avenue of oaks in Forsyth Park, Savannah, Georgia, have been pruned to lighten their canopy, thus providing protection from severe storms. (author, 1996)

■ Limited Replacement In Kind of Extensively Deteriorated Portions of Historic Features

If repair by retention of an entire historic feature and/or its historic materials proves impossible, the next level of intervention involves the **limited replacement in kind** of portions of historic features when there are surviving prototypes. For example, this might involve **replacing** dead shrubs in a bank planting with same-genus, species/variety shrubs; or, replacing missing fence members to match surviving components. The replacement material should match the historic both physically and visually. In all cases, substitute materials are not appropriate in the treatment **Preservation**. However, exceptions would include hidden structural reinforcement, new mechanical system components (ex. adding irrigation), and the lack of availability or hazardous nature of original materials. For example, when matching plant materials are no longer commercially available, may not be hardy to a region, or, are highly disease prone, substitute plants may be recommended. In these cases, it is important that all new



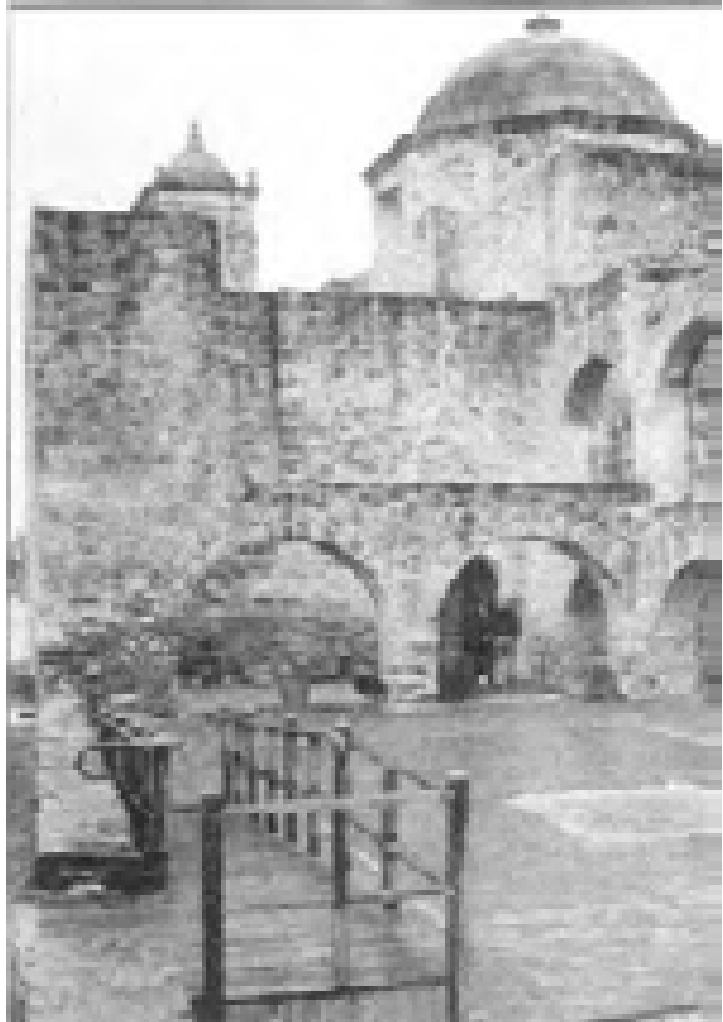
Castings were made to replace a limited number of lost finials along the perimeter fence of Lafayette Square, St. Louis, Missouri. (author, 1994)

material be non-destructive, identified, and properly documented for future research. Generally, in **Preservation**, substitute materials should be avoided, unless in-kind replacement is not possible.

■ **Accessibility Considerations/Health and Safety Considerations/Environmental Considerations and Energy Efficiency**

These sections of the **Preservation** guidance address work done to meet accessibility requirements; health and safety code; environmental requirements; or limited retrofitting measures to improve energy efficiency. Although this work is quite often an important aspect of preservation projects, it is usually not part of the overall process of protecting, stabilizing, conserving, or repairing character-defining features; rather, such work is assessed for its potential negative impact on the landscape's character. For this reason, particular care must be taken not to obscure, damage, or destroy character-defining materials or features in the process of undertaking work to meet code and energy requirements.

This easily-reversible accessibility solution has been installed at Mission San Jose, San Antonio, Texas. (author, 1994)



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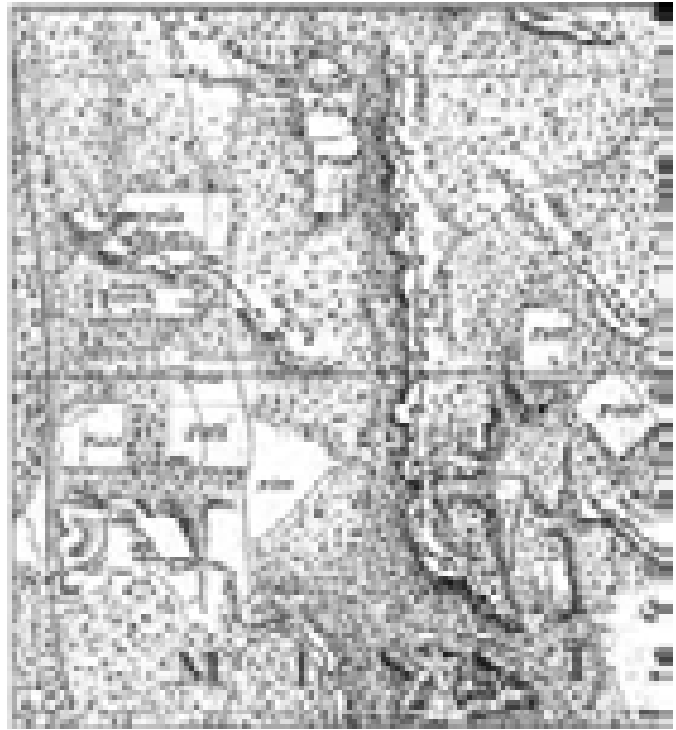
Standards for Rehabilitation

***Rehabilitation** is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.*

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Introduction

In **Rehabilitation**, a cultural landscape's character-defining features and materials are protected and maintained as they are in the treatment Preservation; however, a determination is made prior to work that a greater amount of existing historic fabric has become damaged or deteriorated overtime and, as a result, more repair and replacement will be required. The **Standards for Rehabilitation and Guidelines for Rehabilitation** allow the replacement of extensively deteriorated, damaged, or missing features using either traditional or substitute materials. For example, **Rehabilitation** may include replacing a crushed bluestone carriage drive with a rolled aggregate finish or replacing shaded-out understory shrubs with more shade-tolerant species. Of the four treatments, only **Rehabilitation** includes an opportunity to make possible an efficient contemporary use through alterations and additions; for example, replacing tillage with permanent grasslands to support a new system of livestock grazing or introducing new turf management to a park's open meadows to support sports field use.



■ Identify, Retain, and Preserve Historic Materials and Features

Like Preservation, guidance for the treatment **Rehabilitation** begins with recommendations to identify those landscape features and materials important to the landscape's historic character and which must be retained. Therefore, guidance on **identifying, retaining, and preserving** character-defining features is always given first. An overall evaluation of existing conditions should always begin at this level. The character of a cultural landscape is defined by its spatial organization and land patterns; features such as topography, vegetation, and circulation; and materials, such as an embedded aggregate pavement.



When evaluating the surviving spatial organization and land patterns of battlefield lands today, it is necessary to understand historic documents, such as this map section [top right], prior to making management decisions. This documents the 1862 entrenchments lines and the routes followed by U.S. Forces under the Command of Union MG Halleck, in their advance on the Confederate stronghold of Corinth, Mississippi. (NPS archive) This century-old oak [opposite] from a Hudson river estate has been grounded for its protection with a lightning rod. (author, 1991)

■ Protect and Maintain Historic Features and Materials

After identifying those materials and features that are important and must be retained in the process of **Rehabilitation** work, then **protecting and maintaining** them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work; it may be accomplished through permanent or temporary measures. For example, protection includes restricting access to fragile earthworks or cabling a tree to protect against breakage. Maintenance includes daily, seasonal, and cyclical tasks, and the techniques, methods and materials used to implement them. For example, repointing a stone footbridge, pruning a hedge, or rotating crops.

■ Repair Historic Features and Materials

When existing conditions of character-defining materials and portions of features warrant more extensive work, **repairing** is recommended. **Rehabilitation** guidance for the repair of historic features and materials, such as brick pavements, masonry walls, and wire fencing, begins with the least degree of intervention possible. Such work could include regrading a section of a silted swale, aerating soil, or reclaiming a segment of meadow edge. Repairing also includes the limited replacement in kind of extensively deteriorated materials or *parts* of features, or replacement in kind of materials or parts of features lost due to seasonal change. Using material which matches the historic in design, color, and texture is always the preferred option; however, substitute material is acceptable if the material conveys the same visual appearance as the historic period. For example, spring replacement of annual beds; in an orchard, planting a tree of new stock that matches the historic form, and composition; or, using a spun aluminum baluster where a cast zinc member was beyond repair.



Traditional maintenance practices for the corral fences at the Hubbell Trading Post NHS [top right] in Ganado, Arizona have preserved the integrity of the wooden fencing and the dirt yards they define. This historic birch allee [opposite] at Stan Hywet Hall, Akron, Ohio, was suffering from borer infestation and leaf miner. Dying trees were topped and basal sprout growth encouraged. Trees were thinned, and, when new growth matured, older trunks were removed. Original rootstock and genetic material were preserved. This work took fifteen years to realize. (author, 1996, 1994)

GUIDELINES FOR THE TREATMENT OF CULTURAL LANDSCAPES

■ Replace Deteriorated Historic Materials and Features

Following repair in the hierarchy, **Rehabilitation** guidance is provided for **replacing** an entire character-defining feature with new material because the level of deterioration or damage precludes repair. Examples include replacing a farm's drought-damaged pasture or replacing a corroded cast iron fence surrounding a reservoir. Like the guidance for repair, the preferred option is always replacement of the entire feature in kind. Because this approach may not always be technically, economically, or environmentally feasible, the use of compatible substitute materials can be considered. Whatever level of replacement takes place, the historic features and materials should serve as a guide to the work.

While the *Guidelines* recommend the replacement of an entire feature that is extensively deteriorated or damaged, they *never* recommend removal and replacement with new material if repair is possible.

■ Design for the Replacement of Missing Historic Features

When an entire feature is missing, the landscape's historic character is diminished. Although accepting the loss is one possibility, where an important feature is missing, its replacement is always recommended in the **Rehabilitation** guidelines as the *first* or preferred, course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the landscape's historical



Where historic fences were lost, new replacement fences [top right] have been constructed based on historic photographs of nearby neighborhoods for the Martin Luther King, Jr., National Historic Site, Atlanta, Georgia. (courtesy NPS) Historically, plant materials for the design of Perry's Victory and International Peace Memorial in Put-in-Bay, Ohio, [center] were ill-chosen for the severe conditions. The design for replacement hedges at this waterfront location should use a hardier species than originally planted. (courtesy NPS) This former carousel in Genessee Valley Park, Rochester, New York, [opposite] has been re-used as a picnic shelter. The installation of a new restroom facility has also been required by the heavy public use of the park. The design of the latter facility is clearly new, but is inspired by earlier park shelter design. (LANDSCAPES)

appearance, then planning, designing and installing a new feature based on such information is appropriate.

A second course of action for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic landscape. The new design should always take into account the spatial organization and land patterns, features, and materials of the cultural landscape itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created. For example, replacing a set of lost granite steps with concrete steps which match the historic in location, size, scale, color and texture or replacing a mass of Eastern hemlocks with Japanese spruce.

■ Alterations/Additions for the New Use

When alterations to a cultural landscape are needed to assure its continued use, it is most important that such alterations do not radically change, obscure, or destroy character-defining spatial organization and land patterns

or features and materials. Alterations may include enclosing a septic system, increasing lighting footcandles, extending acceleration and deceleration lanes on parkways, or, adding new planting to screen a contemporary use or facility. Such work may also include the selective removal of features that detract from the overall historic character.

The installation of additions to a cultural landscape may seem to be essential for the new use, but it is emphasized in the **Rehabilitation** guidelines that such new additions should be avoided, if possible, and considered *only* after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining, spatial organization and land patterns or features. If, after a thorough evaluation of alternative solutions, a new addition is still judged to be the only viable alternative, it should be planned, designed, and installed to be clearly differentiated from the character-defining features, so that these features are not radically changed, obscured, damaged, or destroyed. For example, constructing a parking lot in a secondary meadow that is enclosed by existing vegetation or



This Central Park playground had become deteriorated over time. Rather than replace the structures with standard apparatus from a catalog, the new play structures—made of traditional materials—are compatible with the park's historic character. (Central Park Conservancy)

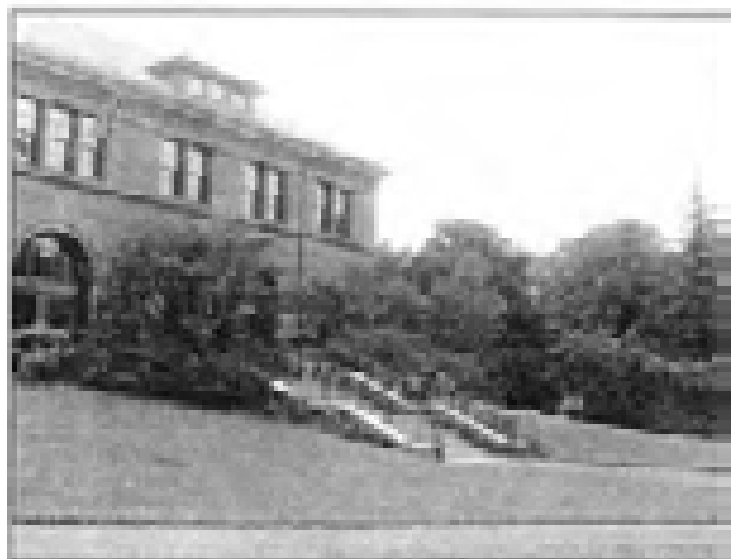
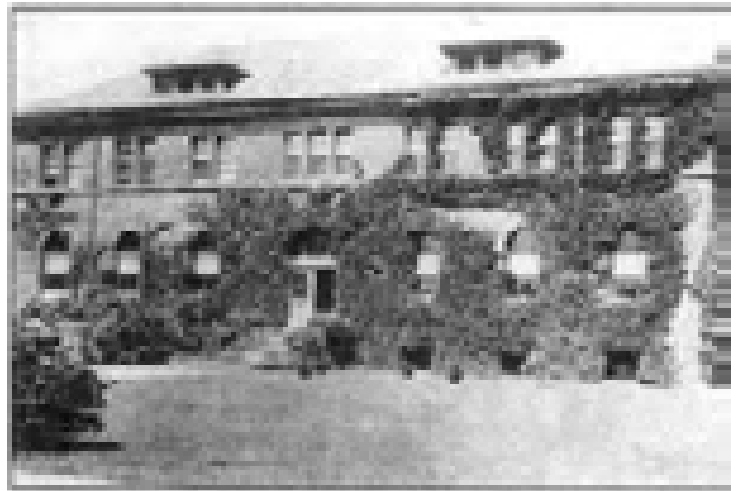
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installing contemporary trail signage that is compatible with the historic character of a landscape.

Additions and alterations to cultural landscapes are referenced within specific sections of the Rehabilitation guidelines such as Topography, Vegetation and Water Features.

■ Accessibility Considerations/Health and Safety Considerations/Environmental Considerations and Energy Efficiency

These sections of the *Rehabilitation* guidance address work done to meet accessibility requirements; health and safety code; environmental requirements; or limited retrofitting measures to improve energy efficiency. Although this work is quite often an important aspect of preservation projects, it is usually not part of the overall process of protecting, stabilizing, conserving, or repairing character-defining features; rather, such work is assessed for its potential negative impact on the landscape's character. For this reason, particular care must be taken not to obscure, damage, or destroy character-defining materials or features in the process of undertaking work to meet code and energy requirements.



The Arnold Arboretum's Hunneywell Visitor's Center in Jamaica Plain, Massachusetts, was constructed in 1892. [top right] Its immediate setting has changed considerably over time. [center] Since the existing landscape immediately surrounding the structure has little remaining integrity, the new accessibility solution has the latitude to integrate a broad program including site orientation, circulation, interpretation, and maintenance. The new planting design, references the original planting design principles, with a strong emphasis on form, color, and texture. The new curvilinear walks also provide a connection to the larger arboretum landscape for everyone. [opposite]

Standards for Restoration

***Restoration** is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.*

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

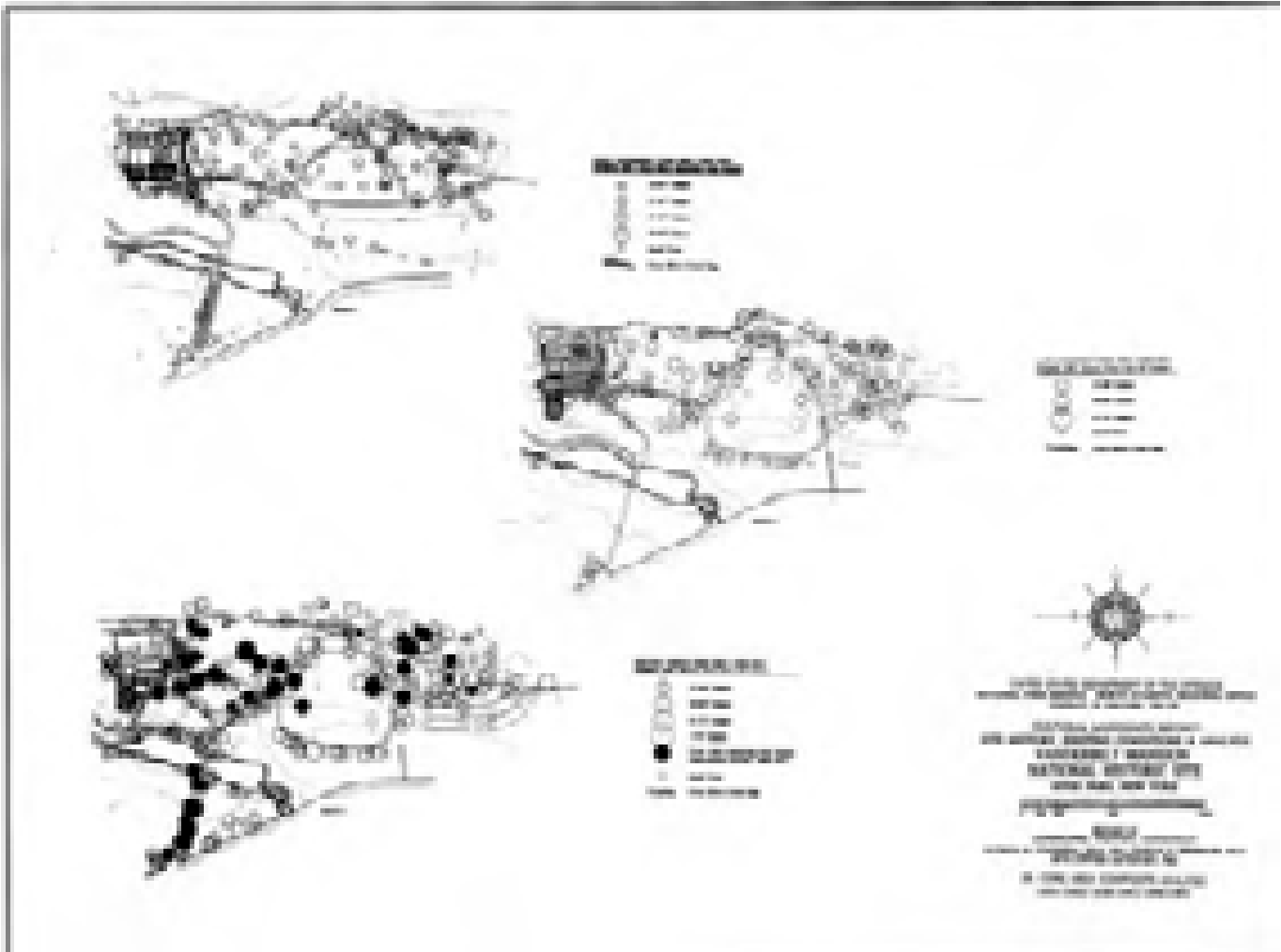
GUIDELINES FOR THE TREATMENT OF CULTURAL LANDSCAPES

Introduction

Rather than maintaining and preserving a landscape as it has evolved over time, the expressed goal of the **Standards For Restoration and Guidelines for Restoring Cultural Landscapes** is to make the landscape appear as it did at a particular--and most significant--time in its history. First, those materials and features from the "restoration period" are identified, based on thorough historical research. Next, features from the restoration period are maintained, protected, repaired (i.e., stabilized, consolidated, and conserved) and replaced, if necessary. As opposed to other treatments, the scope of work in **Restoration** can include removal of features from other periods; missing features from the restoration period may be replaced, based on documentary and physical evidence, using traditional materials or compatible substitute materials. The final guidance emphasizes that only those designs that can be documented as having been built should be re-created in a restoration project.

Identify, Retain, and Preserve Materials and Features from the Restoration Period

The guidance for the treatment **Restoration** begins with recommendations to identify the form and detailing of those existing materials and features that are significant to the restoration period as established by historical research and documentation. Thus, guidance on *identifying, retaining, and preserving* features from the restoration period is always given first. An overall evaluation of existing conditions should always begin at this level. The character of a cultural landscape is defined by its spatial organization and land patterns; features such as topography, vegetation, and circulation; and materials, such as an embedded aggregate pavement. This step must include archival research, survey of existing conditions and the development of period plans.



Restoration of the landscape as it appeared between 1830-1939 is the selected approach for the core area of the Vanderbilt Estate. Three historic periods in its development: 1895-1905; 1938-1941; and 1990-1991, with their character-defining spatial relationships and features were noted on period plans. A high level of accuracy and detail is essential to the success of any restoration project. (LANDSCAPES)

✘Protect and Maintain Materials and Features from the Restoration Period

After identifying those existing materials and features from the restoration period that must be retained in the process of **Restoration** work, then **protecting and maintaining** them is addressed. Protection generally involves the least degree of intervention and is preparatory to other work; it may be accomplished through permanent or temporary measures. Such actions could include the installation of temporary fencing around a vulnerable earthwork. Maintenance includes daily, seasonal, and cyclical tasks, and the techniques, methods and materials used to implement them. Repointing a stone burial marker from the restoration period is one example.

Once a **restoration** has been undertaken, an increased commitment to sustain the restoration period appearance will be necessary. Because of the dynamic nature of some features, particularly topography, vegetation and water, a landscape will exhibit cyclical changes, growth, and reproduction. Therefore, in some cases, maintenance efforts may need to be more elaborate.

✘Repair Features and Materials from the Restoration Period

Next, when the physical condition of parts of features from the restoration period requires additional work, **repairing is recommended**. **Restoration** guidance focuses on those features and materials that are significant to the period. Consequently, guidance for repairing a historic material, such as masonry, again begins with the least degree of intervention possible, such as strengthening fragile or crumbling materials through consolidation (ex. Applying an inorganic substance such as barium hydroxide to friable masonry or applying epoxy consolidants to extensively deteriorated wood), when appropriate, and repointing with mortar of an appropriate strength. Repairing includes patching, splicing, or otherwise reinforcing materials using recognized preservation methods. Similarly, portions of a historic structural system of a footbridge could be reinforced using contemporary material such as steel rods. In Restoration, repairing may also include the limited replacement in-kind of extensively deteriorated materials or *parts* of features, and using surviving prototypes as a model. Using material which matches the old in design, color, and



Commemorative markers, such as this one that notes the emigrant graves at Robidoux Pass on the Oregon Trail, (near Scoffs Bluff National Monument, Nebraska) were installed by the Daughters of the American Revolution. The historic marker and graves have been protected with a perimeter wire-woven fence. (courtesy NPS)

GUIDELINES FOR THE TREATMENT OF CULTURAL LANDSCAPES

texture is always the preferred option; however, substitute material is acceptable if the new material conveys the same visual appearance as the historic period. Creating a mold of an iron fence finial to replace another finial that is extensively deteriorated is one example.

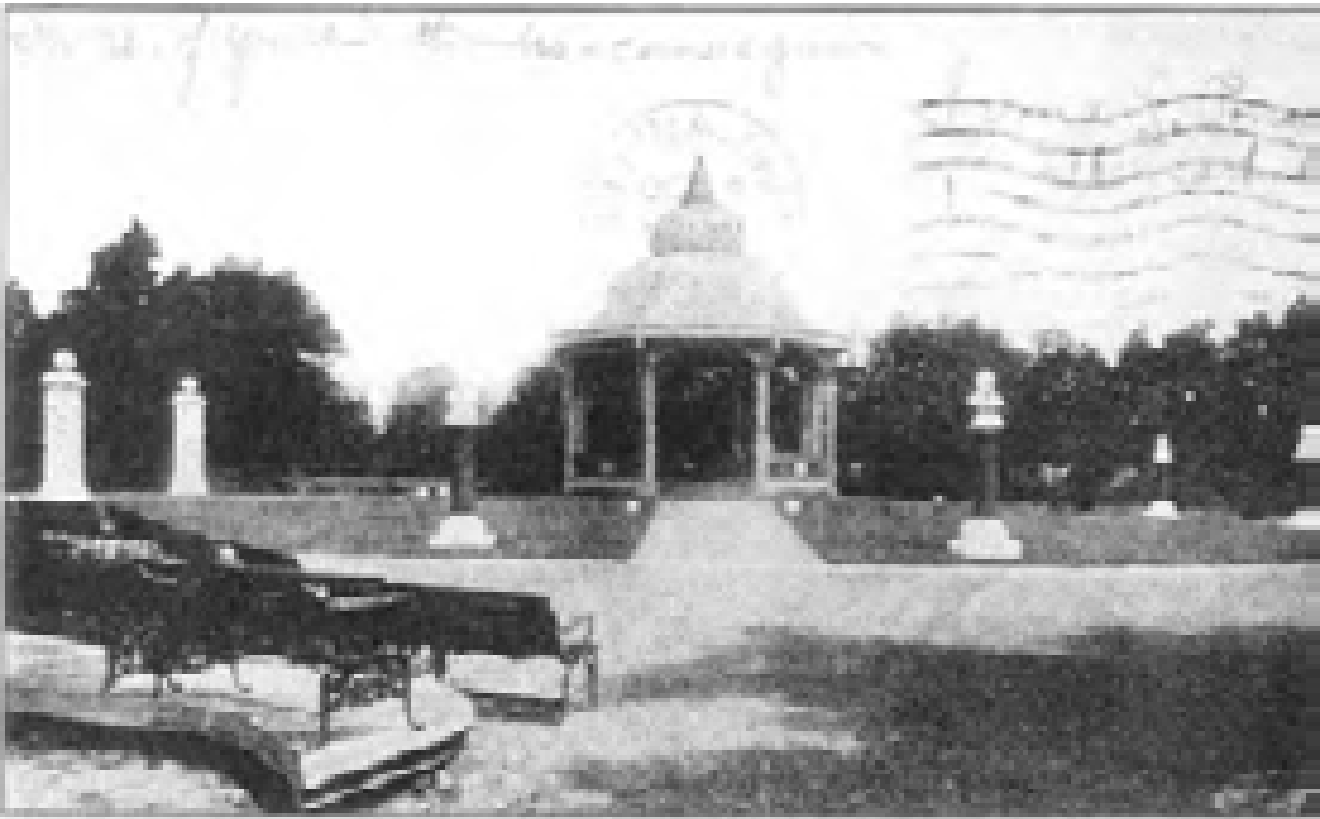
✘ Replace Extensively Deteriorated Features from the Restoration Period

In **Restoration**, *replacing* an entire feature from the restoration period, such as an arbor, pool, or bench, that is too deteriorated to repair may be appropriate. Together with documentary evidence, any remaining physical fabric of the historic feature should be used as a model for the replacement. Using the same kind of material is preferred; however, compatible substitute material may be considered. When possible, new work should be unobtrusively dated to guide future research and treatment.

If documentary and physical evidence are not available to provide an accurate re-creation of missing features, the treatment Rehabilitation might be a better overall approach to project work.



A section of a historic wall at Stan Hywet Hall in Akron, Ohio, was in need of restoration. Here, the limited replacement of a section of the wall was undertaken utilizing surviving stone and stones that matched the old in form, size, and color. Compatible substitute material could also have been used. (author, 1993)



The area known as the music pavilion at Tower Grove Park in St. Louis, Missouri, had been badly deteriorated including its central marble busts, radiating walks, lawn areas and curbing. Utilizing photographic documentation, [top] the pavilion [opposite top right] and its associated landscape were restored to portray the pavilion as it would have appeared at a certain time. For example, the marble busts of eminent composers were replaced with pre-cast concrete replicas of the originals [bottom, foreground]. (Tower Grove Park)

GUIDELINES FOR THE TREATMENT OF CULTURAL LANDSCAPES

☒ Remove Existing Features from Other Historic Periods

All cultural landscapes represent a continuum overtime, but in **Restoration**, the goal is to depict the landscape as it appeared during a particular time in its history. Thus, work is included to remove or alter existing historic features that do not represent the restoration period. This could include features such as parking lots, modern farm equipment or timberform play structures. Prior to removing or altering spatial organization and land patterns; and features and materials that characterize other historic periods, they should be documented to guide future research and treatment.

This Demolition Plan, prepared as part of the restoration for the Tao House Courtyard, at the Eugene O'Neill National Historic Site [below] in Danville, California, reflects the removal of features that were built after the period of significance. Those features removed, including walks, steps, patio and plant materials, may be attributed to a later design by landscape architect Ted Osmundson. (courtesy NPS)

☒ Re-Create Missing Features from the Restoration Period

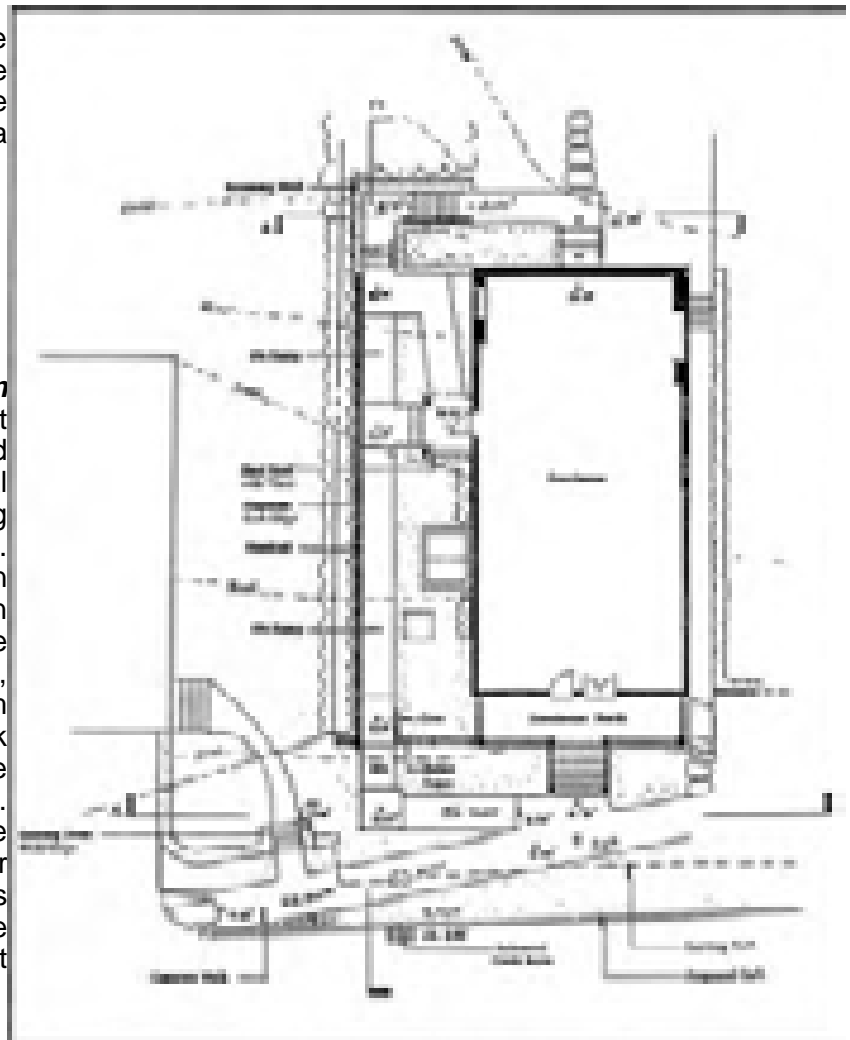
Most Restoration projects involve re-creating features that were significant to the landscape at a particular time, but are now missing. Examples could include a lost outbuilding, path or fence. Each missing feature should be substantiated by documentary and physical evidence. Without sufficient documentation for these “re-creations,” an accurate depiction cannot be achieved. Combining features that never existed together historically can also create a false sense of history. Using traditional materials to depict lost features is always the preferred approach; however, using compatible substitute material is an acceptable alternative in **Restoration** because, as emphasized, the goal of this treatment is to replicate the “appearance” of the cultural landscape at a particular time, not to retain and preserve all historic materials as they have evolved overtime.



If documentary and physical evidence are not available to provide an accurate re-creation of missing features, the treatment Rehabilitation might be a better overall approach to project work.

**☒ Accessibility Considerations/
Health and Safety Considerations/
Environmental Considerations and
Energy Efficiency**

These sections of the **Restoration** guidance address work done to meet accessibility requirements; health and safety code; environmental requirements; or limited retrofitting measures to improve energy efficiency. Although this work is quite often an important aspect of preservation projects, it is usually not part of the overall process of protecting, stabilizing, conserving, or repairing features from the restoration period; rather, such work is assessed for its potential negative impact on the landscape's character. For this reason, particular care must be taken not to obscure, damage, or destroy historic materials or features from the restoration period in the process of undertaking work to meet code and energy requirements.



This small footbridge in Central Park's Ramble [above] has been re-created on the basis of historic documentation. The new bridge meets current code requirements, yet replicates the historic appearance, while utilizing compatible substitute materials. (Central Park Conservancy) The selected treatment for the landscape at the J. L. Bush Storehouse Property, Greenwich, Connecticut, [top] is restoration to the impressionist painters' period. Here, sensitive grading preserved historic landscape features while providing access on the alignment of the original path. For example, grade relationships to the historic building and hedge have been retained. (LANDSCAPES)

Standards for Reconstruction

***Reconstruction** is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location*

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. a reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.
5. A reconstruction will be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.

GUIDELINES FOR THE TREATMENT OF CULTURAL LANDSCAPES

Introduction

Whereas the treatment Restoration provides guidance on restoring--or re-creating--cultural landscape features, the **Standards for Reconstruction and Guide lines for Reconstructing Cultural Landscapes** address those aspects of treatment necessary to re-create an **entire** non-surviving landscape with new material. Much like restoration, the goal is to make the landscape appear as it did at a particular--and most significant--time in history. The difference is that in **Reconstruction**, there is far less (if any) extant historic material prior to treatment and, in some cases, there may be nothing visible. Because of the potential for historical error in the absence of sound physical evidence, this treatment can be justified only rarely and, thus, is the least frequently undertaken treatment.

For this reason, the various steps to be undertaken in Reconstruction--from research to new construction--are outlined, without providing the in depth information offered for the other three treatments. Similarly, because few total landscape



None of the character-defining features of the South Terrace Garden at Monticello, in Charlottesville, Virginia, survived. Field archeology (taking over a decade) combined with documentary resources has resulted in the reconstruction of the garden's bedding areas, [above] stone retaining wall and pavilion, [top right] as well as the orchard, vineyard and berry squares on the adjacent sloping lands. The work was executed with a high level of accuracy. (Thomas Jefferson Memorial Foundation and author, 1996)

reconstructions meet the Standards, illustrations are also limited.

Documentation requirements prior to and following work are very stringent. Measures should be taken to preserve extant historic surface and subsurface material. Finally, the reconstructed landscape must be clearly identified as a contemporary re-creation.

✦ Research and Document Historical Significance

Guidance for the treatment **Reconstruction** begins with **researching and documenting** the landscape's historical significance to ascertain that its re-creation is essential to the public understanding of the property. Often, another extant historic landscape on, or near the property, can adequately explain the property, together with other interpretive aids. Justifying a reconstruction requires detailed physical and documentary evidence to minimize or eliminate conjecture and ensure that the reconstruction is as accurate as possible. Only one period of significance is generally identified; a landscape, as evolved, is rarely re-created. During this important fact-finding stage, if research does not provide adequate documentation for an accurate reconstruction, other interpretive methods should be considered, such as an explanatory marker.

✦ Investigate Archeological Resources

Investigating archeological resources is the next area of guidance in the treatment **Reconstruction**. The goal of physical research is to identify spatial organization and land patterns, features, and materials of the landscape which are essential to an accurate reconstruction, while leaving those archeological resources that are not essential undisturbed. Resources that are not relevant to the project should be preserved in place for future research. The archaeological findings and archival materials are then used to document the reconstruction period.

✦ Identify, Protect and Preserve Extant Historic Features

Closely aligned with archeological research, recommendations are given for *identifying, protecting, and preserving* extant features of the cultural landscape. It is never appropriate to base a **Reconstruction** upon conjectural plans or designs, or the availability of different features from other landscapes. Thus, any remaining historic features and materials, such as remnants of a foundation

walkway or pond, should be retained, when practical, and incorporated into the reconstruction. The historic as well as new material should be carefully documented to guide future research and treatment. Such documentation could include photographs, measured drawings, and work specifications.

✦ Reconstruct Non-Surviving Landscapes

After the research and documentation phases, guidance is given for **Reconstruction** work itself. Features are addressed in general, always emphasizing the need for an accurate *depiction*; for example, exact duplication of field patterns or installation of a perennial border with exact arrangement and same genus, species and cultivar plants. In the absence of extant historic materials, the objective in reconstruction is to re-create the appearance of the historic landscape for interpretive purposes. Thus, while the use of traditional materials and finishes is always preferred, in some, instances, substitute materials may be used if they convey the same visual appearance.

Where non-visible features of the landscape are concerned—such as structural or mechanical systems—it is expected that contemporary materials and technology will be employed.

✦ Interpret the Reconstructed Landscape

An integral component of **Reconstruction** is to make clear to the visiting public that the landscape is not authentic; rather, it is a portrayal of the past for interpretive purposes. Thus, the Standards for **Reconstruction** make clear that the need to identify the treatment through signs, markers or other interpretive tools. Often, a brochure explaining a landscape's history will note its disappearance over time and subsequent reconstruction—and interpreters also offer background so that visitors can understand what they are viewing.

✦ Accessibility Considerations/Health and Safety Considerations/Environmental Considerations and Energy Efficiency

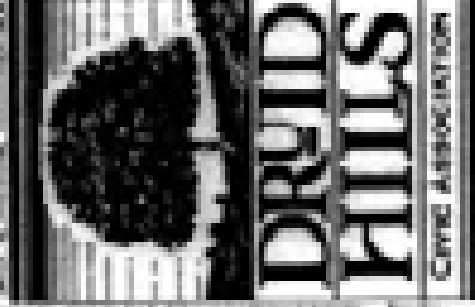
Code requirements must also be met in **Reconstruction** projects. For code purposes, a reconstructed landscape may be considered as essentially new construction. Guidance for these sections is also abbreviated, and focuses on achieving design solutions that do not destroy extant historic features and materials or obscure reconstructed features.

DRAFT

DESIGN MANUAL

for

DRUID HILLS LOCAL HISTORIC DISTRICT



The Jaeger Company
Gainesville, Georgia

Excerpts from

Design Manual
for
Druid Hills Local Historic District

Prepared for the Druid Hills Civic Association, Atlanta
by The Jaeger Company, Gainesville, Georgia
1997

from Part One: The District & The Process

4.0 Historic Resources--Analysis of Existing Conditions & Historic Character

- 4.1 Landscape Architecture
 - 4.1.1 Development Patterns--Form and Layout
 - 4.1.2 Natural Landscape
 - 4.1.3 Cultural Landscape

from Part Two: General Design Guidelines & Preservation Principles

8.0 Natural Landscapes--Protecting the Design Context

- 8.1 Open Space and Parkland Preservation
- 8.2 Tree Conservation
- 8.3 Protection of the Historic Watershed Design and Design Concept

9.0 Cultural Landscapes Guidelines--Maintaining "The Look"

- 9.1 Original Subdivision Forms
- 9.2 Traditional Streetscape Profile
- 9.3 Vegetation

14.0 Emory Grove Character Area

Illustrations

- Illus. C: Druid Hills Local Historic District
- Illus. F: Peavine/Lullwater Creek Watershed Map
- Illus. H: Roadway Section for Main Road of Parkway, Olmsted Brothers, 1902
- Illus. I: Roadway Sections for 50' Road & Side of Parkway, Olmsted Brothers, 1902

4.0 HISTORIC RESOURCES – ANALYSIS OF EXISTING CONDITIONS & HISTORIC CHARACTER

4.1 LANDSCAPE ARCHITECTURE

4.1.1 DEVELOPMENT PATTERNS – FORM AND LAYOUT

The Druid Hills Local Historic District is one of Atlanta's most historically significant landscapes. The original section of Druid Hills was designed by Frederick Law Olmsted, considered to be the "Father of Landscape Architecture" and also called our nation's "most comprehensive environmental planner and designer."¹ Olmsted assisted Joel H Hurt and the Kirkwood Land Company in early designs for Druid Hills. After Olmsted's death in 1903, his company, Olmsted Brothers, under the leadership of his son John, continued to be involved in the project. The (Olmsted firm created the "1905 General Plan" which guided development along Ponce de Leon Avenue. Earlier concept plans by F. L. Olmsted included the entire Druid Hills Suburb, extending to areas north of Ponce de Leon Avenue along today's Springdale, Oakdale, Lullwater, and Clifton Roads.

Olmsted's influence is evident throughout the Druid Hills Local Historic District, even in neighborhoods outside the boundaries of the original planning area. Many of these subsequent neighborhoods were designed by O. F. Kauffman, a civil engineer, who assisted in the 1905 plan. Kauffman's association with Olmsted resulted in the incorporation of many Olmstedian principles in these later neighborhoods. In most cases, Kauffman's layouts were sensitive to the existing terrain and hydrology. The preservation of open spaces from Olmsted's original concepts was retained in Kauffman's detailed plat designs. Olmsted's original streetscape form with designated spaces for street tree plantings and pedestrian paths was also an element in Kauffman's neighborhoods and others in the district.

Illustration E: O. F. Kauffman Plats shows the extent of Kauffman's involvement. Based on rough calculations, Kauffman appears to have been directly associated with the layout of about 70 percent of the Druid Hills Local Historic District.

Other neighborhood designers also refer to many Olmstedian characteristics, though direct ties to Olmsted have not been documented. Emory Estates in 1925 by C. A. Nash; Stillwood in 1926 by K. T. Thomas, C.E.; and Emory Grove by C. R. Roberts in 1939 and 1941 are examples of other subdivision plats and their designers. Emory Estates follows the traditional Druid Hills streetscape section. Emory Grove is particularly Olmstedian in its pedestrian circulation within the by-walks and the presence of several interior park spaces.

¹ Albert Fine, *Frederick Law Olmsted and the American Environmental Tradition*, (New York: George Braziller, 1972), p. 3.

4.1.2 NATURAL LANDSCAPE

The Druid Hills Local Historic District is a cultural landscape within a natural setting that contains remnants of a mature hardwood forest within a system of creek corridors. The district is located in the Georgia Piedmont within the Peavine and Lullwater Creek Watershed. The district; portions of Edgewood, Kirkwood, Candler Park, Lake Claire, and Poncey Highlands; and the City of Decatur are included in this watershed. This watershed is located near the sub continental divide, which separates the Atlantic Ocean and Gulf of Mexico drainage areas. *Illustration F: Peavine/Lullwater Creek Watershed Map* shows the extent of the entire watershed on a USGS base map.

This hydrological system was protected by F. L. Olmsted in his original design for Druid Hills and by the later subdivision designers as well. Roads and subdivision lots followed the natural topography, causing minimal disruption to the landscape. Long rectangular lots with houses sited toward the front of their lots fostered the preservation of drainage ways and stream corridors within rear yard spaces. Significant expanses of the natural landscape surrounding the creek corridors were preserved in the overall plan. Fernbank Forest, Druid Hills Golf and Country Club, the chain of parks along and adjacent to Ponce de Leon Avenue, and the open space surrounding Peavine Creek within the campus of Emory University create a network of green, open space areas that comprise a historic design feature of Olmsted.

Trees throughout the study area were originally part of an Oak-Hickory Climax Forest typical to the rolling terrain of the Georgia Piedmont. Remnants of this forest are still the predominant vegetation throughout the study area. The forest is characterized by white oak, southern and northern red oak, blackjack oak, post oak, sycamore, sweet gum, beech, mockernut hickory, pignut hickory, tulip section poplar, black gum, white ash, sourwood, dogwood, redbud, and red maple. Several maturing pine stands are also found throughout the study area.

4.1.3 CULTURAL LANDSCAPE

The cultural landscape is composed of private yard spaces, predominately vegetated in naturalistic designs. Yards are typically composed of lawn, ornamental shrub and ground cover plantings, small trees, and large shade trees, many of native varieties. Streets are typically lined with small or large trees, most of which are placed within a publicly owned planting strip.

Residential landscape drawings by Olmsted illustrate the original intent. Individual yards were framed by planting beds filled with ornamental vegetation. Planting beds often lined driveways and walkways. The drives and walks connected the residences with the streets. The planting beds created a separation between individual lots. The balance of the front yard space was grass. In many yards, the lawn became almost a “clearing” surrounded by planting beds. (See *Illustration C: Residential Landscape Plan*.)

