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Landscape Thinking

Robert Z. Melnick, ASLA

Today's rural landscape not only represents the integration of natural and human forces, but also a complex collage of landscape elements from a number of historic periods. It should not be surprising, therefore, that contemporary features generally comprise the most recent layer. In such a dynamic system, there is a continuing element of growth, modification, and development. While any rural landscape derives its primary significance from a particular historic period, alterations or additions may have achieved a significance of their own. The fact that a landscape component has changed over time tends only to increase its significance.

Recognizing that places may represent more than one historical period is vital to understanding rural landscapes, and to any discussion of the significance and integrity of a rural historic district. The continuum of land-use and landscape modification, by definition, reflect changes in human beliefs, available technologies, and forces external to the cultural group(s) primarily responsible.

Components/Features/Patterns

Understanding the combination of landscape forces which defines any rural landscape is the challenge. This combination is represented by landscape components, features, and patterns. When speaking of "landscape features" we generally limit the scope to natural physical elements. Landscape components include natural physical elements, but encompass material cultural elements as well. Patterns encompass the location and distribution of both the components and features within the landscape.

Three Examples of Rural Landscapes

Three examples may further explain the concept of landscape components.

An agricultural valley contains a number of small farms and farmsteads. These sites consist primarily of small houses, associated outbuildings, and fences, distributed evenly throughout the valley. While many of the structures emerged during the valley's historic period, 1870-1930, some are more recent. In fact, some structures have been removed, burned, abandoned, or replaced by newer dwellings. Other associated landscape components, such as fences, tree lines, and roads have also undergone change.

From a strictly historical perspective, certain elements of the valley no longer retain individual significance or integrity as defined by the National Register criteria. They have been altered beyond recognition, removed, or intruded upon by other, non-historic features. However, considering the rural landscape as a dynamic entity, this valley is clearly significant and retains its integrity. Why?

continued on page 2



A scene of the Blue Ridge, illustrating a rural landscape.

Two CRM Data Bases:

Resources For Management

Alicia Stamm

The List of Classified Structures (LCS) and the Cultural Resources Management Bibliography (CRBIB) data bases assist cultural resources personnel on a park, region, and WASO level in recording and making planning and management decisions. Secondly, they provide data and knowledge to professionals, scholars, and the public. Together, both systems offer information on over 11,000 park historic structures (description, location, and condition). Over 7,000 reports, documents, and publications are recorded as well as archeological sites, artifacts, and historical objects.

Eventually both systems will interface with the National Register, the Historic American Buildings Survey/Historic American Engineering Record, the Cultural Sites Inventory, the National Catalog, and the Archeological Data Base. Thus, information may be coordinated and shared between data bases offering the user maximum access, update, and retrieval.

List of Classified Structures

The List of Classified Structures is an evaluated inventory of all historic and prehistoric structures with archeological, historical, architectural/engineering, or cultural value, in which the National Park Service has or will acquire any legal interest. The LCS was created in 1960 from recommendations made at a meeting of the Regional Directors and the Chiefs of the NPS Eastern and Western Offices of Design and Construction. In the early 1970s, a draft inventory of historic buildings and structures evolved into the LCS. In 1975-1977, the LCS was updated, computerized, and revitalized with new management and information categories.

continued on page 4

First, we must consider the remaining original features. While some buildings have changed, the buildings alone do not define the landscape. For example, the placement of features in the landscape (landscape



Great Smoky Mountains view.

spatial organization), the processes of landscape modification (land-use: categories and activities), the way the people move through the valley (circulation networks), the organization of each farm (cluster arrangement), and the way trees and shrubs were planted, either for functional or ornamental purposes (vegetation related to land-use) work together to shape the characteristic appearance of the valley.

After documenting and analyzing these features, it becomes possible to determine whether the rural landscape has changed substantially or whether it still retains its historic integrity. The houses, while important as cultural resources, may be equally important for their placement in the landscape and their scale, rather than their individual integrity as historic structures. In this valley, the placement and location of the houses represents an important cultural pattern. This pattern and the associated landscape components indicate how people used the land during its historic period.