Olmsted's intent for the public right-of-way spaces is contained in a drawing by Olmsted Brothers, dated April 5, 1902, and titled, “Typical cross sections for Parkway and 50' Road to accompany plan No. 74.” (See *Illustration H: Roadway Section for Main Road of Parkway*.)

The main road of the parkway, Ponce de Leon Avenue, is shown with a 24' wide drive, bordered by a 3' wide stone gutter and 6' wide tree strip. A 6' wide walk borders the tree strip. Large shade trees are placed in the tree strip. The drawing also shows a vine strip, placed 2' from the walk. Vines are apparently planted at the base of a fence, which provide an enclosure along the side of the roadway. The existence of this original feature has not been documented. The vine strip is bordered by a 5' wide turf gutter that formed the edge of the 85' wide right-of-way. Sloping lawn borders the public right-of-way. This same streetscape is repeated on the opposite side of the street with a few minor modifications to allow for the “Electric Railroad.”

A drawing for the “50’ Road” shows an almost identical streetscape section with two modifications—a 20’ wide road and a 5’ wide walk. A drawing for a “Side Road of the Parkway” suggests a smaller-scale version of the typical streetscape section with a 16’ wide road and a 4’ wide walk. (See *Illustration I: Roadway Sections for 50’ Road and Side Road of Parkway.*)

Pedestrian movement within Druid Hills has been enhanced by a system of “by-walks.” These features were not shown on Olmsted’s General Plan. A by-walk is a pedestrian path that bisects a block. On Springdale and Oakdale, the by-walks were used to access Oxford, where the trolley was located. In other areas of the local historic district, the by-walk is a recurring feature, sometimes cutting through the center of blocks and in other cases allowing access to interior park spaces. Though not a feature that can be directly attributed to Olmsted, the feature was used by Kauffman, Olmsted’s protégé, in the plat for the Springdale and Oakdale area. The feature was repeated by other designers in later sections of the Druid Hills subdivision, Emory Grove, and Woodland Park.

The open stone gutter and turf swale were apparently part of a storm water control system. This system is unique because it encouraged infiltration of storm water into the ground, thus recharging the water table and moderating the flow of area streams.

Olmsted’s choice of plant materials for private yard and public spaces was diverse. There was a combination of exotic and native species.

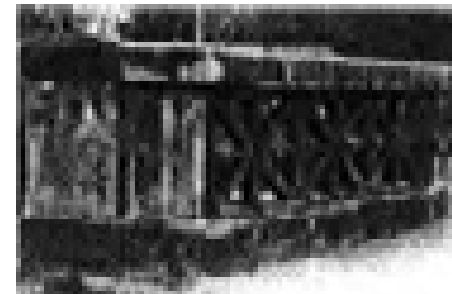
BRIDGES

The railroad underpass on Ponce de Leon Avenue is an engineering structure that is an important historic resource in the Druid Hills area. It is clearly identified with the Druid Hills neighborhood with its “Druid Hills” terra cotta logo placed on either side of the concrete structure. The underpass was constructed to allow Ponce de Leon Avenue to continue unbroken to the east of the existing railroad line.

RAILROAD
UNDERPASS
ON PONCE
DE LEON
AVENUE



Several other historic bridges, all of which are concrete structures, exist within the Druid Hills area. These bridges carry rail, vehicular, and pedestrian traffic over the creeks and railroad line.



VIEW OF
ARCHITECTURALLY
SIGNIFICANT
BRIDGE BALUSTRADE
OVER PEAVINE
CREEK AT OXFORD

8.0 NATURAL LANDSCAPES – PROTECTING THE DESIGN CONTEXT

8.1 OPEN SPACE AND PARKLAND PRESERVATION AND CONSERVATION

OPEN SPACED LINKAGES - The open spaces, preserved in Olmsted's original concepts for Druid Hills, remain as major open spaces today. These green spaces are connected by the stream corridors that extend through them. It is imperative that the large scale, historic, public and private open spaces be preserved to provide a rich habitat for plants and wildlife and also to protect the stream corridors. The park-like character created by these large open spaces is reinforced by the unbroken landscapes of the residential settings.

VIEW OF DRUID
HILLS GOLF
COURSE, ONE
OF THE
DISTRICT'S
SIGNIFICANT
OPEN SPACES



PASSIVE USE OF OPEN SPACES - The natural character of these open spaces is best protected by passive use activities. Intensive sports activities, such as ballfields and large-scale playgrounds, would damage the character of these spaces and should be avoided.

ERADICATION OF EXOTIC SPECIES - The open spaces are comprised primarily of native plant communities. Several open spaces have been damaged by a proliferation of exotic species, particularly privet, ivy, elaeagnus and kudzu. The persuasiveness of these species threatens the bio-diversity. A mono-culture environment is created, resulting in a negative impact to the ecology of the district's open spaces. The predominance of English Ivy within the Fernbank Forest is an example of the invasion by exotic species in a natural environment. These exotic species should be removed by the most environmentally responsive approach possible.

ERADICATION OF KUDZU SPECIES - All kudzu vines which are climbing into trees or other vertical elements shall be cut at a height of 4' - 5' above grade. All kudzu below this height shall be sprayed with Roundup brand (or other similar herbicide) per manufacturer's instructions. The best time for spraying is in late May after all of the new foliage has emerged, however, spraying can be done at any time during the growing season. A second spraying of any remaining live kudzu shall take place 3 - 4 weeks after the initial spraying. No planting should take place in these areas until a minimum of seven days after the second spraying. Any remaining live kudzu can be sprayed a third time, though this will probably not be necessary. Isolated spot spraying may be necessary the following year. In areas of dense growth, most of the old vines will decay within 12 - 24 months. Supplemental methods such as discing or mowing may be used to assist with kudzu removal once the initial spraying has taken place. Stronger herbicides may be somewhat more effective, but due to the higher toxicity and potential hazard we do not endorse their use.

Specification obtained from Kennesaw National Battlefield Park, National Park Service, U.S. Department of the Interior.

Guideline - The original layout of Druid Hills should be preserved through the conservation of major open spaces and the linear system of parks and green spaces that buffer the stream corridors. Retaining these spaces, both public and private, by limiting their uses to passive activities will perpetuate the parklike character in the district today. An exclusive palette of native vegetation is recommended for these spaces to protect and enhance the ecology.

Recommendation - The Druid Hills Civic Association or the DeKalb County Historic Preservation Commission should consider discussing with private property owners the concept of conservation easements, in combination with tax credits, to preserve the private "open spaces."

8.2 TREE CONSERVATION

The Druid Hills Local Historic District contains and characterizes public open spaces, institutional and residential lots. The management of this vegetative resource within the district will assist in the perpetuation of this significant historic and character-defining feature. A management plan should be developed for the Druid Hills Local Historic District to promote the conservation of the mature hardwood forest. Management of the district's tree resources, both pines and hardwoods, can be accomplished through a variety of techniques - voluntary as well as mandatory.

A tree ordinance is one of the most effective mandatory techniques. Tree replacement and protection of existing trees are fostered through the requirements contained within such an ordinance. Depending on the application of such an ordinance, minor as well as major activities can be monitored for impacts to an urban forest.

Voluntary actions might include a survey and analysis of existing trees. Survey and analysis activities should include an assessment of the existing resource through a tree inventory and recommendations for rejuvenating the existing urban forest. Pruning of dead wood is suggested to stimulate growth of mature trees. Pruning specifications and guidelines (typically available through county extension offices) should be followed. Trees in deteriorated conditions or of advanced age should be removed and replaced.

An underplanting program should be initiated in anticipation of future replacement. In an underplanting effort, young trees of identical or compatible varieties to existing trees are planted adjacent to aged vegetation for the purpose of eventual replacement. In most cases, replanting schemes should follow the diversity of tree types contained within tree groupings. In a few special situations, such as the cluster of beech trees on Oakdale, tree groupings of identical varieties is recommended. Replacement trees should be of adequate size to make a visual impact in the district. For that reason, seedlings are not recommended. Underplanting should be carried out by both the public and private sectors.

Guideline - Existing ordinances that provide for the protection and replacement of the district's tree resources should be applied to development activities within Druid Hills. Additional requirements might be considered to further protect the mature forest in Druid Hills, possibly in the form of a new tree ordinance. Such ordinances are designed to protect and perpetuate the wooded character of mature landscapes, such as Druid Hills. Most ordinances typically control large scale development actions, while individual actions occur unchecked. In Druid Hills, it may be desirable to monitor individual actions related to tree preservation and replacement, since incremental actions over time lead to major changes in the character of a community.

Guideline - The mature hardwood forest within the Druid Hills Local Historic District should be perpetuated through a district-wide replanting program. Replacement trees should be of identical or similar varieties to the original trees. A diversity of tree types is recommended to perpetuate the existing character of most tree groupings. Replacement trees of adequate size (1.5" caliper minimum) are recommended. Trees should be replaced when mature trees are lost to age or damage or are removed for safety reasons.

EXAMPLE OF
MATURE
HARDWOOD
FOREST
THAT
CHARACTER-
IZES MUCH
OF THE
LOCAL
HISTORIC
DISTRICT.



8.3 PROTECTION OF THE HISTORIC WATERSHED DESIGN AND DESIGN CONCEPT

Most of the Druid Hills Historic District is contained within the Peavine and Lullwater Creeks Watershed. Peavine and Lullwater Creeks extend through the district’s major open spaces including the woods along Peavine Creek at Emory University, Druid Hills Golf and Country Club, Fernbank Forest, and Deepdene Park. The watershed is further comprised of a system of secondary and tertiary streams that feed these major creeks. Olmsted’s design placed rear lot lines along these streams and natural drainage ways as a method of protection and flood control.

River protection legislation at the state level requires a 25’ setback from the top of a creek bank in the construction or new buildings. This rule should only applied to all drainage ways within the Druid Hills Historic District as a method of limiting development in these environmentally-sensitive zones. Tax maps provide a general location for floodprone zones. The districts major creek corridors, Line floodprone zones taken from tax and other identified drainage ways have been noted on the official “Historic District Map.” These primary, secondary, and tertiary system of streams should be considered in all undertakings within the local historic district with the recommended 25’ setback maintained.

View of development along Peavine Creek



There are a variety of methods available to address soil erosion along the district’s creek corridors. Some methods use rock, such as “rip rap” and “gabions”, while others rely on vegetative approaches, such as “live stakes” and “wattling”. The City of Atlanta is currently addressing soil erosion city-wide through a comprehensive improvement program in all of the city’s drainage basins. Many of the methods used in this effort might be considered for Druid Hills.

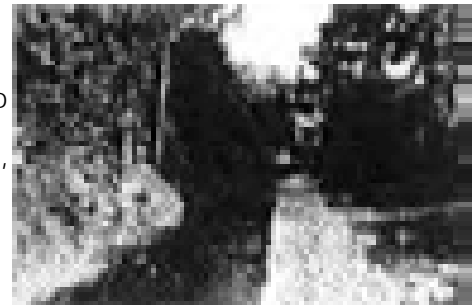
Another method for protecting the district’s hydrological system

includes the reconstruction of the original Olmsted-designed stone and turf gutters and the use of porous paving materials for parking lots, walk, and drives.

Guideline . All construction within the Druid Hills Local Historic District should follow a 25’ setback requirement from the top of bank of creek corridors and drainage ways, as delineated on the official “Historic District Map.”

Guideline . Methods used to address bankside erosion should complement the natural character of the creek corridor. Natural materials, such as native rock and plants, should be used as the material in erosion control devices.

USE OF GRANITE TO CONTROL SOIL EROSION ALONG PEAVINE CREEK. GRANITE USED AS “RIP RAP” IN ADDRESSING BANKSIDE EROSION IS EFFECTIVE, BUT MORE AESTHETICALLY- PLEASING MATERIALS CAN BE USED WITH THE SAME RESULT. NATIVE ROCK MATERIALS INSTEAD OF GRANITE BLEND



WITH THE NATURAL ENVIRONMENT. ALSO, THERE ARE A VARIETY OF VEGETATIVE APPROACHES, EQUALLY AS NATURAL IN A APPEARANCE.

VIEW OF LULLWATER CREEK ILLUSTRATING THE USE OF “GABIONS”. GABIONS ARE LARGE, FENCED CAGES FILLED WITH ROCK, PLACED ALONG THE BANKSIDE TO



ARREST EROSION. THE USE OF NATIVE STONE ASSISTS IN MAKING GABLONS A VISUAL COMPLEMENT TO THE NATURAL ENVIRONMENT.

9.0 CULTURAL LANDSCAPES GUIDELINES – MAINTAINING “THE LOOK”

The landscape guidelines contained within *Section 8.0: Natural Landscapes - Protecting the Design Context* may also apply to cultural and should be consulted when considering an alteration to a landscape feature within the local historic district.

9.1 ORIGINAL SUBDIVISION FORMS

The historic layout of the neighborhoods and subdivisions, located within the Druid Hills Local Historic District, has created the physical framework for the district. This layout, created originally by Frederick Law Olmsted, Sr., has definable characteristics that have been replicated in more recent development plats by later designers. These plans guided the configuration of streets, public open spaces, and private lots. The original layout creates a historical context for the district. The cumulative effect of alterations to this layout would destroy this context. Elements of the original layout to be retained include lot layouts for public and private spaces and the alignment of streets, drives, walkways, and streetscape profiles.



EXAMPLE OF THE CURVILINEAR ALIGNMENT OF ROADWAYS WITHIN THE LOCAL HISTORIC DISTRICT. MANY ORIGINAL PLATS FROM VARIOUS AREAS WITHIN DRUID HILLS ARE AVAILABLE FOR REFERENCE IN STUDYING THE DISTRICT'S ORIGINAL DESIGN LAYOUTS

alignment OF streets, drives,

Many of Druid Hills' neighborhoods retain portions of the original streetscape layout. There are several exceptions. Stone gutters are not present and more narrow dimensions are found today for the tree planting strip and sidewalks.

SIDEWALK WIDTHS-- Throughout Druid Hills to day, most sidewalks are pre dominately 4' wide. Walks along Ponce de Leon are an exception, and as called for in the original plans, are 6' wide.

EXAMPLE OF STREETScape PROFILE ON ROSEDALE WITH SIDEWALKS AND TREE PLANTING STRIP LINING THE STREET



Guideline - In most cases, sidewalks to be repaired or new sidewalks to be added within the local historic district should

Guideline - The layout of Druid Hills is the context for the local district. Alterations to this form will adversely affect the historic character. While some zoning classifications within the local district may allow the subdivision of existing lots, such proposed changes to the layout should be designed as a complement to the original design.

TREE PLANTING STRIP - The width of tree planting strips within the Druid Hills Local Historic District varies from 4' - 8'. "The more recent the subdivision plat, the wider the space" is a general rule. Today's tree planting strip contains a mixture of small and large hardwood trees. The placement of large hardwoods adjacent to the road was Olmsted's original intent. The ambiance created by these trees maturing over time is an important character-defining feature of the local historic district.

9.2 TRADITIONAL STREETScape PROFILE

Plans by Olmsted Brothers in 1902 document the design intent for the streetscape in Druid Hills. Elements of the traditional streetscape include: (1) street, (2) stone gutter, (3) tree planting strip, (4) sidewalk, (5) vine planting strip, and (6) turf gutter. The scale of the streetscape elements depended on the street's role within the road system. The more intense the anticipated use, the wider the elements. Streets (16'-24' wide) were bordered by a stone gutter, a tree planting strip (5'-6' wide), a sidewalk (4'-6' wide), vine strip, and a turf gutter. There was no curb present in Olmsted's original concept.

TREE PLANTING STRIP - The width of tree planting strips within the Druid Hills Local Historic District varies from 4' - 8'. "The more recent the subdivision plat, the wider the space" is a general rule. Today's tree planting strip contains a mixture of small and large hardwood trees. The placement of large hardwoods adjacent to the road was Olmsted's original intent. The ambiance created by these trees maturing over time is an important character-defining feature of the local historic district.

EXAMPLE OF LIMITED TREE PLANTING STRIP CONTAINING MIXTURE OF TREE TYPES – LARGE MAPLE IN FOREGROUND AND SMALLER DOGWOODS BEHIND THE MAPLE



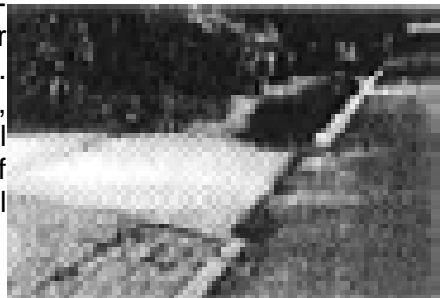
The placement of large hardwoods adjacent to the road was Olmsted's original intent. The ambiance created by these trees maturing over time is an important character-defining feature of the local historic district.

Tree planting strips in the 4' wide range may require special features to allow space for large hardwoods. As an example, the 4 strip, located along Springdale and Oakdale Roads, provides a limited area for the large, mature trees now growing there.

Guideline -The available space within the tree planting strip, which varies from 4' - 8', will determine the most appropriate type of tree to plant. The mature size of trees should be a major consideration. Oaks and maples are the types of trees most suitable for the more spacious locations. Dogwoods, redbuds, and crape myrtles are most suitable for the more narrow spaces.

Guideline - In locations containing large hardwood trees, such as oaks and beeches, where the intent is to retain this type of established tree groupings, special accommodations will be necessary. Techniques to consider in expanding limited planting zones include: (1) using porous pavers in place of non-porous concrete paving for the sidewalk, which allows penetration of water to tree roots; or (2) a re-alignment of the existing sidewalk away from the base of the tree are techniques that will allow the trees maximum growing space.

GRANITE CURBS AND STONE GUTTERS - The streetscape profile has changed over time from Olmsted's original concept. Raised granite curbs have replaced the stone gutter shown on Olmsted's original street sections. The granite curb is one of the most ubiquitous elements in the local district today.



EXAMPLE OF HISTORIC GRANITE CURB IN FOREGROUND AND NONHISTORIC CONCRETE CURB IN BACKGROUND. NOTE INTRUSIVE CHARACTER OF "WHITE-COLORED CONCRETE" WHEN COMPARED TO SUSUBTLE SHADES OF GRANITE.

9.3 VEGETATION

STREET TREES - The majority of the street tree plantings are native hardwoods, both large and small. Crape myrtles are an example of an exotic species, sometimes used as small trees in the tree planting strip. Native hardwoods are the most desirable trees for

Guideline - Granite curbs are considered a historic element and should be retained and reused in any street improvements. The stone gutter and grassed swales from the original design were important elements in protecting the district's watershed. This design element should be reconstructed at all possible locations along roadways within the district. The "developed" character of the green space bordering roadways in residential neighbor hoods will likely not allow for the introduction of a stone gutter. The re construction of stone gutters appears to be possible along roadways bordered by parkland and in other locations where curbing is not present.

street tree replacements or new plantings. Large hardwoods are recommended to perpetuate Olmsted's original intent. In the more narrow planting strips, special accommodations may be required to allow space for large hardwoods. (Refer to guideline in *Section 9.2: Traditional Streetscape Profile.*) Dogwoods are encouraged as a tree to consider for small tree plantings. Residents fondly remember the character-defining role of these trees in the past when they were more pervasive than today. Other suitable small trees include redbuds, serviceberries, and fringe trees. The presence of over head wires is another consideration in selecting the appropriate tree species.

APPROPRIATE PLANT SPECIES - The character of the landscape is determined by the type of vegetation used. Vegetation through its scale, texture, and form is an important character-defining feature. It is important within a landscape of cultural as well as natural significance to select vegetation appropriate to the area. In historic zones, it is important to select plant materials that would have been used within the period significant to the architecture. In natural areas, it is important to use an exclusive palette of native vegetation.

EXAMPLE OF CLUSTER OF MAPLE TREES ALONG STREET WITHIN THE DISTRICT



Recommendation - The following plant list is intended to assist in the selection of appropriate plant materials. The list has been organized into large trees, small trees, shrubs, annuals/perennials, and vines/ground covers. The list has been developed using the following sources: (1) Olmsted’s Planting List from several plans for Druid Hills; (2) Historic Plants compiled as part of the Georgia Landscapes Project by the Historic Preservation Division of the Georgia Department of Natural Resources; and (3) Native Species. Aggressive exotics have also been noted that hat their use can be limited to controlled situations. (Refer to *Section 8.1 Open Space and Parkland Preservation and Conservation: Eradication of Exotic Species.*)

Olmsted’s list and the list from the Georgia Landscapes Project provide guidance in selecting materials appropriate for historic landscape projects. The Olmsted list has been updated with current plant names. There are other sources that can be consulted to identify additional plants used by Olmsted in Druid Hills, such as historic planting plans and, particularly the archival record at the Olmsted National Historic Site in Brookline, Massachusetts. The Olmsted list presented in this document should be considered a beginning. Residents of Druid Hills are encouraged to add to this list with historic plants that can be documented as having been used by Olmsted.

EXAMPLE OF PLANTING OF BRADFORD PEARS WITHIN INTRUSION AREAS WITHIN THE DISTRICT BRADFORD PEAR IS NONHISTORIC TREE THAT WOULDNOT BE APPROPRIATE IN HISTORIC AREAS OF THE DISTRICT



The native list should be used for natural areas within the district, such as creek corridors and drainage ways. Places within the district where the retention of healthy ecological environments is critical are best landscaped with native varieties. Since native plants have been available since the colony of Georgia was established in 1733, native plants are also appropriate for historic landscapes.

DRUID HILLS – RECOMMENDED PLANT MATERIALS LIST

Botanical Name	Common Name	Olmsted	Ga. Landscp Project	SE Native	Aggressive Exotics
LARGE TREES Acer barbatum	Southern Sugar Maple				

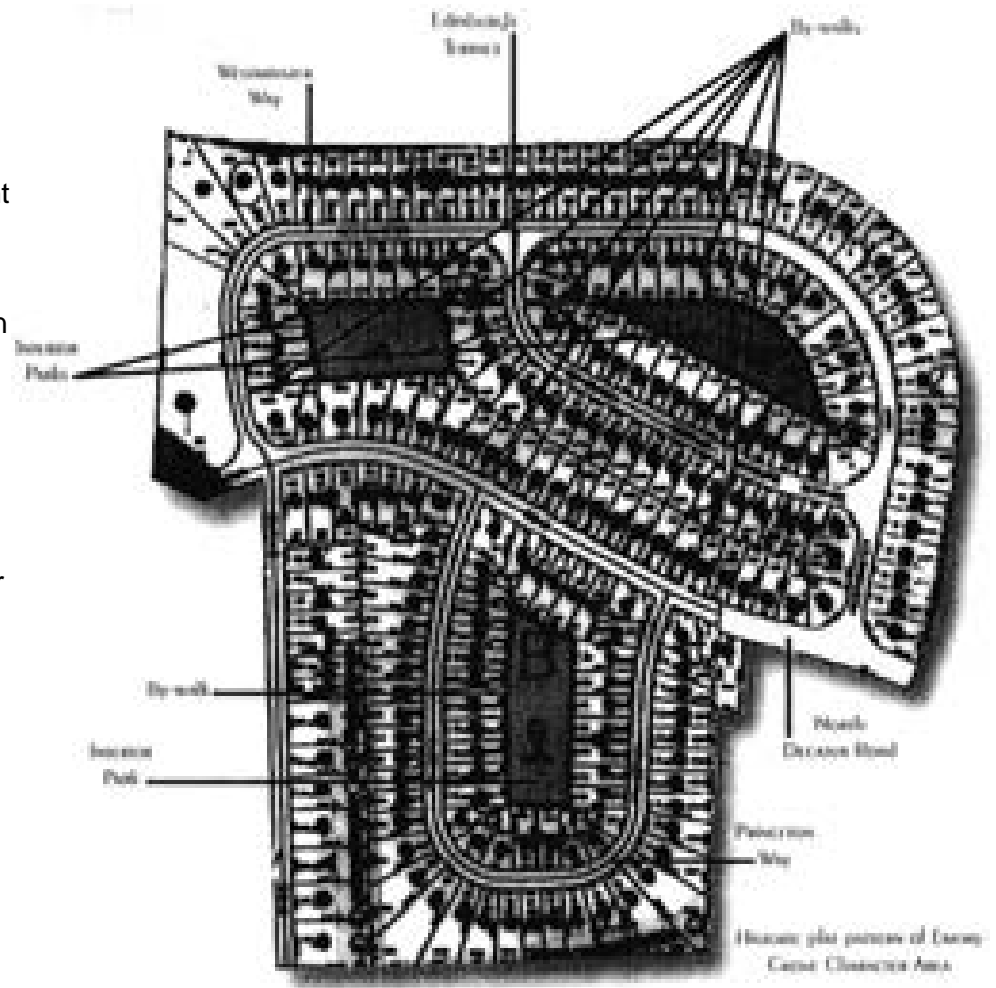
14.0 EMORY GROVE CHARACTER AREA

The neighborhood of Emory Grove is located in the northeast quadrant of the district along both sides of North Decatur Road and bounded to the east by the railroad. The area was platted in two sections: (1) Princeton Way south of North Decatur Road in 1939 and (2) Westminster Way and Edinburgh Terrace north of North Decatur Road in 1941. It was developed by a single builder, Neal Smith, resulting in the uniform appearance of its houses.

The development is small-scale with modest houses sitting fairly close together on small lots, reflecting a dense, early-1940s development pattern. The houses were constructed during the first half of the 1940s and consist of one basic house type with several variations. The basic house type is a one-story, rectangular form with side-gabled roof, interior ridgeline chimney, and smaller side-gabled wings. Variations include front-gabled porches, slightly projecting front-gabled wings, and various chimney placements. The houses are not high-style but are instead a minimal traditional design with Colonial Revival stylistic influences.

C.R. Roberts and Company, Engineers, was responsible for the layout both sections of Emory Grove, again resulting in continuity of the neighborhood's design. Loop roadways connect with North Decatur Road. The interior roadways are lined with lots of uniform size, although lots situated along curves and at intersections are somewhat larger and houses tend to be oriented diagonally toward the corner. The roadway itself is narrow by Druid Hills' neighborhood standards. There is limited space for on-street parking.

Emory Grove contains three interior park spaces. Designated paths between residential lots provide access to these spaces. These park areas PARK contain a variety of amenities, including tennis courts, open ballfields, and picnic shelters. Rear lot lines bordering these park spaces are typically fenced, providing clear separation between public and private spaces.



CHARACTER DEFINING FEATURES

LANDSCAPE CHARACTERISTICS:

FRONT SETBACK

* 45-50'

SIDE SETBACK

* 10+'

TYPICAL LOT SIZE

* 65' x 175' (approximately .3 acre)

TYPICAL BUILDING SIZE

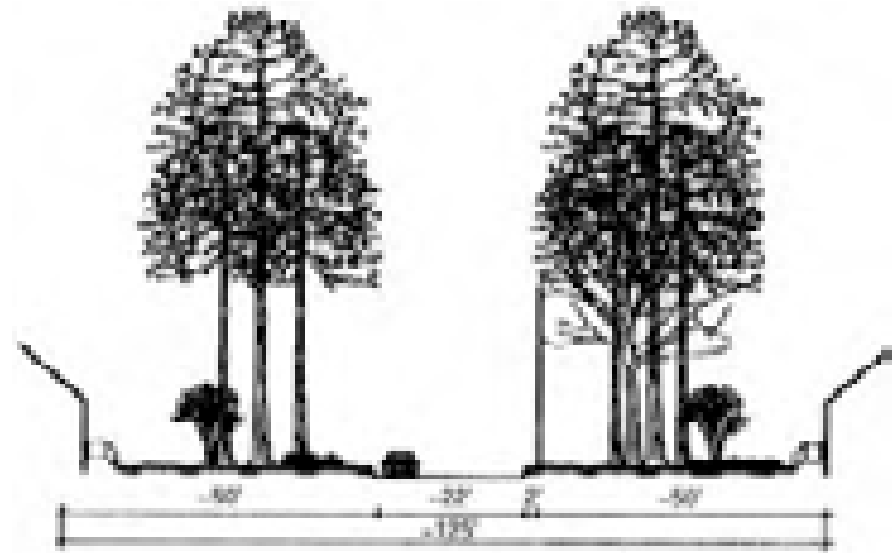
* 1,100-1,800 square feet

STREETSCAPE

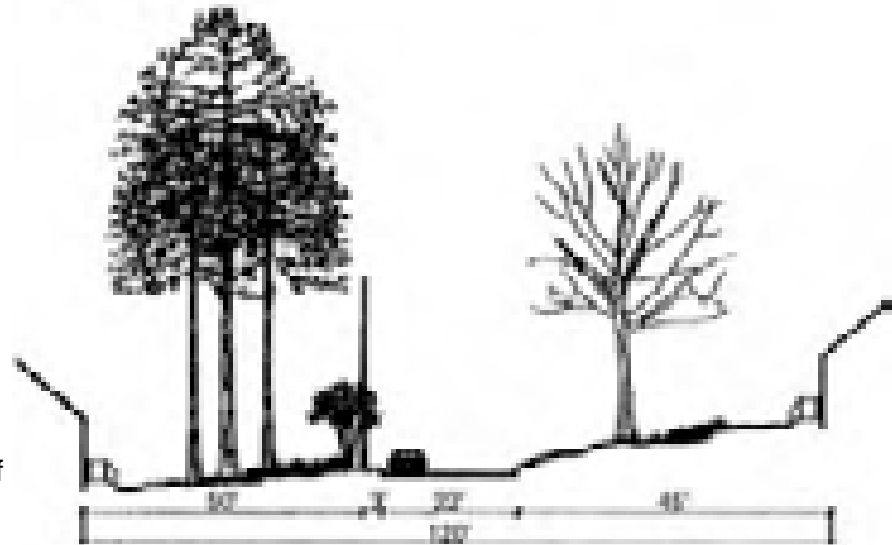
- * streetscape cross section illustrates the typical patterns and dimensions: asphalt street, granite curb, front grassed yard
- * front yards contain large hardwoods and in a few areas, pine groupings; shrub plantings at most house foundations
- * no sidewalks

OTHER

- * drives & parking- lots typically contain paved access drives with parking on-site; limited area for on-street parking due to narrow width of street
- * walls and fences- The section of Emory Grove situated south of North Decatur Road is one of the few locations within the Druid Hills neighborhood containing retaining walls; fences in a variety of design and materials are used in rear yards as separation from interior park spaces.
- * traffic islands- approximately four traffic islands within character area; large island situated at intersection of Westminster Way and Edinburgh Terrace contains grassed traffic island



A
Edinburgh Terrace
Emory Grove



B
Princeton Way
Emory Grove

BUILDING CHARACTERISTICS:

SCALE

* predominantly 1 story structures north; limited 1 1/2 story structures south of N. Decatur Rd.

TYPE

* single-family detached dwellings

STYLE

* minimal traditional design with Colonial Revival stylistic influences

MATERIAL

* predominantly brick veneer exteriors

ROOF FORM

* principal side gable roof with smaller side and front gable extensions

ROOF PITCH

* low to moderate pitches main side gable (south side more steeply pitched) with minimal or no overhang

MASSING

* asymmetrical facade with minimal building elements - 2/3 solid wall surface to 1/3 openings

DIRECTIONAL EMPHASIS

* main mass has horizontal emphasis; other building elements reflect or do not diminish this emphasis

DETAILS

* raised foundations – solid granite foundations in section south of N. Decatur
 * chimneys - ridgeline and exterior-end brick—placed between porch and main body of house; an important feature of the house type

CHARACTERISTIC SIDE GABLE HOUSE FORM SHOWN IN THESE PHOTOGRAPHS. THE STREETScape VIEW ILLUSTRATES THE RHYTHM CREATED BY THE REPETITION OF FORM AND



* garages -“basement” garages an important feature south of N. Decatur with limited presence on Edinburg

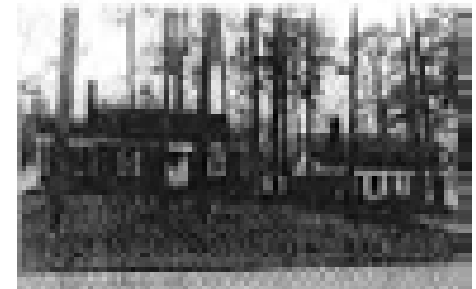
* porches - small side porches significant feature on Edinburg and south of N. Decatur entrances - door and trim are modest

* wood trim - used

modestly as door and window trim, cornice line, gable ends

* windows - double-hung sash, 6/6 and 8/8; multi-paned casement also present, more common south of N. Decatur

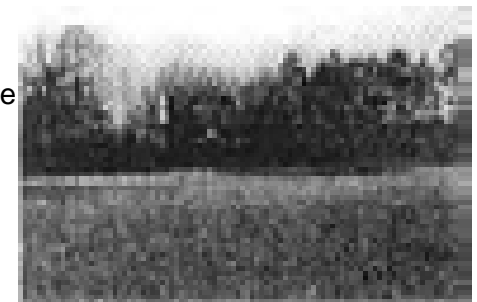
THESE PHOTOGRAPHS DEPICT THE CHARACTERISTIC RAISED GRANITE FOUNDATIONS EXTERIOR-END CHIMNEY PLACEMENTS, SMALL SIDE PORCHES, AND BASEMENT GARAGES.



SPECIAL AREA FEATURES:

INTERIOR PARKS

* three interior parks, approximately two acres in size; appear to be more passive-use spaces (benches, playground equipment, picnic tables and shelters); one space contains tennis courts & informal ballfield; access to park spaces through designated pedestrian routes, some more defined than others; each park space contains a minimum of two, and in one case three, access paths; parks are maintained by DeKalb County Parks and Recreation Department



BY-WALKS

* two by-walk lanes allow pedestrian access from North Decatur Road to Edinburgh Terrace; one by-walk provides direct connection with access path to interior park space

BY-WALK
NORT OF N.
DECATUR
ROAD



GUIDELINES:

New construction should be compatible with the predominant minimal traditional/Colonial Revival housing and should reference important building characteristics such as the horizontal directional emphasis, low to moderate roof pitches, brick veneer exteriors, and front-facing gables

EMORY PRESBYTERIAN CHURCH

* distinctive architectural landmark in the area—the only institutional building

ILLUSTRATES
EXCESSIVE PAVING
IN FRONT YARD
SPACE.



The integrity of Emory Grove’s characteristic house type has been compromised in many places due to attempts to *dress if up*. Many properties in Emory Grove have been subject to changes such as in filled porches, window replacements, and entrance “stylizing” - these changes detract from the appearance of the property. Windows and entrances are common subjects of such projects. Though the impulse is understand able, the type was meant to have minimal detail and really works best when its streamlined appearance is maintained. The minimal traditional character of the Emory Grove house type should be preserved and attempts to “dress up” houses should be discouraged.

INTRUSIONS:

NEW CONSTRUCTION

*New properties have been built without regard for prevailing scale, setback, and materials.

PAVING

*Several examples exist of excessive paving in front yard spaces for parking.

ILLUSTRATES
NEED TO
BETTER
DEFINE
PUBLIC
ACCESS
ROUTES
TO
INTERIOR
PARK
SPACES.



Interior park spaces should be improved with better definition of existing access routes and the eradication of exotic plant species that currently threaten the natural character of these spaces.

WOOD FENCING

*Example of wood picket fence, an anomaly in the neighborhood

Traffic islands should be maintained as landscaped features and should not be paved.



Druid Hills Local Historic District
DeKalb County, Georgia

Illustration C

NATIONAL REGISTER DISTRICTS

Legend	
Druid Hills Local District Boundary	
Open Space	
Local National Register Boundaries	
Pending National Register Boundaries	

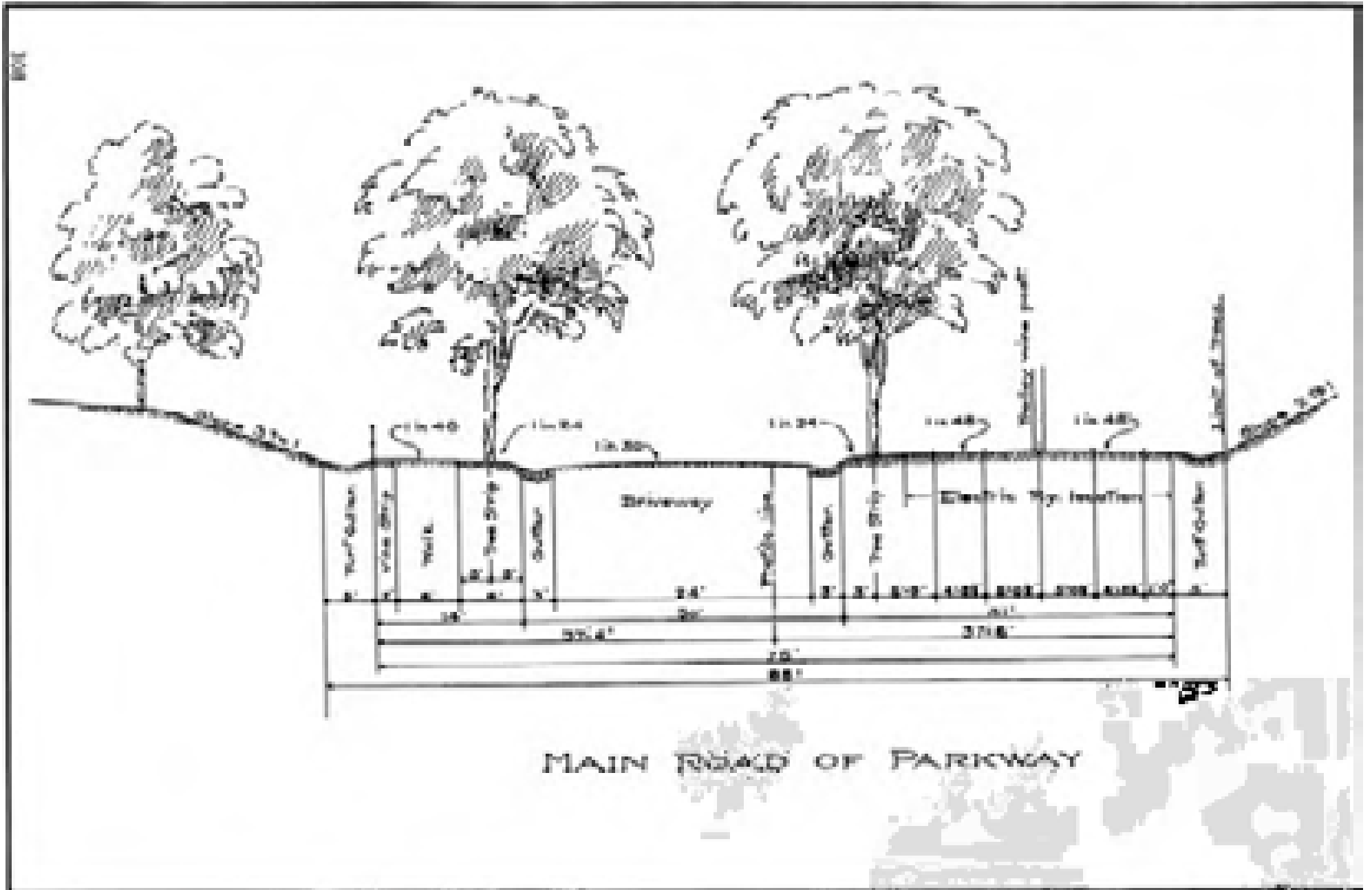
Not to Scale



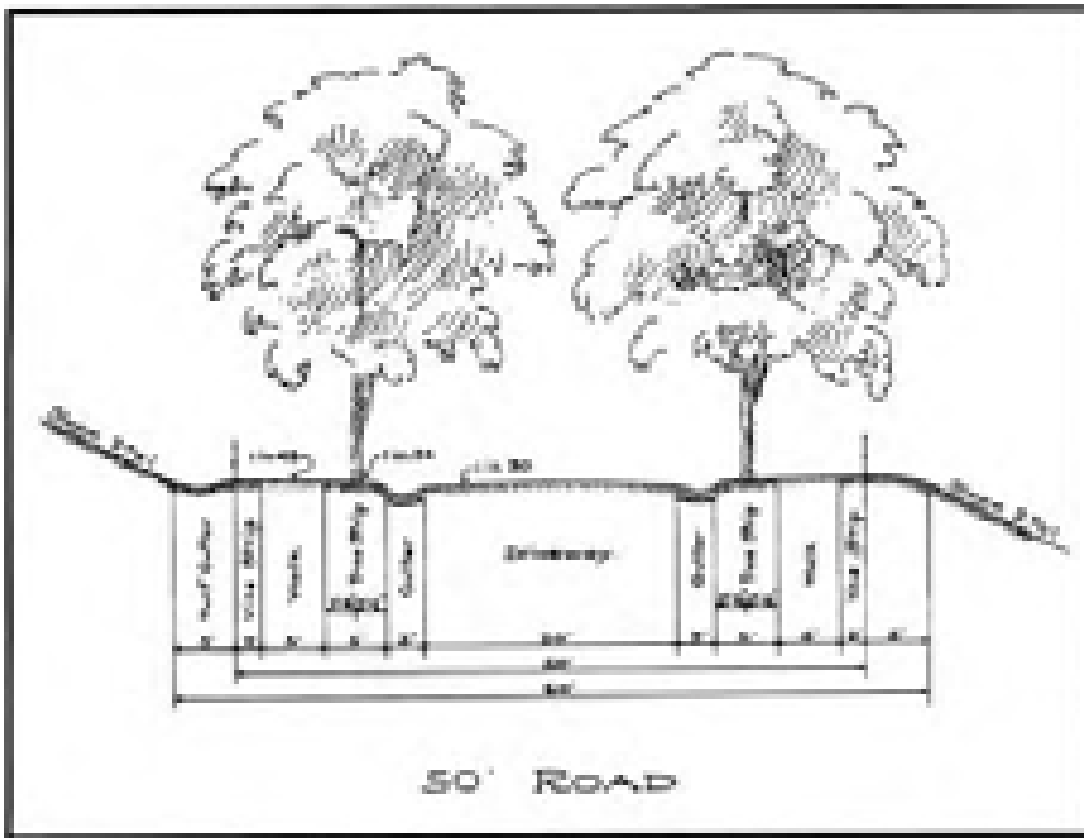


Peavine/Lullwater Creek Watershed Map

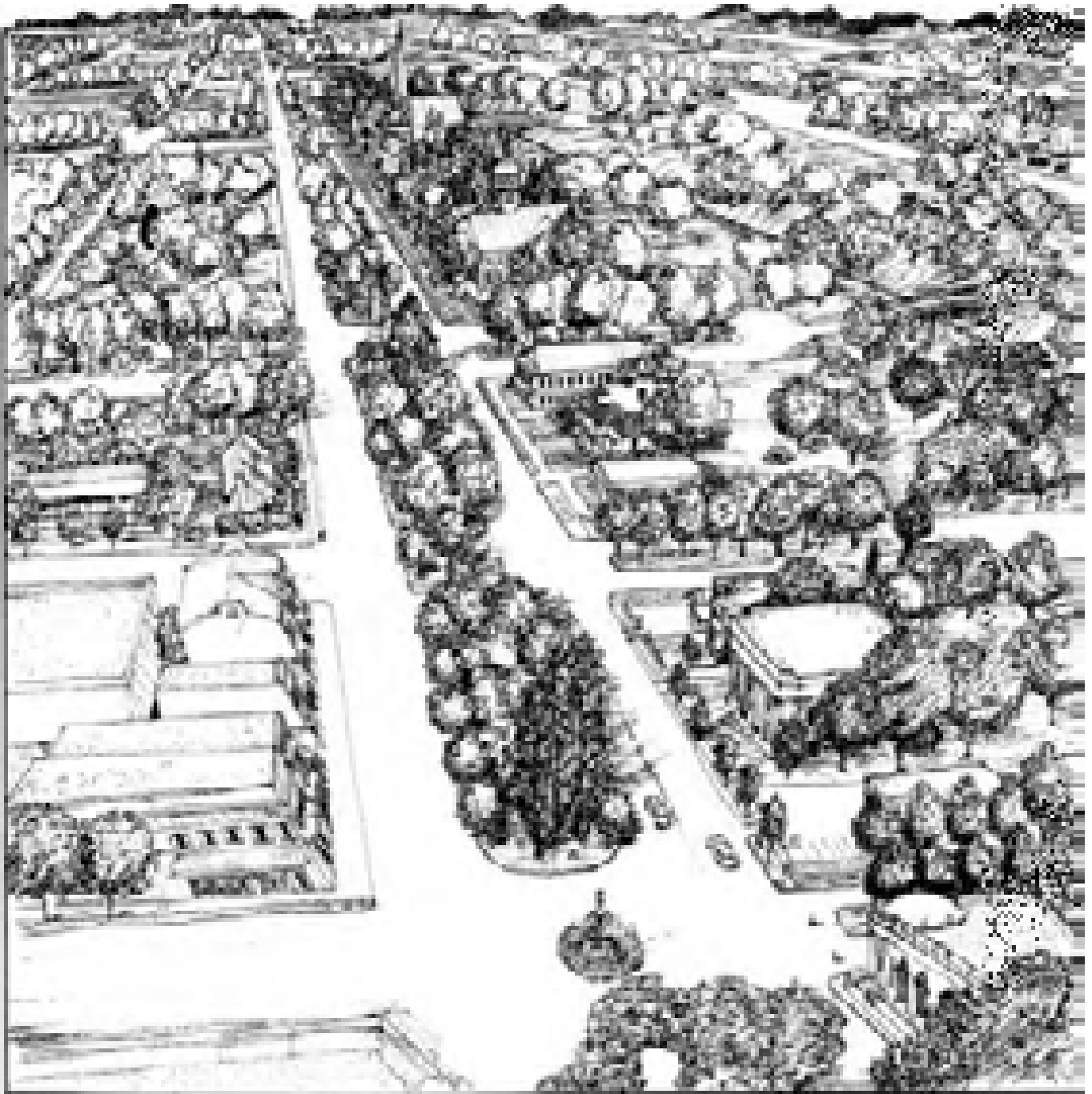
Illustration F



Roadway Section For Main Road of Parkway, Olmsted Brothers, 1902 Illustration H



**Roadway Sections for 50' Road Illustration I
& Side Road of Parkway,
Olmsted Brothers, 1902**



Design Manual Aiken, South Carolina

Jaeger/Pyburn

Excerpts
from

Design Manual Aiken, South Carolina

Prepared for the Aiken Historic Preservation Commission,
Department of Planning and Community Development
Aiken, South Carolina

By Jaeger/Pyburn, Inc., Gainesville, Georgia
1990

Historic Resources in Aiken
Streetscape Sections
4.4.2 Enclosures

Landscape Guidelines
9.1 Town Form
9.1.1 Parkways
9.1.3 Parkways: Plant Material Types
9.1.4 Town Form: Streetscape

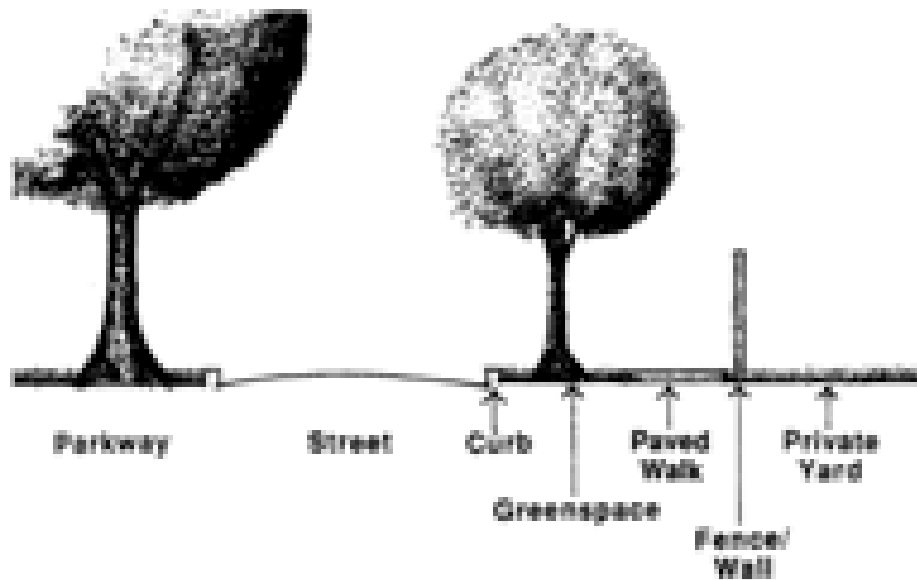
9.2 Enclosures

9.3 Gates

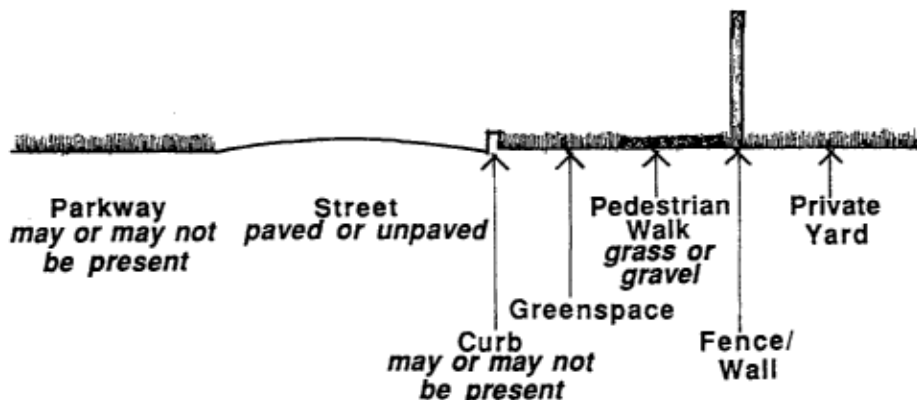
9.4 Historic Landscape Design

Parkway spaces, with the exception of those on South Boundary, are located in the center of the town's avenues. In central sections of town the streetscape is more intensively developed in a formal arrangement. The right-of-way space near the town center is typically divided into the following sections: (1) parkway space; (2) street, usually paved in asphalt; (3) a raised curb of granite or concrete; (4) a green space typically five feet in width; (5) a sidewalk, usually paved in concrete, but in a few cases surfaced in gravel; and (6) private yard space, often enclosed by a fence or wall. The streetscape at Aiken's periphery is more informal. These spaces may contain a paved or unpaved road, may be curbed or uncurbed, and contain grassed or graveled pedestrian paths. A majority of the unpaved streets are located in the Winter Colony districts south of downtown.