Organization may be a primary element in rural landscapes, but, alone, it doesn't establish integrity. A substantial number of historic features must be present. However, for a rural landscape to retain integrity (in the context of this discussion and the National Register), its organization must

be understandable from both an historic and a contemporary perspective. Ultimately, this can only be accomplished through a present-day analysis of historic information.

The second example is a multi-resource island landscape which includes agriculture, small towns, and fishing villages. In this case, an historic district appears on the National Register, based primarily upon the architecture within its boundaries. However, the listing is being revised to include the landscape. With its long sloping fields, it serves as the unifying element that gives the structure definition. The remaining area consists of rural landscape resources. Viewed from a strictly historical perspective, the landscape components in this district have changed over time. New houses have been added. Some features, including houses, fence lines, and field patterns, have been removed.

Rapid alteration threatens the present-day landscape in this example. Agricultural land, significant in the development of the historic district, may be sub-divided and removed from production. The inability to meet the economic forces creating land-use change may be traced to two factors: inability to understand significant cultural values expressed in the landscape; and inadequate management tools with which to ensure its continued presence and viability. New management options, such as the transfer of development rights and a local trust land-use board, might safeguard the rural landscape from development pressures.

The third example is an agricultural and horse-farming landscape, with property lines and field patterns substantially unchanged for one hundred and fifty years. The significance of this landscape resides primarily in the architecture, which includes many structures individually eligible for the National Register. The district, however, depends on the integrity of the landscape form, spaces, and organization. While land use within the district has recently changed, the integrity of the district, as defined by the architecture, remains intact. While the architecture cannot exist in its present form without the surrounding landscape or land use, neither can the landscape provide the significant components for a rural historic district.

Each of these examples illustrates an important point—that applied pro-

cedures should be appropriate to the landscape and to the architecture of the rural historic district. While some districts contain examples of all the known landscape components, others will have only a few. This country is rich in both natural and cultural splendor. However, we as a people are less inclined to recognize the cultural value of the landscapes which we see around us. Rural cultural landscapes can appropriately serve as both a model and a study area for understanding that blend of natural and cultural splendor.

Specific rural cultural landscapes may best be understood as complex human ecological systems existing within equally complex natural ecological contexts. People modify those ecological contexts, and in turn the cultural patterns of the people are altered to fit the natural environment.

Related Work

Much recent work, both within and outside the National Park Service, has addressed a multitude of issues concerning rural landscapes. An attempt to identify landscape features and components in order to develop specific management plans as well as land protection plan options have been made.

Each of these studies has added to our knowledge of the problems and the potentials associated with rural landscapes in the parks. They have also pointed out the need for a usable, straight-forward system and methodology for addressing identification, evaluation, registration and management of these cultural resources.

Work outside of the National Park Service falls within two broad categories: work concerned with landscape understanding, and work concerned with landscape protection and management. Landscape understanding has focused on the need to comprehend a landscape, sometimes in great detail and sometimes in useful generalities. Practiced largely by geographers, this effort has been directed toward building landscape theory and practice. Its usefulness lies in helping us recognize the value of cultural landscapes, and adapt other methods to management needs.

In the second category, rural landscape management has been concerned less with preservation than with the practicality and feasibility of proposed plans. Significant work in this area is being done by the National Trust for

Historic Preservation through its Rural Project. The goal of the Rural Project is to unite the efforts of people working with natural and cultural resources and people concerned with agricultural land retention.

In a related area, visual resource management techniques have been used by resource managers to describe the scenic values of landscape. Although a useful tool, visual resource management does not address the complexity of cultural and historic meaning in a landscape. For example, an expansive, flat agricultural landscape may receive a low scenic value rating in terms of diversity, or because farmsteads may be considered visual intrusions. This same landscape, however, may have significant cultural value within its region or geographical content.

Since 1978, the Alliance for Historic Landscape Preservation has brought together a variety of people working in historic and cultural landscape preservation. This interdisciplinary group, as well as other professional organizations like the Olmsted Parks Association, the Society of Architectural Historians, the Association for Preservation Technology, and the George Wright Society, are all working to understand and manage historic and cultural landscapes.

A Final Thought

It would be foolish to suggest that the concern for rural landscapes is in no way related to the joy of wheat fields, the excitement of zinc mines, or the sheer pleasure of fence lines arrayed across the prairie. The attempt to delineate and codify rural landscape resources is being made in part

continued on page 10



Landscape at Booker T. Washington National Monument.

Resolving A Preservation Problem At Mesa Verde

Toby Raphael
Allen S. Bohnert



Mesa Verde Museum Specialist Allen Bohnert, discusses "containerization project" with University of Delaware graduate students Mark Aronson and Annette Manick.

The museum collection at Mesa Verde National Park contains some of the most extensive and varied examples of perishable prehistoric artifacts in the National Park Service. The environmental conditions of the region have contributed to the preservation of archeological materials which have either disappeared or deteriorated beyond recognition in other geographic areas. Baskets, mats, cotton cloth, yucca fiber/turkey feather blankets, sandals, bone ornaments and tools, wooden items, desiccated human remains and other objects composed of organic material are common finds in many Mesa Verde archeological sites.

The demand for access to these objects is high because they provide exceptional insight into the behavior and material culture of the prehistoric populations of the Southwest. The sensitive nature of the materials, together with the fragile and often fragmentary condition of the objects, provide curators with a tremendous challenge in achieving their long-term preservation. The challenge becomes even more pressing when one considers the demand for access and use of this cultural resource.

The dilemma facing archeological collections management in general was well stated by Richard Ford at a

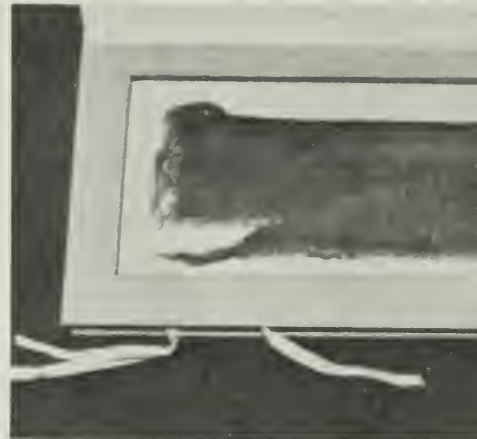
conference which addressed these issues in 1977. He said:

To state a national problem as succinctly as possible: significant anthropological research cannot be conducted because many are imperiled if they are moved or even handled. They are an irreplaceable national resource whose destruction is actually accelerated when they are studied in their present condition. Yet paradoxically, if they are left alone and their research potential and education value are ignored, they will continue to deteriorate because of inappropriate storage facilities and physical environments.

The basic requirements for long-term preservation of these irreplaceable resources include providing suitable storage protection and stable environmental conditions. We are, however, aware of our responsibility to make the museum collection available for research or educational purposes, as well as to encourage other non-destructive use, whenever possible. It is obvious that long-term preservation and use are not always compatible "activities," particularly when simply handling or examining many objects cause further damage or at least encourage deterioration.

continued on page 4

Prehistoric cotton cloth approximately
750 years old, rests on cushioned
unbleached muslin.



Two CRM Data Bases

continued from page 1

The function of the LCS is: (1) to maintain an inventory of historic structures, their identification, location, significance and function; (2) to maintain documentation information about these structures, including reports, studies, projects, and measured drawings; and (3) to maintain information to assist park and regional managers to make management decisions. As an automated data base, the LCS allows for the manipulation and retrieval of data on a variety of levels.

The LCS contains summary information such as IDLCS identification number, structure number, NPS organization code, the name of the structure, NPS legal interest, type of structure, composition, period of construction, National Register status, etc. Such information is not complete for all NPS historic structures, but the LCS is currently being updated to accomplish this.