Formal Streetscape Section



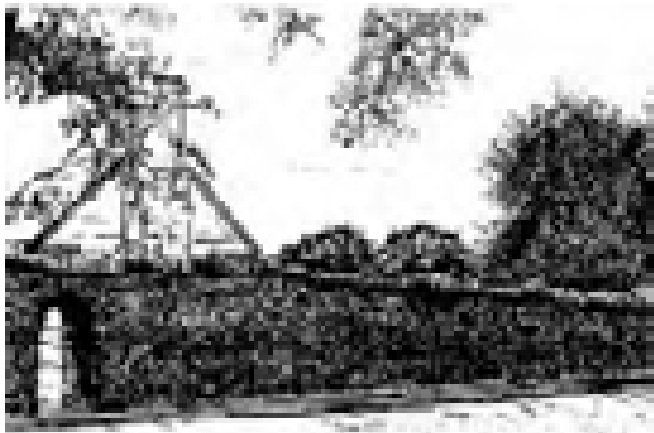
Informal Streetscape Section



4.4.2 Enclosures

Aiken is a city of enclosures formed by walls, fences, and vegetative hedges. These enclosures form an edge between public land and private front yard spaces. The Winter Colonists bounded their estates with walls as a way of giving privacy to the casual way of life they maintained while in Aiken. Local residents also favored the concept of outlining their properties, and it is common to see low walls of brick as well as of contemporary materials that have become popular in more recent times.

The diversity of Aiken’s built environment is most evident in the striking number of different enclosures. Walls, fences, and plant hedges vary in height, texture, material, and design. Examples of the varied collection are illustrated in the following sketches.



Aiken’s variety of masonry walls is illustrated below, with low pierced brick walls, typically topped with a vine, as well as solid brick walls six feet high or more.



The serpentine wall at Banksia, illustrated below, is one of the community’s most endeared enclosures.



More informality in masonry walls is found in the use of rubble rock enclosures, as illustrated below.



In the illustration below simple wood pickets enclose a Victorian-era cottage.



9.0 LANDSCAPE GUIDELINES

If one were asked to describe Aiken's landscape setting in three words or less, it would be diversity, diversity, diversity. There is diversity in the materials utilized and in the character of the landscape design itself. Landscape design ranges from the informal to the formal and often the landscape character falls somewhere in between. The purpose of this section of the design guidelines is to recognize this unique landscape, to recommend an orderly approach to the preservation of its diversity, and to suggest how the evolution of the landscape can take place in a visually compatible manner.

The approach includes the identification of the community's character-defining features within the landscape. Section 4.4 Environmental Resources should be consulted for background information. The guidelines which follow are suggested as recommended approaches. Each guideline is intended to be an idea source for property owners contemplating altering their properties as well as information for the design community — architects, landscape architects, preservation professionals — to consider in their design process.

9.1 Town Form

Alken's unique town form is the essence of the city. Public rights-of-ways, particularly the parkways, should be considered "sacred." The town form is the basis of the city's historic fabric. Without the intact form, Alken's historic resources would lose much of their meaning and context. Elements of the town plan to protect and preserve include the grid street system, parkways, streetscape sections, and plant materials.

The illustration below highlights the historic grid form with long, straight avenues divided by landscaped medians. This form represents the city's built heritage and should be preserved.



9.1.1 Parkway

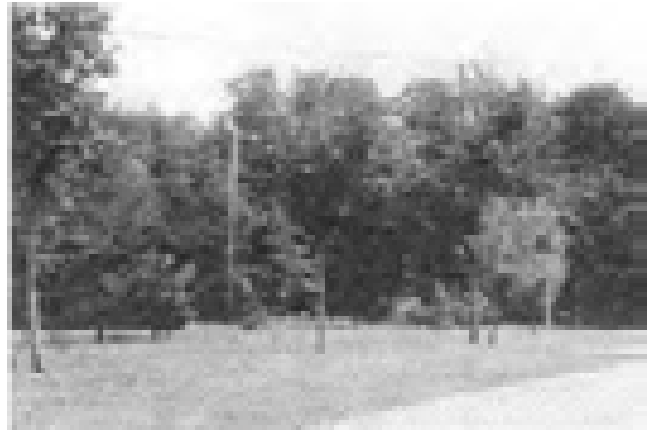
The parkway spaces are Alken's most distinctive feature. An overall plan should be developed to preserve and enhance this community resource. The plan should recognize the individual design and plant material inventory of each parkway as it currently exists and utilize all available data to understand each parkway's evolution. A historic landscape approach, based on accurate documentation and recognizing the original designs of these spaces, should be considered in recommending changes to the parkways.

An objective of the plan should be to encourage pedestrian use of parkway spaces. Pedestrian activity can be stimulated through improved access to parkways and provision of pedestrian amenities such as benches, lighting, trash receptacles and elements that might assist in the historic interpretation of the parkways as community resources. The plan should promote a visual relationship between parkways to create a coherent parkway system and also encourage additional pedestrian activity.

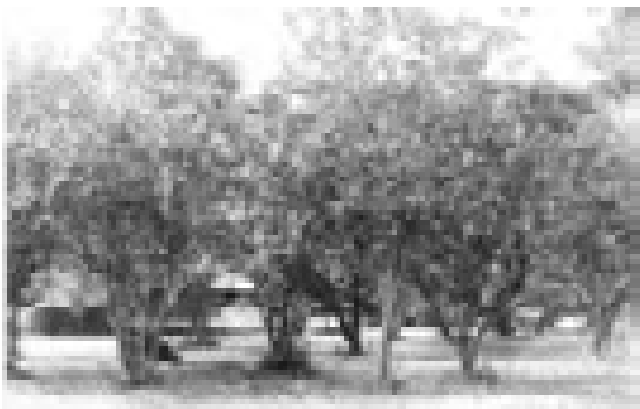
The row of water oaks on Charleston Street illustrated below is an example of a strong landscape element which should be preserved.



The parkway on Berkley Street, illustrated below, lacks lush plantings found in the majority of Aiken's parkways. Additional plantings in informal arrangements would improve the appearance of this parkway segment.



The grove of crape myrtles in the Newberry parkway between Barnwell and Edgefield Streets, illustrated below, is a planting design arrangement which should be maintained.



The Saluda Street parkway, illustrated below, contains power lines and is devoid of vegetation. This parkway could be improved with the addition of plant materials. The intrusive power lines could be buffered (through the addition of plant materials) or buried or relocated. Plant materials selected should grow to heights determined appropriate by power company officials.



The informal shrub beds within the parkway illustrated below constitute a typical feature and should be preserved.



Landscape Guidelines

48

Low wooden post barriers, like those below, have been placed to restrict automobile parking in this parkway. Designating parkway space for pedestrian use only and restricting automobile parking is a worthy objective. Wooden posts are a primitive design feature within the elegant parkway system; low shrubs or decorative bollards would be a more compatible element.



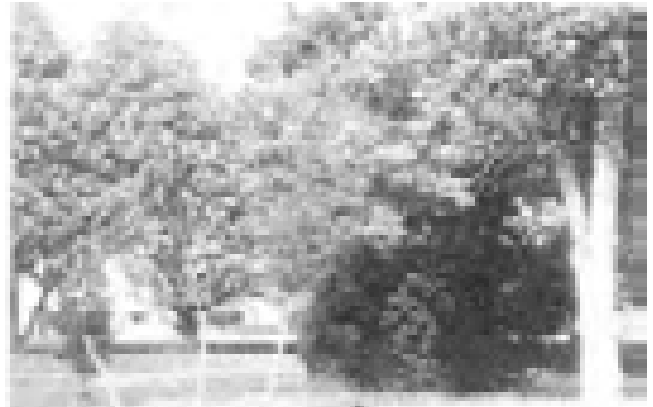
9.1.3 Parkway: Plant Material Types

The addition of new plant materials to parkway spaces should maintain the existing character of the parkways through the continued use of historic plant species.

The parkway space along South Boundary Street, illustrated below, is located at the edges of the roadway rather than in the center as typical of other parkway spaces throughout Aiken. This Street IS a canopied roadway of Live Oak trees and is one of the city's most striking landscape features. Care should be taken, through proper maintenance practices and consideration of an underplanting program at the appropriate time, to perpetuate this landscape feature.



The scene below provides an illustration of Aiken's tree underplanting program. In such a program, younger trees of identical or similar variety are planted adjacent to aged trees for the purpose of eventual replacement. In this photograph, a small magnolia tree, pictured here with stakes, has been planted adjacent to an existing magnolia. Younger magnolia will someday replace the older magnolia and perpetuate the landscape character of this parkway.



The Bradford pear tree used in the green space below, adjacent to a roadway, is a nonhistoric plant variety. Such a plant material should not be part of the plant materials pallet for the parkway spaces. The addition of nonhistoric varieties has the potential to alter the character of the parkway.



9.1.4 Town Form: Streetscape

Treatment of public right-of-way spaces should relate to the location of the space within the original town plan. Public spaces within the interior of the original town plan are fairly intensively planted while spaces on the periphery are more informal.

Parkway spaces near the town center are typically delineated through curbing and are surrounded by paved streets, as illustrated below. This formal character should be maintained.



Public right-of-way spaces on the periphery of the town are characterized by dirt streets and grassed pedestrian paths. This informal character, illustrated below, should be maintained.



Most right-of-way sections in the community central areas are composed of street, curb, green space, walkway, and private yard, usually bordered with a wail or fence. This characteristic pattern, illustrated below, should be maintained.



Unpaved streets, as in the illustration below, are a unique feature in a community of Aiken's size. This is an element that adds greatly to the community's historic character and should be preserved. Special gravel and dirt mixtures can be applied to lessen erosion and dust and accommodate traffic loads.



9.2 Enclosures

Enclosures are one of Aiken's most character-defining features and include walls and fences of a variety of materials, heights, and design, as well as vegetative hedges. For all their diversity, a majority of the enclosures share a nontransparent character. Most form low solid walls between the community's public rights-of-ways and the residents' front-yard spaces. Aiken's enclosures are an extremely important historic element in the community. Enclosures should be preserved and protected. This includes gates, which function as the focal points of enclosures and are very distinctive throughout Aiken.

Repairs to existing walls and fences should utilize approved preservation methods. Vegetative hedges should be maintained and replaced to insure their longevity.

Additions to existing historic walls and fences should complement the historic wall through material and design. In many cases it may be desirable to duplicate a historic enclosure to provide a consistent appearance to the entire enclosure.

New walls and fences should complement the buildings they enclose through compatible design. Historic photographs illustrating various wall and fence types are good sources to consult for design inspirations. New enclosures should provide the same attention to detail that most historic enclosures exhibit.



The diversity of enclosures in Aiken is illustrated below. Within this block enclosures include a solid masonry wall, a wood fence, and a vegetative hedge.



It is important for enclosures to be compatible with related structures in terms of materials, design and color. In the illustration below a white picket fence surrounding a Colonial Revival house is an appropriate fence style for this cottage-type residence.



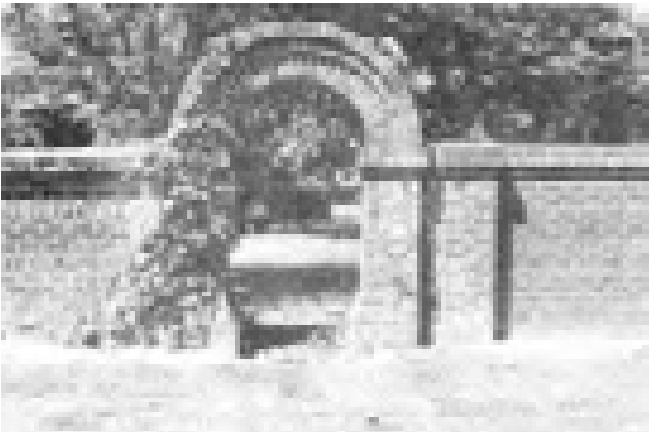
Chain-link fencing appears out of character when compared to other enclosures in Aiken, as illustrated below. The transparent quality contrasts with the typical nontransparent character found in the majority of the city's walls, fences, and vegetative hedges.

Illustrated below is a more appropriate example of wire fencing. This style of fencing, which is an older type of fencing than chain link, is less transparent. The fence weave creates more visual interest.

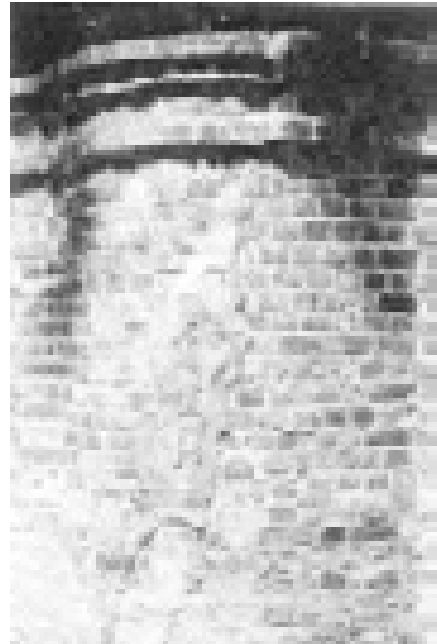
The extension of a historic masonry wall and



arch illustrated below blends with the historic wall through brick color and texture, the brick pattern, and the detail of wail construction. The wall extension (to the left of the arch) repeats the Flemish bond brick pattern and utilizes similar detailing in the cap of the new wall.



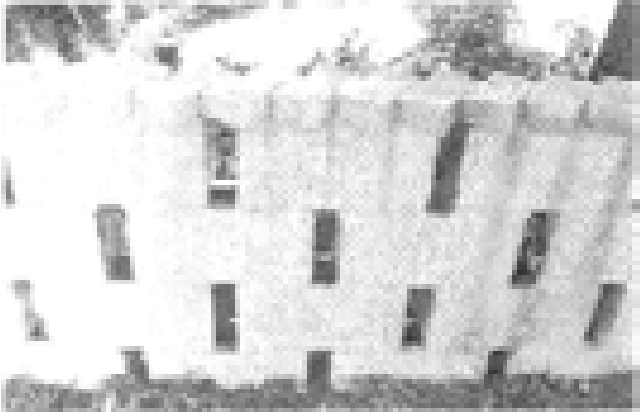
Improper repair of masonry detracts from the historic wall illustrated below. A preservation approach would have first corrected the structural problem. The wall would then be repaired by properly repointing or replacing deteriorated bricks. This would have resulted in little visual change to the historic wall surface.



Many of Aiken's enclosures contain interesting details, such as the pineapple ornament illustrated below. It is important to recognize and preserve such details.



The nonhistoric wail illustrated below features many characteristics of historic enclosures, such as nontransparent character; attention of to detail; scale of wall; and wall components - foundation, balustrade/ railing and wall cap.



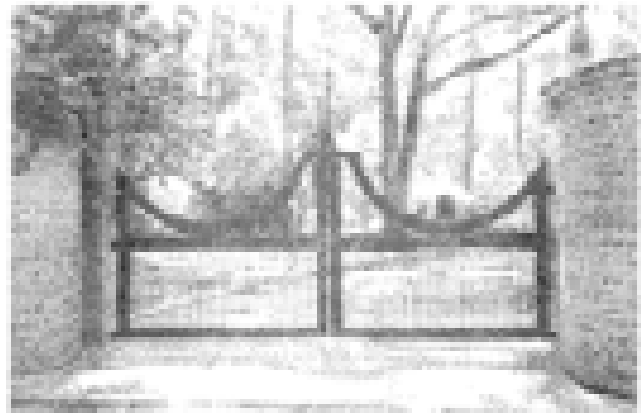
Proper maintenance to vegetative hedges, as illustrated below, will assist in perpetuating these important landscape features. Annual thinning and shaping of the Common privet, utilized in many vegetative hedges, produces “suckers” as a method of self-rejuvenation. Other typical hedge materials, such as albelia and holly, will need to be refurbished through replacement plantings as hedges age.



9.3 Gates

Gates are important elements within the fence and wall enclosures of Aiken. Gates are typically transparent in character, providing a glimpse into private yard spaces, and they should be preserved and protected.

Illustrated below is one of the many distinctive gates that may be found in Aiken.



9.4 Historic Landscape Design

Many landscape settings in Aiken are historic.

Changes to these Important landscapes should be made only after proper planning. The first step is to understand the original design and evaluate how the existing landscape reflects the original intent. Following a plan, changes to the landscape should retain or replace historic plant materials and historic landscape elements, such as plant bed edging and paving materials. New plant materials added to a historic landscape should be plant types appropriate to the age of the historic landscape and/or adjacent building. The addition of landscape elements should also be respectful of the age of the landscape and/or adjacent building. Alterations to the landscape should also be respectful of the design orientation. Landscape settings in Aiken range from the informal to the formal. This approach will help retain the community’s historic landscape setting.

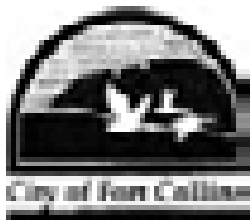
A Master Plan for the “Oval” at Colorado State University

Prepared by Carol Turner, Grant Reid
and CSU Facilities Management Staff
1997

The Oval Trees, 1996

“CSU Reaches Final Decision on Oval,” *The Coloradoan*, January 2, 1997

Oval Area Long Range Plan



Community Planning and Environmental Services

Advance Planning Department

June 19, 1997

Colorado State University was recently faced with master planning for a deteriorating historic monocultural landscape of elms on the “Oval,” the main focus of the campus. Major questions included multiculture versus monoculture, or a forestry versus design approach. The decision making was infused with a public process of widespread community input.

As a recent master’s graduate of the university with a concentration in Planning and Design, I watched the process with much interest. As the Historic Preservation Planner in the Advance Planning Department of the City of Fort Collins, I was required to solicit the input of the city’s Landmark Preservation Commission.

The following materials describe the options that were debated publically. The successful final management decision was a compromise known as the “Shadow Planting” approach. This design was prepared by Grant Reid, CSU Professor in the Department of Horticulture and Landscape Architecture.

Carol Tunner, BA Geology, U. of Rochester; M.S. Recreation Resources, Colorado State University

Editor’s note: Carol Tunner’s June 1997 presentation to the Historic Landscape Preservation Workshop in Salt Lake City was entitled, “A Master Plan for the Colorado State University Oval.” Six months after the workshop, Colorado State University planners finalized the “Oval Area Long Range Plan,” a copy of which has been provided for reprinting in the *Historical Landscape Resource Manual* by Ron Baker of CSU Facilities Management. Also included in the following section is “The Oval Trees: A Proposal Differing from the Current Plans,” written by Prof. Grant Reid, ASIA, in March 1996 during the early stages of the planning process. A professor in CSU’s Department of Horticulture and Landscape Architecture, Reid is also a registered landscape architect.

The Oval Trees
A Proposal Differing from the Current Plans
by Grant Reid, Professor
Department of Horticulture and Landscape Architecture
March 7, 1996

The Concept

Maintain and reestablish the historic Oval tree arrangement of a unified, single species of trees with a relatively uniform age and structure- The essential elements being the powerfully paired row of elms forming the arching allee down the center and the single ring of elms near the perimeter, all within an uncluttered expanse of grass.

The Plan and Management Process

1. As soon as possible, propagate at least 60 elms of a suitable type. Grow them in a nursery to a size of two or three-inch caliper. During this time remove non-elm species and high hazard elms down the allee.
2. In one season, when the majority of the nursery elms have reached adequate size, plant about 50 of these young trees in a "shadow" allee offset six feet to the outside of the existing allee and located at even spacing halfway between existing and pre-existing trees, See attached plan.
3. In following years remove old elms when considered hazardous. No artificial mechanical preservation techniques should be implemented. Leave relatively healthy trees in place until the campus communities of the future feel it is time to remove them.
4. The perimeter plantings would be treated in a similar manner with an offset of 6 feet towards the Center. Appropriate timing for the planting of a "shadow" perimeter row to be decided by future campus community. The recommendation here is when 1/5 of the trees have been removed for whatever reason,

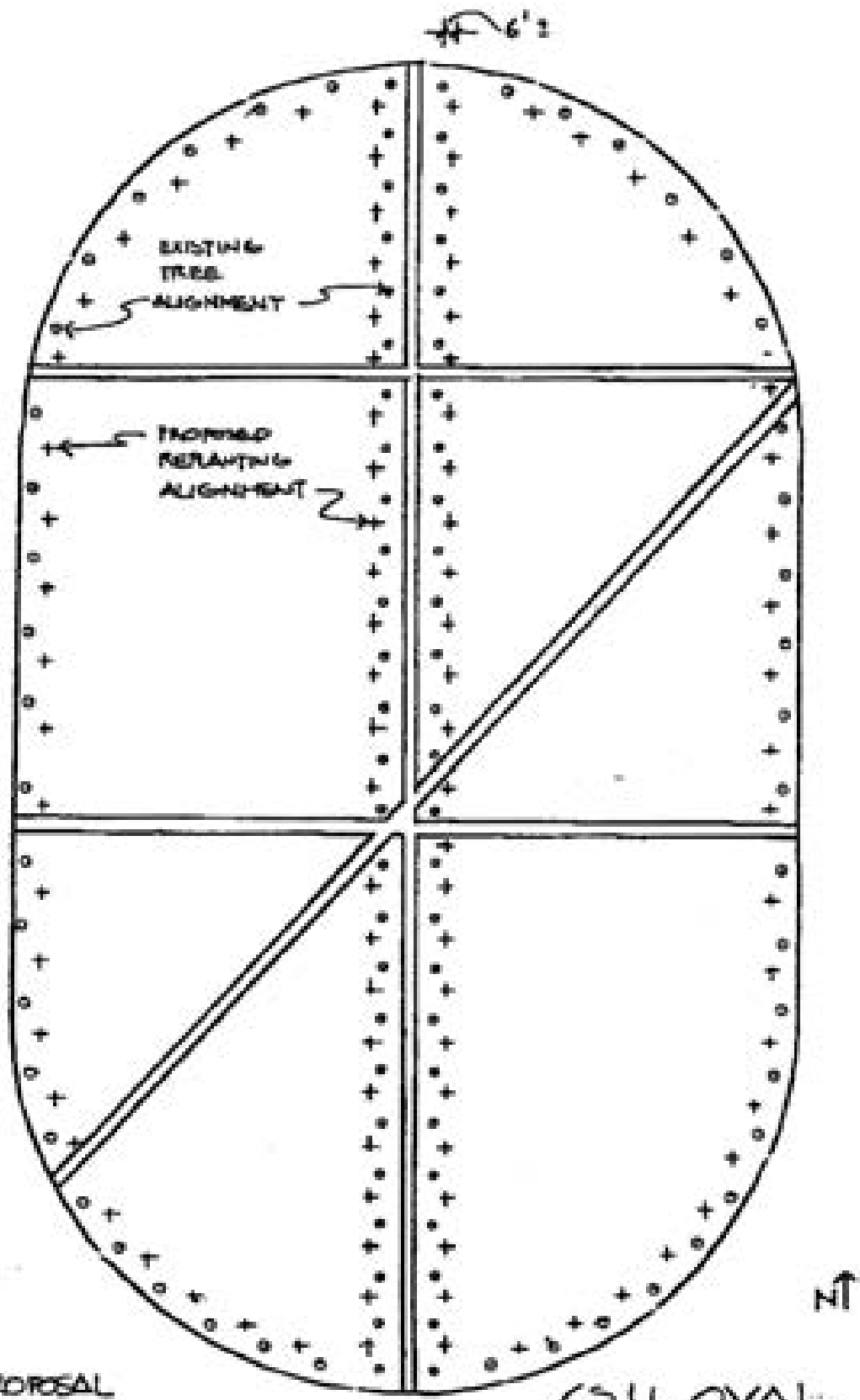
Rational and Analysis

1. The Oval is one of the few places on the campus and in the city where a classical formal tree planting occurs. Its historic character and unique design deserve to be retained for future generations. Random mixed species plantings are common over the rest of the campus and need not be extended into the Oval.
2. The "shadow" planting achieves several important goals:
 - It allows a one time planting instead of incremented plantings and, thus, the maintenance of a relatively even structural form.
 - It takes on its own immediate identity as the replacement row because it can be seen from either end as a unified entity unobstructed by existing trunks. (Young trees planted in the gaps of the existing alignment would become visually "lost" until most

of the old trees were removed..)

- It keeps the removal options open by avoiding the necessity to remove trees before their time while not precluding future decision makers from doing so.
- It expands the alley width by 12 feet (To 42') revealing more of the administration building and ultimately providing a well proportioned archway structure.
- It is a sustainable management system allowing the same process to occur in reverse 150 or so years hence.

3. Maintenance would be very simple with no more effort than is needed today.
4. A maximum amount of uncluttered lawn area would remain for student group activities.
5. Differential growth due to varied canopy shading will happen in any tree replacement plan (short of clearcutting) and will likely cause some temporary but acceptable height and form differences in the new plantings.
6. An investigation of underground utilities would be required to assess possible conflicts with '4shadow" row plantings.
7. The single species planting has survived for 120 years. It is reasonable to expect that a similar planting will endure uncompromised for another 120 years. Occasional individual tree deaths will not significantly detract from the design.. The unlikely event of cataclysmic die off would be a lesser loss than a dilution of the existing strong historic form caused by plantings of mixed species and age.
8. At the scale of the overall Colorado State University campus, the elms are but one of many dominant species which contribute to the diversity of the urban forest. But the diversity issue when applied in a relatively small spatial context, such as the Oval or the plaza or the lagoon, ceases to be meaningful



A PROPOSAL
 GRANT W. REID . . .
 3.7.96

CS.U OVAL
 TREE PLAN

CSU reaches final decision on Oval

Tradition wins out

By GABRIELLA
McIntosh

Colorado State University of course agreed all on a plan this week to bring across the open University area on the eastern side of Oval with landscaped surroundings.

CSU officials initially presented plans and options for the Oval last spring.

One of those plans called for a mixed species of trees to be planted to guard the pedestrian walkway from all Oval trees should block the driveway.

That tradition was not, it was plan was chosen up and presented in September and October.

Gary Bennett, CSU vice president of administrative services, says he offered plans of approval to the plan in mid-November.

"We have a well-kept head," said Phil Kucharski, assistant deputy faculty advisor. "That is a good plan, and something the majority of people are in with."

The components of the new plan include:

- Planting two rows of evergreens, one on each side of the existing double row of pines that line the Oval's outer walkway.

- The young trees eventually will replace existing 100-year-old trees.

- Planting three slightly larger trees of three facing the Oval

symmetrically positioned 30 to 40 yards.

The 10 trees that are not about 10 years younger than the walkway.

- Planting about 100 to 150 trees recently selected from the 1,000 varieties — a process already begun in June with the planting of American blue oak trees.

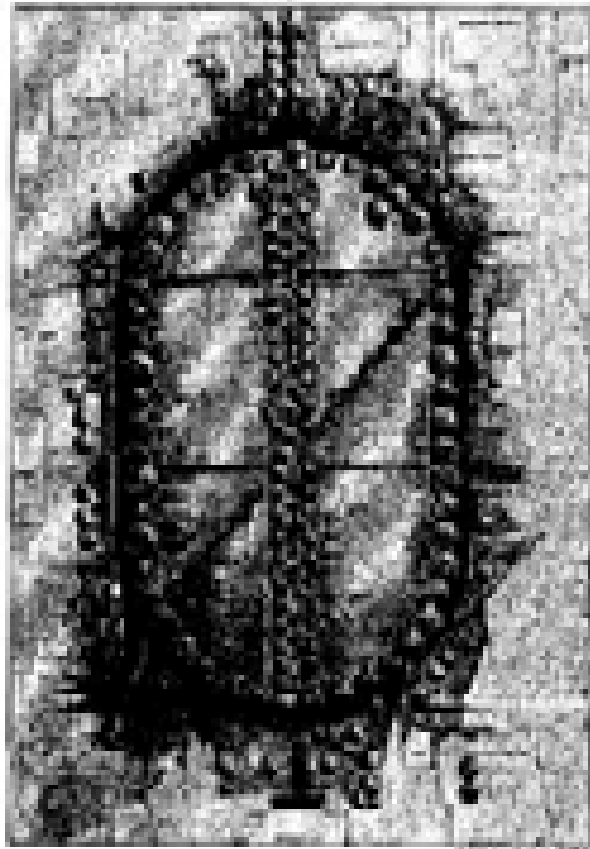
- Landscapers will begin planting Picea canadensis, an American pine variety, this spring in the remaining spots.

A variety of American pine trees including to those listed on the site — known as young trees — will be planted along the Oval in early summer, to be in place soon. The trees were developed by the U.S. Forest Service, but plans aren't enough now available for planting.

Bennett also said CSU will attempt to find one provider for the needed trees.

A team of CSU horticulturists, botany, soil science and landscape design professionals specializes work on the campus Tree Management Advisory Committee, which helped develop the new-arrived Oval plan.

The committee also will come on to other projects — such as removing other campus trees to determine whether they're harmful, and to help maintain or need pruning.



PHOTOGRAPHY This is the latest look for the Oval.

OVAL AREA LONG RANGE PLAN

December 30, 1997



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A	The Oval Long Range Plan, Existing Trees	
B	The Oval Long Range Plan, Shadow Plant Option	
C	CSU Tree Management Committee Members	-
D	Acknowledgments	

Prepared By:

Facilities Management,

the Tree Management Advisory Committee and

Public Relations Department

Forward

This report summarizes the history of the Oval and the plan for its future management. This plan represents the culmination of three years of work. Many options for rejuvenating the Oval were proposed and discussed, two rounds of public meetings were held to garner feedback. The final plan was approved in November of 1996.

Introduction

Mention Colorado State University to alumni and they will likely conjure up a picture of the Oval with its allee & of stately, arching elms down the middle flanked on the south by the Classical Revival-style Administration building. The Oval area and its trees are an integral part of Colorado State University's history and tradition, and are significant to anyone who has been on campus for any length of time. The Oval was, after all, the center of the campus and, at one time, the access to virtually all campus buildings. Even now, with the expansion of campus, the Oval remains the "heart" of the campus and a center for recreation, marching bands, R.O.T.C. drills, a place to study and contemplate in a restful setting.

When the Oval took shape with the establishment of Oval Drive and the trees planted in the early 1900's, no formal plan ever was developed to address the eventual loss of trees. After some trees were removed in the 1970's and their vulnerability became evident, recommendations for addressing this issue arose. Because the Oval is a cherished icon of the University and Fort Collins community, it is important the university retain a long-range plan for this area.

A Tree Management Advisory Committee was formed in 1993. Members included faculty, staff and students, utilizing expertise available on campus. The committee was formed to make recommendations on several tree-management issues, including the development of a long-range plan for the Oval. What may have seemed like an easy task at first turned out to be difficult, time-consuming, and emotional because the group was assigned a task that involved not only the trees and their welfare, but also the sentimental and historical ties that thousands of people have with Colorado State University.

Of the various ideas and plans the committee considered, two seemed to best reflect the thinking and research of the committee. These two options were presented in a series of meetings during spring of 1996, to solicit feedback. There was a good deal of feedback in response to the proposed options and a third proposal was submitted during that time. This third option called "Shadow Plant" was adopted by the committee after additional public meetings.

History of the Oval trees

The Oval was not always a manicured lawn with shade trees. The truth is that our community was built on a treeless prairie at the edge of the Rocky Mountains. For many years the Oval was a field

¹Alle'e - (French) a shady lane or road with lines of overhanging trees on either side.

cut and baled for hay to feed livestock of the Agricultural College of Colorado, now CSU. Commencement exercises were regularly held on the Oval, with graduates filing down “shady lane” now known as the alle’e or central walkway.

The history of trees at Colorado State University begins soon after establishment of the Agricultural College of Colorado (CSU). The school was founded in 1870, and the first planting of trees around campus took place in 1877. The local grange set out Black Walnut cuttings in the area of Danforth Chapel and some of those trees remain today. The second planting involved 3,000 trees and took place in 1881. Most trees were planted as street trees around campus, which included the trees lining the alle’e. Originally there was a drive on campus that extended directly south from Laurel and Howes Streets to the College Farm. Trees were planted to line the driveway, which later became the central walk that today splits the Oval in half

All elms in the Oval appear to be the same age, but in fact the border trees are 40 years younger than those lining the alle’e. Oval Drive was established as a road circa 1910 after the Statistics building was constructed. The border trees were planted in two stages, the west side in 1922, and the east side in 1924.

The original design for the Oval has spaces for 98 trees; 52 along the central alle’e plus 46 around the border. Today the total number of trees on the Oval is 84, 34 remain in the alle’e, 50 are along the perimeter including 15 replacements, and 4 miscellaneous trees not part of the formal pattern. There are a few exceptions, but the majority of trees are *Ulmus americana*, American Elm. (See appendix A for The Oval Long Range Plan - Existing Trees)

The alle’e trees are estimated to be 120 years old and in various states of decline due to age, vagaries of weather, soil conditions and pest attacks. Unlike many campuses of the mid-west and east where Dutch Elm Disease has nearly decimated elms, the disease here can be blamed for only a few removals in recent years. Credit goes to a conscientious maintenance program of the university’s Facilities Management Department. A major reason for removals, including nine on the Oval in January 1995, is for the safety of the thousands of students, faculty and campus visitors who walk, bike and drive the Oval each day. Trees shown to be hazardous by a national standard assessment method must be removed if they cannot be made safe through pruning or installing artificial support using steel rods and cables. Some elms on the Oval have been artificially supported to prolong their functional life.

Background

The Oval was the center of campus from 1909 until the early 1960’s, and remains the heart of campus today. The completion of the Lory Student Center in 1961 marked the shift of campus activity from the northeast quadrant to the Plaza area To understand the importance of the Oval in the early days, one only needs to look at the campus layout of the 1940’s.

The Oval plays a critical role in planning for future landscape improvements on campus. The university Illustrative Master Plan shows the Oval as an anchor to all present and future major open spaces. This open-space structure is the backbone of the master plan update, which shows a shift

toward a pedestrian core throughout the main campus's 375 acres. Trees and other landscape materials will be unifying elements among eclectic building styles.

A re-emphasis on maintaining and improving the landscape at Colorado State University led to the formation of the Tree Management Advisory Committee in 1993, chaired by Dr. James Feucht, Professor Emeritus, whose specialty is landscape management and horticulture. This group included faculty, staff, Colorado State Forest Service specialists and a student representative. The first task assigned to the Tree Management Committee in 1993 was to develop a system for evaluating the health of all trees on campus; recommending ways to help extend their lives, and when required, approving the removal of hazardous trees.

The first priority for the Oval area is to extend the lives of the historic trees. Actions that have already been taken include training sessions to keep campus pruning crews up to date with the latest pruning techniques, pruning the Oval trees on a regular basis with safety and aesthetics in mind and using a soil-injection technique for the treatment of insects.

Dutch Elm disease, first recorded in Fort Collins in 1970, continues to have an effect on American Elms. It is not as devastating here as areas in the eastern and Midwestern parts of the country, but still is a concern. At Colorado State University, the Colorado State Forest Service and the Fort Collins Forestry Department report the disease currently is under control, with losses of less than 1% per year throughout the Fort Collins area.

The long range plan for the Oval has been a challenging process. The committee took into consideration the concerns of people who responded to a campus-wide inquiry put out by the Colorado State Forest Service. Everyone who responded recognized the historic significance of the Oval and its classic beauty. The majority of people would like to see the Oval remain essentially the same and were anxious to have a plan in place regarding the loss of trees and management of the Oval.

Recent plantings on the Oval have been to fill in 15 gaps around the border. A planting in June of 1996 replaced 10 trees with American Elms from Canada. The second planting took place in April of 1997, with 6 Princeton American Elms planted on the perimeter, 1 replaced a Canadian Elm from the previous year. Three Autumn Purple Ash trees that had been planted in the late 1980's were moved from the Oval, but remain in the vicinity. These trees were incongruous to the historic pattern and small enough to move.

There are a number of gaps in the alle'e tree pattern as the original planting of elms approaches the end of its life cycle. One third of the original planting is gone, thus the urgency to plan for the future.

There has been some exciting work done in the area of developing DED (Dutch Elm Disease) resistant American Elms. Two varieties of American Elms, Valley Forge and New Harmony have been developed by the U.S. National Arboretum in Glenn Dale, Maryland. Valley Forge American Elm is hardy to -28' F, and has slightly more tolerance to DED than New Harmony. They were released to selected nurseries in spring of 1997 to be grown for production. It will be a few years

before they are available for purchase.

The Oval Area Long Range Plan

The proposal that is considered a viable approach, preserves the integrity of the existing design, and gained support of the Tree Management Advisory Committee is the Shadow Plan Option. A description follows and a graphic plan can be found in Appendix B.

Maintain the simple, unified pattern of American Elms throughout the Oval. The plan re-establishes the historic tree arrangement of American Elms as a single species with relatively uniform age and structure. The essential elements are the paired row of elms forming the arching alle'e down the center and the single ring of elms near the perimeter, all within an uncluttered expanse of grass.

- 1) Contract grow Valley Forge American Elms or wait until they are available to use in the replanting of the Oval alle'e.
- 2) In one season, when American Elms of 2 1/2" to 3" caliper size can be supplied, plant 49 trees in the "shadow" of the existing alle'e offset six feet to the outside and located at even spacing halfway between existing and pre-existing trees. (See Appendix B for plan drawing).
- 3) In following years remove old elms when considered hazardous. No artificial mechanical preservation techniques should be implemented. Prune old elms in favor of the new planting for sunlight and canopy space. Leave relatively healthy trees in place until the campus communities of the future feel it is time to remove them.
- 4) The perimeter plantings should be treated in a similar manner with an offset of 6 feet towards the center. Appropriate timing for the planting of a "shadow" perimeter row to be decided by the future campus community, anticipated to be 40 or more years in the future. The recommendation here is when 1/5 of the trees have been removed for whatever reason.

Design Rationale:

- 1) The Oval is one of the few places on the campus and in the city where a classical formal tree planting occurs. Its historic character and unique design deserve to be retained for future generations. Random mixed specie plantings are common over the rest of the campus and need not be extended into the Oval.
- 2) The "shadow" planting achieves several important goals:
 - It allows a one time planting instead of incremented plantings and, thus, the maintenance of a relatively even structural form.
 - It takes on its own immediate identity as the replacement row because it can be seen from either end as a unified entity unobstructed by existing trunks.
 - It keeps the removal options open by avoiding the necessity to remove trees before their time while not precluding future decision makers from doing so.

It expands the alley width by 12 feet, to 42 feet, revealing more of the Administration Building and ultimately providing a well proportioned archway structure.
It is a sustainable management system allowing the same process to occur in reverse 150 or so years hence.

- 3) Maintenance would be very simple with no more effort than is needed today.
- 4) A maximum amount of uncluttered lawn area would remain for student group activities.
- 5) Differential growth due to varied canopy shading will happen in any tree replacement plan (short of clear cutting) and will likely cause some temporary but acceptable height and form differences in the new plantings.
- 6) Conflicts with existing utilities will need to be addressed prior to planting the “shadow” rows.
- 7) The single species planting has survived for 120 years. It is reasonable to expect that a similar planting will endure uncompromised for another 120 years. Occasional individual tree deaths will not significantly detract from the design. The unlikely event of cataclysmic die off would be a lesser loss than a dilution of the existing strong historic form caused by plantings of mixed species and age.
- 8) At the scale of the overall Colorado State University campus, the elms are but one of many dominant species which contribute to the diversity of the urban forest. But the diversity issue when applied in a relatively small spatial context, such as the Oval or the plaza or the lagoon, ceases to be meaningful.