Cultural Resources Management Bibliography

The CRBIB developed from the "Preliminary Bibliographical Inventory of Park Historical and Architecture Studies" issued in March 1972. It contained all historical and architectural research reports in the files of the Washington Office. This bibliography expanded to include Servicewide and archeological reports, was updated and computerized in 1975-1977.

The CRBIB functions as: (1) an indicator to park and regional managers of the current status of required planning documents; and (2) as a reference tool allowing for the retrieval of information by geographic location (park, region, Servicewide), alphabetically by author or title, chronologically by date, and by study type or area (history, architecture, archaeo-

logy, or curatorial services). The CRBIB contains the following information: identification number (the "BIBNUM"), author, title, date, number of pages, volumes, graphics, report location, study type, IDLCS reference, and NPS organization code.

Future Needs

In the past year, both the LCS and the CRBIB have been completed as originally designed. Error files have been corrected and eliminated; new reports have been designed and distributed; backlogs of input forms have been completed and entered; new data entry programs utilizing a microcomputer have been developed and implemented; documentation, including a User Manual, has been completed; and on line "ready-only" access has been made available.

However, data elements need to be added, revised, and standardized to coordinate with other cultural resources data bases. In addition, both systems need to be reevaluated to better serve regional and WASO needs. Comments, suggestions, and corrections to existing data are all welcome and should be addressed to Alicia Stamm, Park Historic Architecture Division, National Park Service, Department of the Interior, Washington, D.C. 20240; or phone 202/343-8149. Those who wish to use the new on-line access program should also contact Alicia Stamm. ©

The author is with the Park Historic Architecture Division, WASO.

Many reports listed on the CRBIB are missing from the repository in the Washington Office. These reports are indicated by an "=" in front of the title in the computer system. If you have a copy of any report(s) that should be included in the CRBIB, a copy for inclusion in the repository and/or for reproduction would be appreciated. All donations or loans should be referred to Alicia Stamm.

Storage Project

The staff at Mesa Verde recognized the benefits of housing objects in their own protective containers as an aid to solving both research and preservation problems. Together with the conservation staff at Harpers Ferry Center, a "containerization project" was designed in which individualized, object-specific containers were developed. Our aim was to fulfill the requirements for long-term object protection while meeting the researcher's needs for access to the object. Such storage constructions were developed to be compatible with the park's potential exhibit needs as well.

The "containerization project" became a natural outgrowth of a systematic approach to assessing and meeting the conservation needs of the park collection. For some time, the park has practiced an on-going comprehensive conservation program, based on and evolving from two management documents: a *Conservation Needs Survey* and a *Collection Management Plan*.

The authors drew up the proposal for the "containerization project" which began this past summer. With the park superintendent's support, the University of Delaware's Winterthur Conservation Program was approached for consideration of the project as part of its student summer work program. The Conservation Department agreed to make the project available. Two graduate students, Mark Aronson and Annette Manick, decided to undertake the Mesa Verde summer work.

Summer Work Project

The summer project began with a meeting at the conservation laboratories in Harpers Ferry. The authors described the scope and the goals of the project to the interns and reviewed container designs.



Acceptable conservation materials and potentially useful designs were selected at this time. Materials ordered for the project were carefully selected for their high quality, suitability, and long-term stability. A variety of naturally and synthetically manufactured materials were used. Synthetics allowed for cushioning and three dimensional form-making. They included polyester transparent windows (Mylar), polyester fiber batting (Dacron), mini-cell, crosslinked polyethylene foam (Volara), and polyethylene closed cell foam (Ethafoam).

Paper products comprised the exterior structure of the containers. Those most used were 2- and 4-ply, all-rag mat board; 60 point, lignin free, buffered corrugated board. An innovative new box board was used that contained a central polyester laminate to prevent the entry of harmful chemicals, acids, and moisture. Boards were often wrapped with prewashed 100% cotton fabric. Boxes were fastened with starch paste and cotton/polyester twill tape.