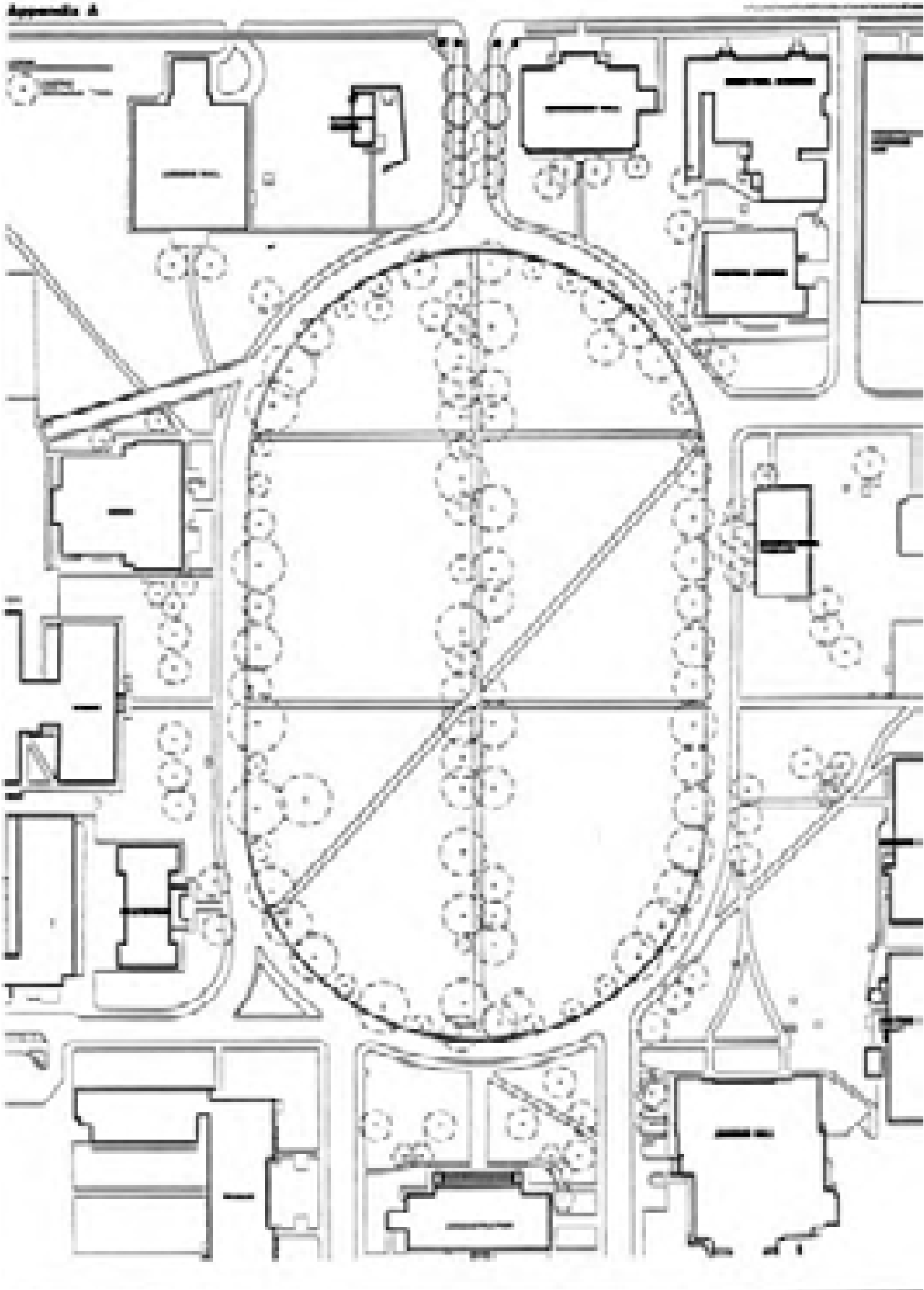
Conclusion

Facilities Management has established and will maintain contact with Keith Warren of J. Frank Schmidt & Son Wholesale Nursery, P.O. Box 189, Boring Oregon, 97009, 1-800-825-8202 and (503) 663-4128. Schmidt & Son only grows bareroot stock, but owns a neighboring company called Northwest Shade Tree which grows balled and burlap stock. After they establish a propagation method, they will likely be able to contract grow the elms needed to replant the Oval alle'e. Sixty 3" caliper Valley Forge American Elms will be needed, 49 for the alle'e planting with an additional 11 trees to cover potential losses.

Much consideration has gone into the Oval Area Long Range Plan. The proposal is a compromise of opposing viewpoints that retain the heritage of the Oval trees and build on that tradition for future generations. The Oval landscape is a living, dynamic, constantly evolving ecosystem that must be managed with care. The university endeavors to maintain and enhance the landscape that embodies Colorado State University's mission of teaching, research and outreach.

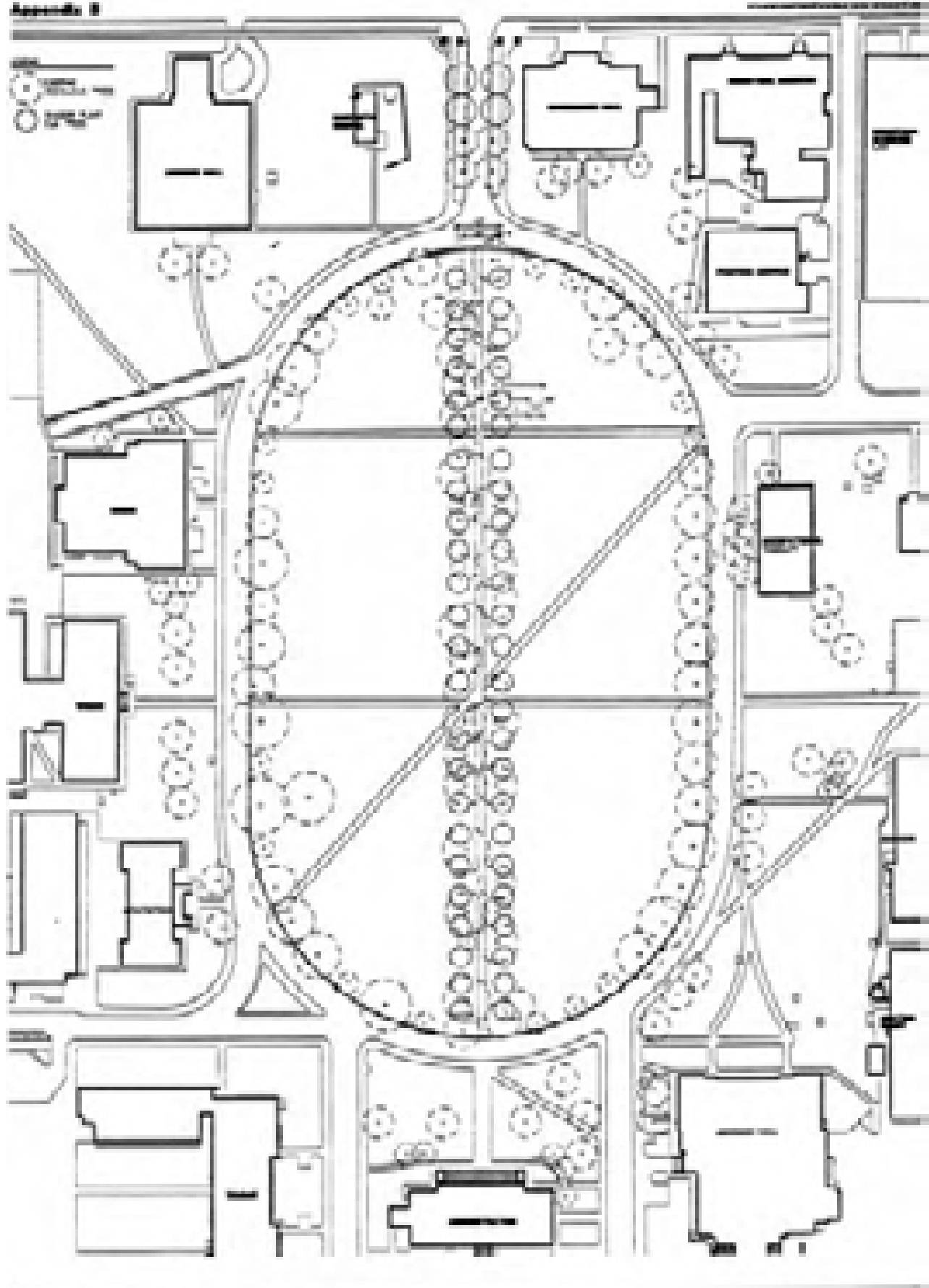
Appendices

- A The Oval Long Range Plan, Existing Trees
- B The Oval Long Range Plan, Shadow Plant Option
- C CSU Tree Management Committee Members
- D Acknowledgments



THE OVAL LONG RANGE PLAN
Existing Trees





THE OVAL LONG RANGE PLAN
Shadow Plant Option



Appendix C

Tree Management Advisory Committee

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Nagel, Doug; Grounds Specialist, Facilities Services South

Reid, Grant; Associate Professor, Horticulture, 208 Shepardson

Schomaker, Mike; Forester, Colorado State Forest Service, 214 Forestry

Former Committee Members

Franklin, Bruce; Student Representative

Mullen, Kathleen; Student Representative

Birchler, Wendy; Student Representative

Smith, Daryl; Supervisor II, Facilities Operations

Paulson, Merlyn; Professor, Landscape Architecture

Appendix D

Acknowledgments

Colorado State University Archives, historic photographs of the Oval.

Colorado State University, “History of Trees on Campus”, prepared by Kathleen Mullin.

Colorado State University, Office of Instructional Services, historic and current photographs of the Oval.

Colorado State University, “The Oval”, term paper prepared by Jill Borst, Spring 1994.

Hansen, James E. II, A History of Colorado State University 1870-1974, Colorado State University, history of buildings on campus, 1974.

Hansen, James E. II, Democracy’s College in the Centennial State A History of Colorado State University Colorado State University, 1977.

Larry Frank, photo-simulations of the Oval plan options.

Marcie Harris and Erin Stewart, color renderings of the Oval plan options.

Grant Reid, Shadow Plant Option

VII Historic Landscapes in Local Programs

The documents in Chapter VII have been reproduced with permission from:

Pratt Cassjty, Executive Director, National Alliance of Preservation Commissions (“Still Local After All These Years. . .” *CRM* 12/6 [1996]: 25-29).

The Alliance Review (Fall 1990): 1-3, published by the National Alliance of Preservation Commissions, Washington, D. C.’ (Noré V. Winter, “Design Guidelines for Historic Districts within the Context of Community Planning.”)

Landscape Architecture 77 (Sept./Oct. 1987): 88-93. (Julia Sniderman and JoAnn Nathan, “Reawakening a• Spirit of Stewardship.”) : -

Dale M Jaeger, The Jaeger Company, Gainesville, Georgia (*Historic Preservation Element, Orange County Comprehensive Plan, Orange County, North Carolina*, April 1996).

Susan Rademacher, Louisville Olmsted Parks Conservancy, Louisville, Kentucky (“Frederick Law Olmsted’s. Louisville Legacy!”)

Introduction: Historic Landscapes in Local Programs

by Pratt Cassity, Executive Director
The National Alliance of Preservation Commissions

There is an ancient African proverb which summarizes how unified efforts can have a collective long lasting impact. The moral of the story is that a single spider web cannot stop a charging elephant; however, when the cumulative strength of thousands of spider webs are united, the charging pachyderm can be stopped in its tracks. This is comparable to preservation programs that affect historic resources: diverse programs are not powerful when used individually, they gain power when combined.

Single initiatives or individual laws cannot save all the historic landscapes of this country-. America's cultural landscapes must be protected by a broad spectrum of tools that are available to preservationists. The preservation of historic landscapes builds upon recognition and identification programs that exist at the federal level and are implemented through state preservation offices. However, as the principles of preservation begin to encompass a broader range of historic resources, the tools must also take on a broader character. Specifically, programs at the local level are used to *protect* the significance of entire cultural and natural landscapes because the policies that provide direct protection to historic environments tend to occur locally. The power of local laws to deny demolition, to review new construction plans, and to accept only those proposals for change which are sensitive to existing character cannot be duplicated at either the state or federal levels. The police power of zoning and planning regulations lies within local governments. Initiatives at the federal level continue to encourage the recognition of historic properties and districts through identification and subsequent listing on the National Register of Historic Places, but what has been lacking at the federal and state level is PROTECTION.

There are local programs in place that serve as illustrative models for historic landscape preservation. Several of the local programs that have contributed to landscape protection in meaningful ways are highlighted in this chapter. These programs generally fall into two categories: the open space and land use managers (the planners) and the plant material conservation advocates (the tree huggers). The planners are concerned with broader environmental issues—such as open space planning—which concentrate on the conservation and creation of municipal parks, recreational facilities, greenways, and natural buffers between adjacent land uses. Planning programs that address broader problems associated with historic landscapes include: sprawl prevention initiatives, urban growth boundaries, downtown revitalization programs, and local regulatory (design review) ordinances for designated districts and special character areas.

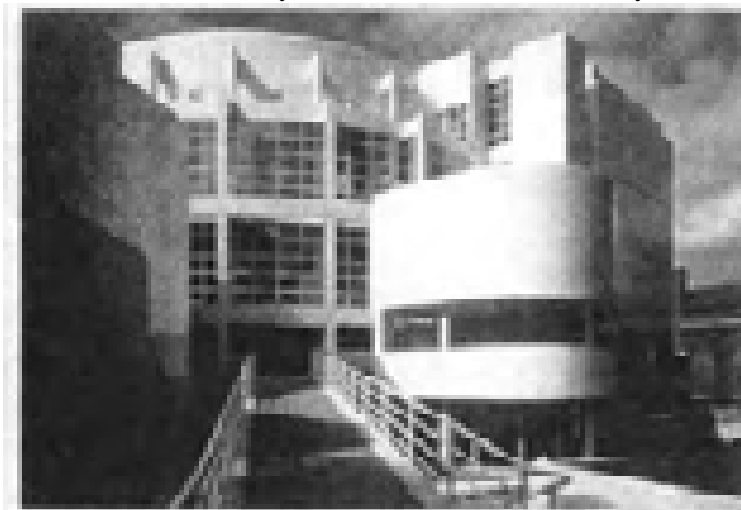
The tree advocates are concerned with the protection and proliferation of tree cover and the introduction of plant material into new development. This is chiefly accomplished through the use of incentives or ordinances that regulate the retention of mature plant material or replacement/introduction of new plant material. Examples could include the preservation of an historic allée of live oaks in an old neighborhood, the re-planting of trees within a downtown district, or a highway beautification program for planting trees and wildflowers. There are now spin-off groups that have been labeled “native Nazis”. These groups are devoted to the planting of native flora that require minimal maintenance and avoid the proliferation of substandard plant species such as Bradford Pears and the disease-prone Red Tip Photinia. It is their assumption that planting only native species will curtail the spread of non-indigenous, invasive plant material like the infamous kudzu vine.

Just as the National Register of Historic Places cannot singularly save historic resources, historic preservation cannot singularly make great communities. Local preservation and citizen participation is only one piece of the community improvement puzzle, but has a proven track record of making historic landscapes less vulnerable to the impact of insensitive land development practices.

Still Local After All These Years...

The National Historic Preservation Act (NHPA) of 1966 is most successfully realized when the abilities and differences among the various levels of government operate in unison. The federal program brings legitimacy, financial incentives, a systematized process, and broad arms to guide national activity. The states offer centralized assistance while dividing the process into more manageable units. The states also pass legislation and judicial authority to the local level, and it is there that real protection occurs. Local laws actually stop demolition and prevent insensitive changes to historic properties—legally and constitutionally.

The local aspect of the national process of resource identification, evaluation, registration, and protection is the one with the teeth! The effectiveness of our national preservation program relies on the retention of historic resources, and the retention of resources depends solely on local advocates' ability to influence opinions and actions of citizens through the programs, policies, and laws at the local level.¹ The unification of the different players' "strands" within the "web" of the national historic preservation program has helped to change the look, the feel, the economy, and the future of this country.

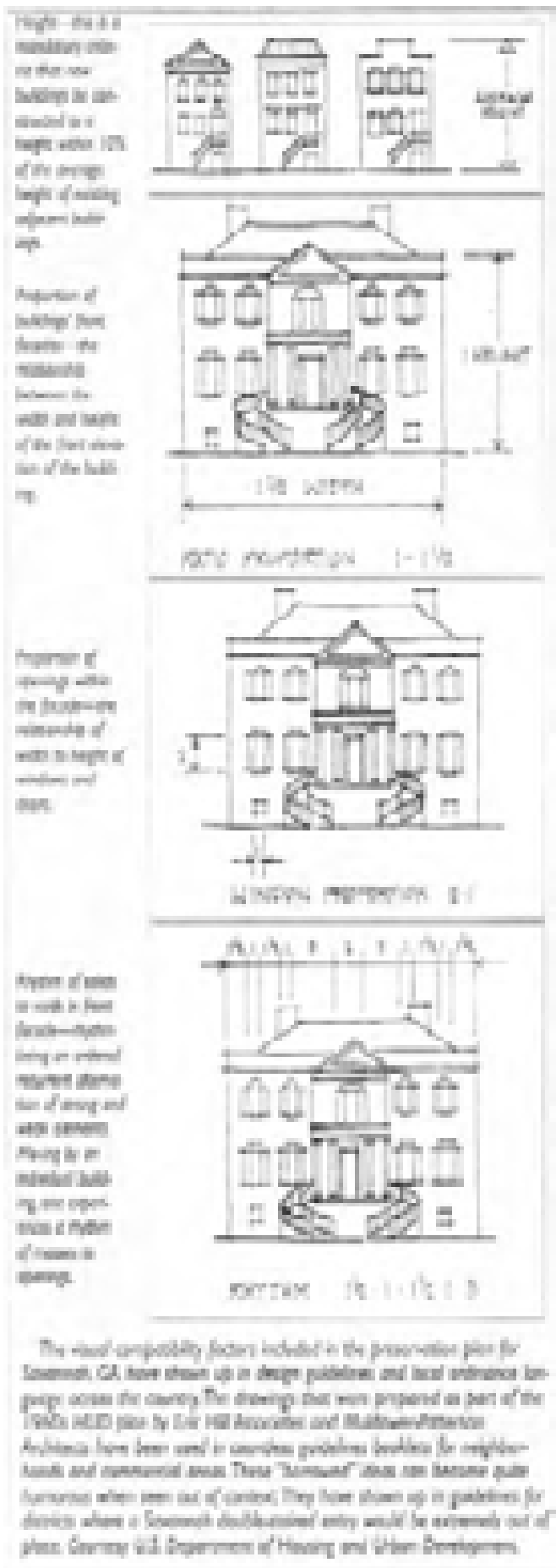


Local preservation commissions have been considering the impact of contemporary architecture on districts since the first review board was established in Charleston, SC, in 1931, and now many of them are considering extending the protection of their ordinances to brand new buildings outside historic districts that have immediately recognizable architectural significance. During a comprehensive preservation planning process, the Atlanta Urban Design Commission discussed conferring landmark status to Richard Meters 1983 High Museum of Art. Photo by Pratt Cassity.

My thoughts regarding how the NHPA relates to the local level reflect my biased opinion and unabashed faith in local government. I have a cornucopia and sincere appreciation for the process and accessibility of local government. Many folks "inside the Beltway" forget the wonderful lesson of democracy as it is practiced in the local arena. I'm happy that my mayor, Gwen O'Looney, is here in Athens, Georgia. I can call her at home and discuss any problem facing me or my neighbors. Understandably, [I] feel that local government is here for me and I have access to it. I don't feel as close to my state representative or senator in the Georgia General Assembly, nor to the governor, and not at all close to my Congressional delegation. It is here at the local level where I have an influence on policy and can affect my personal comfort most directly. I participate in local government and feel good, most of the time, for doing it.

Local preservation has those same benefits. National agendas, federal assistance, and government activity have greatly influenced how preservation is accomplished in the United States, but it has not changed the simple truth that historic communities are saved one property at a time, and historic properties are saved one brick at a time. Local preservation programs may depend heavily upon state laws for authorization and on federal and state programs for financial and technical assistance, but if local preservationists fail to rally when needed, state and federal programs, in and of themselves, fail to save the resource.²

Preservation at the local level, as envisioned by a preservation ordinance and design review process, can be traced much farther than NHPA. The Charleston, South Carolina, preservation ordinance, passed in 1931, set the standard for how buildings are protected by local laws. Local Charlestonian leadership adapted a legal tool to meet preservation needs, and the local resource protection and design review movement began. We are still protecting local historic resources in the method established in 1931. As other cities followed Charleston's example, the number of local historic districts gradually increased. However, they were few in number, the attitude of state courts toward aesthetic regulation ranged from suspicion to hostility, legal tools for preservation were limited, and there were no ties among local,



state, and federal efforts.³ It would be decades before a national act could further define preservation for our nation. In fact, some of the impetus for creating a nationalized process came about because of the disjointed and inconsistent approaches toward preservation due to diversity and lack of unity among local programs.

Prior to 1966, preservation efforts at the federal level had a decidedly "local" flavor, the creative use of the HUD 701 programs, now nearly historic themselves, taught many of us that what was happening to downtowns and in town neighborhoods was not necessarily good for cities, and certainly not good for the nation. In Savannah, Natchez, College Hill (Providence, Rhode Island), and Society Hill (Philadelphia, Pennsylvania), we saw what community conservation needed to be. These innovative planning projects, and others like them, set the stage for a national program that could be administered through the federal government and have very specific local impacts. These early bellwether preservation plans show a clear involvement and connection to local government.⁴

By 1966, local programs were firmly established in many of the major historic areas of larger American towns. The 1966 watershed act was passed. The NHPA did not have an easy job in its attempt to unify a collection of individualized approaches, typically a recipe for disagreement and conflict. However, many local governments saw the value of the NHPA, embraced it wholeheartedly and were able to use it to bolster their own preservation programs.

The NHPA gave local efforts form and order. It passed along to municipal preservation programs consistent identification methods for historic resource survey and inventory. It unified criteria for determining significance for local designation through the evaluation of properties for listing in the National Register. It began a structuring process that was being built from the bottom up, as well as from the top down. The NHPA helped to give a greater system to all preservation decision-making. It brought many of the state and local programs up to the proverbial "level playing field." Grants-in-aid accelerated the process, and SHPO staff assured quality control. Local programs evolved from unrelated entities into a more unified and like-minded group.

Federal funding, licensing, or insuring of projects triggered the process that brought together SHPO, federal agencies, and the advisory Council on Historic Preservation. It gave local governments and the public a chance to hear and see procedural preservation in action. It gave local commissions a model on which to base their own technical project reviews. The Secretary of the Interior's Standards and projects that resulted from the use of the federal

investment tax credits enabled local design guidelines and the local design review process to become more aligned with international preservation theory and national standards. Thus, the quality and consistency of local design review decisions improved. Commissions began to feel better about how they were doing their jobs. The 1976 Bicentennial and the Supreme Court's 1978 magnificent decision in *Penn Central Transportation v. City of New York* was just the reinforcement needed to make local commissions rise up and be counted. The National Trust for Historic Preservation specifically through their *Landmark and Historic District Commission* newsletter and the newly created National Alliance of Preservation Commissions solidified local programs. Commissions became a force to be reckoned with.⁵

The NHPA amendments of 1980, coupled with the 1978 Penn Central decision, changed commission history forever. The NHPA formally and finally recognized the oldest partners in preservation—local government—by creating a process for States to develop Certified Local Government (CLG) programs. It gave states an opportunity to offer specialized assistance to commissions and to local governments that wanted to create local preservation programs. The changes to NHPA and the new constitutional confidence in local ordinances spawned annual statewide preservation commission training across the nation, helping to create statewide associations of commissions (currently there are 10 states with alliances of local historic district and landmark commissions). The CLG programs came with their own funding, and although only 10% of the overall federal allocation goes to eligible local governments, the grants and technical assistance caused the number and sophistication of commissions to increase dramatically.

Today's commissions are facing a variety of new issues and some of the same old problems too. Many of these are influenced by the national preservation program and the NHPA, but most are related to the idiosyncrasies of a particular locale. A sampling of the typical day-to-day issues affecting commissions shows:

- Chicago is having problems with the politics of local designation. The Chicago City Council enacted recent changes to its landmarks preservation ordinance, allowing the potential inaction of aldermen to effectively deny forever the protection of buildings and places in Chicago. The "sunset" provision in their law makes Chicago the only city in the country to remove buildings from possible designation because an elected body failed to take action.⁶
- The Oregon "owner consent" clause, made law in the 1995 legislative session, is viewed by Oregon local preservationists as very detrimental

to the regulatory protection of historic resources. The vaguely worded law requires a property owner's consent to designate individuals properties under the provisions of a local preservation ordinance. This law, and similar legislation in other states, is making the task of protecting resources at the local level much harder. This kind of statute is usually labeled as a "property rights bill" or "wise use legislation." Oregonians are planning to challenge the law in court.⁷

- Because of the value of preservation to Wisconsin's cities and villages, the State of Wisconsin enacted a new law in 1994 that requires cities and villages to enact local preservation ordinances if they have properties that are listed in the National Register or state registers of historic places. The ordinances were to be in place by the end of 1995. Nearly 200 cities are affected. Model legislation was distributed to them by the Wisconsin SHPO, and training opportunities for new commissioners are being planned.⁸
- A Sacramento County Superior Court judge overturned a California law that exempted religious organizations from local historic preservation ordinances. The 1995 law prevented cities from conferring landmark status on church properties without the church's permission. The judge said that the law unfairly favored religious groups at the expense of other property owners. It gave religious organizations a right confined to local governments. Now, a church is not exempt from the landmarking process.⁹
- In Virginia, where some of the oldest local preservation review programs exist, there is a discussion of changing terminology from local "architectural review boards" to "preservation commissions" and broadening the authority for Virginia's ARBs to include more of a community planning function.¹⁰
- The commission in Salem, Massachusetts, took a beating in recent episodes of the television show, "This Old House." The family, their architect, and the show's host proposed an extremely insensitive carriageway addition to a ca. 1768 house. The new garage door entrance would allow the family to park inside the property rather than on the street along with their neighbors. Eventually, the carriageway was not approved, but the negative media coverage of the approval process exposed commissions across the country to criticism from both sides of the fence. Commission chair Helen Sides lamented, "No matter whose side of the story you hear, we were at fault. People blamed us for not doing enough or for doing too much." However, putting a positive spin on the situation, she concludes with the thought that Salem

The United States Preservation Commission Identification Project (USPCIP), jointly conducted by the NPS, National Trust for Historic Preservation, and National Alliance of Preservation Commissions, compiled the different tallies for commissions that have occurred over the past 21 years. The USPCIP resulted in the creation of a national commission database managed by the Office of Preservation Services at the University of Georgia. The chart illustrates the growth of commissions in this country and indicates a link between the increasing number of commissions in many states and the NHPA (1966 and especially the 1980 amendments), America's Bicentennial (1976), and the Penn Central decision (1978).

United States Preservation Commission Identification Project
*Breakdown of Number of Historic Preservation Commissions
and Certified Local Governments by State*

STATE	Historic Preservation Commissions			Certified Local Governments	
	1976	1981	1996	1987	1996
Alabama	6	12	10	5	10
Alaska	0	3	14	3	12
Arizona	6	12	15	8	15
Arkansas	3	6	7	2	7
California	30	55	87	6	36
Colorado	12	14	36	6	20
Connecticut	38	51	73	2	23
Delaware	4	5	6	2	2
District of Columbia	1	1	2	n/a	n/a
Florida	12	20	40	10	28
Georgia	7	15	76	14	47
Hawaii	0	1	2	1	2
Idaho	1	5	30	24	26
Illinois	21	29	79	12	39
Indiana	5	2	24	3	9
Iowa	0	5	99	24	94
Kansas	2	3	8	2	5
Kentucky	6	7	33	6	21
Louisiana	3	5	15	7	27
Maine	1	5	18	2	8
Maryland	18	30	40	10	14
Massachusetts	59	84	141	11	20
Michigan	9	43	54	6	12
Minnesota	9	15	42	9	25
Mississippi	2	7	18	5	18
Missouri	11	11	33	10	19
Montana	0	4	14	5	15
Nebraska	1	2	2	2	2
Nevada	2	2	2	3	3
New Hampshire	28	28	58	5	9
New Jersey	12	38	66	9	21
New Mexico	4	5	6	3	6
New York	22	45	132	10	34
North Carolina	20	44	73	16	34
North Dakota	0	0	4	0	4
Ohio	13	19	82	8	22
Oklahoma	3	4	13	2	11
Oregon	4	13	32	7	18
Pennsylvania	29	47	74	9	21
Rhode Island	8	10	19	8	16
South Carolina	7	7	23	5	13
South Dakota	2	2	17	11	19
Tennessee	8	15	32	8	15
Texas	11	21	56	8	36
Utah	1	3	65	37	70
Vermont	6	9	24	3	7
Virginia	17	26	59	8	21
Washington	9	11	43	13	26
West Virginia	4	10	51	4	33
Wisconsin	15	21	53	11	21
Wyoming	0	0	17	7	18
TOTAL	492	832	2019	392	1034

Would become derelict without the historical commission.¹¹

- Preservationists in Dallas, Texas, accomplish a lot in a difficult climate. Despite the inherent difficulties of working in a city priding itself on the “new,” preservationists have secured an impressive set of financial incentives to attract reinvestment in historic properties in tandem with the urban Main Street project of Downtown Dallas, Inc., the city’s preservation commission offers double incentives for adaptive projects for housing in the downtown.¹²
- As part of the recent revision of the Salt Lake City zoning code, the historic preservation section—Chapter 17—has undergone a complete overhaul. Now a more effective ordinance allows outright denial of demolition for specific sites designated as landmarks, provides a seven-point test that can result in the denial of demolition of contributing buildings within a district, leaves more room for administrative approval so that the review process is more streamlined, and elevates the Landmarks Committee from a division of the Planning Commission to an independent commission. The commission is beginning to use newly developed design guidelines and will be pursuing efforts to list additional properties in the National Register.¹³

I see the future of the NHPA and the future of the local preservation commission within the larger context of the entire preservation movement. Preservation is making new partners and embracing new strategies. New technology, professional associations, downsizing, environmentalism, privatizing, and restructuring are all words and concepts that have affected the marketplace and will affect historic preservation.

Local commissions are better defined now and can play a more active role in the national historic preservation program. The role of the local commission is one to be watched. It is at the local level where we will first see the next trend or encounter the next big obstacle in historic preservation. Likewise, it is at the local level where the most stringent resource protection strategies exist. The national historic preservation program cannot and should not exist without the local regulatory process as a part of it. Throughout the next century, the NHPA should continue to provide the framework for the national preservation agenda, and changes to the Act must recognize, support, and bond the various approaches at all levels of government.

Notes

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Preservation

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- Pratt Cassity is Director of the Office of Historic Preservation at the University of Georgia’s School of Environmental Design. In that position, he coordinates Georgia’s CLG Program and serves as Executive Director of the National Alliance of Preservation Commissions.*

Laura Straehla, Historic Preservation graduate student and intern for the Office of Preservation Services, provided research assistance.

DESIGN GUIDELINES FOR HISTORIC DISTRICTS WITHIN THE CONTEXT OF COMMUNITY PLANNING

by Noré V. Winter

Public officials often find themselves reviewing designs for new construction in historic districts to determine the appropriateness of proposed new buildings. These people are accustomed to dealing with standards for rehabilitation, based on the Secretary of the Interior's Standards, that are generally applied uniformly from one jurisdiction to another. When dealing with the issue of new construction, however, they are often rudely awakened to wide variations in local design policies for new construction. The reason is that design policies for new construction are not developed in a pristine setting in which "pure" preservation theory establishes the playing field. Local governmental structure, public opinion, and basic community goals influence the standards as do variations in the physical characteristics of the individual historic districts themselves.

Spacing between buildings is one of the most important characteristics of Remington Avenue in Fort Collins. The core group used this illustration to weigh the relationship of spacing to other visual characteristics of the street.

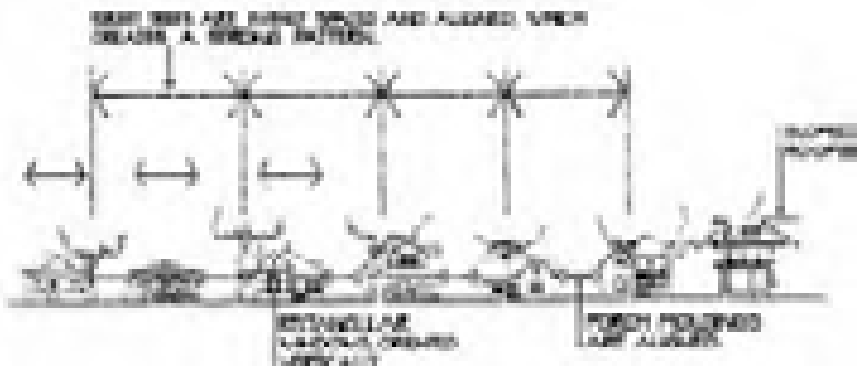


Illustration from the Fort Collins design guidelines prepared by Noré Winter

THE FACTORS THAT INFLUENCE LOCAL DESIGN STANDARDS

Governmental structure affects the character of the guidelines. The degree of regulation provided for an individual historic district will greatly influence the level of review and the specificity of the standards that are applied. City governments usually hold the strongest review powers. Some county governments have similar powers, but many have advisory capabilities only. Some state governments may also provide for design review of historic resources on state-owned lands, but the level of protection and detail of review varies widely. Even federal projects that involve the Section 106 process may yield widely varying results, depending upon the particular agency and the corresponding State Historic Preservation Officer.

Community goals also affect the character of the guidelines. Communities seeking to encourage development and growth may be less restrictive in their preservation regulations for historic districts than governments that are trying to limit the rate of expansion. Even where protection is provided for historic resources within the district, guidelines for new construction may be quite lenient. Other communities may seek to encourage new, creative architectural designs and therefore may feel that inhibiting creativity through design review in the historic district is inappropriate. They may argue for very limited criteria in order to allow wider flexibility in design solutions for new construction.

Continued from page 1

The agenda of neighborhood groups may also influence the outcome of design review for new construction. They are usually more concerned about change in social character of the neighborhood than in the rehabilitation of the existing buildings. Other factors, including land use, traffic impacts, and property values often color their response to new design proposals and these sentiments frequently come to light in the design review process.

The desire to preserve general community character that extends beyond the boundaries of defined historic district boundaries may also influence local design guidelines and the public review process. Design guidelines for “transitional” or “conservation” areas may be developed in such cases.

Other community goals for the overall density of development, as defined in local zoning regulations and building codes, may also influence the character of new construction. These policies often suggest architectural solutions that contrast with the existing historic context and may be in direct conflict with stated policies in the design guidelines

The physical setting also greatly influences the details of the guidelines. Each district is a unique combination of physical characteristics, many of which may contribute to the historic significance of the area, and some of which do not. An inventory of the characteristics of the district helps to catalog those features that contribute to its significance and to establish priorities for writing guidelines based on the importance of these characteristics. Features to consider when conducting a visual survey include:

- The physical characteristics of individual buildings, including their style, materials, and scale
- The physical character of the landscape, including fences, plantings and paving.
- The spatial arrangement of these features, including buildings, site elements and public infrastructure
- The natural site forms and topography that often influence the way things are arranged

Temporal issues also influence the guidelines. Our attitude about design standards is also influenced by how important we perceive the physical characteristics of the district to be. Our perception of this character is



often a mixture of what is was like hysterically and how it exists today. Our sense of priorities for design standards is also influenced by how we anticipate the district will appear in the future, given current development policies and trends in the community.

OPERATING IN A CHANGING ARENA

What do these factors mean, in terms of developing designs for new construction in historic districts? They suggest that officials should be prepared to operate in a political environment that holds a high degree of variability. Local zoning regulations may contradict what are assumed to be federal standards. For example, local regulations may allow an increase in site density, resulting in a reduction of open space that is an important characteristic of the area.

In some cases, the historic context is so “sub-standard” with respect to today’s building codes that any new construction by definition will differ from the character of the original architecture. Local zoning may also allow new uses, with correspondingly different building types, that were unknown historically. If current zoning allows auto service businesses in the district, for example, there is little likelihood that structures built to accommodate them will resemble a row of town houses, no matter how materials are used or what style is used.

In these cases, the relationship of preservation goals to broader community plans and goals becomes very important. A residential neighborhood that seeks to reserve development to single family occupancy structures may therefore oppose a multi-family apartment project, even if the massing is configured to resemble the established building fabric.

Some confusion often occurs in the review process because local boards have a dual allegiance. They must serve their local masters (their town councils) by law, for these are the groups that create them. On the other hand they also seek to conform to what are perceived to be national standards for historic districts. In some cases they are more strongly obliged to promote such standards by participating in the Certified Local Governments program.

Blending planning and preservation policies. Policies for new construction will be a combination of the factors described above. As an example, the review board in the mountain resort of Telluride, Colorado, of which a significant part is a National Historic Landmark District, is concerned about losing historic open space in the yards in the residential neighborhoods, but it also seeks to accommodate more employees as local

residents, because of housing pressures of a ski resort. The town cannot expand its boundaries to allow new development on the periphery without altering its “small town” character that is an essential marketing ingredient and source of civic identity.

Should the community allow an increase in density in its established neighborhoods to provide close-in worker housing, or does it maintain the historic low density, forcing new housing out of town and causing an increase in commuter traffic by employees who must then drive in to work? Such questions arise with each new development proposal. The results of the review process, the designs structures that are built and of those that are denied permits will vary each year as the politics, local sentiment and community needs are blended into evolving preservation policies.

Most communities with historic districts face similar questions. Each must find their own answers to these are related design policies, which, if founded on clearly articulated goals and well understood design policies will help to retain the unique character of the district.

Noré Winter is president of Winter & Company, a consulting firm in Boulder, Colorado, specializing in historic preservation and urban design. He has developed design guidelines and has conducted design review training programs for numerous communities and states. Recent projects include design guidelines for Biltmore Village, North Carolina, design review training for the counties of Hawai'i and planning for Flagstaff, Aniwana and Aspen, Colorado. Winter also directs the architectural team for the rehabilitation of the Colorado governor's mansion and is member of the board of directors of the National Alliance of Preservation Commissions.

**Historic Preservation Ordinance
of the City of Phoenix, Arizona**

Adopted 1986; amended 1996

Section 801: Title

Section 802: Purpose

Section 811: Effect of Historic Preservation Zoning Designation

City of Phoenix
Historic Preservation Office
200 W. Washington St., 9th fl.
Phoenix, AZ 85003
602/261-8699

SECTION 801: TITLE

This chapter shall be known as the "Historic Preservation Ordinance of the City of Phoenix."

SECTION 802: PURPOSE

- A. It is hereby declared as a matter of public policy that the protection, enhancement and preservation of properties and areas of historical, cultural, archaeological and aesthetic significance are in the interests of the health, prosperity and welfare of the people of the City of Phoenix. It is further intended to recognize past needless losses of historic properties which had substantial value to the historical and cultural heritage of the citizens of Phoenix, and to take reasonable measures to prevent similar losses in the future. Therefore, this ordinance is intended to provide for the establishment of Historic Preservation Districts in order to:
1. Effect and accomplish the protection, enhancement and preservation of improvements and landscape features of landmarks, districts and archaeological resources which represent distinctive elements of the city's cultural, educational, social, economic, political, architectural and archaeological history.
 2. Safeguard the city's historic, aesthetic and cultural heritage, as embodied and reflected in such districts.
 3. Foster civic pride in the accomplishments of the past.
 4. Protect and enhance the city's attraction to visitors and the support and stimulus to the economy thereby provided.
 5. Promote the use of historic preservation districts and properties for the education, pleasure and welfare of the people of the City of Phoenix.
- B. It is further declared that the purposes of this ordinance are:
1. With respect to an historic property and the properties in historic preservation districts:
 - a. To remain and enhance those properties which contribute to the character of the historic preservation district and to encourage their adaptation for current use.
 - b. To assure that alterations of existing structures are compatible with the character of the historic preservation district.
 - c. To assure new construction and subdivision of lots in an historic preservation district are compatible with the character of this historic preservation district.
 - d. To recognize the value of historic preservation districts and the contributions which they make to the cultural, educational and historical values of the City, and to encourage the maintenance and preservation of historic preservation districts for future generations by appropriate changes to historic properties.
 - e. To retain and enhance historic properties in the City of Phoenix and to encourage their adaptation for current use.
 - f. To encourage the restoration of historic properties.
 2. With respect to archaeological resources:
 - a. To encourage identification of the location of both pre-historic and historic archaeological resources.
 - b. To assist with the preservation of these resources, within developments where appropriate, and with recovery of the resources where applicable.
 - c. To encourage recognition of the fact that archaeological resources found on public land are the property of all citizens, and are not private property. Archaeological resources found on City-owned lands are the property of the City.
- C. The adoption of this ordinance is declared to be in the public interest and is for a public purpose.

SECTION 811: EFFECT OF HP ZONING DESIGNATION

- A. From and after the adoption by City Council of a supplemental zoning map designating property with the Historic Preservation 'HP suffix, any removal or demolition of structures, or construction, alteration or remodeling of structures, or signs. or any landscaping on such property or development of archaeological sites are subject to the provisions of this ordinance.
- B. The owners of HP property shall maintain and preserve buildings, structures and sites at such a level that they are not a safety hazard to the occupants thereof or to the public.
- C. The HP Commission shall adopt design guidelines which shall apply to the exterior features of structures in all HP districts. The guidelines are intended to offer assistance to property owners when building or modifying structures in the district, as well as to establish a set of standards to be used in reviewing proposals for certificates of appropriateness. The guidelines shall be a set of principles that give direction on how the parts and details of a building's scheme Or plan should be assembled involving the following categories of work in historic districts or on historic structures: **1
 - 1. Rehabilitation of historic structures **1
 - 2. Additions or alterations to historic structures **1
 - 3. New construction on vacant land located in historic districts or adjacent to historic structures **1
- D. Design guidelines may contain provisions which modify the standards for signs contained in Section 705 of this Ordinance. Such modifications may not change the safety or permit provisions of that chapter, but may specify size, height, placement, numbers, materials and lighting of signs. Further, these guidelines may specify the location of off-street parking areas, driveways, screening or landscaping or parking areas, and the required number of off-street parking or loading spaces as contained in Sections 702 of this ordinance. If any of these provisions are to be contained in design guidelines, the guidelines shall be approved according to the procedures contained in Section 807. **1
- E. No building, permanent sign. or- other structure within an HP District may be erected, demolished, moved, restored, rehabilitated, reconstructed, altered or changed in exterior appearance until plans For such activities have been submitted to and approved by the Historic Preservation Officer or the HP Commission, and a Certificate of No Effect, a Certificate of Appropriateness or a demolition approval is issued. Failure to comply with a stipulation, guideline or plan made a part of any of these approvals shall constitute a violation of this ordinance. An approved plan shall be binding upon the applicant and their successors and assignees. No building permit shall be issued for any building or structure not in accord with the plan except that temporary facilities shall be permitted in conjunction with construction. No structure or other clement specified on the plan shall be eliminated, or altered or provided in another manner, unless an amendment is approved in conjunction with the procedures for original approval. **1
- F. Nothing in this ordinance shall be construed to prevent ordinary maintenance or repair of any structure in the HP District, which does not alter or modify the historic character of the structure-Demolition of a structured without obtaining a demolition approval shall constitute a violation of this ordinance.

Date of Addition/Revision/Deletion Section : 811 **1 Revision on 6-19-96 by Ordinance No. G-3938
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SECTION 812: REVIEW PROCESS ON APPLICATION FOR CERTIFICATE OF NO EFFECT, OR CERTIFICATE OF APPROPRIATENESS

- A. When a building permit or other permit is sought horn the City to demolish, alter, remodel, move, build or otherwise develop or landscape property or archaeological sites in the HP District, issuance of the permit shall be deferred until after a Certificate of No Effect or a Certificate of Appropriateness is obtained from the Historic Preservation Officer, or the HP Commission.



Reawakening a Spirit of Stewardship.

by Julia Sniderman and
Jo Ann Nathan

Highland Park, Illinois, breathes new life into a tradition of landscape awareness begun by H. W. S. Cleveland and William French, and advanced by Jens Jensen and William C. Egan

Landscapes are ephemeral. Beyond physical maintenance, their preservation requires the fostering of a spirit of landscape stewardship. In Highland Park, Illinois, this spirit prevailed from its early history until after World War II. By the eighties, however, it had clearly been lost, a fact made especially alarming because of the city's rich legacy from landscape architects and naturalists who had protected and enhanced its scenic beauty since its founding in 1869. When the Highland Park Historic Preservation Commission (HPC)* tried to address the problem in 1984, existing preservation policy and legislation proved inadequate

Yerkes Fountain was donated by entrepreneur Charles Yerkes in 1896 on the occasion of the dedication of Sheridan Road in the public right-of-way. The fountain, with separate fountains for horses, dogs and humans on its front and sides, is now being nominated for landmark status, although there are no plans to restore it to working order. The plantings date from the bicentennial celebrations of 1976, establishing that Highland Park's stewardship efforts range well beyond Cleveland, French and Jensen.



*The 11-member HPC, chartered by local ordinance to identify, protect and educate the public about historic resources, includes an architect, architectural historians, a restoration carpenter, landscape designer, landscape architect from the Park District, and city council liaison, and is staffed by a preservation planner from the community development department.

when applied to landscapes. The HPC has since worked to develop its own strategies for preserving the city's landscapes.

The first two landscape issues came before the HPC when the city council was considering a proposal to move a historic memorial park to make way for an expansion of City Hall and the city received a letter of complaint from a local resident. In his letter, Al Novickas described incidents in which people were unwittingly harming the landscape. Novickas expressed his belief that the community's "landscape heritage will not survive if it is not understood or appreciated."

•That heritage began in 1869 when a group of businessmen formed the Highland Park Building Company to develop a gracious community of summer homes for nearby Chicagoans. They hired landscape architects Horace W. S. Cleveland and William French to plat the streets and, by so doing, initiated Highland Park's tradition of stewardship. Cleveland and French took care to incorporate into their plans the beauty of the area's natural attributes—the forested lake bluff, the deep-running ravines, the curves and rises of the land. "This is the raw material which is placed in our hands to be moulded into shape for the habitations of a nation, and such as we create, it must essentially remain for all future time" (Cleveland, 1915).

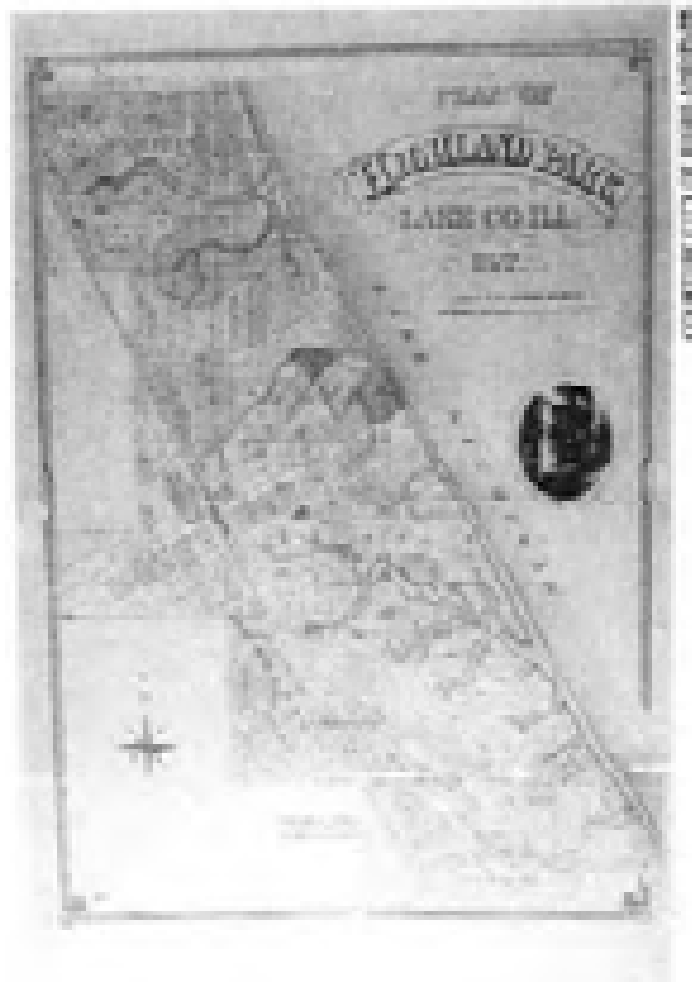
Jens Jensen, now hailed a founder of the Prairie Style in landscape architecture (Zube, 1986), had even stronger ties to the community. In 1908 Jensen built his summer home and year-round studio—the first "Clearing"—in Ravinia, a section of the city that was then a mecca for artists and architects. He maintained a busy private practice designing large midwestern estates while also employed as superintendent of the Chicago West Park System from 1905 to 1920. In addition, he greatly influenced Highland Park's visual character. Jensen asked the city for permission to design street plantings and parks in Ravinia, and he taught residents "to preserve and refine that which nature has so generously given us and to which we should show our reverence" (Jensen, 1905, 1906).

Others in the community shared these beliefs and were committed enough to proselytize door to door. May T. Watts, author of *Reading the Landscape of Europe* and *Reading the Landscape of America*, developed nature trails in the area. In 1913 Jensen formed a conserva-

tion group called Friends of Our Native Landscape, whose members included many of his local clients. Other members were Jesse Lowe Smith, an educator who fostered an appreciation for Highland Park's natural gifts, and William C. Egan, widely acclaimed for his gardening expertise (Miller, 1912). Jensen, Smith and Egan were commemorated in 1942 when the local Men's Garden Club created Laurel Park/Gardener's Memorial in their honor. It was laid out by Jensen's chief designer and son-in-law, Marshall Johnson. The park's Memorial Rose Garden has been cited by James and Louise Bush-Brown in *America's Garden Book* as one of the nation's finest.

It was this important part of Highland Park's landscape history that the city council was proposing to move. Clearly, the community needed to be educated. The HPC created a public awareness pro-

Plans to expand Highland Park's city hall at the expense of the Memorial Rose Garden in nearby Laurel Park (opposite) were interrupted when a resident complained about the city's ignorance of historic resources. The ensuing outreach program was so successful that council members, now educated about the stewardship heritage initiated by the H. W. S. Cleveland and William French platting plan for the city (below), were unanimously opposed to the project when it reached full discussion.



PRESERVATION

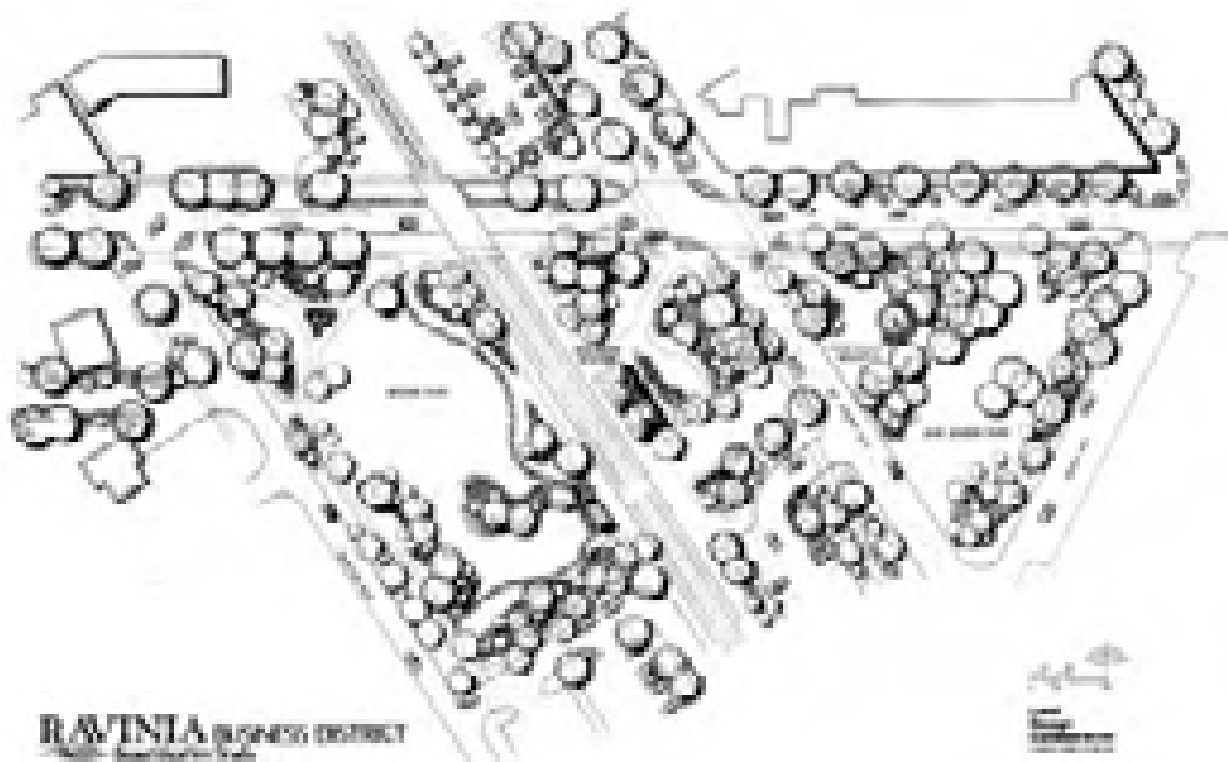
gram, including a slide lecture with a section about Laurel Park/Gardener’s Memorial that has been particularly well received. This presentation was delivered to the city council, many city commissions and other civic groups. The local public library videotaped it, and it is also shown regularly on cable television. By the time the city council came to full discussion on moving the garden, it was unanimously opposed to the idea.

In another effort to protect landscapes, the HPC began nominating Highland Park landmarks. Yet they soon discovered a problem: although the review process for nomination is triggered by a building permit application, most actions affecting landscapes do not require permits. This dilemma has yet to be solved for private property, but an arrangement has been worked out for the Park District, owner of many local historic landscapes. Though sensitive to preservation, the Park District was unwilling to allow its properties to become designated local landmarks; as a separate municipality, it was reluctant to lose its autonomy to the city. The solution

was an Intergovernmental Landmark Agreement between the city and the Park District. Under this agreement, the HPC holds only advisory review power. It is pleased with this contract, however, because the review process is now triggered voluntarily by the Park District.

This partnership inspired a restoration project at Rosewood Park. Rosewood (anglicized from *Rosenwald*) was the estate of Julius Rosenwald, president of Sears Roebuck & Company. In 1913 he hired Jensen to design the landscape, and the resulting plan embodied all Jensen’s characteristic design elements: use of native plant material, sun openings, stonework and water elements. Many of these features still exist. The stone bridge spanning the Rosewood ravine remains one of Highland Park’s most scenic features. Open space where the house once stood is now linked to the original sun openings enclosed by oak trees. Nearby is a stone pool that had been buried for many years. In a *Saturday Evening Post* article (Eskil, 1930), Jensen said that the pool is “for the reflection of the moon, with a back-

The Ravinia Business District Final Design Guide Plan for downtown Highland Park has been directed by James Gamble, ASLA, during his tenure as vice president of Teska Associates Inc. and in his current partnership at Land Design Collaborative, which is now overseeing the plan’s implementation.

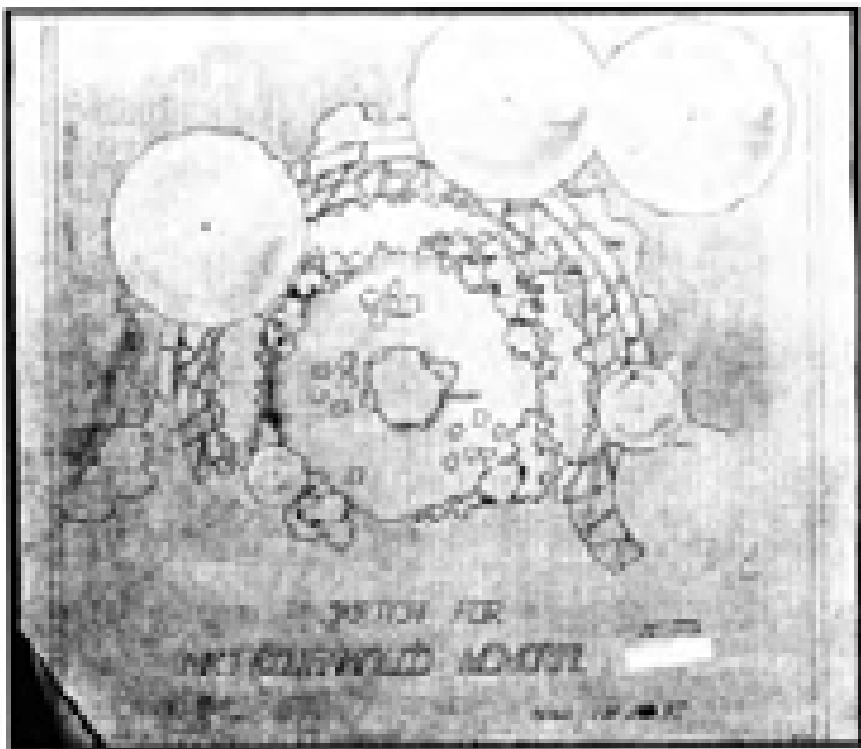


ground of native woodlands whose floor is covered with wildflowers.”

The HPC’s landscape designer and staff representative studied the original Rosenwald drawings in the Jensen Archives at the University of Michigan, and then gave slide copies of the drawings to the Park District. Mike Evans, ASLA, the HPC’s liaison to the Park District, successfully recommended the restoration of the pool, native plant beds and the stone stairway leading to the beach. Peter Koukos, a Park Board member, asserted that “we would be remiss if we did not attempt to restore this to its original design.” The pool’s excavation revealed that the dirt and debris that had buried it had actually helped preserve the original craftsmanship. Local newspapers treated the pool’s uncovering as an archaeological find, and community response has been enthusiastic. In fact, it is expected that local garden clubs will contribute labor to the restoration work.

Public involvement has also played a major role in the restoration of Ravinia Station, the oldest active commuter station on the Chicago Northwestern Line. Built in 1889, it is deemed eligible for the National Register of Historic Places. A neighborhood group and the city convinced the Metra Rail Corporation to rehabilitate the building, which was severely deteriorated. As a result, the city has initiated a streetscape project for the Ravinia business district. In respect for Jensen’s impact on Ravinia, the HPC recommended a “Jensen design idiom.” Specific historic preservation objectives were written into the request for proposal. Teska and Associates of Evanston, Illinois, was selected as planning consultant, with James Gamble, ASLA, as principal designer.

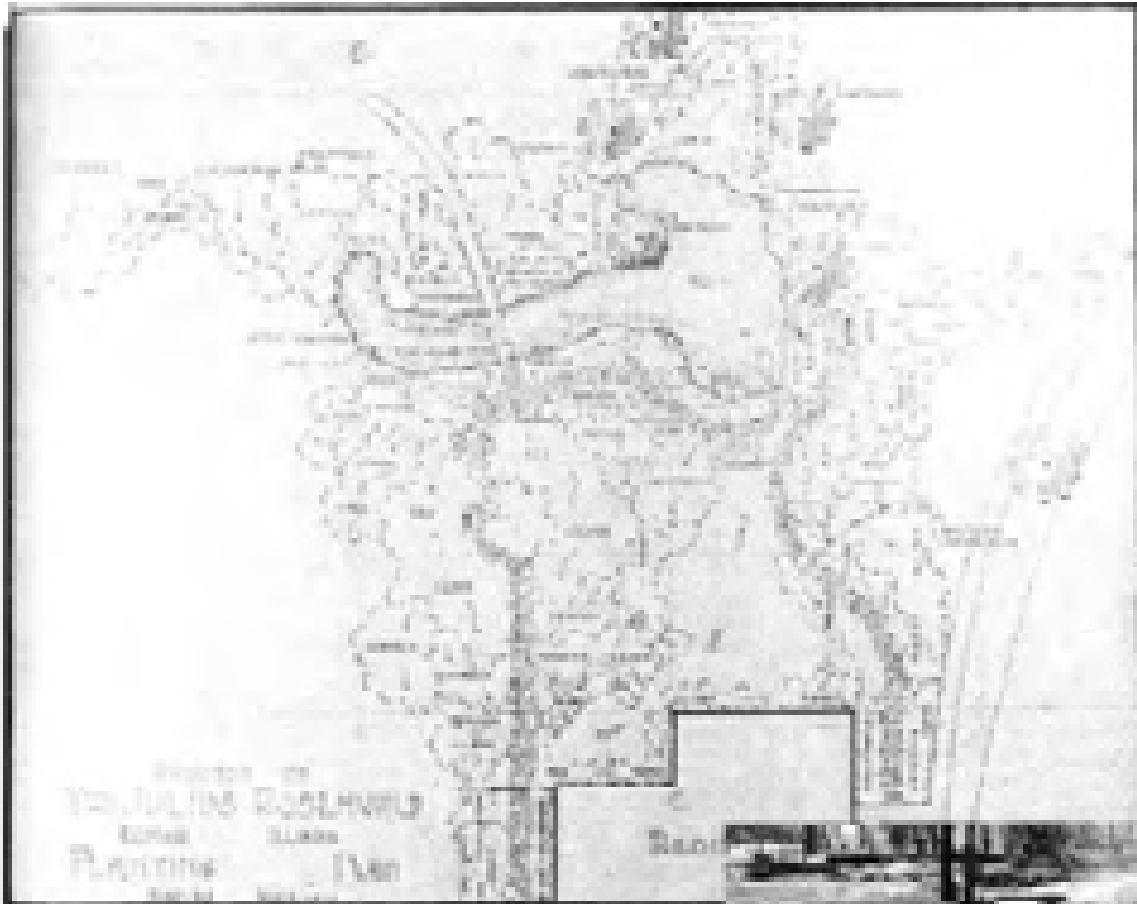
The HPC researched Jensen and Ravinia and presented their findings to Gamble. “No one tied my hands. . . but everyone became a resource. [The HPC] has the knowledge that a designer can tap instantaneously without having to go back and try to research.” According to Gamble, the project’s purpose was “to create a beautiful setting for the Ravinia business district that draws on its historic past while meeting the needs of the present.” The challenge was to commemorate Jensen without imitating his work. To achieve this goal, the design includes scored concrete sidewalks with fieldstone trim; native plant materials in informal arrangements; ornamental street lighting; unified graphics; additional open space;



Top: In recently rededicated Jens Jensen Park stands the 1930 Augusta Rosenwald Memorial, designed by Jensen as a tribute to the wife of Julius Rosenwald. The rock was originally surrounded by water, an element the landscape architects hope to restore. Above: Jensen’s drawing for the memorial.

Right: *Jensen, known for his superb stone work, designed the bridge at Rosewood Park to link the parents' and children's houses. Jensen's design for the Rosenwald estate (below), now anglicized to Rosewood and listed on the National Register of Historic Places.*





Right: The recently discovered pool at Rosewood was designed by Jensen to reflect the moon.
Above: Rediscovery of Jensen's plan for the pool spurred the city's preservation efforts.



and the restoration of the Augusta Rosenwald Memorial at Jens Jensen Park—an original Jensen feature.

While these activities have been meaningful, they have occurred on a project-by-project basis. The HPC realized that a more systematic approach for protecting historic landscapes was needed. To that end, they are conducting a comprehensive landscape survey, studying existing methodologies and developing its own survey form. Fieldwork is augmented by historical research. This effort is being funded in part by a planning grant from the Illinois Historic Preservation Agency. The findings will be evaluated, and

landscape nominations will be made to the National Register of Historic Places as eligible properties are identified.

It is hoped that national preservation policy and legislation will eventually address landscape issues more effectively. However, the most important impact of the HPC's efforts will be the continuing growth of the spirit of stewardship. In Highland Park, this is the legacy of the landscape. ■

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AN ORDINANCE AMENDING CHAPTER 24 OF “THE HIGHLAND PARK CODE OF 1968”, AS AMENDED, REGARDING DESIGNATION OF HISTORIC DISTRICTS

BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF HIGHLAND PARK, LAKE COUNTY, ILLINOIS:

SECTION ONE: That, pursuant to the authority conferred upon home rule units under the Constitution of the State of Illinois of 1970, the City Council of the City of Highland Park finds that it is necessary and in the public interest of the City of Highland Park that Chapter 24 of “The Highland Park Code of 1968”, as amended, be and the same is amended further hereby in its entirety; so that hereafter the said Chapter shall be and read as follows:

“CHAPTER 24: HISTORIC PRESERVATION

SECTION

24.001	Title
24.002	Purpose of Ordinance
24.005	Definitions
24.010	Highland Park Historic Preservation Commission Created
24.015	Officers and Commission Meetings
24.020	Powers and Duties of the Commission
24.025	Landmark and Historic District Designation Procedures
24.030	Construction, Alteration, Demolition or Removal --Certificates of Appropriateness
24.035	Certificate of Economic Hardship
24.040	Appeals
24.050	Enforcement and Penalties for Violation

Sec. 24.001 Title.

This Chapter shall be known, referred to and cited as “The Highland Park Historic Preservation Ordinance-of-1983.”

Sec. 24.002 Purpose of ordinance.

(A) Purpose. The purpose of this Chapter is to promote the educational, cultural, economic and general welfare of the community by:

(1) Providing a mechanism to identify and preserve the distinctive historic, architectural, and/or landscaping characteristics of Highland Park which represent elements of the City’s cultural, social, economic, political and architectural history;

(2) Fostering civic pride in the beauty and noble accomplishments of the past as represented in Highland Park's landmarks and historic districts;

(3) Stabilizing and improving the property value of Highland Park's landmarks and historic districts;

(4) Protecting and enhancing the attractiveness of the City to its home buyers, homeowners, residents, tourists, visitors, and shoppers, and thereby supporting and promoting business, commerce, industry, and providing economic benefit to the City;

(5) Fostering and encouraging preservation, restoration and rehabilitation.

Sec. 24.005 Definitions.

Alteration: Any act or process requiring a building permit that changes one or more of the exterior architectural features of a structure, including, but not limited to, the erection, construction, reconstruction, or removal of any structure.

Area: A specific geographic division of the City of Highland Park.

Certificate of appropriateness: A certificate issued by the Commission indicating its approval of plans for alteration, construction, removal or demolition of a Landmark or of a structure within a Historic District as defined by this Chapter.

Certificate of economic hardship: A certificate issued by the Commission authorizing an alteration, construction, removal or demolition even though a certificate of appropriateness has previously been denied.

Commission: Highland Park Historic Preservation Commission.

Commissioners: Members of the Highland Park Historic Preservation Commission.

Construction: The act of adding an addition to a structure that requires a building permit. This term specifically shall include the building of an accessory structure on a lot or property.

Contributing structure: A structure that is located within a Historic District and which (a) meets the criteria for a Landmark but has not been officially designated as such, or (b) is not of such historic and/or architectural significance as to be designated as a Landmark, but nevertheless contributes to the overall visual characteristics of the Landmark or Landmarks located within an Historic District.

Council: The City Council of the City of Highland Park.

Demolition: Any act or process which destroys in part or in whole a Landmark of a structure within a Historic District.

Design criteria: A standard of appropriate activity that will preserve the historic and architectural character of the structure or area.

Exterior architectural appearance: The architectural character and general composition of the exterior of a structure, including, but not limited to, the kind, color and texture of the building material and the type, design and character of all windows, doors, light fixtures, ornamental details, signs and appurtenant elements.

Historic District: An area designated as an “Historic District” by ordinance of the City Council and which may contain within definable geographic boundaries one or more Landmarks; and which may have within its boundaries ~~other properties or~~ **Contributing** Structures which, while not of such historic and/or architectural significance to be designated as Landmarks, nevertheless contribute to the overall visual characteristics of the Landmark or Landmarks located within the District; **and which further may have within its boundaries Contributing Structures, i.e., structures that do not contribute to the overall visual characteristics of the Landmark or Landmarks within the district.**

Landmark: A property ~~or~~, structure , **or landscape of significance that is** designated as a “Landmark” by ordinance of the City Council, according to criteria and pursuant to procedures prescribed herein, and which is therefore worthy of rehabilitation, restoration, and preservation because of its historic and/or architectural significance to the City of Highland Park.

Landscape of significance: A landscape that is significant in its own right as landscape architecture and not merely as a complementary setting for a structure or a group of structures.

Non-contributing structure: A structure that does not meet the standards applicable to a Landmark or to a contributing structure.

Owner of record: The person or corporation or other legal entity whose name appears on the records of the Lake County recorder of deeds as the title holder.

Park Board: The board governing the Park District of Highland Park.

Property: Land and improvements identified as a separate lot for purposes of the subdivision and zoning regulations of the City of Highland Park.

Rehabilitation: The process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

Removal: Any relocation of a structure on its site or to another site.

Repair: Any change that is not construction, removal, or alteration.

Structure: Anything constructed or erected, the use of which requires permanent or temporary location on or in the ground, including, but without limiting the generality of the foregoing, advertising sign, billboards, backstops for tennis courts, gazebos, radio and television antennae, including supporting towers, and swimming pools.

Sec. 24.0 10 Highland Park Historic Preservation Commission created.

(A) There is hereby created the Highland Park Historic Preservation Commission, consisting of nine (9) voting members, residents of Highland Park, appointed by the Mayor of Highland Park and approved by the City Council, and one ex-officio, non-voting member, who shall be the Director of Community Development. Three (3) members of the Commission shall be appointed from members recommended by the Park Board; one (1) member of the Commission shall be an active member of the Board of Directors of the Highland Park Historical Society; and five (5) members of the Commission shall be appointed at large. At least one member of the Commission shall be an Illinois registered architect, one an architectural historian, and one an attorney. Initially, Commissioners shall serve staggered terms of three persons for four years, three persons for three years, and three persons for two years. All Commissioners shall serve without compensation.

(1) The term of office of each member of the Commission appointed after May 1, 1993, shall be three (3) years, unless such appointment is to fill the unexpired term created by a vacancy; with the understanding, however, that no Commission member shall serve for more than two consecutive full terms.

(2) The office of any Commission member who fails to attend three (3) consecutive Commission meetings without a valid reason, or who fails to attend one half of the total of all Commission meetings scheduled or called during any one (1) year period, may be declared vacant by a majority vote of the remaining members of the Commission.

(3) Upon his receipt of notice of declaration of vacancy from the Commission, or in the event a vacancy in any office of a member of the Commission occurs for any reason, with the advice and consent of the City Council the Mayor shall appoint a successor to fill the unexpired term of office created by the vacancy. Each member shall hold office as a member of the Commission until a successor has been appointed and has qualified.

(B) The Commission is created for the purpose of:

(1) Identifying such property, structures or areas within the City of Highland Park that are historically significant in that they exemplify and/or reflect the cultural, social, economic, political or architectural history of the Nation, State or the City;

(2) Advising the City Council on the designation of such property, structures or areas as either Landmarks or Historic Districts;

(3) Protecting the distinctive visual characteristics of the Landmarks or Historic Districts by reviewing, giving advice, and passing upon changes to their exterior architectural appearance; and

(4) Performing such other functions as may be useful or necessary to safeguard and enhance the community heritage as embodied in properties, structures and areas.

Sec. 24.015 Officers and Commission meetings.

(A) Officers. Officers shall consist of a chairman and a vice chairman elected by the Commission who shall each serve a term of one year and shall be eligible for re-election; but no member shall serve as chairman for more than two consecutive years.

(B) Chairman. The chairman shall preside over meetings. In the absence of the chairman, the vice chairman shall perform the duties of the chairman. If both are absent, a temporary chairman shall be elected by those present.

(C) Secretary. The Secretary to the Commission shall be the Director of Community Development of the City of Highland Park or his designee. The Secretary shall:

(1) Take minutes of each Commission meeting, originals of which shall be kept in the office of Community Development;

(2) Provide administrative and technical assistance to the Commission to assist it in making the decisions and findings as provided hereunder; -

(3) Publish and distribute to the Commissioners copies of the minutes, reports and decisions of the Commission; and

(4) Advise the Mayor of vacancies of the Commission and expiring terms of Commissioners.

The Secretary shall have no vote.

(D) Meetings.

(1) A quorum shall consist of a majority of the members.

(2) All decisions or actions of the Commission shall be made by a majority vote of those members present and voting at any meeting where a quorum exists, except as otherwise provided in this Chapter.

(3) Meetings shall be held at regularly scheduled times to be established by resolution of the Commission at the beginning of each calendar year or at any time upon the call of the chairman.

(4) No Commissioner shall vote on any matter which may materially or apparently affect the property, income or business interest of that Commissioner.

(5) No action shall be taken by the Commission which could in any manner deprive or restrict the owner of a property in its use, modification, maintenance, disposition or demolition until such owner shall first have had the opportunity to be heard at public meeting of the Commission, as provided herein.

(E) Vacancies. The office of any Commissioner who fails to attend three consecutive meetings without a valid reason, or who fails to attend 2/3 of all meetings scheduled or called during any one year period may be declared vacant by a majority vote of the remaining members of the Commission. Any vacancy on the Commission shall be filled in the same manner as for original appointment to the Commission.

Sec. 24.020 Powers and duties of the Commission.

The Commission shall have the following powers:

(A) To adopt its own procedural regulations;

(B) To conduct an ongoing survey to identify Highland Park's historically and architecturally significant properties, structures and areas, including landscapes;

(C) To investigate, hold public hearings and recommend to the City Council the adoption of ordinances designating certain Highland Park properties or structures having special historic, community or architectural value as "Landmarks";

(D) To investigate, hold public hearings and recommend to the City Council certain Highland Park areas as having special historic, community or architectural value as "Historic Districts";

(E) To keep a register of all property and structures which have been designated under this Chapter, including all information required for each designation;

(F) To determine an appropriate system of markers and make recommendations for the design and implementation of specific markings of the streets and routes leading from one Landmark or Historic District to another;

(G) To advise and assist owners of Landmarks and property or structures within Historic Districts on physical and financial aspects of preservation, renovation, rehabilitation and reuse, and on procedures for inclusion on the National Register of Historic Places;

(H) To nominate Landmarks and Historic Districts to the National Register of Historic Places;

(I) To inform and educate the citizens of Highland Park concerning the historic and architectural heritage of the City by publishing appropriate maps, newsletters, brochures and pamphlets, and by holding programs and seminars;

(J) To hold public hearings and to review building permit applications for construction, alteration, removal or demolition of designated Landmarks or structures within Historic Districts and issue or deny certificates of appropriateness for such actions. Applicants may be required to submit plans, drawings, elevations, specifications and other information as may be necessary to make decisions;

(K) To consider applications for certificates of economic hardship that would allow the performance of work for which a certificate of appropriateness has been denied;

(L) To develop specific design criteria for the alteration, construction or removal of Landmarks, or property and structures within Historic Districts;

(M) To review proposed zoning amendments, applications for special uses or applications for zoning variances that affect designated Landmarks and Historic Districts. The Director of Community Development shall send applications for special use or zoning variances to the Commission prior to the date of the hearing by the Appearance Review Commission, Plan Commission, or Zoning Board of Appeals;

(N) To administer on behalf of the City of Highland Park any property, or full or partial interest in real property, including a conservation right as that term is used in Chapter 30, Section 40, Illinois Revised Statutes, which the City may have or accept as a gift or otherwise, upon request or authorization by the City Council or Park Board;

(O) To accept and administer on behalf of the City of Highland Park or the Park District of Highland Park such gifts, grants or money as may be designated by the grantor or donor for the purposes of this Chapter. Such money may be expended for publishing maps and brochures, or for hiring staff persons or consultants or performing other appropriate functions for the purpose of carrying out the duties and powers of the Commission and the purposes of this Chapter;

(P) To call upon available Park District and City staff members as well as other experts for technical advice;

(Q) To retain such specialists or consultants, or to appoint such Citizen Advisory Committees, as may be required from time to time, and as may be provided for in the budget of the Commission;

(R) To testify before all Boards and Commissions including the Plan Commission, the Appearance Review Commission, and the Lake Front Commission

on any matter affecting historically and architecturally significant property, structures and areas;

(S) To confer recognition upon the owners of Landmarks or property or structures within Historic Districts by means of certificates, plaques, or markers;

(T) To develop a preservation component in the Comprehensive Master Plan of the City of Highland Park, Illinois, of 1976 and to recommend it to the Plan Commission and the City Council;

(U) To periodically review the Highland Park Zoning ordinance and to recommend to the Plan Commission and the City Council any amendments appropriate for the protection and continued use of Landmarks or property and structures within Historic Districts; and

(V) To undertake any other action or activity necessary or appropriate to the implementation of its powers and duties, or to the implementation of the purposes of this Chapter.

Sec. 24.025 Landmark and Historic District designation procedures.

(A) Landmark nominations shall be made to the Commission on a form prepared by it and may be submitted by:

- (1) A member of the Historic Preservation Commission;
- (2) A record title owner;
- (3) The City Council; or
- (4) An organization with a demonstrated interest in preservation.

(B) Historic District nominations shall be made to the Commission on a form prepared by it, may be submitted by any person or organization listed in paragraph (A) of this section, and shall be accompanied by a petition signed by 25 percent of the owners of record in an area proposed as a Historic District.

(C) The Commission shall upon receipt of a properly completed nomination, make a preliminary determination within 45 days upon such investigation as it deems necessary, as to whether the nominated property, structure or area meets one or more of the following criteria, **and in so doing the Commission shall identify which, if any, structures it deems to be contributing and which it deems to be noncontributing**

(1) Its character, interest or value as part of the development, heritage or cultural characteristics of the community, county, state or country;

(2) Its location as a site of a significant local, county, state or national event;

(3) Its identification with a person or persons who significantly contributed to the development of the community, county, state or country;

(4) Its embodiment of distinguishing characteristics of an architectural and/or landscape style valuable for the study of a period, type, method of construction or use of indigenous materials;

(5) Its identification as the work of a master builder, designer, architect or landscape architect whose individual work has influenced the development of the community, county, state or country;

(6) Its overall embodiment of elements of design, detailing, materials or craftsmanship which renders it architecturally significant;

(7) Its overall embodiment of design elements that make it structurally or architecturally innovative;

(8) Its unique location or singular physical characteristics that makes it an established or familiar visual feature; and/or

(9) Its character as a particularly fine or unique example of a utilitarian structure or group of such structures, including, but not limited to farmhouses, gas stations or other commercial structures, with a high level of integrity or architectural significance.

An area nominated for designation as a Historic District shall be identifiable by clear and distinctive boundaries, and it shall possess a significant concentration of structures, sites, and/or landscapes of significance united historically and/or architecturally by plan or physical development. Any structure, property, or area that meets one or more of the above criteria shall also have sufficient integrity of location, design, materials and workmanship to make it worthy of preservation or restoration.

(D) Within 7 working days following a preliminary determination that a proposed Landmark or Historic District meets one or more of the criteria in subsection (C) herein **and a further preliminary determination as to which, if any, structures are deemed to be contributing and which are deemed to be noncontributing**, the Commission shall so notify by certified mail return receipt requested the owner(s) of record with a duplicate copy additionally sent by first class mail.

(E) Included with the notice shall be (1) a form for use by the owner(s) of record to approve or disapprove the proposed designation **of an area as an Historic District, and (2) a form for use by the owner(s) of record to approve or disapprove the proposed designation of the owner of record's property as contributing or noncontributing.** The owner shall return the signed form, either approving or rejecting the nomination within 60 days of proof of delivery. Prior to

expiration of the 60 day period, the Commission shall make every reasonable effort to contact personally or by telephone owners of record who have not returned a signed owner consent form to explain the designation process and urge return of the signed form. ~~Failure by an owner(s) of record to return the form with approval or disapproval indicated within the above 60 days shall be considered an approval, unless the time period has been reasonably extended by the Commission after notice to the property owner(s).~~

(F) ~~A proposed Historic District shall be considered approved by the owners of record unless signed owner consent forms rejecting the nomination are received from more than 50 percent of the owners of record.~~ **If a simple majority of the owners of record who return their signed owner consent forms support the proposed nomination, the proposed Historic District shall be approved.** Each owner of record in a Historic District shall have one vote for each property that party owns and regardless of whether the property contributes to the historic or architectural significance of the proposed Historic District. Joint owners of a property shall have only one vote, and the signatures of all owners of record **of a particular property** are necessary to express approval or disapproval.

(G) If the owner(s) of record of a nominated Landmark ~~or more than 50 percent of the owners of record of property within a nominated Historic District rejects, the nomination,~~ **or if a simple majority of the owners of record who return their signed owner consent forms regarding a nominated Historic District reject,** the nomination process shall terminate, and a nomination for that Landmark or Historic District shall not be resubmitted for a period of two years from the date of such rejection.

(H) Upon approval **of a proposed Landmark by the owner(s) of record of said Landmark, or of a proposed Historic District by the requisite number** ~~the~~ owner(s) of record, the eCommission shall schedule a public hearing on the nomination within 15 days or at their next regularly scheduled meeting.

(1) Notice of the date, time, place and purpose of the public hearing shall be sent by mail to the owner(s) of record and to the nominators not less than 7 nor more than 30 days prior to the date of the hearing. The notice shall state the location and legal description of a property or the boundaries of an area, and a brief statement summarizing how the proposed Landmark or Historic District meets the criteria set forth in subsection (B) herein. A like notice shall also be published in a newspaper having general circulation in the City of Highland Park.

(2) At the hearing the Commission shall take testimony presented by the nominators, the owner(s) off record, and any other interested parties who wish to be heard ~~on the application of the criteria for designation enumerated in subsection (B) herein to~~ **designation of the proposed Landmark or Historic District, Landmark, contributing structure or noncontributing structure.** In addition, the Commission shall consider all written comments received by the Commission prior to the hearing.

(3) The Commission shall review and evaluate all available information according to the applicable criteria set forth in section 24.025 herein.

(4) If the Commission decides after the hearing to recommend to the City Council that the proposed Landmark or Historic District (**with those structures deemed to be contributing and noncontributing being expressly so identified**) should be designated, it shall do so by resolution passed by a majority of a quorum present and voting (but in no case less than four Commissioners), accompanied by a report summarizing the evidence presented at the hearing and explaining the recommendation.

(a) A decision shall be made within 15 days following the date of the closing of the hearing.

(b) The owner(s) of record shall be notified promptly by a letter containing a copy of the resolution.

(c) The Secretary shall send a copy of the resolution and the accompanying report recommending designation by ordinance to the City Council.

(d) A decision by the Commission not to recommend a designation to the City Council shall be the final administrative decision; provided, however, that the nominator may, within 30 days after the mailing of the notice of the decision, file with the City Clerk a written appeal to the City Council. In the case of a nomination made by petition of 25 percent of the owners of record in an area proposed as a Historic District, the written appeal must be accompanied by a new petition signed by 25 percent of the owners of record.

(5) The City Council shall within ~~45~~. **90** days after receiving the recommendation or written appeal, either reject the recommendation or written appeal by formal resolution or designate the Landmark or Historic District (**with those structures deemed to be contributing and noncontributing being expressly so identified**) by ordinance that establishes boundaries in the case of a Historic District, and makes the designated Landmark or Historic District subject to the provisions of this Chapter.

(I) The City Clerk shall provide written notification by regular mail to the nominator(s) and the owner(s) of record of the designated Landmark or of properties and structures in the designated Historic District of the action taken by the City Council and include with the notice a copy of the designation ordinance or resolution passed by the City Council. A copy of each designation ordinance shall be sent to the Building Department.

(J) No building permit shall be issued for alteration, construction, removal or demolition of a proposed Landmark or of a property or structure within a proposed Historic District from the date of the meeting of the Commission at which a nomination form is presented until rejection of a nomination by the owner(s) of record as provided in paragraph (F) hereinabove or the final disposition of the

nomination by the City Council unless such alteration, removal or demolition is earlier authorized by formal resolution of the City Council as necessary for public health, welfare or safety. ~~In no event shall the delay be for more than 90 days.~~

(K) Designation may be amended or rescinded by the same procedure and according to the same criteria set forth herein for designation except that owner consent shall not be required for rescission.

Sec. 24.030 Construction, alteration, demolition or removal -- certificates of appropriateness.

(A) It shall be unlawful to undertake an alteration, construction, demolition or removal requiring a building permit that affects the exterior architectural appearance of any property or structure within a Historic District or any Landmark without first having obtained a certificate of appropriateness from the Historic Preservation Commission for such action. Any application for a building permit for an alteration, construction, demolition, or removal, including plans and specifications, for designated Landmarks or for property or structures within designated Historic Districts shall be sent by the Building Department to the Historic Preservation Commission within 7 days of the receipt of the application by the Building Department. Any applicant may request a meeting with the Commission before the building permit is sent by the Building Department to the Commission for review and may consult with the Commission during its review of the application.

(B) Review criteria **for Landmarks and contributing structures in Historic Districts.** In making a determination whether to issue or deny a certificate of appropriateness **for a Landmark or for a contributing structure within an Historic District,** the Commission shall consider, among other things, the effect of the proposed construction, alteration, removal or demolition upon the historic, aesthetic or architectural value, characteristics and significance of the Landmark ~~or of,~~ the Historic District, **and/or the contributing structures.** The criteria to be used by the Commission in making its determination shall include, but not be limited to:

(1) The maintenance of the significant original qualities or character of the structure or property, including, if significant, its landscape. The removal or alteration of any historic or distinctive architectural features should be avoided when possible;

(2) The compatibility of the architectural style and design detailing of the proposed construction, alteration, addition or repair with the original architecture of the Landmark or styles within the Historic District;

(3) The compatibility of the general design, arrangement, scale, texture or materials of the construction or alteration, with the historic, aesthetic or architectural values, characteristics and significance of the Historic District and/or Landmark;

(4) The relationship of the location of the construction, alteration, or removal to the streets, public or semi-public ways and any other structures or property within a Historic District;

(5) Construction, alteration and demolition shall be undertaken only in accordance with the following standards:

(a) Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose;

(b) All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

(c) Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

(d) Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.

(e) Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material need not be identical to but should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

(f) The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

(g) Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to, any project.

(h) Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.

(i) Wherever possible, new additions or alterations to structures shall be done in such manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would not be impaired.

(C) Review criteria for noncontributing structures in Historic Districts.

(1) In making a determination whether to issue or deny a certificate of appropriateness with regard to an application for demolition of a noncontributing structure or the removal of such structure to a site outside an Historic District, the Commission shall not withhold issuance of a certificate of appropriateness but it may require the property owner of record to avoid, when possible, the removal or demolition of any historic or distinctive archaeological and/or landscape features.

(2) In making a determination whether to issue or deny a certificate of appropriateness with regard to an application for the alteration of a noncontributing structure, or the construction of an addition to a noncontributing structure, the criteria to be used by the Commission in making its determination shall include, but are not limited to:

(a) The maintenance of the significant original qualities or character of the structure or property, including, if significant, its landscape. The removal or alteration of any historic or distinctive architectural features should be avoided when possible;

(b) The compatibility of the general design, arrangement, scale, texture or materials of the construction or alteration, with the historical, aesthetic or architectural values, characteristics and significance of the Historic District;

(c) The relationship of the location of the construction or alteration to the streets, public or semi-public ways and any other contributing structures or property within an Historic District;

(d) Every reasonable effort shall be made to protect and preserve archaeological and/or landscape resources affected by, or adjacent to, any project;

(e) Contemporary design for alterations and/or additions to existing properties shall not be discouraged when such alterations and/or additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.

(GD) Review process.

(1) If the Commission finds that the work proposed in the application will not adversely affect any historically or architecturally significant features of the Landmark or **contributing** structure or property within a Historic District and is appropriate or consistent with the spirit and purposes of this Chapter, it shall, at the next regular Commission meeting, issue a certificate of appropriateness by resolution passed by a majority of a quorum and forward copies to the owner(s) of record and the Building Department. An owner may request a special meeting if the next regular Commission meeting is scheduled 15 days or more after the receipt of the application.

(2) If the Commission finds that the proposed work will adversely affect or destroy any significant historic, aesthetic or architectural feature or value of the Landmark or contributing structure or property within a Historic District or is inappropriate or inconsistent with the spirit and purposes of this Chapter, it shall disapprove the application by resolution and shall so advise the applicant for permit and the Building Department in writing within 30 days after receiving the copy of the application.

(a) The Commission shall briefly state its reasons therefor in writing and it may make recommendations to the applicant with respect to the appropriateness of design, arrangement, texture, scale, material, color, location or other elements of appearance of the building or structure involved.

(b) In cases of disapproval accompanied by recommendation, the applicant may again be heard before the Commission if within 60 days of the date of receipt of notice of disapproval of the application he amends his application to conform with the recommendations or makes application for a certificate of economic hardship as provided for in section 24.035 herein. The applicant shall be heard at the next regular meeting of the Commission after receipt of the amended application, and the Commission shall approve or disapprove the amended application by resolution.

(c) In the event that the Commission and the applicant fail to resolve differences of opinion after consideration of the amended application, or an application for a certificate of economic hardship pursuant to section 24.035 has been filed, under the procedures outlined, the Commission within 15 days following disapproval of an amended application or receipt of an application for a certificate of economic hardship shall hold a public hearing.

(d) Notice of the date, time, place and purpose of the public hearing shall be sent by regular mail to the applicant, to adjoining property owners, and to all owners ~~or property~~ **of record** within the Historic District and also within 250 feet of the property for which an application has been made. The notice shall be sent not less than 10 days prior to the date of the hearing. The notice shall state the location, including the common street address, of the

property, and **shall** include a brief description of the proposed alteration, construction, demolition or removal for which an application has been made and the differences of opinion between the applicant and the Commission.

(e) At the public hearing the Commission shall take testimony presented by the owner(s) and any other interested parties concerning the effect of the proposed alteration, demolition or removal upon the exterior architectural appearance and the review criteria in subsections (B) **and** (C) of section 24.030 herein.

(f) Within 15 days following completion of the public hearing, the Commission shall issue or deny the certificate of appropriateness or of economic hardship and transmit copies of its decision to the applicant.

Sec. 24.035 Certificate of economic hardship.

(A) A certificate of economic hardship shall be issued by the Commission upon a finding by it that all reasonable use of, or return from, a designated Landmark or property within a Historic District would be denied a property owner as a result of the disapproval of a certificate of appropriateness.

(B) The Commission may solicit expert testimony, or the applicant may submit evidence, concerning any of the following items at the time of the public hearing provided for in section 24.030 (C) (2) (c):

(1) Any substantial decrease in the fair market value of the property as a result of the denial of the certificate of appropriateness;

(2) Any substantial decrease in the pre-tax or after-tax return to owners of record or other investors in the property as a result of the denial of the certificate of appropriateness;

(3) Any additional cost of work necessary to comply with the standards and criteria for the issuance of a certificate of appropriateness as stated in Section 24.030 herein;

(4) In the case of a proposed demolition, the economic feasibility of rehabilitation or reuse of the existing structure on the property.

(C) The Commission may adopt procedural rules concerning the types of information, evidence or expert testimony that it considers necessary to make a determination on an application for a certificate of economic hardship.

(D) Upon a finding by the Commission that without approval of the proposed work all reasonable use of, or return from, a designated Landmark or property within a Historic District will be denied a property owner, then the application shall be delayed for a period not to exceed 60 days. During this period of delay, the Commission shall investigate plans and make recommendations to the City Council to allow for a reasonable use of, or return from the property, or to

otherwise preserve the subject property. Such plans and recommendations may include, but are not limited to: a relaxation of the provisions of the ordinance, a reduction in real property taxes, financial assistance, building code modifications, and/or changes in zoning regulations.

(E) If by the end of this 60 day period, the Commission has found that without approval of the proposed work, the property cannot be put to a reasonable use or the owner cannot obtain a reasonable economic return therefrom, then the Commission shall issue a certificate of economic hardship approving the proposed work. If the Commission finds otherwise, it shall deny the application for a certificate of economic hardship, and notify the applicant by mail of the final denial.

Sec. 24.040 Appeals.

(A) Upon receipt of a final denial of a certificate of appropriateness or a certificate of economic hardship for either a Landmark or a property or structure within a Historic District, the applicant may, within 15 days, appeal the Commission's decision to the City Council. The City Council may affirm or modify the decision, after due consideration of the facts contained in the record submitted to the Council by the Commission. The Council may receive comments on the contents of the record, but no new matter may be considered by the Council. Upon a decision by the Council that a certificate of appropriateness or a certificate of economic hardship shall be issued, the Secretary shall notify the Commission, the applicant and the Building Department within 30 days and the Building Department shall then issue the permit within 15 days.