Each container, intended for use in standard storage cabinets, enveloped the artifact in a protected micro-environment, providing one more protective shield and serving to buffer its contents from the elements. They have proven very useful in isolating vulnerable archeological material from numerous agents of deterioration. The containers were designed to reduce the fluctuation of both temperature and humidity, eliminate many airborne pollutants, prevent biological attack, and provide security from unintentional human abuse. Visual access to both sides of most objects was a high priority to enable researchers to examine the materials without actually handling them.

continued on page 11

Remembering Saint-Gaudens:

A Look At His Life and Time Through What He Left Behind

Sarah Olson

When Secretary of State John Hay visited Augustus Saint-Gaudens in 1904, Saint-Gaudens' house struck Hay as "exotic."¹ Situated in the hills of Cornish, New Hampshire with dramatic views of the Connecticut River and Mount Ascutney, the house was the first among several artists' residences associated with the Cornish Colony. Due to the efforts of Saint-Gaudens' widow who was instrumental in incorporating a Memorial to preserve the site in 1919, this "exotic" house, studios, and their contents survive largely intact at Saint-Gaudens National Historical Site. The level of documentation with which these furnishings have been accompanied into the present have allowed for the remarkably accurate preservation of Saint-Gaudens' home and studio. Designated a National Historic Site in 1964, the house and studio stand today among the most interpretively successful furnished structures in the country. The reason is largely because they accurately reflect a life marked by visual creativity, and because Saint-Gaudens' reputation as an artist assured the preservation of his domestic and work environments as well as his sculpture. The following article illustrates the abundance of documentation available on the furnishings at the National Historic Site.

Tourism has been promoted at the Saint-Gaudens site since the sculptor's death in 1907. That year, the NEW YORK TIMES characterized the house interior as one of "...refinement, artisticness, and repose," describing rooms filled with "handsome antique mahogany furniture, paintings and sculpture of great merit, old silver, costly rugs, and other evidences of artistic taste."² In 1915, and again in 1924, Adeline Adams, wife of sculptor Herbert Adams and one of the Cornish group, wrote up the house for the magazines ART AND PROGRESS and ARCHITECTURE. She described a strong presence felt there of the "bright spirits of the day in arts closely akin to the art of sculpture." To Mrs. Adams, Saint-Gaudens artist and architect friends formed "part and parcel" of the sculptor's house.³



The Phillips Brooks Monument in the Little Studio, 1907.

Augustus Saint-Gaudens and his wife Augusta first came to Cornish in 1885 at the suggestion of Charles Coatsworth Beaman, a New York lawyer with extensive land holdings in the Cornish area. They rented from Beaman until 1891 when they bought the property for \$2500, and the promise of a portrait of Beaman which Saint-Gaudens produced in 1894.⁴ They christened the property Aspet after Saint-Gaudens' ancestral village in southern France.

The house Saint-Gaudens bought from Beaman was a sizable red brick structure dating from the late eighteenth century. Initially, Saint-Gaudens found the house "forbidding and relentless," and he imagined "a

continued on page 6



The North Parlor of Aspet around 1899.

skeleton half-hanging out of the window, shrieking and dangling in the gale. . . .⁵ He modified the "relentlessness" of the stark vertical structure by adding deep pergolas to the gable ends which gave the front elevation a horizontal orientation and tied the house into the surrounding landscape. He also constructed classical style garden fences, mounting Greek heads on the posts. The consultant for the alterations was the New York architect and Saint-Gaudens' friend, George Fletcher Babb, who later supervised the construction of a new studio on the property after Saint-Gaudens' primary production studio burned to the ground in 1904.

At Babb's suggestion, Saint-Gaudens painted the house white. Later, in keeping with what Saint-Gaudens' niece remembered as her uncle's "passion" for white, he painted white all the mahogany furniture in one of the bedrooms. Mrs. Daniel Chester French, who summered in Cornish with her husband in the early 1890s, and visited thereafter, formed the impression that "Saint-Gaudens had done everything to (Aspet) that he could think of to make it as little like New England as possible."⁷

The Saint-Gaudens remodeled the interior of the house in 1894 and

1895, creating a double parlor and installing full-length wall benches at each end.⁸ They re-created in the house many features of their Paris apartments where they lived from 1877 to 1880, immediately following their marriage. Two paintings now at the site by Augusta Saint-Gaudens of their apartment at No. 3 Rue Herschel in Paris show highly eclectic decorative tastes developed abroad that reappeared at Aspet. The Saint-Gaudens lined the Rue Herschel walls with grass matting, tapestries, and oriental carpets, upon which they superimposed paintings as well as plaster casts from classical sculpture. The couple bought Renaissance as well as French Empire furniture in Paris, concentrating on no particular period. They also amassed a collection of Japanese prints.

The Japanese prints and furniture, including a table bought at the 1878 Exposition, were displayed at Aspet as were the rugs and French Empire armchair painted in Paris by Augusta. Likewise, the Saint-Gaudens duplicated in their Aspet parlors and dining room the grass matting walls hung with tapestries and paintings.

Aspet contained Thomas Dewing's portrait of Augusta Saint-Gaudens, painted in Cornish in 1886, as well as

works by George de Forest Brush, John Twachtman, Stanford White, and others. The most remarkable work in the house was John Singer Sargent's 1890 portrait of Augusta and Homer Saint-Gaudens which hung in the dining room next to the gilded cast of Victory from the balustrade of the Temple of Athena Nike.

As in Paris, Mrs. Saint-Gaudens scoured the Cornish area for antiques, buying a Federal period sideboard in 1895.⁹ In 1899 she inherited furniture from her mother's Roxbury, Massachusetts house, including a heavily carved American Empire sofa as well as several eighteenth-century side chairs.¹⁰ A circa 1899 photograph survives of Aspet's north parlor. Seen in the reflection of a Federal mirror that Augusta inherited from her mother is the wicker chair so common to Cornish homes of the period. Freely mixing periods and styles, the Saint-Gaudens also altered antiques to suit their taste, hiring the local painter, Charles Ingalls, to paint and decorate two sets of Federal period fancy chairs in 1896. They hired Ingalls the previous year to decorate a buggy.¹¹

Clearly the Saint-Gaudens embraced the mania for collecting begun in the last decades of the nineteenth century and fueled by works like Anne Hollingsworth Wharton's *THROUGH COLONIAL DOORWAYS*, a book that Saint-Gaudens owned. And evidence of the colonial revival appears in period photographs of other Cornish homes.

But, as witnessed by Aspet's interiors, the colonial revival in Cornish was heavily modified by the eclectic, and even "exotic," tastes of its inhabitants. Saint-Gaudens' studio assistant, Frances Grimes, described the houses as: "Unconventional. . . but also in a way formal with a chosen formality like that of their pictures." Miss Grimes summed up Cornish homes as providing "a genial atmosphere in surroundings that were good to look at."¹²

Saint-Gaudens became totally engrossed in the Little Studio remodeling project of 1903-04. In the *REMINISCENCES OF AUGUSTUS SAINT-GAUDENS*, Homer Saint-Gaudens described the project as representative of his father's urge to continually reorder his environment:

The completion of this studio became the jest of the family as its ramifications and complica-

A Ready Reference

The following is a list of institutions to which professionals in anthropology, historic architecture, and museum activities can refer for assistance in their discipline areas.

Anthropology

The American Anthropological Association (AAA) is the major professional organization concerned with cultural anthropology. In addition to publishing scholarly journals, it is a clearinghouse for nation-wide information on cultural anthropologists and colleges, universities and museums with Departments of Anthropology. Association staff can facilitate contacts with subject-matter experts, other anthropological organizations, and with local consulting firms or individuals.