(B) If the Council concurs with a decision of the Commission not to issue a certificate of appropriateness or a certificate of economic hardship, the Secretary shall notify the Commission, the applicant and the Building Department within 30 days.

Sec. 24.050 Enforcement and penalties for violation.

Any person who causes the alteration, demolition or removal of any designated Landmark or improvement within a Historic District without a certificate of appropriateness or a certificate of economic hardship shall be guilty of a misdemeanor and upon conviction thereof shall be punished by a fine of not less than \$50 nor more than \$500. Every day each such violation shall continue to exist shall constitute a separate violation.”

SECTION TWO: That, in the event any part or parts of this ordinance shall be found to be unconstitutional by a court of competent jurisdiction, such unconstitutionality shall not affect the validity of the remaining parts of this ordinance. The City Council of the City of Highland Park hereby declares that it would have passed the remaining parts of this ordinance if it had known that such part or parts thereof would be declared unconstitutional.

SECTION THREE: That the City Clerk of the City of Highland Park be and is directed hereby to publish this ordinance in pamphlet form pursuant to the Statutes of the State of Illinois, made and provided.

SECTION FOUR: That this ordinance shall be in full force and effect from and after its passage, approval, and publication in the manner provided by law.

AYES:

NAYS:

ABSENT:

PASSED:

APPROVED:

PUBLISHED IN PAMPHLET FORM:

ORDINANCE NO.

Raymond J. Geraci, Mayor

ATTEST:

David W. Fairman, City Clerk

THE
JAEGER
COMPANY



HISTORIC PRESERVATION ELEMENT
ORANGE COUNTY COMPREHENSIVE PLAN
ORANGE COUNTY, NORTH CAROLINA

Orange County Historic Preservation Commission
Orange County Planning Department

Excerpts
from

**Historic Preservation Element
Orange County Comprehensive Plan
Orange County, North Carolina**

Prepared for the Orange County Historic Preservation Commission,
Orange County Planning Department
Hillsboro, North Carolina

By The Jaeger Company, Gainesville, Georgia
1996

8.0 Orange County Case Studies

8.1 Approach to Boundary Delineation

8.2 Cedar Grove Rural Crossroads Historic District

8.2.1 Description and Historical Sketch

8.2.2 Recommended Boundary

Illustration 8: Cedar Grove

8.3 Bryant Neville Farm

8.3.1 Description and Historical Sketch

8.3.2 Recommended Boundary

Illustration 10: Neville Farm

8.0 Case Studies

The purpose of this chapter is to illustrate an approach to delineating boundaries for historic resources in rural Orange County. This approach is suggested for local designation.

One crossroads community forming a potential district and two farm complexes forming potential landmarks have been selected for this analysis. The intent of this exercise is to evaluate historic structures and their associated landscape settings together and to determine a boundary that considers both. The historic resources chosen for this study have applications to many other resources in the county. The case studies provide examples on how to delineate a rural historic district and an individual rural farm complex. Approximately forty percent of the sites listed in the State Historic Preservation Offices Study List for Orange County are farms.

The case studies also illustrate where historic preservation ends and farmland preservation can begin. It is not the role of the Historic Preservation Commission to provide protection for all the farmland in Orange County. It is the role of the Commission to provide protection for historic structures and their associated landscapes. In cases where farmland is associated with a historic structure or a collection of historic structures, strategies will promote both preservation of the historic landscape and conservation of the rural landscape. This chapter illustrates a method for establishing boundaries for historic properties and districts that considers the structures, associated farmland, and viewshed within the context of a property or district's history.

8.1 Approach to Boundary Delineation

Boundaries for individual historic properties and historic districts are developed using historical, visual, and physical data. Historical information includes an understanding of the evolution of a property, particularly the historic acreage associated with a site and how the site has changed over time. Functional relationships within a farmstead among buildings, the fields and pastures, woodlands, pathways, and roads are also considered. In the delineation of a historic district, the historical perceptions of associations should also be considered. As an example, the physical limits of a crossroads community can be determined by asking residents their opinions. These findings should be supplemented with historical research. Physical data includes an analysis of the historic structures within the context of their sites. Described below is a suggested approach to analyze both physical and historical data.

Base maps have been developed for each historic resource using the following information: (1) Aerial Photography Maps; (2) USGS Topographic Maps; (3) County GIS Maps illustrating land cover; and (4) Tax Maps. Roads and existing structures have been noted on all maps. Site visits have been made to each property. Interviews with knowledgeable local people have yielded historic information about each site. Research at the county tax office has confirmed existing and past ownership patterns.

From these maps and the research, described above, the following information has been analyzed for each site: (1) Topography; (2) Vegetation, particularly the location of wooded zones versus open fields; (3) the limit of Views from the historic structures and adjacent roadways, through evaluation of topography and vegetation; (4) Existing Buildings and Structures, historic and nonhistoric; and (5) Ownership, current compared to historic.

From this analysis, boundaries have been recommended for each potential landmark and the potential district. A map for each case study area is attached to illustrate the recommended

boundaries. Boundaries for historic properties can relate to a variety of factors. Natural boundaries, such as creek corridors, an elevation, or a wooded edge, might be used. Human-created elements, such as a road, a railroad, a municipal boundary, or a property line, may be utilized. A boundary might be created through the combination of several of the above. Property lines are one of the most efficient boundaries to use in a rural area. Property boundaries are sometimes easy to detect in the field. A property boundary that encompasses the desired landscape setting has been the most common method of boundary delineation.

There are a number of technical bulletins and publications developed by the National Park Service and the National Trust for Historic Preservation that address the various options to consider in historic boundary delineation. These publications should be used by the Commission as reference tools in future boundary delineation. A few suggested sources to consult are noted below:

A Guide to Delineating Edges of Historic Districts. Washington, D.C. National Trust for Historic Preservation, 1975.

McClelland, Linda; et. al. *Guidelines for Identifying, Evaluating, and Registering Rural Historic Landscapes.* National Register Bulletin no. 30. Washington, D. C.: U.S. Department of the Interior, National Park Service.

Stokes, Samuel N., et. al. *Saving America's Countryside: A Guide to Rural Conservation.* National Trust for Historic Preservation. Baltimore, Maryland: The John Hopkins University Press, 1989.

This approach suggested here is intended primarily for historic buildings and their associated landscape. Archeological resources should be included within these boundaries, when this information is known. The site of a former building is an example of a historic archeological resource that should be included in a historic farm complex or a rural historic district. The precise boundaries for more extensive archeological resources, such as a prehistoric Indian site, will require delineation by an archeologist. This chapter is not intended to address specifically the delineation of individual archeological sites.

8.2 Cedar Grove Rural Crossroads Historic District

8.2.1 Description and Historical Sketch

Information on the draft Cedar Grove Rural Crossroads Historic District has been obtained through a review of the “National Register Nomination for the Cedar Grove Crossroads Community.” This project, in the form of a report intended to be a draft National Register nomination, was completed by Shannon Harris Sexton, a graduate student at the University of North Carolina, to fulfill requirements for a master’s degree in regional planning.

The district is centered at the intersection of Carr Store and Efland-Cedar Grove Roads. This crossroads community contains a diverse collection of architectural structures, varying in use, style, and age. Within the district there are churches, commercial buildings, numerous utilitarian structures associated with several farmsteads, and residential buildings. The historic structures vary in age from mid-to-late nineteenth century to early-to-mid-twentieth century. There are a few examples of popular styles, but most structures are more vernacular in design.

8.2.2 Recommended Boundary

In the draft nomination, an approximately eighty-two acre district is proposed. This revised proposal suggests an approximately 265 acre district. The district extends in all directions from the crossroads. To the south, the district includes two historic structures and a historic farming complex to the west and two nonhistoric structures to the east of Efland-Cedar Grove Road. The boundary to the south extends behind these structures to the surrounding wooded edge, where the view is terminated. To the west, the district extends approximately one-half mile along Carr Store Road. The district boundary encompasses the concentration of historic buildings along Carr Store Road. The property boundary for the property containing the historic structures, located at the extreme west, has been used.

To the north, the district extends along Efland-Cedar Grove Road almost one mile. Rear property lines, which encompass the entire viewshed, have been used in most cases to delineate the district. This northern boundary extends almost one-half mile further than the original proposal. An inspection in the field confirmed that there is a view connection between the Eno Presbyterian Church and the two historic structures situated at the extreme northern end of the proposed district. By extending the district to the north, additional farmland and a creek are included. To the east, the district extends a short distance on Carr Store Road to follow existing property lines in this area.



Roadside View from Cedar Grove Rural Crossroads Historic District



Cedar Grove United Methodist Church - a major landmark in this rural historic district

8.3 Bryant Neville Farm

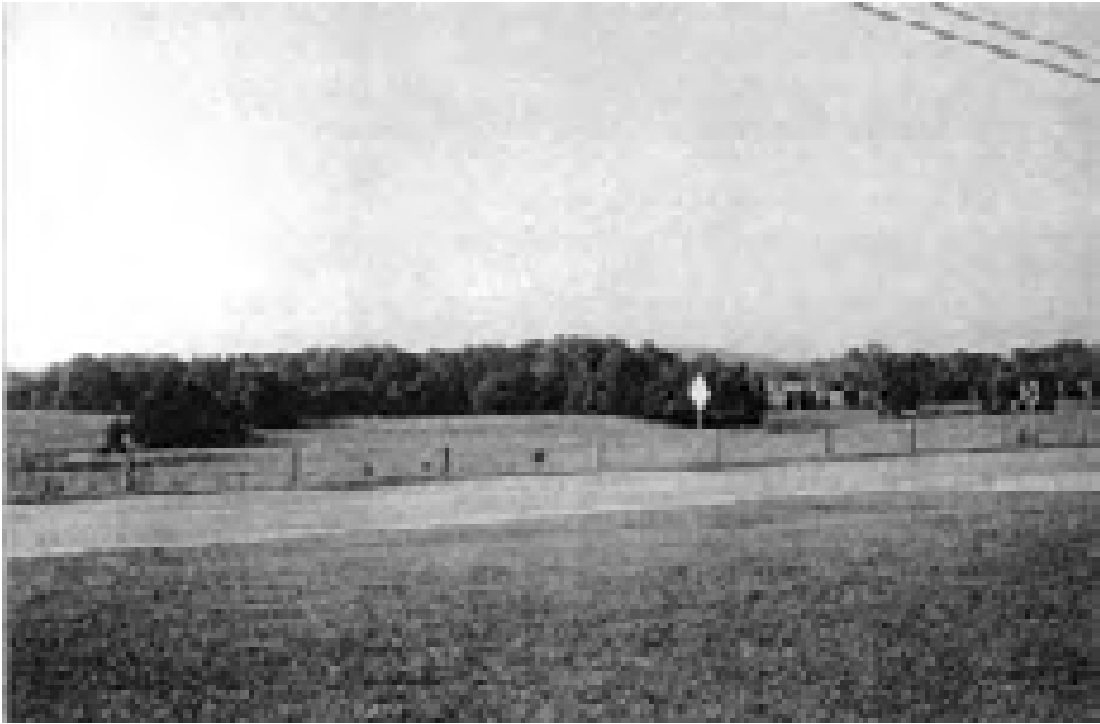
8.3.1 Description and Historical Sketch

The Neville Farm is situated in southern Orange County on Antioch Church Road, also known as Old Greensboro Road. The property was originally used in cotton production, but was changed to a dairy farm in the late 1920's. The original tract was approximately 300 acres, divided today between five tax parcels of land. All of these parcels are still owned by members of the Neville family today. The parcels include the following: (1) Atlas Neville Property: Tax Parcel 9D: two acre tract containing most of the historic buildings in the agricultural complex, including the main house; (2) Atlas Neville Property: Parcel 9A: approximate 100 acre tract, which contains the balance of the agricultural complex and surrounding farmland north of Antioch Church Road; (3) Nettie Neville Gambill Property: Tax Parcel 9: 112 acre tract comprised primarily of farmland south of Antioch Church Road; (4) Betty Sue Neville Yow: Tax Parcel 9B: forty-seven acres of open farmland located south of Antioch Church Road; and (5) John and Betty Sue Neville Yow Property: Tax Parcel 9C: eight acre farmland tract also located south of Antioch Church Road.

The Neville family was a large landowner in this section of the county. According to information from the family, a 1790 taxpayers list shows Jesse Neville in the St. Thomas District with 1,333 acres of land. This property is the original homestead of Bryant Neville. Bryant, his wife, and five sons occupied the log structure, still located on the site today. Other historic buildings include a smoke house, dairy barn, milking barn, and more recent residence, 1926 bungalow, built by Bryant's son, Jesse. All of the structures are situated in a grouping on the north side of the road.

8.3.2 Recommended Boundary

The recommended boundary includes the historic acreage associated with the property contained within the five tracts noted above. This legal boundary includes all the historic buildings as well as most of the surrounding farmland. There are areas of farmland south of Antioch Church Road to the west and east of the site that are part of the property's viewshed. This area was situated outside the historic acreage of the Neville Farm, so was not suggested for inclusion in this boundary. This area could be considered if farmland preservation strategies were combined with historic preservation guidelines.



Neville Farm .Farmland view at Neville Farm



Neville Farm .View of agricultural complex of buildings, including bungalow residence

Frederick Law Olmsted's Louisville Legacy

by Susan Rademacher, Louisville Olmsted Parks Conservancy, Louisville, Kentucky



Frederick Law Olmsted

Our city's original parks and parkways are a work of art because they were designed by a recognized master — Frederick Law Olmsted. Olmsted, the father of landscape architecture, was hired by the Board of Park Commissioners in 1891 to design and construct the city's park system. Olmsted was famed as a result of his designs for Central Park and Prospect Park in New York, the U.S. Capitol Grounds, Biltmore (the Vanderbilt estate in North Carolina) the 1893 Chicago World's Fair and park systems in Boston, Buffalo and Toronto. For Louisville, he initially designed three large, suburban parks (Shawnee, Iroquois and Cherokee) connected by a system of parkways Eastern, Southern and Western). Olmsted's

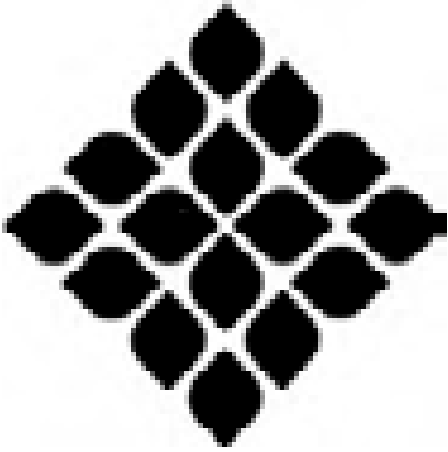
design of Shawnee Park highlighted the riverfront with sweeping views and social spaces. Iroquois Park featured forest trails and a rugged hill offering spectacular vistas. Cherokee Park provided a pastoral setting amid the rolling hills, open meadows and woodlands of the Beargrass Creek valley.

Olmsted used natural scenery and topography to capture what he called the "genius of the place."

Upon retiring in 1895, Frederick Law Olmsted turned control of his firm over to his stepson, John C. Olmsted, who continued their work in Louisville from 1900 through 1935, designing and building a total of 16 parks for the citizens of Louisville.

After more than 100 years, our 2,400-acre Olmsted legacy is severely threatened and in desperate need of major rehabilitation. Yet its potential to serve the community is clear. We can and should look to this asset to stimulate economic development, to provide a resource for environmental education, and to serve as a common ground for the health and happiness of every citizen.

The Louisville Olmsted Parks Conservancy



In the mid-1980s, The Louisville and Jefferson County Parks Department took the initiative to renew our Olmsted legacy by winning a grant to start a new organization — the Louisville Friends of Olmsted Parks. The Friends began raising public awareness through its programs, and studied the needs involved in preserving and enhancing the Olmsted system of parks and parkways. Their 1988 task force report to Mayor Jerry Abramson outlined the successful strategy of New York City's Central Park Conservancy, which has raised nearly \$100 million in private funds over the past decade to assist the City Parks Department in restoring Central Park. In 1989, an advisory committee to our Mayor agreed with the Friend's report and recommended establishing the Louisville Olmsted Parks Conservancy as a planning and funding partnership between the City and the private sector. With the Mayor's leadership, the City provided \$1 million in seed money to establish the Conservancy and fund the first Master Plan for

Shawnee, Iroquois and Cherokee Parks and the parkways. The Conservancy was incorporated as a nonprofit entity and T. William Samuels, Jr. agreed to become the chairman of its Board of Trustees.

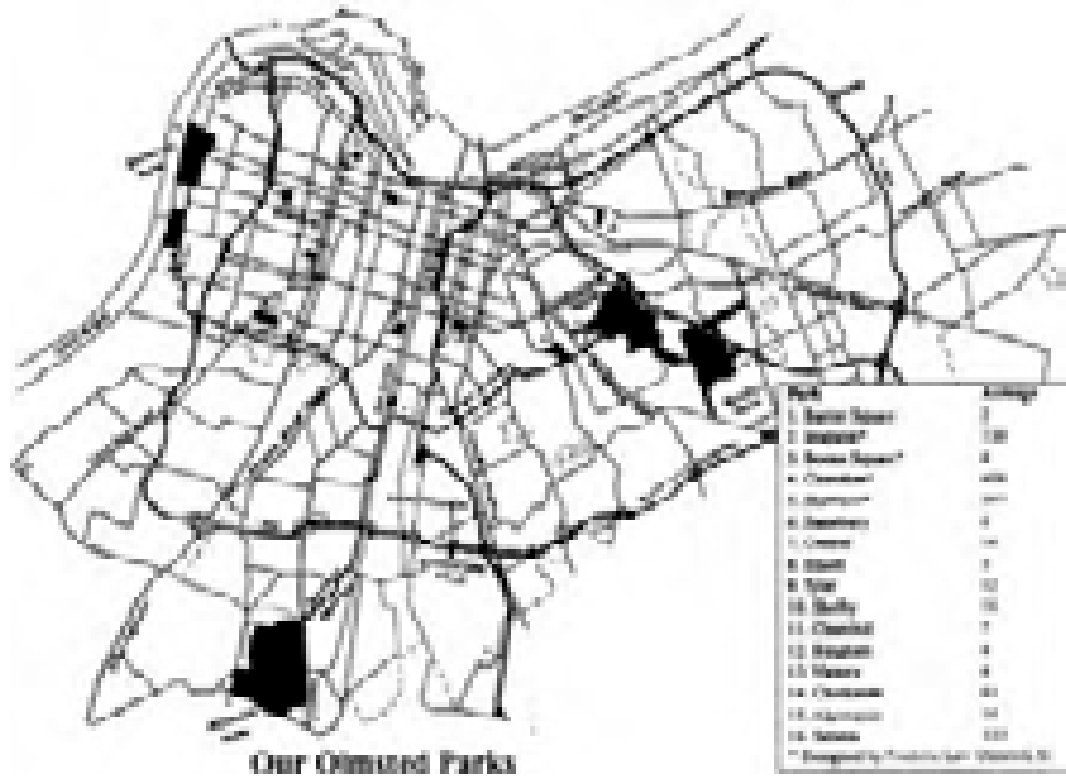
The Conservancy's mission is to rehabilitate the parks and parkways as Olmsted would do it today, using the best of today's techniques and recognizing a much different environment.

Renewing the Olmsted parks and parkways must go hand in hand with the renewal of the Louisville and Jefferson County Parks Department. Guided by the enthusiastic stewardship of Parks Director Brigid Sullivan, new maintenance strategies and techniques are being established to sustain this great natural legacy.

The Conservancy and the City of Louisville have working with the team of Andropogon Associates, Eco-Tech, PDR Associates and Landscapes, published a state-of-the-art master plan in October 1995. It calls for a new spirit of stewardship and public ownership which will yield immediate results and have lasting impact on our community for generations to come,

The Master Plan: Guiding Principles

The planning team considered Frederick Law Olmsted's philosophy and design vision as well as current environmental systems in developing guiding principles of the Master Plan for Louisville's Olmsted parks and parkways. As a result, the Master Plan incorporates enduring values drawn from the past which are appropriate today and will be valid in the future.



Frederick Law Olmsted designed places for public enjoyment, guided by the unique qualities of each landscape. These parks and parkways are an essential component of the city fabric. Future efforts must respect and renew this legacy.

The Master Plan is designed to preserve Olmsted's historic landscapes, provide recreation and create sustainable ecological systems that can be maintained by a skilled work force.

Renewing these valuable public landscapes will draw on a blend of history, ecology, use, management and maintenance. The Master Plan shows how people of all ages and abilities can enjoy a variety of activities that the landscape and facilities can support. Ultimately, the character and quality of these parks will depend on how they are managed. Staffing, skills, training, volunteer coordination, and a stable funding base are needed to ensure that these principles can be fulfilled over time. Demonstration projects are currently underway in Shawnee, Iroquois and Cherokee parks recapturing Olmsted's original vision and design intent while equally considering ecological health and contemporary use. They will become focal points for the park's potential and the value of its renewal.

The Renewal Of Shawnee Park

The key to unlocking the potential of Shawnee Park is to revive both its great sporting tradition and its historic landscape at the same time. Deteriorating sports facilities which now obstruct the Great Lawn will be replaced in a new location bridging Hornung Field and River Glen Park. The new sports complex will include four Little League certified baseball fields, four basketball courts, and six tennis courts, as well as picnic pavilions, concession areas, walkways and other amenities. Relocating the sports facilities will allow the Great Lawn to be restored to Olmsted's original vision of a beautiful open landscape in harmony with active recreation areas.

The Music Concourse, Olmsted's only formal garden design for Louisville's parks, will be re-established with flowering plants to become a focus for horticultural therapy and education. Walkways will connect to the nearby Music Pavilion in a mini-amphitheater space created by enhancing the floodwall. Interpretive signs will tell of the park's history and ecology while programmed events and volunteer activities will build the community's sense of ownership and nurture its pride of place.

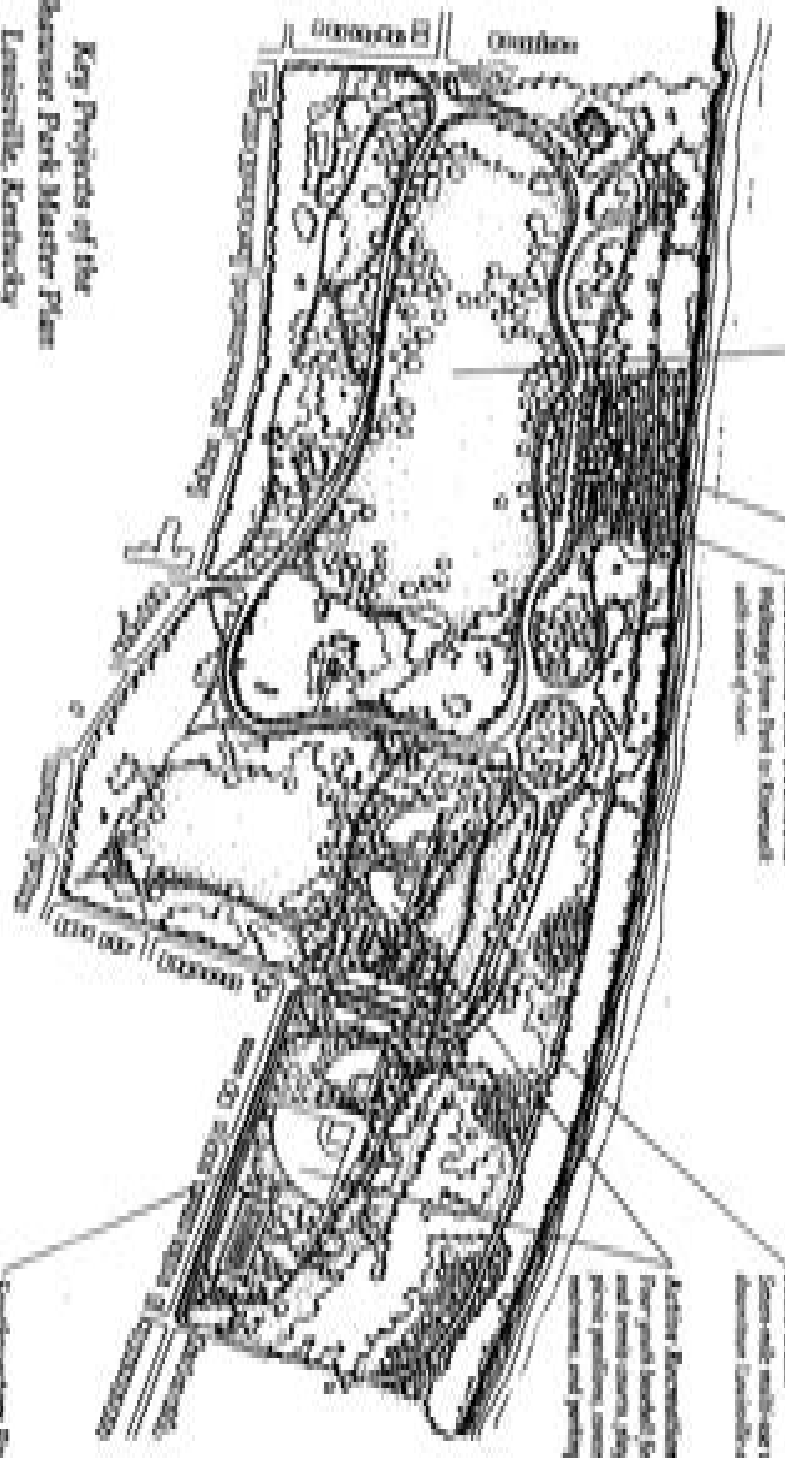
Routed along Shawnee's lower terrace, Riverwalk will be connected by new pathways to the park's overlooks and Great Lawn. The all-important views will be maintained by replanting the river bank with easily main-

tamed native meadow plants and low-growing shrubs, which will also help to control erosion. A rare area of original ravine forest will be protected and preserved for wildlife habitat.

Shawnee will become a major destination point along Louisville's new Riverwalk, the seven-mile recreational trail connecting downtown with Chickasaw Park

North Western Parkway which border's Shawnee Park is being restored with a double row of native trees and a new recreational path in between to reconnect this lost section with that of the existing parkway. New parking areas under construction will accommodate the athletic complex as well as the Great Lawn and Concourse areas and an area of reinforced turf will service overflow parking during large community events.

Just as Iroquois and Cherokee Parks have their unique qualities which attract visitors region-wide, so too does Shawnee. Reclaiming its special character and promoting access from the Interstate system will help bring the community back to Shawnee. These projects will transform Shawnee into a premier space for family fitness, and celebration of our rich heritage and cultural diversity.



Restore the Canal Basin
 Restore the riparian zone area for
 wildlife and provide park use by
 installing grass fields to a new riparian
 in-streamy field and River Channel

Mature Cawkwood
 Cawkwood forest patches in Louisville
 park will be established by plant Oak
 River woodlot

Beechblacks and Oakblacks
 Subtype of Beech and Oakwood
 with some of them

Recreation
 Connect with an existing existing
 American Louisville and Oakblacks Park

Additional Recreation Complex
 For youth baseball field, basketball
 and volleyball, adjacent with
 park parking, maintenance
 equipment and parking

Construction Parking
 Extension of lanes and parking
 with a walk-way path

**Key Projects of the
 Shawnee Park Master Plan
 Louisville, Kentucky**

Prepared by Louisville and Jefferson County Parks Department
 and Louisville District Parks Commission
 May 2004

The Renewal Of Iroquois Park

Iroquois Park can become a leading regional resource for environmental education as its rare ecological communities are preserved and protected. Meeting this mission requires innovative protection strategies for drainage and access, as provided by the Master Plan.

Implementing a consistent maintenance and repair program for the park's drainage system will allow restoration of trails, gullies and roadways. Wetland basins are being constructed at Summit Field to control erosion, mitigate flooding in adjacent neighborhoods, and enrich wildlife habitats. Eroded gullies are being reclaimed and stabilized. 35 acres of rare "knob top" prairie surrounding the wetland basins is being restored with planting of native wildflowers and grasses and groves of oak trees. The restored prairie will slow stormwater into the basins, and recreate the original habitat of Burnt Knob, creating unique beauty in the Louisville area. A new rustic-style shelter is being constructed overlooking the largest wetland basin which will become a focal point for local school's environmental education classes. An ADA accessible trail will lead to the new shelter and a system of mown paths will lead visitors from the shelter through the restored prairie following Olmsted's original alignments. Interpretive signage telling about the ecology and history of the park are being installed at the site. Future

restoration of stone steps and the entire trail system will direct use to proper areas and protect more fragile zones such as the Shale Barrens. Bridle trails are also being reconstructed to provide a scenic route with safe footing through less fragile lowland zones of the park.

Restoring the visitor's experience of the majestic scenery as Olmsted intended requires the phased relocation of active recreation facilities to an area just east of the amphitheater. The new tennis and basketball courts will be supported by reorganized parking that will serve TARC passengers while creating a more appropriate landscape setting for the historic amphitheater.

A unique ecological island within a major urban area, Iroquois' prairie and forest habitats will be restored to their original splendor.

Realizing Iroquois' potential as an educational resource to the community calls for cooperative programs with local and national resources. As the Master Plan is implemented, Iroquois will serve as a training facility for park professionals in state-of-the-art management and maintenance techniques for public lands that are ecologically and culturally significant.

Reconstruct Boldie Trail
 Reconstruct trails through less fragile
 isolated areas of the park and provide
 drainage for trails in wet areas.

**Environmental Education and
 Interpretive Programs**
 Establish cooperative programs with
 local and county school systems and
 environmental groups in areas that is
 essential to an educational program
 to be fully realized.

**Key Projects of the
 Iroquois Park Master Plan
 Louisville, Kentucky**

Prepared for Louisville and Jefferson County Parks Department
 and Louisville Opened Parks Conservancy
 May 1994

Iroquois Park and Golf Course T&EC 1994



Reconstruct Park Infrastructure
 Maintenance, repair, and reconstruction of
 park roads, drainage, and paths to address
 erosion, flooding and landscape protection.

Sawmill Field
 Detention basin to control erosion, mitigate
 flooding, and create wildlife habitat with soil
 erosion.

Overlooks
 Re-open views from Northern and Southern
 Overlooks and restore views from Krupp
 and Panther Points, stabilize vegetation and
 restrict paths.

Repair Woodland Paths
 Repair (limited trail) to allow
 from amphitheater area to park's
 edge.

Planned Reallocation of Active Recreation
 Restore park open spaces and provide active
 tennis and basketball courts south of amphitheater,
 supported by improved parking and T&EC service.

The Renewal Of Cherokee Park

Cherokee Park is Olmsted's most purely scenic design, according to historian Dr. Charles Beveridge, and the view from Barringer Hill could be one of America's greatest Olmstedian vistas, Restoring that vista along with enhancing Beargrass Creek and the park's woodlands while providing access and shelter for people of all abilities is the focus of Cherokee's demonstration area.

The Barringer Hill Trail, a subtly aligned, paved path, meeting the standards of the Americans with Disabilities Act, will accommodate a wide variety of park users and all levels of ability.

The pathway will carry park visitors through the Barringer Hill area and along Beargrass Creek, crossing it at several locations on new foot bridges constructed in a rustic style. Connections to the existing bridle trail system are being developed. A wayside shelter with interpretive signs telling the stories of Cherokee Park is being constructed and new trees, wildflowers, and native grasses are being planted along the trail to restore the native woodland and enhance views.

Barringer Spring, a historic drinking spring at the Eastern Parkway entrance of the park accented by a large limestone staircase and retaining wall will be restored to become a major attraction along the trail.

To frame views from Barringer Hill, a new open-air shelter reflecting the rustic character of the original shelter will be constructed.

Woodlands that are now smothered by invasive exotic vegetation will be managed under a training program that also integrates trail repair techniques. Several "Great Groves of Kentucky," composed of three to five large native trees planted in clusters throughout the Barringer Hill area, along the creek and the new walking path will help to recreate Olmsted's intended vista in Cherokee Park.

Beargrass Creek and the surrounding stream valley will be enhanced with gentler, vegetated banks while pools and riffles will be created to support fish and the globally unique Louisville Crayfish. New wetland areas will accept intermediate-stage floodwaters, while providing rich bird habitat.

These enhancements and numerous others planned in the future will delight those already familiar with the charms of Cherokee Park and attract many new visitors to the pastoral landscape that Frederick Law Olmsted designed for us more than 100 years ago.

Barringer Hill Overlook

Concrete apron will be added to reflect the rustic character of the site destroyed by the 1974 tornado. Gravel walkways would become one of decks, with a large platform for picnic and winter-showering (1) post-suffrage station.

Repair Woodland Paths

Small concrete walkways would be added to provide shelter and trees. Interdependent Barringer Spring (relocated Barringer Creek) and overflows to both north and south paths. Clear wooded open paths and create better management to establish the park's scenic overland.

Enhance Exhibits

This includes several projects, such as a walkway trail along Barringer Creek, the relocation of Barringer Spring and building Barringer Creek, and the relocation of Barringer Creek, and the relocation of Barringer Creek, and the relocation of Barringer Creek.

Reconstruct Park Infrastructure

Manure, water, and recreational park trails, drainage, and other facilities, storm bridges, and new interpretive parking area.

Barringer Hill Plaza

Re-open great Overlook into Iron Barringer Hill and Barringer Creek in Chelsea Hill with new use process and Barringer management of woodland.

Planned Relocation of Active Recreations

Active park sponsors and events, which are provided through park, including one day Barringer Hill as facilities located elsewhere in the park. Active outdoor recreation, such as the annual events at Chelsea Hill and relocated events at Big Rock.

Key Projects of the Chelsea Park Master Plan Louisville, Kentucky

Prepared for Louisville and Jefferson County Parks Department
and Louisville-Crested Parks Conservancy
May 1994

VIII. Compliance and Historic Landscapes

The documents in Chapter VIII have been reproduced with permission from:

David W. Cushman Program coordinator Pima County Archaeology and Historic Preservation Tucson Arizona ("When -Worlds Collide: Indians Archeologists and the Preservation of Traditional Cultural Properties." *CRM* 16/Special Issue (1993) 49-54)

Dorene Clement Architectural Historian Environmental Program, California Department of Transportation Sacramento ("General Guidelines for Identifying Evaluating Historic Landscapes," 1999)

Wyoming Annals 65 (Spring 1993) 4-5 (Fred Chapman "The Medicine Wheel Tourism Historic Preservation and Native American Rights.")

Denise Bradley, Dames & Moore mc, San Francisco, California ("Final Rural Historic Landscape Report for Reclamation District 1000 for the Cultural Resources inventory and Evaluations for the American River Watershed Investigation Sacramento and Sutter Counties, California," 1995)

Introduction: Compliance and Historic Landscapes

by Christine Capella Peters

New York State Preservation Office

New York State Office of Parks, Recreation, & Historic Preservation

The National Historic Preservation Act of 1966, and as subsequently amended, is the country's primary historic preservation law. It represents the philosophy and principles underlying the nation's preservation movement and defines the framework within which preservation initiatives and responsibilities are carried out by federal, state, and local government agencies. Among all its provisions, the Act includes two mechanisms for identifying and protecting historic and cultural resources: the National Register of Historic Places and the State Historic Preservation Officer.

The National Register, maintained by the U. S. Department of the Interior through the National Park Service, is the official listing of properties that have been determined to have historic, architectural, archaeological, engineering, or cultural significance at the national, state, or local level. Each National Register nomination, the official historic record of a listed property, provides a narrative detailing a resource's significance. All nominations also include a narrative describing the property's physical and visual attributes. Collectively, the Register nominations chronicle the nation's growth and catalogue tangible evidence of its development. Individually, the nominations prove invaluable to State Historic Preservation Officers (SHPOs) as they discharge their duties pursuant to the Act.

As the state officials responsible for the administration of the national historic preservation program, the SHPOs rely on information contained in nominations when reviewing federal agency activities. Section 106 of the Act requires federal agencies to consider the effects that their

undertakings may have on historic and cultural properties. Federal undertakings--broadly defined as licensing, permitting, approving, or funding of activities--may involve significant properties (i.e., those eligible for or listed in the National Register). By consulting with the SHPOs, federal agencies can identify significant properties and assess the potential impact of undertakings. The consultation process also allows agencies to explore methods for reducing or avoiding adverse effects.

Incumbent on both the SHPO and the agency involved is the performance of an accurate and comprehensive examination of all properties likely to be affected by an undertaking. Unfortunately, not all significant properties are readily recognized during the Section 106 review process. In "Protecting Traditional Cultural Properties through the Section 106 Process," Lynne Sebastian explains the difficulty of addressing one type of cultural landscape resource, the traditional cultural property. Because most federal agencies, as well as the SHPOs, are generally unfamiliar with traditional communities, the Section 106 consultation process presents challenges--not just in identifying potential impacts to ethnographic landscapes, but in determining the significance of traditional properties based on the National Register Criteria. Ms. Sebastian provides a comprehensive overview of the Section 106 process as it relates to these properties, and her analysis also may be applied to other cultural landscape resources.

In "When Worlds Collide: Indians, Archeologists, and the Preservation of Traditional Cultural Properties," David W.

Cushman presents equally important insights to the 106 process. He addresses “the problems associated with traditional cultural properties as a concept,” and recommends solutions based upon open communication among SHPOs, federal agencies, and affected communities. Focusing his comments on how archeologists can serve the process and the resource, Mr. Cushman offers advice applicable to all professionals addressing any cultural landscape.

In his discussion of the Medicine Wheel National Historic Landmark, Fred Chapman provides a specific example of how the Section 106 process facilitates the exchange of information, ideas, and values related to significant properties. When a cultural landscape is threatened, what may be seen initially as conflicting interests may ultimately be reframed as common goals. Mr. Chapman offers sound testimony for why the consultation process should be pursued aggressively.

The “Rural Historic Landscape Report for Reclamation District 1000,” prepared by Denise Bradley and Michael Corbett for the U. S. Army Corps of Engineers, is a good example of how comprehensive identification of resources can lead to a successful consultation process. The investigators utilize a systematic approach to researching the overall history of the landscape, as well as presenting more specific information about individual landscape components. Their work follows closely the methodology put forth in “The Caltrans Guidelines for Identifying and Evaluating Historic Landscapes,” issued recently by the California Department of Transportation. The “Guidelines” offer sound advice, perceptive insights, and reasonable suggestions. Used in concert with the NPS National Register Bulletins (particularly those related to historic designed landscapes, historic rural or vernacular

landscapes, and traditional cultural properties), the “Caltrans Guidelines” can serve as an important reference for those involved in the Section 106 process.

As the SHPOs and federal agencies strive to identify, evaluate, and protect cultural landscapes more effectively, they must continue to modify existing practices and expand customary methods. The following selections provide a representative sample of the issues and concerns that arise when our nation’s landscape heritage undergoes the review process. These papers are testimony to the importance of continuing the dialogue.

When Worlds Collide Indians, Archeologists, and the Preservation of Traditional Cultural Properties

David W. Cushman

Over the past 30 years, American archeology has expanded from an academic discipline to an environmental science. The impetus to do archeology has shifted accordingly from pure research to cultural resources management, from an interest in the past to a concern for the future. These changes were prompted by the development of preservation laws and regulation during the 1960s and 1970s that resulted in the emergence of archeology as a vital component of the nation's historic preservation program (Keel 1991). Today, most archeology is conducted in response to the compliance requirements of a growing body of federally mandated historic preservation law. As these laws have changed in response to new preservation priorities, archeology and other forms of applied anthropology have also changed.

Recent developments in preservation law and policy have begun to impose new conditions on the practice of archeology as historic preservation. Over the last three years, the concerns of Native Americans, Hawaiians, Alaskans, and other traditional societies have been deliberately added to the process through which the nation preserves its heritage resources. The passage of the Native American Graves and Repatriation Act in 1990 and the recent enactment of the amendments to the National Historic Preservation Act in October of 1992 have given native peoples a direct and unprecedented role in the preservation of their cultural patrimony. These new laws, together with the American Indian Religious Freedom Act (1978) and the Archaeological Resources Protection Act (1979), are changing the relationship among federal and state agencies, archeologists, and Native Americans.

One of the more hotly debated subjects to develop over the last few years is the concept of "traditional cultural properties" as defined in National Register Bulletin 38 issued by the National Park Service in 1990 (Parker and King nd). A traditional cultural property (TCP) is one that is "eligible for inclusion in the National Register of Historic Places because of its association with cultural practices or beliefs of a living community that (a) are rooted in that community's history, and (b) are important in maintaining the continuing cultural identity of the community" (Parker and King nd:1). For Native Americans this definition encompasses the socio-religious aspects of their lives as these

relate to the traditional uses of their environment. Bulletin 38 argues that properties with these kinds of values and associations should be incorporated into the review process mandated for all federal undertakings under Section 106 of the National Historic Preservation Act (ACHP 1984).

A good deal of frustration, confusion, and resistance has developed among cultural resource managers over traditional cultural properties, also referred to as properties of traditional cultural value. Some object to the religious nature of these properties, arguing that they should be excluded from consideration. Others are concerned with the practical matter of recognizing a place that may lack any physical manifestation of cultural behavior. Still others question why such a place should be eligible for the National Register of Historic Places to begin with. The problems surrounding this issue are complex and involve social, legal, and political considerations. In its essential form, however, this is a cultural conflict between Indian and non-Indian people; a collision between two very different and separate worlds. The challenge for state and federal agencies, preservation experts, and Native Americans is to find an effective means of making Indian people a real partner in the preservation of their cultural heritage.

In this paper I summarize the problems associated with traditional cultural properties as a concept and make some general recommendations for solving these problems in practice. I address these recommendations to the tribes, the federal agencies, the state historic preservation offices, and to the archeologists who are currently out there on the ground busy doing surveys that in many cases do not include looking for traditional cultural properties.

Problems

When the Park Service issued Bulletin 38 three years ago it challenged the status quo of the nation's historic preservation program. It declared, in short, that the federal government has failed to exercise its responsibility to consider the effects of its actions on the heritage resources of the nation's traditional societies. Since this declaration, perceptual and procedural conflicts have developed as state and federal preservation officials, cultural anthropologists, archeologists, and Native Americans have begun to grapple with ways to rectify the situation. The problem is that what is considered to be the past and what is believed to be worthy of preservation are both culturally defined (Anyon 1991).

Native Americans view their world in different terms than do those who are inculcated with western Euro-American cultural values and perceptions. They do not view the past as something separate from the present; to them the past is a part of their daily lives (NPS 1990). Nor do they share the objective view of reality that characterizes the Euro-American world view (Parker and King nd). Their world view embraces the animate and inanimate inseparable aspects of life. Native Americans find the priority given to material culture in historic preservation law arbitrary, and they do not understand his narrow concern (Anyon 1990). They see all aspects of their culture as worthy of preservation, not just some it

(Cushman—continued on page 50)

(NPS 1990). And yet, it is a Euro-American world view that forms the basis of the legal and regulatory framework that drives the historic preservation process in this country.

The cultural differences that exist between Indian and non-Indian people is manifested by a perceptual asymmetry: what one group sees as vital to its cultural identity, the other often does not even recognize. Without the benefit of the conceptual framework that enables Native Americans to interact with the sacred and traditional aspects of the landscape, Euro-American archeologists and preservation officials cannot “see” these elements, and as a consequence they do not take steps to consider them in their actions. It is this lack of consideration that Bulletin 38 addresses. The debate over how and why traditional cultural properties fit under federal regulation is a product of this clash over cultural values and perceptions. The first step in overcoming these problems requires an understanding of the issues that are most divisive. In the debate over traditional cultural properties, those issues include religion, law, property, and political self-determination.

One of the more profound differences between Native Americans and Euro-Americans is the way in which people of each group view and practice their religion. Native American communities do not separate their religious world from their secular world as do most Euro-Americans (Parker and King nd). Every aspect to their lives is linked to their spiritual view of existence (NPS 1990). For this reason, both cultural and natural features in the environment may hold traditional values that make them eligible for the National Register (Parker and King nd).

It is important to understand that properties of traditional cultural value cannot be eligible for the National Register for their intangible associations alone, such as beliefs or other sacred qualities (Parker and King 1990). The explanation for why sacredness in and of itself is not sufficient to make a property eligible for the National Register touches on one of the more contentious aspects of debate over traditional cultural properties. The first amendment of the U.S. Constitution guarantees a separation of church and state (King 1990). The National Register criteria under 36 CFR 60 are structured to reflect this separation by normally excluding properties used for religious purposes, unless—and this is crux of the matter—these properties derive their primary significance from their historical importance (NPS 1966). Thus, a place of profound religious importance to Native Americans cannot be listed on the National Register for its sacred qualities, but can be listed for its historical role in maintaining the cultural identity of a community. The Navajo Nation Historic Preservation Department describes the term “traditional cultural properties” as a “euphemism intended to obscure the religious qualities that these places have for people who do not separate the sacred from the secular.” (NNHPD 1991:1). They are right, of course, but like most euphemisms, this one was coined to serve a particular purpose.

Some federal agencies have argued that the provision for excluding religious properties from the National

Register prevents them from considering traditional cultural properties in Section 106 reviews of their undertakings. Such a position is arbitrary and overtly ethnocentric (King 1990). Since Native Americans do not separate the spiritual from the secular, to force them to do so in order to conform to a Euro-American world view would be unconscionable. The case for religious exclusion fails on its merits, however. The exclusion provision in the National Register criteria was added “in order to avoid allowing historic significance to be determined on the basis of religious doctrine, not in order to exclude arbitrarily any property having religious associations” (Parker and King nd: 13).

An equally complex issue involves the sensitivity of information on traditional cultural properties. To many Native Americans, knowledge about places of traditional cultural value is extremely sensitive, highly guarded, and not intended for dissemination to others. Release of information of this kind is a serious matter and could be dangerous or even fatal to those responsible (Parker and King nd). This situation has created a bit of a conundrum and begs the question: if traditional cultural properties are to be considered in the federal review process, but information on them is restricted, how then are state and federal preservation officials to evaluate their eligibility to the National Register? Providing meaningful guarantees to the tribes on the confidentiality of information is absolutely necessary if traditional cultural properties are to be successfully integrated into the federal review process. Most of the thinking on this subject involves some level of compromise where some, but not all, information on traditional cultural properties is collected and where strict prohibitions are placed on its dissemination. Despite these assurances, most Native Americans have deep misgivings about the disclosure of sensitive information of any kind to those who are not members of their communities. Unfortunately, anthropologists have an old legacy of violating the trust of Indian people which only makes communication more difficult (Evans 1993). One of the greatest challenges facing state and federal preservation officials is to convince Native Americans that their participation in the historic preservation process can be worth the effort and risks involved.

Perhaps the greatest irony of the change in law giving Native Americans a greater voice in the preservation of their heritage resources is that most of those resources are not on Indian-controlled lands. Over the past centuries, Native Americans have lost control of approximately 2 billion acres of land in the United States. Today, Indian tribes and individuals own approximately 52 million acres of land or about 2.5% of their original territory (NPS 1990). Obviously, this means that the vast majority of places of importance to Native Americans are owned or controlled by other people.

The implementing regulations for the National Historic Preservation Act give explicit instructions to federal agencies working on tribal lands about the necessity of inviting the tribe to be a consulting party in any decisions affecting National Register eligible properties (ACHP 1986). Compliance with this requirement varies, depending upon the agencies involved and the nature of their relationship with the tribes.

For those agencies that serve Indian people, and where federal actions are prompted by a tribal request, consul-

tation is a regular part of the working relationship. Under these circumstances, there is greater opportunity to work out preservation problems in advance of an undertaking because the tribes are involved in the planning process itself. Agencies that do not serve the tribes, but that work on tribal lands, have been less prone to consult in the past, especially if their interaction with Indian people is limited. Normally, the agency initiates the undertaking and consultation occurs only after plans have been formulated when there are fewer options available. In both cases, however, the tribes technically have considerable input in addressing the effect of federal actions on heritage resources because they control the land. When federal undertakings occur off reservation, however, the legal requirements for consultation change and the matter of control becomes more problematic. This is an especially sensitive issue when federal agencies work on non-tribal lands that are considered to be ancestral territory by one or more Indian tribes.

In off reservation situations, the tribe must be given the opportunity to comment on the undertaking, but only as an "interested person." As a practical matter, the views of interested persons do not have the force of law, and decisions can be made over their objections. Often, federal agencies are unaware of the importance of the land to a particular tribe or they do not know that consultation of any kind is required when working off reservation. For this reason, tribes have started to insist on being made full consulting parties to any decisions affecting their heritage resources on or off reservation lands.

The problem of land ownership is further complicated when it comes to state lands and private property. Many states have some sort of Antiquity Act, and some have provisions to protect burials, but few have laws that require consultation with tribes over matters of cultural heritage and patrimony. Private lands generally are not affected by the federal, state, or municipal preservation laws unless they are part of an action that is subject to a legally mandated review. This means that most non-federal land is not included in any consultations with Native Americans over heritage resources of any kind. Indian people feel a deep connection to their heritage resources regardless of who might own the land under them (NPS 1990). They do not understand why some of these resources should be protected under law and why some are exempt from that protection (Anyon 1991).

The vagaries of who owns what land and the effect that this has on historic preservation only contributes to the belief held by many Native Americans that they have little or no control over their heritage resources (NPS 1990). To many groups, the preservation of their heritage resources, especially burials and traditional cultural properties, is an issue that has become linked to their political aspirations for self-determination (Downer 1990). In New Mexico, for instance, the Navajo and the Zuni have argued that they have a right to be a party to decisions that effect their heritage resources wherever they are located (Anyon 1991). Other tribes across the country can be expected to make similar arguments as they become more actively involved in historic preservation. The central issue here is the desire

of Native Americans for greater control of their lives (NPS 1990). Their concern with the protection of properties of traditional cultural value and other heritage resources is a part of this desire and should be understood in those terms.

As the reader can tell by this brief summary of the problems that influence the debate over traditional cultural properties, Bulletin 38 has prompted a reevaluation of the entire preservation process as it affects Native Americans. Archeologists and other professionals in the preservation community must pay attention to the changes that are occurring as Native concerns are incorporated into the federal review process. To do otherwise is to invite conflict and litigation, to ill serve the public, and to mislead private industry.

Solutions

The solution to the conflicts associated with traditional cultural properties lies in the establishment of meaningful dialogue between Native Americans and Euro-Americans. This will happen when all parties first agree to several points: 1) that properties of traditional cultural value may be eligible for the National Register of Historic Places; 2) that federal agencies therefore have a responsibility to consider the effects of their actions on traditional cultural properties; and 3) that Native Americans have the right to fully participate in the decisions that affect these properties both on and off the reservation.

As discussed above, part of the problem is perceptual: different people view the world and interact with it in different ways. The very terms we use in discussing the traditional cultural property issue are a barrier to mutual comprehension. For instance, many Indian people are offended by the terms "historic property" and "cultural resource" used by preservation officials to refer to things or places of cultural concern. They feel that these terms denigrate those things or places by turning them into commodities (NPS 1990). To preservation professionals, these are simply regulatory code words for "something important" that we try to use consistently so that we know that everyone is talking about the same kinds of things or places.

Native Americans and Euro-Americans must strive to understand the language that the other party uses in speaking about historic preservation. The key is communication; not just "consultation" but an open and honest dialogue that leads to agreement on what is to be done, why, and how. To this end, I suggest changes in the way that the tribes, the states, the federal government, and the archeologist interact with regard to traditional cultural properties.

Tribes

Indian people need to know that to be effective in protecting their heritage resources they must become actively involved in the federal review process. Some tribes have already established tribal archeology programs or historic preservation offices. These programs provide a mechanism that enables the tribe to respond to requests for consultation from federal and state agencies on matters of cultural heritage and patrimony. In my dealings with federal officials, the most common complaint I hear is that a tribe does not respond when the agency makes a

request for consultation. It is likely that there is more than one explanation for why this occurs, including the manner in which the request was made, who the request was made to, and the level of understanding that each person involved in the consultation has about the historic preservation process.

In many cases, however, the problem is that the tribe does not have a mechanism for dealing with preservation-related requests for consultation, especially those having to do with sensitive matters such as traditional cultural properties. If the agency officials do not have a contact within the tribe, and if there is no process with in tribal government for responding to their requests, then the answer from the tribe is likely to be silence. The problem is compounded when the agency official accepts the tribe's silence as a lack of concern, which may be far from the truth.

Tribes must give serious thought to setting up their own means of handling Section 106, NAGPRA, ARPA, and AIRFA related inquiries. Federal monies have become more available for this purpose through the National Park Service, and the Advisory Council on Historic Preservation can provide technical assistance (NPS 1990). The recent amendments to the National Historic Preservation Act enable the tribes to essentially take over the functions of the SHPO and manage their own resources (NCSHPO 1992). Until such time as they are able to do so, the establishment of tribal cultural committees or preservation offices that act as an interface between the tribe and federal and state government in the consultation process would go a long way toward giving Native Americans a real voice in preservation issues of direct concern to them.

SHPOs

The states have a direct responsibility to act as an advocate for the cultural heritage of their citizens. Native American and other traditional communities form a part of the constituency in many states and territories. While Native Americans often view the states as interlopers in the sovereign relationship between the tribes and the federal government (Downer 1990), the SHPOs can and do provide funding and other forms of assistance to tribes for preservation planning. The most important role for the SHPO, however, is sometimes that of a mediator between the tribes and federal agencies. A recent experience illustrates the point.

Several years ago, I became involved in a sewer line project at Zuni Pueblo sponsored by the Environmental Protection Agency. The EPA hired an engineering firm to develop plans to upgrade the sewer system at Zuni, a critically important project for the community. I heard about the project from the Zuni Archaeology Program, not the EPA, and so a meeting was arranged for all parties to review the plans and to initiate Section 106 consultations. The EPA was unfamiliar with their responsibilities under Section 106 and not at all aware of traditional cultural properties. The plans they developed passed through the heart of old village in an area where many important ceremonies are conducted throughout the year. To add injury to insult, the line truncated the Zuni river, itself a place of great religious and historical importance to the community.

I informed the EPA that there was a problem and that they had just developed plans for the equivalent of building a pipeline through the Vatican. This they understood. I explained that they had a legal obligation to address the problem and to work with the Zuni Cultural advisory team, an established group that acts as a liaison among tribal elders, the governing Council, and outside agencies. The EPA agreed and had two surveys performed: a standard archeological survey and an ethnographic survey to identify the traditional cultural properties. As a result, eleven traditional cultural properties were identified and determined to be National Register eligible. Since construction is still two years off, however, the EPA has had enough time to revise their plans and thereby avoid all of the areas of concern to the Zuni people.

Experiences like this demonstrate that adding traditional cultural properties to the standard consultation process works. In this case, the SHPO got involved and instructed the federal agency, the agency listened to the Zuni, and the Zuni had a mechanism for responding to the consultations. It is this role as facilitator that the SHPO must be able to play in order to bring about the necessary dialogue between the tribes and the federal agencies. There are sensitive issues involved here and SHPOs must be willing to take the lead if the agency or the tribe is unable to do so.

I recommend that the SHPOs become actively involved during the earliest planning stages of any projects where there might be traditional cultural properties. This will maximize the options that greater planning depth can bring.

Federal Agencies

Under the National Historic Preservation Act, the federal agencies are given the responsibility for complying with the Act. It is their job to consult with the SHPO, the tribes, and all interested parties in advance of any federal undertaking that may affect historic properties, including those of traditional cultural value.

There are two planning areas that the agencies need to develop in order to effectively address the traditional cultural property issue. The first is that they have to come up with a means of identifying which tribes should be consulted, in what area, and under what circumstances. For agencies that work on tribal land, it's obvious who they should be talking to. [Editor's note: Agencies should be aware, however, that tribes other than the current occupants of the land may have important traditional cultural property concerns about an undertaking.] Off reservation, the question of which tribes to contact becomes more of a challenge, especially if multiple tribes have ancestral claims to the same land.

The second planning area that federal agencies need to work on is in the development of procedures that anticipate the need to identify traditional cultural properties and to take into account the effects of federal actions on these properties. In other words, federal agencies need to take a proactive posture on this issue instead of waiting to react to the problems as they arise (Parker and King nd). There are really only two options for the agencies: 1) establish internal policies that require specific consultation on traditional cultural properties with tribal governments as a regular part of the compliance process; 2) develop a programmatic agreement or agreements with tribes that will structure future consultations traditional cultural properties.

The benefit of the first option is that it is relatively easy to achieve, and it starts the agency down the path of regular consultation with the tribes on the matter of traditional cultural properties. The drawback to this unilateral approach is that it is an overly simple fix to a complicated problem, one that does not provide for the necessary level of dialogue so that tribes will understand what is being asked of them and why. For this reason, the second choice is recommended.

Programmatic agreements can be used to meet an agency's responsibilities under the National Historic Preservation Act by modifying the standard regulatory procedures for compliance. They are extremely effective preservation tools, their biggest advantage being their versatility. A PA can be tailored to fit the needs of both the agency and the tribe. Since a PA is developed by the parties involved, it gives the tribes a direct role in the decision-making and, in effect, works out many of the problems in advance. This is exactly the kind of discussion that Native Americans want to have, because it puts them "in the loop" on decisions that affect their cultural patrimony at an early stage in the planning process.

Agency officials who want to get ahead of the curve on traditional cultural properties should start looking into Programmatic Agreements. This is especially true for agencies who have responsibilities on tribal lands, since traditional cultural properties will become a frequent part of their Section 106 compliance responsibilities.

Archeologists

Archeologists are particularly affected by the recent changes in historic preservation law, and they will continue to be so as Native Americans assert their interests. As experts in the art of deciphering the past, archeologists are frequently involved with cultural resources of Native American origin. Their work brings them into contact with both the remnants of the aboriginal past and, increasingly, with the decedents of the people who are the subject of their research. As Native Americans become more active in the preservation of their heritage resources, archeologists on the ground and in government offices can expect greater interaction with Native American peoples, especially over issues such as traditional cultural properties.

There are two basic problems that archeologists must face in order to add traditional cultural properties to their work load. The first, as explained, is cultural. The average Euro-American archeologists, steeped in his or her own culture, often cannot "see" that portion of the cultural landscape that contains traditional cultural properties. Now another set of eyes may be needed to identify all that needs to be identified. The second problem is one of training. Because of the nature of their profession, archeologists are most often concerned with the material, as opposed to ideological, aspects of cultural behavior. They are not trained to be sensitive to the kinds of issues that are associated with properties of traditional cultural value. The twin products of culture and training, therefore, represent major impediments to effectively addressing the challenges of recognizing, recording, and evaluating traditional cultural properties.

Archeologists, however, are adept at learning new skills that help them to perform their jobs. They are also used to commanding a wide variety of information from

many different sources and making sense of it all. With new training, archeologists can either coordinate their work with ethnologists or other persons better able to identify traditional cultural properties, or they can learn to ask the right questions of the right people themselves. Either way, the business of doing federally mandated historic preservation is changing, and archeologists, because they are often the only cultural resource specialists in an agency or environmental firm, must adapt to these changes.

The challenges of identifying properties of traditional cultural value have added a new dimension to the work normally performed by archeologists. Now, instead of being concerned with the objective, material aspects of the past, they must also become aware of the subjective, nonmaterial aspects of the present; this is no longer an academic exercise. Naturally, there is a certain confusion over what this means, but this is not an insoluble problem. It does mean making a conceptual adjustment to new working conditions. It means making operational changes as well, i.e., adding interview to the standard survey procedure, talking to agency and tribal officials, educating private industry, anticipating the need for extra time for consultation, and generally doing what must be done so that traditional cultural properties are identified and evaluated.

I highly recommend that archeologists become well acquainted with traditional cultural properties both in concept and in practice. They can expect to run into issues that relate to Native Americans both on and off reservation, be it the reburial issue, Native American religious freedom, or the preservation of properties of traditional cultural value. The days of little or no accountability to tribal peoples for the research that archeologists do are fast disappearing. Archeologists must become better anthropologists and in doing so be better prepared for the work they are being called upon to perform.

Conclusion

In 1962 Thomas Kuhn spoke of paradigmatic change in science. He explained that change is often resisted, and in many cases even ignored, if it challenges the accepted norm (Kuhn 1962). In my opinion, the historic preservation profession in general and archeology in particular are experiencing a similar clash between old and new views of these disciplines. The title of this paper "when worlds collide" is an apt metaphor for the relationship between Indian and non-Indian cultures as it relates to the issue of traditional cultural properties. It also describes the conflict within archeology and the role that it plays in the field of historic preservation.

It would be an exaggeration to say that today American archeology is historic preservation or it is nothing, but it is by no means a wild exaggeration. Most archeology is driven by historic preservation law, and as such, archeology is no longer about the past, but about the present and the future as well. The changes in the legal requirements affecting how and why archeology is conducted in this country have imposed a sensitivity to the living that, heretofore, has not been a hallmark of the profession. In 1973, Willey and Sabloff warned archeologists that they cannot ignore the feelings of native people
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ples concerning their work. This admonition was presented as a matter of moral and ethical choice; now it is a legal requirement.

The legal trends affecting historic preservation will infuse archeology with new knowledge and awareness of Indian culture, and this will benefit the discipline as a whole. It will also bring Native Americans into the process through which the nation's heritage resources are protected and preserved for the future. Archeologist must acknowledge, however, that the past is no longer their sole domain; other people are involved now, and they have a right to be involved. To be an archeologists in this country means that one must learn to work within the social, cultural, and political environments of the day. The present controversy over traditional cultural properties serves as a reminder of this truth.

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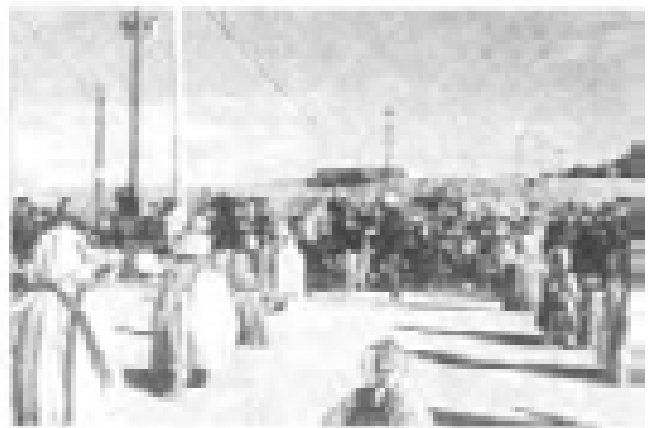
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... the El Ranchar, 1961, traditional use of the dirt parking lot shown here ...



... for the construction of Mesa Verde National Park was found to have made the site eligible for the National Register.

Top photo by Patricia L. Parker.

Bottom photo by Tom Matlock and El Ranchar.

**GENERAL GUIDELINES
FOR
IDENTIFYING AND EVALUATING
HISTORIC LANDSCAPES**

**ENVIRONMENTAL PROGRAM
CALIFORNIA DEPARTMENT OF TRANSPORTATION
SACRAMENTO, CALIFORNIA**

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These guidelines have been prepared to assist cultural resources professionals who may encounter potential historic landscapes in the course of conducting surveys under Section 106 of the National Historic Preservation Act. They are based on the “Caltrans Guidelines for Identifying and Evaluating Historic Landscapes,” prepared in November 1996 for the use of California Department of Transportation (Caltrans) cultural resources staff and consultants. The Caltrans guidelines were distributed on request and also made available through the Internet. It soon became apparent that, despite the constraints of the guidelines’ agency- and state-specific approach, the document was meeting a broader need beyond that of California’s transportation agency, as other agencies in other states reported using the guidelines as well.

Because of the favorable response, the Alliance for Historic Landscape Preservation approached Caltrans on the possibility of publishing the guidelines for a wider audience. Subsequent discussions led to an agreement to prepare a more general version of the guidelines that could be adopted for use in other states. The revised guidelines would, however, continue to meet the specialized needs of transportation agencies and similar authorities which have responsibilities for corridor-type activities that could involve potential historic landscapes.

Caltrans staff accordingly drafted a revised version and submitted it to a review committee established by the Alliance for Historic Landscape Preservation under the direction of Alliance President Barbara Wyatt. Thanks are due to the Alliance review committee—Cheryl Miller (and Hugh C. Miller), Tim Keller, and Chris Capella Peters—and other reviewers, including Denise Bradley and Amy Squitieri, who provided helpful suggestions. Joan Bollman and Jerry Barkdoll of the Federal Highway Administration also offered valuable guidance. Their assistance was greatly appreciated.

This guidance is based on documents prepared by the National Park Service (NPS), particularly the National Register bulletins which provide technical information on identifying and evaluating landscapes for the National Register of Historic Places; Preservation Brief No. 36, “Protecting Cultural Landscapes”; the journal *CRM’s* “Thematic Issue on the Preservation of Cultural Landscapes”; and the Secretary of the Interior’s “Guidelines for the Treatment of Historic Landscapes.” The National Park Service’s August 1994 San Francisco conference on “Preserving Historic and Cultural Landscapes in the West,” and the National Trust for Historic Preservation’s *Historic Preservation Forum* issue “Focus on Landscape Preservation” helped shape the original document. The Alliance for Historic Landscape Preservation also provided additional useful information in workshops and publications and in the contributions of individual members.

Information presented in these guidelines is intended to supplement, not replace, NPS guidance. It is largely a compilation and distillation of existing documentation, directed at the particular needs of cultural resources staff conducting surveys for transportation projects. The basic information, definitions, and approaches to identifying and evaluating historic landscapes are taken, often verbatim, from National Register bulletins and NPS publications. Where appropriate, relevant NPS guidance is cited for further information.

These guidelines have been prepared in cooperation with the Alliance for Historic Landscape Preservation by Dorene Clement, staff historian, California Department of Transportation. Please contact her at (916) 653-0358, or by e-mail, dorene_clement@dot.ca.gov, if you have questions or comments.

I. INTRODUCTION

This guidance is designed to help cultural resources professionals identify and evaluate historic landscapes, particularly those encountered in the course of conducting environmental studies to comply with the requirements of Section 106 of the National Historic Preservation Act and its implementing regulations, 36 CFR Part 800. The guidelines focus on recognizing, describing, and recording historic landscapes; evaluating them for eligibility for the National Register of Historic Places; assessing project effects; and treating eligible historic landscapes that may be wholly or partially included within a project's designated Area of Potential Effects (APE). *[For definitions of APE and other terms used in Section 106 compliance, please refer to 36 CFR 800.2.]*

Historic landscapes can possess historical values coming from the full range of human history, including ethnography and traditional cultural values. This breadth of possibilities, differences in terms used among disciplines, and evolving guidance usage contribute to the potential for confusion over terminology. For example, while NPS usage now tends to prefer the word "cultural" over "historic" in referring to landscapes, published guidance documents generally use "historic landscapes." Also in guidance documents, the term "historic landscapes" is not restricted to the regulatory definition of historic as eligible for the National Register, but instead denotes any identifiable cultural landscape.

For consistency with existing published guidance, this document therefore follows the convention of using the term "historic landscapes" for the full range of cultural landscapes, including archeological resources, regardless of eligibility status. Also, the term "rural landscapes" is generally considered to embrace all vernacular landscapes, specifically as opposed to designed landscapes. Other terms may have context-specific meanings that can be confusing, so an effort has been made to avoid jargon where possible and to provide definitions as needed.

Historic landscapes are not a new property type but rather a method of organizing information about resources. They come under the existing National Register categories of either **sites** or **districts**. Landscape studies can be presented in existing report formats, accompanied by appropriate inventory forms for individual features such as buildings, structures, or sites that are present within the landscape.

Because the definition of historic landscape is broad and not always well understood, identification and evaluation of such properties must be made carefully, based on an appropriate level of research and analysis. A professional eye open to the possibility that historic landscapes might be present within a project area should suffice to identify the need for a landscape study. Then staff qualified in the appropriate discipline(s) should include a landscape study as part of the project survey work. Generally, historians, architectural historians, and archeologists should be competent to study landscapes within their fields of expertise. Other professionals, such as geographers, landscape architects, or landscape historians, should be consulted when needed.

The following guidance provides information on recognizing historic landscapes and on how to incorporate landscape studies into existing interdisciplinary cultural resources surveys.

II. IDENTIFICATION OF HISTORIC LANDSCAPES

A geographic area which has undergone past modification by human design or use in an identifiable pattern, or is the relatively unaltered site of a significant event, or is a natural landscape with important traditional cultural values could be a historic landscape. If the modifications, event, or values are over 50 years old, and the landscape possesses both significance and integrity in accordance with National Register criteria, the landscape may be eligible for the National Register. Not all possible landscapes will be found eligible or

even require a full landscape study, however. Any geographic area which possesses a notable human relationship with the land and tangible physical features might be considered a cultural landscape of some sort, but many lack qualities which could possess the potential for historical significance. Landscapes with virtually no potential for eligibility because of age, lack of any significant associations, or substantial loss of integrity can usually be dismissed from consideration in a brief statement without conducting a formal evaluation. Generally, only identifiable landscapes over 50 years old which possess some level of significance and integrity will require a full formal evaluation to determine eligibility.

Robert Z. Melnick's study, *Cultural Landscapes: Rural Historic Districts in the National Park System* (1984), was the first formal introduction of historic landscapes to the National Park Service. Melnick (page 8) provided a useful definition and identification guide that would apply to many landscapes:

A historic rural landscape district is a geographically definable area, possessing a significant concentration, linkage, or continuity of landscape components which are united by human use and past events or aesthetically by plan or physical development. Usually, a rural historic district will be distinguishable from its immediate surroundings by visual changes, such as landscape spatial organization, density, scale, or age; and by historical documentation of different associations or patterns of development.

In the early 1980s, the National Park Service identified four types of historic landscapes: sites, vernacular landscapes, ethnographic landscapes, and designed landscapes. For the purposes of cultural resources survey identification, landscapes can now be divided more simply into two basic types: **designed** (consciously created to reflect a design theory or aesthetic style) or **vernacular** (developed or evolved through function or use), by answering the question of *why* a landscape looks as it does. Sites and ethnographic landscapes can be identified as a subset of either a vernacular or a designed landscape.

The definitions of the four original NPS types can be useful in the process of identifying and analyzing a resource.

Historic designed landscapes present a conscious work of creation. They were designed or laid out according to design principles or in a recognized style or tradition and may be important in the field of landscape architecture. Aesthetic values play a significant role in assessing designed landscapes. Designed landscapes are typically recognizable and fairly straightforward to evaluate. They may come with written documentation, even original plans and date of construction, or they may have been created on-site, by a nonprofessional, without drawn plans. In either case, a designed landscape should represent an important principle, theory, or style of landscape design. Integrity can be judged by reference to original design, noting intrusions and missing elements, keeping in mind the dynamic nature of living vegetation. National Register Bulletin 18 provides specific guidance on designed landscapes. Examples include formal gardens, cemeteries, parkways, and planned communities.

Historic vernacular landscapes have evolved through use. They have been shaped by human activities or occupancy and reflect the physical circumstances and cultural character of daily lives. They generally contain large acreage and a proportionately small number of buildings and structures. Agricultural landscapes tend to dominate discussions of vernacular landscapes, but mining districts, industrial complexes, and transportation networks can also be historic vernacular landscapes. In general, vernacular landscapes have often proven challenging to recognize and evaluate. Without an original design plan for comparison, often lacking distinct boundaries or a defined local identity, they may blur into the surrounding background. These properties tend to occur relatively often and can present the most difficulties in survey work; consequently, much of the following material focuses on identification and evaluation of vernacular landscapes. Essential additional guidance on rural historic landscapes can be found in National Register Bulletin 30. Examples include agricultural areas, industrial complexes, transportation networks, and mining landscapes.

Ethnographic landscapes contain natural and cultural resources that people associated with these features define as heritage resources. Although they must consist of tangible properties, these landscapes may possess significant intangible qualities more likely to emerge in the course of conducting research and interviews and less easily recognized on the ground. National Register Bulletin 38 provides guidance on traditional cultural properties which may qualify as ethnographic landscapes, such as contemporary settlements, sacred sites, and important topographic features. These landscapes can also include individual components, such as small plant communities or ceremonial grounds.

Historic sites are significant for association with a historic event, person, or activity, where the location itself possesses historic, cultural, or archeological value. They are usually small-scale, relatively simple landscapes, although substantial archeological resources or extensive areas where historic events occurred may cover larger areas. They can be either designed or vernacular in origin, either individual landscapes or components of larger landscapes. In addition to archeological sites, they include places associated with important events or individuals, such as a battlefield, birthplace, or ceremonial site.

A historic landscape may include a grouping of resources such as topographic features, vegetation, water features, buildings, structures, objects, and sites. Designed landscapes and historic sites can be small, while rural vernacular landscapes are usually larger. In contrast to historic districts composed of concentrated built resources, historic landscapes typically extend over a wider area, contain substantial areas of vegetation or open space, and may also contain natural features that embody significant historical values.

To determine whether to view a property as a potential historic landscape or as a historic district, consider the role of open space and vegetation, arrangement of resources, property types, and visual character. A historic landscape will generally contain substantial areas of open space and vegetation, and often a variety of property types, combined in significant patterns or linkages. In contrast, a potential historic district is likely to have properties that are located closer together, without large areas of open space or vegetation, and may consist of relatively few or closely connected property types. Thus, a housing tract composed primarily of residential properties and minimal open space or an early freeway encompassing only highway-related resources within the right of way would be more likely to be considered as potential historic districts, while a large military base, public park, or broad transportation corridor might be looked at as possible historic landscapes. An estate or village with a compact core of structures surrounded by associated fields or pastures and parkland might be classed as a historic district with a landscape component within the district. It must be remembered that there is no clear-cut dividing line between historic landscapes and historic districts, and professional judgment should determine which category best recognizes the resource's values.

A. RECOGNIZING LANDSCAPES

As with other cultural resources survey work, reading a landscape requires a knowledge of the resource and the subject area. On-site surveys, documentary research, oral histories, and archeological investigations can reveal character-defining features, and provide evidence of a historic landscape's visual, spatial, and contextual relationships. Preservation Brief No. 36 ("Preserving Cultural Landscapes," by Charles A. Birnbaum, US Department of the Interior, National Park Service, 1994) describes the process of reading a landscape.

A project's Area of Potential Effects should be established to encompass the entire area that could be affected by the project, as reasonably envisioned. However, resources that extend beyond the designated APE might emerge during the survey, and in that case, survey responsibilities do not necessarily end at the original APE line. If any part of a historic landscape is located within a project APE, it has the potential to trigger a study of the entire resource, essentially expanding the APE to incorporate the whole property, just as when an APE encompasses part of an archeological site or some elements of a possible historic district.

1. IDENTIFICATION IN FIELD SURVEYS

The possibility of a historic landscape should be considered on some level on every survey, even when the possibility can be quickly dismissed, to see whether properties within the APE may constitute or be part of a historic landscape or district. Seek clues in patterns or groupings of resources or linkage to natural features. Remember that not all features need to be intact and that ruins or other physical remains can possess significance. **Patterns of land use** may be evident in **multiples of features**, such as rows, groupings, series, or clusters of the same or similar resources. They could include rows of trees used as windbreaks, a series of ponds and ditches, or groupings of farmsteads. Clues to survival of past landscapes can also be found in **combinations of features** that together create the sense of an earlier time, or in **linkages** among resources or with natural features. Knowledge of past building styles, technologies, and culture is essential for recognition of clues to historic landscapes. A landscape may be revealed by patterns and linkages among features, such as in the following examples:

An agricultural area may feature tree-lined roads adjacent to fenced pastures and farmhouses, with each farmstead possessing features such as ponds, irrigation ditches, windmills, windrows, stone walls, barns, tankhouses, or silos, as well as less-obvious features such as woodlots or leased grazing lands.

A mining landscape may display an above-ground concentration of stamp mills, headframes, building ruins, and scattered machinery, surrounded by large areas of pits and tailings; below-ground features such as tunnels, shafts, chambers, framing, and pumps, while not part of the visible landscape, would be included in the historic property.

Logging properties may include scattered remains of logging activities, forests in various stages of reforestation, stumps with springboard holes, narrow-gauge railroad beds, rusted equipment, and logging camp sites.

A series of buildings constructed in a style or organized in a pattern typical to an ethnic tradition may mark a landscape important for its association with a particular group.

Traditional cultural practices centered on a topographic feature such as a sacred mountain could include surrounding ceremonial sites or related gathering areas.

Industrial or agricultural activities are typically linked to roads, railroads, or bodies of water which were used to bring in supplies and take out products.

Hydroelectric power generation systems generally include a series of interconnected features such as dams, penstocks, pumps, canals, power plants, and transmission lines.

An irrigated agricultural colony is likely to be planned by its developer and organized for efficient delivery of water. It may include individual farmsteads; irrigation canals, pumps, and gates; field patterns; a road system; bridges over the canals; and irrigation-dependent crops.

2. IDENTIFICATION IN PRELIMINARY RESEARCH

Preliminary research conducted as the normal part of any cultural resources study may reveal the possibility of a previously unsuspected historic landscape. Traditional land use, historical associations, and ethnic associations can often be found in documentary research and oral histories, along with leads to further sources. Studies should be pursued as far as needed to reach a conclusion, but exhaustive speculative research is inappropriate. Preliminary research should generally include a review of both secondary sources and site-specific primary sources. If a visual survey and preliminary research fail to produce evidence of a potential historic landscape, no further effort in that direction is needed.

Evidence of potential landscapes might be found among sources such as those listed below. If a landscape is identified, further research among such sources should be conducted to develop historic context and evaluate the resource.

Written documents: Public records and published sources can reveal patterns of land use and historical associations. Property ownership and individuals can be traced in sources such as county assessor's records, deeds, plat maps, historical atlases, city directories, court documents, voter registers, probate records, census records, military records, mining claims, local and county histories, cemetery records, published diaries, church records, tax records, water or mineral rights, and patent rights (homestead claims). Period publications like agricultural handbooks and periodicals can be sources for past field patterns and crop selection, while government agencies or universities may have comparative modern data that could help reveal agricultural land use patterns and changes. Libraries, museums, archives, historical or archeological societies, and universities may have local history files, early ethnographic records, academic research papers, newspapers, and manuscript collections. Librarians and archivists may be able to suggest additional local sources. The Internet offers growing access to published records and a key to unpublished documents in distant collections.

Graphic records: Aerial photos can reveal land-use patterns that are not obvious at ground level. Graphic evidence of historic land use can appear in topographic maps, assessors' parcel maps, diseños, General Land Office maps, government reports, atlases, paintings, photographs, subdivision maps, as-built drawings, irrigation or reclamation district maps, Sanborn fire insurance maps, and other graphic records. Comparison of information in these records with existing land use may confirm whether current activities or traditions are a continuation of historic uses.

Oral history: Residents, cultural leaders, local historians, or traditional users returning for ceremonial, cultural, or gathering activities may be able to identify potential ethnographic landscapes that possess few visual or documentary clues.

3. RESULTS OF IDENTIFICATION EFFORTS

The field survey and preliminary research should identify any resources requiring study within the APE, and determine whether or not they could constitute a potential historic landscape. If there is any landscape potential, or the reasonable appearance of such potential, a landscape study is likely to be needed. On the other hand, a finding that there is no potential for a historic landscape would conclude this aspect of the identification process.

No potential historic landscape present: If the survey and research have not disclosed any potential for a historic landscape within the project area, no further study will be necessary (although resources may still require evaluation as individual properties or a district). The finding of no potential landscape may be appropriate when there are no landscape elements present at all or when any elements are fragmentary, altered, or recent features lacking both significance and coherence. This finding should be used only when no landscape is present. It should not be used to find a landscape ineligible.

Include the following language or similar phrasing in summary statements and transmittal documents, giving reasons when appropriate:

There appears to be no potential for a historic landscape within the APE [or Study Area] for this project. [For use when no potential landscape components are present.] Or,

Intrusions [or alterations or loss of contributing elements] constitute a loss of integrity that eliminates any potential for a historic landscape. [For use when any landscape components are irretrievably and unmistakably compromised.] Or,

The features within the APE possess no discernible potential for significance [or are substantially less than 50 years old] and have no potential to be contributing elements of a historic landscape. [For use when any possible landscape components demonstrably possess no potential for significance or coherence.]

Potential historic landscape present: If it appears that a potential historic landscape may be present within the APE, a landscape study should be undertaken when this approach best serves the resource's values. Landscape studies should be developed to the extent needed to determine eligibility and justify conclusions, following the process outlined below. If a large or complex landscape is found, the project manager should be informed promptly so that alternative project designs to avoid the resource may be considered before an extensive evaluation is undertaken.

Before embarking on a major study, give due attention to a project's potential for effect and a landscape's likely boundary. Where a transportation facility is confined to a narrow corridor within a large unrelated landscape, a minor project within the right of way normally has little potential for effect. However, when the transportation facility is itself a historic property, when features within the right of way could be components of the potential landscape, or when important landscape components are immediately adjacent, even a relatively minor project might have potential to affect the landscape.

B. CLASSIFYING LANDSCAPES

1. PROPERTY TYPES

There is no single right way to classify a historic landscape, and some resources fit more than one classification. The important issue is that a property's historical qualities are adequately and fully assessed. Use the historic landscape designation when it is logical to do so, and when that designation provides the best recognition of a property's historical values.

National Register bulletins have been developed on designed and vernacular landscapes specifically, and on several kinds of resources which may qualify as landscapes, such as cemeteries, mining properties, traditional cultural properties, and battlefields. More than one classification may apply, as landscapes can contain other, smaller landscapes or individually eligible properties, or may have evolved from one type to another, such as a battlefield now maintained as a park. The primary classification should reflect the property type that gives the property its historical significance.

2. NATIONAL REGISTER CATEGORIES

Historic landscapes as a whole are categorized as either **sites** or **districts** for the National Register.

Small landscapes without buildings or structures, such as an experimental orchard, trail, or archeological resource, are categorized as **sites**. They might be landscapes in and of themselves, or they could be individual components of a landscape.

Larger landscapes having substantial acreage and a number of buildings, structures, sites, or objects are **districts**. Districts may contain individual sites, districts, buildings, structures, and objects within their boundaries, including smaller landscapes, some of which could be individually eligible. Districts often contain substantial areas of vegetation or open space and may contain natural features that embody significant historical values through past use or physical character. A landscape containing multiple resources is generally classified as a district by the National Register.

Within the categories of sites or districts can be found vernacular, including ethnographic, and designed landscapes. **Vernacular landscapes** are the result of past human activities, land uses, and choices. They

may display a particular arrangement of resources reflecting a significant land use, rather than a conscious design. These landscapes are often rural. Ethnographic landscapes are typically vernacular landscapes that contain natural and cultural resources that associated people define as heritage resources. **Designed landscapes** are conscious works in a recognized style or tradition. They may be associated with significant developments, persons, or events in landscape architecture. Aesthetic values often play an important role.

The following examples indicate some of the types of properties which might be found to be historic landscapes under the NPS categories of sites or districts.

Sites:

Vernacular landscapes:

- Campsites
- Ruins of buildings or structures
- Small industrial sites
- Food processing areas
- Rock shelters
- Road traces
- Refuse sites
- Small battlefields
- Birthplaces
- Treaty-signing locations

Ethnographic landscapes:

- Ceremonial sites
- Small-scale culturally significant topographic features

Districts:

Vernacular landscapes:

- Farms or ranches
- Industrial areas:
 - Railroad yards
 - Logging camps
 - Mines, quarries
 - Factory complexes
- Recreation sites
- Battlefields
- Rural communities
- Transportation systems:
 - Roads, trails
 - Railroads
 - Navigation canals

Ethnographic landscapes:

- Ethnic neighborhoods
- Traditional cultural properties
- Culturally significant topographic features
- Culturally significant plant communities
- Large ceremonial sites

Designed Landscapes:

- Parks, park systems
- Estates, residential grounds

- Parkways, designed scenic highways
- Botanical gardens, arboreta
- Zoos, zoological parks
- Commercial or industrial parks or tracts
- Planned communities, civic design plans
- Commemorative and memorial parks
- Cemeteries, churchyards
- Institutional grounds:
 - Campuses
 - Hospitals or convalescent facilities
 - Correctional facilities
 - Military bases
- Water conveyance systems:
 - Dams, reservoirs, and canals
 - Decorative or recreational water features
- Outdoor recreation and sports:
 - Golf courses, sports stadiums, racetracks
 - Campgrounds
 - Playgrounds
 - Fairgrounds, theme parks

C. DESCRIBING LANDSCAPES

The Secretary of the Interior's "Guidelines for the Treatment of Cultural Landscapes" describes landscapes in terms of larger organizational elements (spatial organization and land patterns), followed by individual features (topography, vegetation, circulation, water features, structures, buildings, furnishings, and objects) that may contribute to a landscape's historic character. The arrangement and interrelationship of these character-defining features should be described as they existed during the period of significance. Situations vary, and some features will be more important than others in a particular landscape, but landscape features should always be assessed as they relate to the property as a whole. Visual character, intangible qualities, and a landscape's feeling and association should also be conveyed, along with the physical description.

Organizational Elements of the Landscape

Spatial organization and land patterns: **Spatial** organization is the three-dimensional arrangement and patterns of natural and cultural features in a landscape. It includes visual links or barriers, such as fences and hedgerows; open spaces or visual connections, such as topography and bodies of water; and groupings or clusters, such as farmsteads. Both the functional and the visual relationships between spaces are integral to the historic character of a property.

Character-defining Features of the Landscape

Topography: The shape of the ground and its height or depth are character-defining features, whether naturally or artificially created. Topographic features may contribute to the creation of outdoor spaces, serve a functional purpose, or provide visual interest.

Vegetation: Vegetation may derive significance from historical associations, horticultural or genetic value, or aesthetic or functional qualities. It is a dynamic component of the landscape and subject to the continual process of plant germination, growth, seasonal change, aging, decay, and death. Vegetation may include individual plants, groups of plants, and naturally occurring plant communities or habitats.

Circulation: Circulation features may include roads, parkways, drives, trails, paths, parking areas, and canals, either individually or linked into networks or systems. Their character is defined by alignment, width, surface and edge treatments, grade, materials, and infrastructure.

Water features: Fountains, pools, cascades, irrigation systems, ponds, lakes, streams, and aqueducts can be aesthetic as well as functional components of the landscape. The characteristics of water features include shape, sound, edges and bottom condition and material, level or depth, movement or flow, reflective qualities, and associated plant and animal life. Water supply, drainage, and mechanical systems are important elements of water features.

Buildings and structures: Buildings are roofed and walled constructions that shelter human activity, from houses, barns, and sheds, to office buildings, schools, and warehouses, to greenhouses and public restroom buildings. Structures are nonhabitable constructed features, as opposed to buildings. Structures include highways, dams, bridges, arbors, terraces, tennis courts, walls, windmills, and earthworks. Buildings and structures may be individually significant or contributing elements only of a landscape. Their placement and arrangement are important to the character of a landscape.

Site furnishings and objects: Small-scale elements of a landscape ‘may be decorative or functional or both. They include items such as benches, lights, signs, drinking fountains, flagpoles, urns, planters, trash receptacles, watering troughs, sculptures, and monuments. They may be movable, seasonally installed, or permanent. They can be single items, part of a group of the same or similar items, or part of a coordinated system, such as signage.

Visual Character and Intangible Qualities

Visual character and intangible qualities can be the most compelling evidence of a landscape’s historic qualities. Experiencing the landscape can provide a vivid sense of time and place, conveying the essential elements of feeling and association that link an area to its past. The landscape’s visual character should be described in detail, especially those sensory qualities that are not well conveyed in photographs. Intangible qualities such as cultural values also require careful interpretation, including the perceptions of both the surveyor and local people regarding the landscape’s feeling and association. Consideration of these qualities is essential in landscape studies, but findings must be accurately and precisely documented for credibility. Both visual and intangible landscape components must be fully described, linked to existing physical features, and placed within their historic context.

D. DEVELOPING HISTORIC CONTEXT

When a landscape’s historic context has not been previously established, an adequate level of research must be undertaken to develop the appropriate context for the evaluation of the resource. A research plan should be constructed for the work needed, but it should not exceed that which is necessary to understand the context within which the landscape is to be evaluated. This historic context will place the property’s theme within a time period and geographic area and provide the perspective from which to evaluate the property’s significance. Because a landscape may reflect multiple land uses and physical evolution over many years, it may relate to more than one historic theme or period.

A knowledge of historic contexts provides direction and focus for a survey. It helps surveyors recognize landscape characteristics as integral parts of economic or social systems rather than as isolated features. For example, a drainage ditch may be part of an extensive reclamation system that allowed thousands of acres of valley land to be farmed and settled. A written statement of historic context developed at the beginning of the study can help focus research efforts, and it can be rewritten if necessary as work proceeds. The statement should describe the landscape characteristics that a property must possess to be eligible, such as features reflecting the spatial patterns, land use activities, and water conveyance systems of a historic reclamation district.

E. LEVEL OF DOCUMENTATION

Documentation should be as detailed and thorough as needed to provide adequate information and justification to obtain concurrence in the study's conclusions. Comprehensive studies are not needed if ineligibility is easily determined or when a small landscape is evaluated within an established historic context. However, a study of a large, complex landscape which appears to be eligible could require in-depth historical documentation, multiple inventory forms, and a substantial number of maps and photographs. Where eligibility status is unclear, or where there are multiple resources or periods of significance, a substantial amount of work is often required. (See Section VI, below, for approaches to documenting large landscapes.) Before beginning a major effort, consult project managers to consider possible avoidance alternatives.

With certain publicly owned properties, it can be useful to develop documentation to the full level specified in National Register bulletins. These bulletins typically focus on documenting, recording, and listing eligible properties, providing a level of information that is particularly beneficial for long-term management of publicly owned eligible resources. For other project studies conducted in compliance with federal and state laws, the level of documentation should be that which is needed to demonstrate eligibility status and gain SHPO concurrence. It must be appropriate for the resource, adequate to convey necessary information and justify findings, but not excessive. On the other hand, skimping on documentation to rush completion is counter-productive when lack of critical information creates delays in the review process. It is especially important to develop a clear argument for eligibility or ineligibility and to determine boundaries and identify contributors and noncontributors for eligible historic landscapes. On large or difficult projects, or when unusual circumstances apply, early consultation with the SHPO is recommended.

In addition to preparing standard documentation, it may be appropriate to consider large-format maps with overlays, aerial photographs, scale models, or videotapes. Computers also offer ever-greater opportunities for conveying information, and multimedia presentations can be invaluable to understanding a large or complex historic landscape. Before committing substantial amounts of time or resources to such efforts, it would be well to consult review agencies and ensure that reviewers will be able to take advantage of the results. For example, first check to see if the review agency has the equipment to view videotapes, compatible computer capabilities for electronic submittals, or the space for large graphics or scale models. Sophisticated documentation is useful only if it will be available and convenient for reviewers. Meanwhile, the standard written report, complete in itself with maps and photographs, remains the basic documentation; it should not be dependent on other media that may not always be available.

III. EVALUATION OF HISTORIC LANDSCAPES

A. SIGNIFICANCE

Landscapes must be evaluated as carefully as other property types and subjected to equally rigorous examination. They must be significant in American history, architecture, landscape history, engineering, archeology, or culture, and must possess sufficient integrity in order to be eligible for listing in the National Register of Historic Places. A surveyor might feel certain that a landscape is eligible, but careful documentation and a clearly articulated statement of significance based on the historic context will be necessary to justify that conclusion. While more than one property can be eligible within the same historic context, the evaluation should include a comparison with any other properties that may exist within that context. Be aware of any state or local surveys or preservation plans that could include the landscape and that might guide an evaluation. Remember to consult project managers to discuss possible avoidance measures before undertaking lengthy evaluative studies.