Of special interest is the Association's Visiting Lecturer Program. Its staff will help select an appropriate visiting cultural anthropologist from a university or museum within a 100 mile radius of a park, and pay the speakers' roundtrip transportation. You, the user, are asked to pay the Association's \$25.00 fee for that service and the speaker's per diem or consultant fee, which is negotiated between the two of you. This is an excellent way for park staff to meet local anthropologists with expertise on cultures of Native Americans or other peoples associated with parks. The Association's information officer,

Dr. Dan Whitney, can assist in these arrangements. He can be reached at (202) 232-8800, or by writing him at the:

American Anthropological
Association
1703 New Hampshire Avenue,
N.W.
Washington, DC 20009

The association also publishes a useful GUIDE TO DEPARTMENTS OF ANTHROPOLOGY. To know if colleges, universities, or museums in your area have Anthropology Departments, consult the guide. To know who works in those departments and what their special subfields are, also consult the guide. Although the focus is on academic institutions, remember that academics spend their summers in the field, working closely with local peoples. Also, the guide lists major Federal agencies such as the NPS. It costs \$20.00 and is available at the above address.

Before calling the Association, take your questions about resource people, places and publications to WASO Anthropology Division, to Miki Crespi at (202) 343-8156 or the Chief Anthropologist Doug Scovill at 343-8159. Service anthropologists Dave Brugge at The Southwest Regional Office and Larry Van Horn at the Denver Service Center will help too.

The Society for Applied Anthropology (SfAA), another major national organization, was established to pro-

mote investigation of the principles of human behavior and their applications to practical problems and public policy. The Society publishes an international journal of investigative reports entitled *Human Organization*, as well as a career-oriented journal concerned with anthropology in non-academic settings, entitled *Practicing Anthropology*.

SfAA has recently established a Liaison to Organizations Concerned with the Survival of Indigenous Peoples. The purposes of the Liaison are to formally declare the Society's concerns with the problems of indigenous peoples, assist indigenous groups by linking them to Society members who can provide channels to voluntary, technical, and other assistance, and to facilitate communication with Society members. The WASO Anthropology Division recently has established contact with the Liaison Office. Other committees deal with issues such as social impact assessment.

General information can be obtained by contacting:

The Society for Applied
Anthropology
1001 Connecticut Avenue, NW,
Suite 800
Washington, DC 20036

The Executive Director, Gail Simmons, will be able to refer specific information questions to the appropriate professional anthropologists on the Executive Committee. She can be reached at (202) 466-8518.

Historic Architecture

American Institute of Architects
Committee on Historic Resources—
Bookstore

1735 New York Avenue, NW
Washington, DC 20006

(The AIA Committee is one of the earliest
preservation organizations in the United
States. The bookstore carries preservation
titles.)

American Society of Landscape Architects
Committee on Historic Preservation
1733 Connecticut Avenue, NW
Washington, DC 20009
(Publishes information on landscape
preservation issues.)

Association for Preservation Technology
Box 2487, Station D
Ottawa, Ontario, Canada K1P 5W6
(Improves historic preservation activities
in North America through publications,
conferences, educational programs, and
research.)

Alliance for Historic Landscape
Preservation
634 Louisiana Avenue
Baton Rouge, LA 70802
(An interdisciplinary organization con-
cerned with landscape preservation issues,
it shares information through annual
meetings and publications.)

National Trust for Historic Preservation
Bookstore
1785 Massachusetts Avenue, NW
Washington, DC 20036
(Publishes technical information on
preservation of historic resources.)

Museum Collections

American Association of Museums (AAM)
1055 Thomas Jefferson Street, NW, Suite 428
Washington, DC 20007 (202) 338-5300
(Contact AAM for current addresses of
the following Regional Conferences of the
AAM: Northeast, New England, South-
east, Midwest, Mountain-Plains, and
Western. Also contact AAM for informa-
tion regarding the International Council of
Museums (ICOM).)