1. NATIONAL REGISTER CRITERIA

An eligible historic landscape must meet one or more of the National Register criteria:

- A. Be associated with events that have made a significant contribution to the broad patterns of our history**
- B. Be associated with the lives of persons significant in our past**
- C. Embody the distinctive characteristics of a type, period, or method of construction, or represent the work of a master, or possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction**
- D. Have yielded, or may be likely to yield, information important in prehistory or history**

Any of the National Register criteria may apply to historic landscapes, and more than one may apply, such as when a landscape eligible under Criterion C also contains archeological sites that may be eligible under D or buildings important under Criterion A or B. Properties must be over 50 years old, or if under 50, must meet criteria for exceptional significance. Note the integrity considerations in Section B below which must apply to historic landscapes.

2. ELIGIBILITY DETAILS

If a landscape appears to meet the National Register criteria, then the following details of boundaries, period of significance, level of significance, and contributing and noncontributing features must be specifically identified and listed. Some of these details will have been developed during the identification stage, while others will emerge during the application of National Register criteria.

a. Boundaries

Historic landscape boundaries should be selected to encompass but not exceed the full extent of contributing elements, including contributing natural features. The boundaries must encompass a concentration or continuity of historic landscape characteristics which should predominate and occur throughout the landscape. Spatial organization, concentration of historic characteristics, and evidence of the historic period of development distinguish a historic landscape from its immediate surroundings. Exclude areas containing a concentration of nonhistoric features. If concentrations of nonhistoric features seriously fragment the property's overall historic integrity, perhaps the landscape could be divided into smaller individual properties. The setting, a compatible or similar area outside the property's boundaries, can add greatly to a landscape's sense of place, but setting is by definition outside the boundaries. If "setting" elements are an essential component of the property, expand the landscape's boundaries to include them, but do not include buffer zones within the boundaries.

Establishing boundaries can be particularly difficult with vernacular landscapes. A resource's important qualities may not present distinct edges, or several different boundary determinations may be possible. For mining landscapes or archeological sites, boundaries may need to extend beyond visible surface features to include areas of underground workings or subsurface deposits. Property lines, roads, fences, changes in land use, or natural features such as streams or ridgelines can serve as boundary markers, but they must be logically defensible by use, historical association, or visual characteristics. National Register bulletins provide guidance on establishing boundaries, and Bulletin 30 offers specific direction on defining the edges of a rural landscape.

b. Period of significance

In most cases, a single period of significance should be established for the entire historic landscape. It should encompass the span of time when the property was associated with its important events, activities, persons, groups, or land uses, or when it attained its important physical qualities or characteristics. On

occasion, more than one period of significance may be appropriate when a landscape contains resources dating from substantially different periods, such as when resources from an earlier and a later occupation both contribute to a property's importance.

The period of significance begins with the date of the earliest important land use or activity of which tangible historic characteristics remain today. It ends with the date when the important events, activities, or construction ended. Continuous use or association does not justify extending a period of significance beyond the time when the property made its historically important contributions. If a specific closing date cannot be identified, 50 years ago can be used as the end date for the period of significance. Care should be taken in assigning a period of significance because it becomes the benchmark for measuring whether changes are part of the property's history or whether they constitute loss of integrity.

c. Level of significance

Indicate whether the landscape is significant at the local, state, or national level of significance. The level of significance can reflect the landscape's association with local, state, or national history, or it can apply to the geographic area within which the historic context was developed. For example, a landscape associated with the development of the state highway system could be significant at the state level, but if that landscape's primary significance is its effect on the growth of a local community, the property should be found significant at the local level.

d. Contributing and noncontributing features

Contributing and noncontributing features must be identified and named, but this is not always so easy to do. Since there is more than one right way to look at landscape components, there will often be more than one way to organize, identify, and name contributing and noncontributing features. Whatever approach is used, it is important to select a logical system supported by evidence presented in the evaluation. Refer back to Section II C, above, for an organizational approach to describing landscapes.

Contributing landscape features are associated with a period and area of significance, and they possess an adequate level of integrity. Noncontributing elements were either not present during the historic period, or they were not part of the property's documented significance, or they have lost integrity and no longer reflect historic character. As with any historic district, a historic landscape must normally contain a high proportion of contributing features, but it is possible than a landscape with a greater number of noncontributing features could be eligible. Not all features in a landscape necessarily carry the same weight. Large-scale elements frequently exert a dominant physical presence, although small-scale elements, such as individual plants, benches, signs, and planters, can have a strong cumulative effect.

B. INTEGRITY

Landscapes which appear to meet the National Register criteria must also retain integrity. Assessing a landscape's integrity can be difficult when it involves a dynamic and complex interrelationship of cultural and natural resources. The elements of integrity must still apply, as with all historic properties, but special considerations have been identified to address the nature of changes to landscapes.

1. ESSENTIAL ELEMENTS FOR INTEGRITY

Integrity is the ability of a property to convey its significance. The seven aspects of integrity are location, design, setting, materials, workmanship, feeling, and association. To retain historic integrity, a property will always possess several, and usually most, of these aspects, and essential physical features must be present. Examine integrity against essential physical features that were present during the historic period, and estimate the percentage of the historic landscape that is intact. Document any intrusions or missing

elements. Note the relative importance of elements that have changed, keeping in mind that landscapes are necessarily dynamic in character.

The strength of historic landscape characteristics and the nature, extent, and impact of changes since the period of significance are important factors to consider in making the final decision about integrity. The landscape's setting—the environment or surroundings outside the property boundaries—must also be assessed as an element of integrity. Note the presence of any large-scale natural features, such as mountains, desert, woodlands, and bodies of water, which can be important components of setting in a rural area. For rural landscapes, the relationship of landscape characteristics and integrity is complex, particularly in regard to design and materials. The dominant role of topography and natural features in rural landscapes requires some adjustment in applying the aspects of integrity to these resources. Changing land use or new vegetation may affect integrity of design or materials. While crop rotation or the introduction of contour plowing might have little effect, visible changes from field crops to orchards or from rangeland to irrigated fields could affect a rural landscape's design integrity.

2. SPECIAL CONSIDERATIONS

In evaluating the integrity of historic landscapes, certain aspects may be more difficult to assess or they may present particular issues that should be considered.

a. Vegetation

Vegetation is generally very important to landscapes. Vegetation and the inherent characteristics of growth and evolution in plant materials present different issues related to change and integrity from those of buildings and structures. Plants grow and die, and the relationships among species vary over time due to differing growth patterns and land use. The integrity of a landscape's vegetation may be considered reasonably intact if the original vegetation is present regardless of appearance or if substitute plantings essentially convey the landscape's historic appearance. Original plants which have changed by natural processes do not normally cause loss of vegetative integrity, even if changes have resulted in visual alteration, such as the growth of trees originally planted in the nineteenth century around a state capitol. However, normal plant succession may destroy the most important qualities of a landscape, such as the natural regrowth of vegetation that obscures the raw scar of a hydraulic mining pit. Competing resource values in such cases can also lead to integrity loss for landscapes, if restoration of native vegetation in a park or removal of human traces in a wilderness area are valued over historic landscape preservation.

If original plant material is lost, a landscape can often maintain integrity if similar species convey the visual effect of original plantings, unless the property is significant for specific cultivars, such as an arboretum noted for hybridizing experiments. Otherwise, integrity can be preserved by comparable plantings of similar size, massing, color, and appearance as those present during the historic period. In other instances, if plantings have value as examples of a design philosophy, or as physical markers, delineating boundaries or spaces, or as expressions of technology, such as spacing between plants, preserving the qualities that exhibit those values can maintain a landscape's integrity.

Agricultural crops that were rotated historically or plantings that evolved during the historic period may offer more than one option for appropriate replacement plantings. Any replacements should preferably be the same or similar species, perhaps grown from seeds collected from the original plants if important genetically.

b. Continuing use

Change is often an inescapable part of a landscape. Natural processes may bring changes from plant growth, death, or succession; weathering; erosion; or soil deposits from flooding. The functioning and maintenance of properties in a landscape can also bring changes: new technologies, painting, road work, fence repair, and basic activities of a working property can have cumulative effects on a landscape's appearance. The effect

of continuing use on integrity depends to a substantial degree on the historic context, which should indicate the extent of integrity that can reasonably be expected.

A working landscape in which significant characteristics survive may maintain relative integrity despite some losses, when comparative properties in the same context are more altered. For example, a mining landscape still being worked may retain integrity if modern extraction methods and character are similar to those practiced historically, important physical elements remain, and comparable properties are less intact. Similarly, working transportation facilities can retain integrity if physical features essential to the property remain. A resurfaced road that has been slightly widened may retain integrity if its original guard rails, retaining walls, bridges, and alignment remain. An operating railroad can be expected to have had its rails and ties replaced periodically, and an abandoned railroad to have had both ties and rails removed, but a railroad line might retain relative integrity if the roadbed, associated features, alignment, and setting are intact.

c. Intrusions

Loss of integrity can come from new construction or incompatible land uses, such as modern mining or quarrying, the growth of residential subdivisions, new freeway construction, or other activities that reshape the land, disturb subsurface remains, introduce major visual intrusions, or interrupt the continuity of the historic scene. Changes outside the landscape's boundaries can constitute intrusions when such changes introduce incompatible visible, audible, or atmospheric elements to the historic property, regardless of whether the setting itself is a contributing element. The effect of intrusions on a landscape's integrity depends on the qualities that make the landscape eligible and must be assessed on a case-by-case basis. In some instances, large rural districts may be able to absorb changes that occur in relatively few or small isolated pockets within the landscape, but the cumulative effect of such changes must be considered.

d. Integrity vs. condition

Both integrity and condition must be addressed. Integrity is lost when a landscape's important features are removed or altered, or when intrusions disrupt the landscape. Integrity can be maintained despite weathering or deterioration as long as essential physical features remain, although the condition could be poor.

For example, fences, watering troughs, and spatial arrangements may be intact in an abandoned overgrown pasture. Haul roads, camp sites, and stumps with springboard holes may identify a logged property despite a vigorous second growth of trees. A neglected garden could have both high integrity and poor condition. Similarly, landscapes containing ruins, rundown buildings, or abandoned roads that have deteriorated in place could possess integrity, while better-maintained areas still in use may have undergone substantial changes that destroy integrity.

Although not relevant to an evaluation, condition can be a consideration in determining treatment options, such as finding relocation and adaptive reuse more feasible for a building in good condition than for a ruin. National Register Bulletin 30 provides a detailed discussion of applying integrity standards to rural landscapes.

C. COMPARISON WITH OTHER PROPERTIES

In developing the historic context for the landscape, a geographic area, theme, and period of significance should be established. Comparison with other properties will generally take place within that area, theme, and period. In other words, if an agricultural landscape is evaluated in the context of citrus growing in Riverside County from 1880 to 1920, it should be compared to other citrus growing areas in that geographic area from the same period.

The data base of historic landscapes is still fairly small, but an effort should be made to develop a comparative context for evaluation. Historical research or a windshield survey of similar areas can be

adequate to establish a basis for comparison in some cases, or the National Park Service may have related case studies that could be useful. Some sense of the historic context must be found; no property can be adequately evaluated in a vacuum.

When other resources have been identified within the same context, consider how this resource compares with them. Compare significance, integrity, and essential physical features of properties related by common historic contexts. For example, a landscape that is the most significant, most intact, only remaining, earliest, best example, or a good example of the property type is more likely to be eligible than one that is altered, less significant, commonplace, or a poor example. Documentation should include a statement describing the qualities of the resource in comparison with any others against which it has been measured. Comparison statements need not be detailed, but they must be accurate and defensible, supportable by evidence if challenged.

D. CONCLUSIONS

If landscape study concludes that the landscape appears **ineligible** for the National Register, a clear statement should be made listing the reasons for that conclusion. The reasons should be expressed in terms of failure to meet the National Register criteria, lack of significance, or loss of integrity, as appropriate. SHPO concurrence in the finding will conclude the landscape study. Ineligible properties require no further study or consideration for the purpose of this project under Section 106.

If the landscape appears to be **eligible**, the finding must be well justified in terms of National Register criteria, significance, and integrity. The statement must identify the appropriate criteria, reasons for eligibility, contributors and noncontributors, boundaries, level of significance, and period of significance. For a landscape which appears eligible, provide a complete justification for the finding, explaining why this landscape **similarly to or as opposed to others within the same context** should be found eligible. For example, more than one citrus landscape might be found eligible in the same context, but it is unlikely that all citrus-growing areas would equally meet the National Register criteria for significance and integrity.

Document findings with photos and maps, preferably showing both current and historic appearance, and assess visual qualities. Careful documentation of contributing and noncontributing features and description of essential physical features are critical to assessing project effects. Remember that the landscape as a whole is the historic property, but the component parts must be understood and described. SHPO concurrence in the finding ends the eligibility study. The next step is to assess project effects on the eligible property.

IV. FINDING OF EFFECT

A. ASSESSING EFFECTS

Under Section 106 of the National Historic Preservation Act and its implementing regulations 36 CFR Part 800, federal agencies, or their delegates, must assess the potential effects of their undertakings on historic properties. When a federal undertaking could affect an eligible historic landscape, a finding of effect must be prepared. It should be based on an understanding of the resource's values, the range of essential physical features, and its contributing and noncontributing elements.

Possible effect findings are **No Effect**, **No Adverse Effect**, and **Adverse Effect**, all describing the proposed undertaking's potential effect on the qualities that make the historic landscape eligible for the National Register of Historic Places. The finding of effect should assess the project's effects on the landscape as a whole, and also on any individually eligible properties within it.

A finding of **No Effect** means that a proposed project will not affect the qualities that make the historic landscape eligible for the National Register. Affecting only noncontributing elements will generally be found to constitute no effect on the landscape as a whole.

No Adverse Effect means that the project could have an effect on the qualities that make the landscape eligible, but the effect will not be adverse; i.e., the undertaking will not diminish the landscape's integrity. Project effects that would otherwise be adverse can be found to be not adverse when they meet one of the listed exceptions to the Criteria of Adverse Effect (36 CFR 800.9[c]).

Adverse Effect includes but is not limited to physical destruction, damage, or alteration of the landscape; isolation from or alteration of the setting; introduction of intrusive elements; neglect leading to deterioration or destruction; and transfer, sale, or lease of the property.

For landscapes, the percentage of the whole property which is subject to effect and the importance of the elements being affected can be assessed to help determine the level of potential effects. Specify clearly whether contributing or noncontributing elements will be affected. Note the scale of the landscape, the prominence of the affected elements, the magnitude of the proposed action, and any change which will be apparent following project implementation. Changes involving only noncontributing elements are likely to have no effect, although the possibility of indirect effects such as visual intrusions on other elements must be considered. Minor takings of open land also have limited potential to create a discernible effect on large landscapes. Generally, large landscapes may have a greater ability than small properties to absorb change, but the possibility of effect through even minor changes must be considered. For example, a project's taking of multiple small roadside features might have a cumulative effect on the historic landscape's significant character-defining qualities.

A project affecting a landscape may be proposed as being necessary for safety reasons or in order to continue the property's historic use, but such arguments must be carefully examined. Safety or continuing use are not automatic justifications for undertaking projects that may have environmental consequences. The potential effects must be taken into account and weighed against the project's benefits. Continuing the historic use of a property may even destroy it, such as modern mining which obliterates all traces of earlier mining activity, or construction of a new freeway on the route of an older road. Adversely affecting a property in order to continue its historic use may, on occasion, justify undertaking a project when the project is in the best public interest. In that case, the finding must clearly explain the effects on historic properties, how those effects have been taken into account, and why the project would be in the best public interest despite those effects.

SHPO concurrence in a finding of No Effect completes the process when the undertaking will not affect any historic properties. Findings of either No Adverse Effect or Adverse Effect require both SHPO and ACHP concurrence and subsequent fulfillment of any agreed-upon conditions. If the project has been found to have an Adverse Effect, proposed mitigation treatments will be included in the Finding of Effect and draft agreement document.

B. AGREEMENT DOCUMENTS

When a project may have adverse effects on a historic landscape, an agreement document, usually a Memorandum of Agreement (MOA), will be developed among the consulting parties. Agreement documents for historic landscapes may be complex if they can cover multiple resources and various property types, but standard procedures apply. A Programmatic Agreement (PA) may be appropriate for recurring activities within large landscapes or for complex or phased projects. For example, ongoing maintenance activities on a historic highway or freeway construction on new alignment across a historic reclamation district may warrant a Programmatic Agreement to take the effects of recurring or phased activities into account.

C. SECTION 4(F) CONSIDERATIONS

When a transportation project involves land that is part of an eligible historic landscape, Section 4(f) of the 1966 Department of Transportation Act may apply. As application of Section 4(f) is the responsibility of a federal transportation agency, typically the Federal Highway Administration (FHWA), consult the appropriate division of that agency for guidance in Section 4(f) determinations.

In eligibility documentation for historic landscapes, careful delineation of boundaries and contributing features and a clear statement of the characteristics which convey eligibility are essential for assisting the federal agency in determining whether Section 4(f) will apply.

V. TREATMENT OF HISTORIC LANDSCAPES

A. TREATMENT POLICIES

Any work carried out to achieve historic preservation goals is called “treatment” in Secretary of the Interior guidance documents, and the term is used here in that broad sense. Treatment may refer to ongoing management of historic properties, or it can be activities conducted as mitigation of a project’s adverse effects, such as in an archeological treatment plan.

While treatment can encompass various activities, decisions on the specific treatment of historic landscapes should be based on the Secretary of the Interior’s *Standards for the Treatment of Historic Properties* and the recommended procedures in *Guidelines for the Treatment of Historic Landscapes*. These Standards and Guidelines base treatment on an understanding of historic properties’ significance and integrity.

Every effort should be made to retain a landscape’s key characteristics; to repair damaged features with in-kind materials; to be authentic and avoid speculative reconstructions; to respect past changes which may have acquired their own significance; and to avoid destroying historic materials. In some instances, more than one treatment method may apply. Refer to the *Guidelines for the Treatment of Historic Landscapes* for specific treatment situations.

B. MITIGATION

When adverse effects cannot be avoided, it is necessary to seek ways to minimize or mitigate the effects. For historic properties, the best mitigation lies in designing projects to avoid affecting these properties in the first place or to reduce potential effects to an insignificant or acceptable level. When avoidance is not possible, project mitigation can be proposed to record or move affected features, monitor construction, conduct data recovery, install noise barriers, or plant new or replacement vegetation. Modern intrusions could be removed, alterations reversed, or historic vistas restored to enhance the landscape if accurate evidence exists to document the historic appearance. Booklets, brochures, videos, or exhibits can be produced to interpret the landscape to the public. Be creative in exploring mitigation possibilities, and consult other professionals such as landscape architects who may have innovative solutions.

A landscape’s significant characteristics should be a major determining factor in selecting mitigation options and must be taken into account in developing mitigation plans. For example, noise barriers may be most important for a resource important for its quiet setting, while replanting appropriate native vegetation may be essential for an ethnographic landscape.

Mitigation measures are chosen in consultation with the responsible federal agency, the SHPO, ACHP, and other involved parties, and through the public participation process, which may include local government, Native American groups, property owners, and concerned citizens. Proposed mitigation measures are included in the project’s Finding of Effect and draft agreement document.

VI. SPECIAL CONSIDERATIONS FOR LARGE LANDSCAPES

On occasion, transportation projects encounter potential historic landscapes of unusual size. Very large landscapes, thousands of acres or more, present special challenges to both cultural staff and management. The identification and formal evaluation of a large historic landscape can be time consuming and costly, often controversial, but may be necessary. For example, a reclamation district landscape is likely to encompass the entire district, no matter how large. No useful purpose is served, however, by identifying an entire region, such as the Great Basin or Southern California, even if a logical argument can be constructed. As a general rule, it is preferable to identify a reasonably defensible smaller landscape rather than stretching boundaries to distant horizons, and perhaps threatening the credibility of the process.

When a very large landscape has been found, the responsible federal agency and the SHPO may be consulted, either informally or through an agreement document, on options that would allow compliance without unreasonable expenditure of effort. It may be possible, if the agency and the SHPO agree, to conduct an abbreviated survey focused on the identification and evaluation of involved individual landscape components, with summary documentation of the landscape as a whole. When a project involves only a narrow corridor or individual components that can be clearly documented as either contributing or noncontributing, a landscape could be treated as eligible **for the purpose of the project** without undertaking a full study. However, it is often worthwhile to undertake a full formal evaluation in order to establish landscape boundaries and contributors, especially when the landscape can be expected to be encountered in future projects. In all cases, decisions should reflect an understanding of the property's historic values and character-defining qualities, as well as responsible concern for appropriate balance in determining level of effort.

It may also be possible to define **management zones** within a landscape for project purposes and to limit assessment of project effects to resources within these zones. Such management zones should be historically defined areas or physically or functionally separate units, such as a scenic corridor or botanical garden located within a recreation area, or a historic water conveyance system in a rural community. When the responsible federal agency and the SHPO agree that activities within particular zones have little potential for involving other parts of a large landscape, project effects could be assessed on these zones alone, without conducting effect studies on other parts of the landscape. Management zones could be appropriate where an agency has continuing maintenance or project activities on a relatively small or discrete element of a large landscape, such as a narrow transportation corridor that bisects a vast agricultural landscape. See Preservation Brief 36 for further discussion of management zones.

VII. PROFESSIONAL QUALIFICATIONS

Landscape studies should be conducted by or under the direction of staff meeting the Secretary of the Interior's Standards for Professional Qualifications. In many agencies, qualified staff historians, architectural historians, prehistoric archeologists, and historical archeologists work together on interdisciplinary teams as needed. Landscape architects and cultural geographers can bring specific experience to landscape studies. Other professional staff, outside experts, and published works can be consulted for additional expertise. Whether work is done in-house or by consultants working under contract, it must be accomplished or overseen by professionals meeting the Secretary of the Interior's standards in one or more of the appropriate disciplines.

VIII. FORMAT

Standard report formats can accommodate historic landscape studies by adding discussions of specific landscape characteristics in the historical overview and resource description sections, tailoring the discussion to the resources present. For example, the following outline could serve as an appropriate format for many landscape studies:

- I. SUMMARY OF FINDINGS
- II. PROJECT DESCRIPTION
- III. RESEARCH METHODS
- IV. HISTORICAL OVERVIEW

(As appropriate for the resource, discuss the historic processes that influenced historic development of an area. These processes will generally come under one or more of the following categories.)

- A. Design
- B. Land use activities
- C. Spatial patterns
- D. Response to the natural environment
- E. Cultural traditions
- F. Historic events or individuals

- V. DESCRIPTION OF RESOURCES

(As appropriate, discuss the physical components of the landscape, both natural and built features, which will generally include many or all of the following categories.)

- A. Spatial organization and land patterns
- B. Topography
- C. Vegetation
- D. Circulation
- E. Water features
- F. Buildings and structures
- G. Site furnishings and objects
- H. Visual character and intangible qualities

- VI. STATEMENT OF SIGNIFICANCE

(Include statements specifically addressing the National Register criteria and the elements of integrity. For landscapes which appear to be eligible, describe the boundaries, define the period of significance, and list contributing and noncontributing elements.)

- VII. CONCLUSIONS

- VIII. ENDNOTES

- IX. BIBLIOGRAPHY

- X. APPENDICES:

- A. Photographs
- B. Maps
- C. Inventory forms, if appropriate
- D. Other attachments

(Include any additional pertinent documentation, such as copies of historic documents or correspondence.)

IX. REFERENCES

The following sources contain useful information for the **study** of possible historic landscapes encountered in the course of conducting surveys for transportation projects. National Park Service guidance documents should be considered the authoritative sources, particularly the National Register Bulletins which provide technical information on identifying and evaluating landscapes for the National Register of Historic Places. For copies of publications, call the appropriate State Office of Historic Preservation or the National Park Service. NPS guidance on historic landscapes is available through the National Park Service's Heritage Preservation Services (formerly Preservation Assistance Division), (202) 343-9597, [www2.cr.nps.gov/], the Historic Landscape Initiative, [www2.cr.nps.gov/hli/j and the Sales Publications Catalog at [www2.cr.nps.gov/hli/hlicat].

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FOCUS

THE MEDICINE WHEEL

... tourism, historic preservation and Native American rights



BY FRED CHAPMAN

Located at an elevation of 9642 feet near the crest of the Bighorn Mountains of north central Wyoming, the Medicine Wheel National Historic Landmark occupies a high, alpine plateau about 30 miles east of Lovell, Wyoming. The most conspicuous feature of the Landmark is a circular alignment of limestone boulders that measures about 80 feet in diameter and contains 28 rock spokes radiating from a prominent central cairn. Six smaller cairns are situated on the exterior of this circular alignment. Some of the cairns are horseshoe-shaped and resemble Crow Indian vision quest structures. Tipi rings, lithic scatters, buried archeological sites, and a system of relict travois trails are found nearby. The Medicine Wheel is currently surrounded by an "historic" artifact: a seven foot high barbed-wire fence designed to discourage unauthorized entry and vandalism.

Scientific research has provided many clues but no absolute proof concerning the origin of the Medicine Wheel. Researchers generally believe that the Medicine Wheel was constructed between 1200 A.D. and 1700 A.D., although these dates are problematic. Wood samples recovered by the Sheridan Chapter of the Wyoming Archaeological Society from one of the cairns was tentatively dated, through the use of dendrochronology techniques, to 1760 A.D. Trade beads, probably dating to the early 1800s, have been found inside the Medicine Wheel. Hearth charcoal samples recovered by archeologists within 400 yards of the

Wheel have produced dates ranging from 1600 A.D. to 4200 B.C. A U.S. Forest Service archeologist recently recovered a 9000 year old Paleoindian projectile point from the area. Although these diagnostic artifacts and radiocarbon dates fail to decisively explain the construction and use of the Medicine Wheel, evidence clearly indicates that the locale was used by prehistoric people for almost 10,000 years.

White Americans have consistently expressed fascination with the Medicine Wheel. Since the late 1800s when White Americans first visited the site, the enigmatic qualities and apparent antiquity of the Medicine Wheel have inspired a great deal of public interest, scholarly deliberation, and hyperbolic speculation. The site is a favorite subject among students of archeoastronomy. Several authors have commented on possible relationships to the Aztec of central Mexico, noting the resemblance of the Medicine Wheel to the Aztec calendar. The January 28, 1954 edition of the Cody Enterprise featured an article describing the Medicine Wheel as "...a direct link between the prehistoric Chinese and the Mayans of Central America."

Wyomingites have always assumed a proprietary interest in the welfare of the Medicine Wheel. In 1956, for example, in response to a rumor that the federal government intended to relocate the Medicine Wheel, Wyoming Governor Milward L. Simpson requested assurances from the National Park Service and the U. S. Forest Service that the "Indian Medicine Wheel" would not be moved. Federal authorities responded in June, 1957 when the Forest Service formally withdrew the Medicine Wheel and surrounding 120 - acres "...from all forms of appropriation under the public land laws, including the mining and the mineral-leasing laws...."

Efforts to memorialize the Medicine Wheel began in 1915 when the National Park Service recommended to the Secretary of Agriculture that the site be designated a national monument. Due to the influence of several locally prominent officials, efforts to commemorate the Medicine Wheel were renewed in the 1950s and the required supporting documentation was compiled in the 1960s. In recognition that the Medicine Wheel was "...the largest and most elaborate Indian structure of its type," the site was designated a National Historic Landmark in September, 1970 by Secretary of the Interior Walter J. Hickel.

To contemporary Native Americans, however, the Medicine Wheel is significant for very different reasons. Traditional Arapaho, Bannock, Blackfeet, Cheyenne, Crow, Kootenai/Salish, Plains Cree, Shoshone, and Sioux revere the Medicine Wheel as a uniquely important and powerful spiritual site that figures prominently in tribal oral and ceremonial traditions. Rock alignments and cairns that make up the Medicine Wheel represent religious architecture rather than a material expression of past human behavior. Scientific research is irrelevant when compared to the intangible religious values that the site embodies. Not surprisingly, an accumulating body of ethnographic evidence demonstrates that the Medicine Wheel and the surrounding landscape is and has been a major ceremonial and traditional use area for many regional tribes.

National Park Service records show that the Medicine Wheel received

2100 visitors in 1967. Three years ago the Forest Service recorded 15,000 visitors. Last year 70,000 people visited the Medicine Wheel during three summer months when the site is accessible to normal traffic. It has become apparent that dramatically increasing visitation, and the failure of the Forest Service to regulate it, has not only resulted in physical damage to the locale, but has also discouraged traditional Native Americans from conducting religious ceremonies there. In the past year a rutted trail 10-12 inches deep has appeared outside the fence surrounding the Medicine Wheel, and the fragile alpine vegetation that occupies the landscape is disappearing. Vandalism appears to be increasing. It is common knowledge that rocks and other artifacts have been removed from the Medicine Wheel to enrich private collections or provide an attractive border for someone's flower garden. In an apparent effort to emulate the Native American religious custom of leaving prayer flags and other religious offerings on the fence surrounding the Medicine Wheel, non-Indian visitors have "decorated" the fence with condoms, tampons, used cigarette lighters, and other inappropriate trash. Historic preservationists consider these kinds of impacts anathema. To traditional Native Americans the impacts of unregulated visitation at the Medicine Wheel constitute the worst kind of spiritual desecration.

In the fall of 1988 the Bighorn National Forest introduced plans for an access road, parking lot, viewing tower, and visitor's center at the Medicine Wheel National Historic Landmark in order to accommodate increased tourism. Native American traditional leaders protested the planned facilities during a series of public meetings sponsored by the Forest Service in late 1988. They expressed the belief that construction at the Landmark would disturb, or possibly destroy, the spiritual integrity of the Medicine Wheel. Several Native American representatives later disclosed that a federal official had taken them aside and threatened that the Forest Service

could "bulldoze the Medicine Wheel" in the face of tribal objections as long as the agency followed certain regulatory procedures. However, other governmental agencies and cultural resource advocacy organizations such as the Wyoming State Historic Preservation Office, the Advisory Council on Historic Preservation, and the National Trust for Historic Preservation also became concerned that planned construction activities would adversely effect the physical integrity of the Historic Landmark.

During the intervening years since 1988 it has become clear that traditional Native Americans, historic preservationists and the local public share very similar preservation goals with respect to the Medicine

Wheel. White Americans should have

parties have attempted to work cooperatively with the Forest Service to find viable solutions for long-term protection of the Medicine Wheel. As the responsible land management agency, the Forest Service needs to reconcile the contending factions and concede its failure to preserve the physical integrity and sacred attributes of the Medicine Wheel. It's time for the Forest Service to exercise their numerous statutory obligations to act cooperatively with all interested parties in order to protect the Medicine Wheel from additional disturbance and manage the site in a manner consistent with Native American religious needs. If something isn't done soon, accumulating impacts to the Medicine Wheel National Historic Landmark will become irreversible. ■



the right to visit and appreciate the Medicine Wheel in its natural state without the distraction of barbed wire fences, excessive automobile traffic and parking lots. Native Americans should have the right to conduct religious ceremonies without the intrusion of the tourist's camera lens. Over the past five years these interested

Big Horn Medicine Wheel. View is southeast looking toward Medicine Mountain, 1986.

FRED CHAPMAN, NATIONAL REGISTER ARCHEOLOGIST AND NATIVE AMERICAN LIAISON, IS EMPLOYED BY THE WYOMING STATE HISTORIC PRESERVATION OFFICE IN CHEYENNE.

Excerpt from

Final

Rural Historic Landscape Report for Reclamation District 1000

for the

**Cultural Resources Inventory and Evaluations
for the American River Watershed Investigation,
Sacramento and Sutter Counties, California**

by

Denise Bradley
and
Michael Corbett

Submitted to:

U.S. Army Engineer District, Sacramento
Corps of Engineers

Submitted by:

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San Francisco, California 94105
(415) 896-5858

December 1995

PROJECT SUMMARY

Regulatory Context

Based on the results of a comprehensive *Feasibility Report/Environmental Impact Statement* conducted for the American River Watershed project area, the Sacramento District, U.S. Army Corps of Engineers (Corps) determined that a number of measures are necessary to provide critically needed flood protection for urban areas along and adjacent to the lower American River in the vicinity of Sacramento, California. The Corps determined through consultation with the California Office of Historic Preservation (OHP) and the Advisory Council on Historic Preservation (ACHP) that implementation of the 200-year alternative would adversely affect some historic properties that are listed or eligible for the National Register of Historic Preservation (NRHP). Due to the scope and complexity of the American River Watershed project, a Programmatic Agreement (PA) (36 CFR 800.13) was developed and adopted between the Corps, Bureau of Reclamation, OHP and the ACHP regarding implementation of the project. Additional signatories of the PA include the Reclamation Board of the State of California and the Sacramento Area Flood Control Agency (SAFCA). The executed PA specifies inventory (Stipulation 2) and NRHP evaluation procedures (Stipulation 3) for historic properties, as well as the process for development of Historic Properties Treatment Plans (Stipulation 4). Additionally, report format and review (Stipulation 5); participation of interested persons (Stipulation 6); curation of recovered data (Stipulation 7); and professional qualifications (Stipulation 8) are detailed in the PA.

The *Rural Historic Landscape Report for Reclamation District 1000* addressed Stipulations 2 (inventory) and 3 (NRHP Evaluation) of the PA. Based on its findings and the OHP's concurrence that the district is eligible for the NRHP, a HPTP was proposed in accordance with Stipulations 4 (development of Historic Properties Treatment Plans), 5 (report format and review), 6 (participation of interested persons), 7 (curation of recovered data), and 8 (professional qualifications) of the PA.

Project Description

Dames & Moore was retained by the Corps to conduct a broad range of cultural resources investigations for the American River Watershed project as stipulated in the PA. A research design was prepared outlining the course of study for prehistoric archaeology, historic archeology, and historic architecture components of the project (Dames & Moore 1994). The initial research and survey work of the Natomas area conducted for the historic architecture components of the project indicated that the principal historic feature was the drainage system infrastructure built for Reclamation District 1000 (RD 1000) by the Natomas Company between 1911 and 1917. The components of the original drainage system were the levees, canals, and pumps. The system was built to drain swamp land and protect it from flooding. The reclaimed land was subdivided and improvements (roads, land subdivision, and irrigation system) were made with the prospect of selling the land. The drainage system provided the framework for

the creation of a reclamation landscape. As the historic structures survey progressed, the continued importance of this historic drainage system within the landscape became more apparent. In addition, the associated features of the landscape such as roads, field patterns, and types of vegetation were noted.

This project investigated the potential for a rural historic landscape district within Reclamation District 1000 (RD 1000) using *National Register Bulletin 30: Guidelines for Evaluating and Documenting Rural Historic Landscapes*. A survey was conducted to document the landscape characteristics of a rural landscape, as defined in *Bulletin 30*. Along with the survey, research was conducted to establish the historic context of reclamation and flood control and the specific history of RD 1000 and its developer, the Natomas Company.

RD 1000 is an important part of the history of reclamation and flood control within the Sacramento Valley during the late 19th and early 20th centuries. The culmination of this history was the Sacramento Flood Control Plan. The Sacramento Flood Control Plan dealt with flood control on a regional scale and as a system rather than isolated instances of flooding. RD 1000 fits within this regional plan and is a part of the system for flood control of the Sacramento and American Rivers. Created by the State Legislature on April 8, 1911, RD 1000 was one of the first large, modern reclamation districts. When work began on its reclamation plan in May 1912, it was the largest such effort in the United States. In addition to providing for flood control, the Sacramento Flood Control Plan was a means to an end — the creation of productive land within the Sacramento Valley. Within RD 1000, the Natomas Company's reclamation plan provided the framework for the creation of 55,000 acres of land.

The drainage system (levees, canals, and pumps) and the road system, both components of Natomas' reclamation plan for RD 1000, provided the framework for the spatial pattern of the district. These three features (drainage system, road system, and large-scale land patterns) are associated with reclamation and have been consistent and defining features of the reclamation landscape of RD 1000 since its creation. These features, along with the natural features, land uses, vegetation, boundary demarcations, and buildings and structures, were documented and evaluated.

The report recommended that RD 1000 appears to be eligible for the National Register as a rural historic landscape district at the state level of significance for the period 1911 to 1939 under criterion A; the area of significance is reclamation; and the historical context is the reclamation and flood control of the Sacramento River Basin within the Sacramento Flood Control Project. The district retains a substantial degree of integrity of location, design, setting, materials, workmanship, feeling, and association. Integrity of design, setting, materials, workmanship, feeling, and association has been diminished by post-World War II developments located in the southern portion of the district; however, these changes constitute only 16 percent of the total area of the district. The Corps submitted the report to the California OHP. The OHP concurred with the report recommendations.



Source: From *Natomas News* (1911),
held in Natomas Company Archives
at the Sacramento Archives and
Museum Collection Center

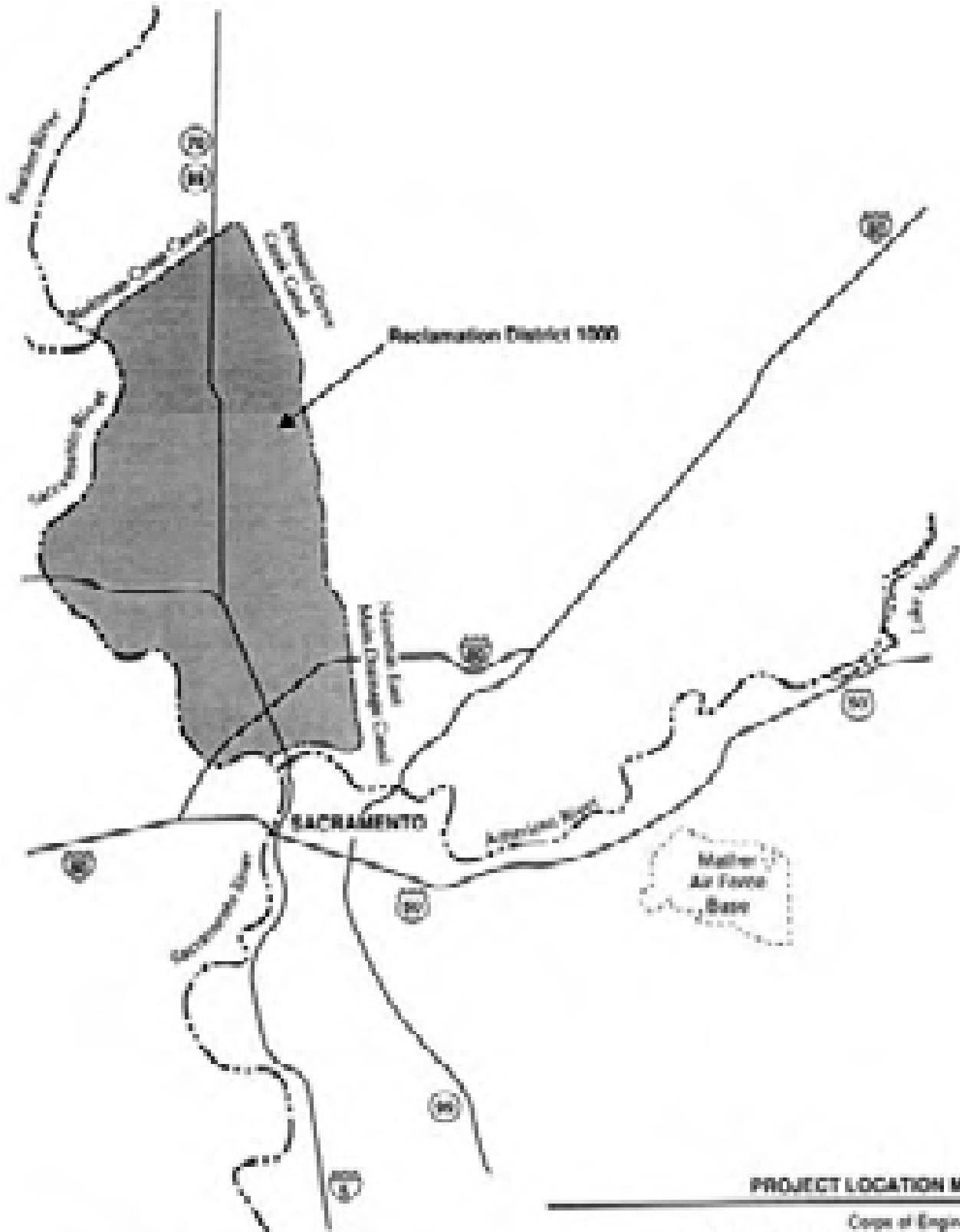
PROJECT VICINITY MAP

Coops of Engineers
U.S. Army Engineer District, Sacramento
Final Historic Landscape Report
Reclamation District 1000

92129-019-100

DAMES & MOORE

FIGURE 11



Source: U.S. Army Corps of Engineers Map, Feasibility Report (1997)

PROJECT LOCATION MAP
 Corps of Engineers
 U.S. Army Engineer District, Sacramento
 Rural Historic Landscape Report
 Reclamation District 1000

DAVIS & MOORE

FIGURE 20



PROMOTIONAL INFORMATION ON CALIFORNIA
AND FARMING

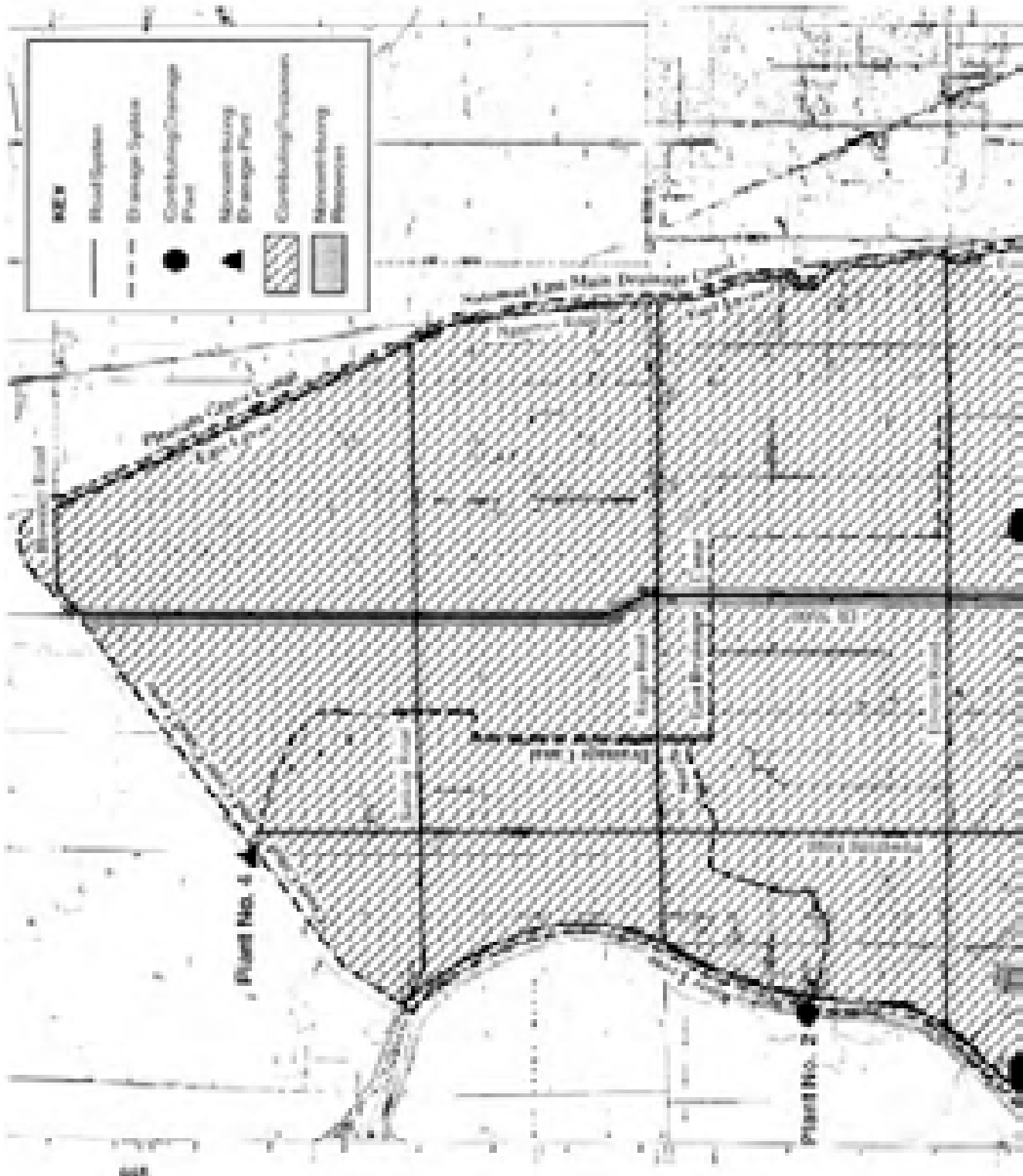
U. S. Army Engineer District, Sacramento
By a Special Landslide Paper
Reclamation District 1100

DAVID S. MERRILL

100

KEY

- Sewer System
- - - Storage System
- Contributing Coverage Point
- ▲ Manure/Slurry Storage Point
- ▨ Contributing Precipitation
- ▭ Manure/Slurry Reservoir





CONSTRUCTED FEATURES, DRAINAGE SYSTEM,
 ROAD SYSTEM AND LARGE SCALE LAND PATTERNS
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DAW-511-50

IX. Index of Articles and Documents

Index of Articles and Documents
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