American Association for State and Local
History (AASLH)
708 Berry Road
Nashville, TN 37204
(615) 383-5991

Association of Systematics Collections
(ASC)
Museum of Natural History, Dyche Hall
University of Kansas
Lawrence, KS 66044
(913) 868-4867

American Institute for Conservation (AIC)
The Klinge Mansion
3545 Williamsburg Lane, NW
Washington, DC 20008
(202) 638-1444

National Institute for Conservation (NIC)
c/o A & I Building, Room 2225
Smithsonian Institution
Washington, DC 20560
(202) 357-2295

Institute of Museum Services
1100 Pennsylvania Avenue, NW, Room 510
Washington, DC 20506
(202) 786-0539

Canadian Museums Association
280 Metcalfe Street, Suite 202
Ottawa, Ontario, Canada K2P 1R7
(613) 233-5653

Association of Science-Technology
Museums
1016 16th Street, NW
Washington, DC 20037
(202) 452-0655

United States Association of Museum
Volunteers
1307 New Hampshire Avenue, NW
Washington, DC 20036
(202) 293-5879

History

1. Federal Agencies

Advisory Council on Historic Preservation
1100 Pennsylvania Avenue, NW
Washington, DC 20005
(Reviews comments on Federally assisted
projects affecting properties listed in, or
eligible for, the National Register.)

Library of Congress
Washington, DC 20540
(Books, maps, photographs, manuscript
materials, etc.)

National Archives and Records Service
8th & Pennsylvania Avenue, NW
Washington, DC 20408
(Documents, photographs, maps, plans,
etc. A researcher can arrange to have the
materials copied.)

Federal Archives and Records Centers
Regional Archives Branches

- 380 Trapelo Road
Waltham, MA 02154
- Building 22
Military Ocean Terminal
Bayonne, NJ 07002
- 500 Wissahickon Avenue
Philadelphia, PA 19144
- 1557 St. Joseph Avenue
East Point, GA 30344
- 7358 South Pulaski Road
Chicago, IL 60629
- 2306 East Bannister Road
Kansas City, MO 64131
- P.O. Box 6216
Fort Worth, TX 76115
- P.O. Box 25307
Denver, CO 80225
- 24000 Avila Road
Languna Niguel, CA 02677
- 1000 Commandore Drive
San Bruno, CA 94066
- 6125 Sand Point Way
Seattle, WA 98115
- Washington National Records Center
Suitland, MD 20746

(The regional branch archives, besides
having on microfilm the various records
that have been copied by NARS, have ex-
tensive Federal manuscript holdings.)

Office of Presidential Libraries
Washington, DC 20408

Carter Presidential Materials
77 Forsyth Street, SW
Atlanta, GA 30303

Gerald R. Ford Library
1000 Beal Avenue
Ann Arbor, MI 48109

Nixon Presidential Materials
845 South Pickett Street
Alexandria, VA 22304

Harry S. Truman Library
U.S. Highway 24 & Delaware Street
Independence, MO 64050

Herbert Hoover Library
West Branch, IA 52358

Dwight D. Eisenhower Library
SE Fourth Street
Abilene, KS 67410

Lyndon B. Johnson Library
2313 Red River Street
Austin, TX 78705

Franklin D. Roosevelt Library
259 Albany Post Road
Hyde Park, NY 12538

John F. Kennedy Library
Morrissey Blvd.
Columbia Point
Boston, MA 02125

(Each of the seven Presidential Libraries and the two Presidential Materials Projects preserves the papers of a former President and of people associated with him or his administration. Each of the seven libraries also includes a museum whose exhibits highlight the life and career of the former President.)

U.S. Department of Agriculture
12th & Independence Avenue, SW
Washington, DC 20013

Aerial Photograph Division (East), USDA
45 French Broad Avenue
Ashville, NC 28802
(Provides ASCS and SCS aerial photographs to public.)

Aerial Photograph Division (West), USDA
2505 Parley's Way
Salt Lake City, UT 84102
(Similar as East Division)

Extension Service
12th & Independence Avenue, SW
Washington, DC 20013
(Outreach branch of USDA—disseminates information about various agencies through county offices.)

U.S. Forest Service
12th & Independence Avenue, SW
Washington, DC 20013

Forest Service Engineering Staff, Cartographic Unit
P.O. Box 2417
Washington DC 20013
(Maps available of Forest Service Lands.)

Forest Service Office of Information
P.O. Box 2417
Washington, DC 20013
(General Information)

Geometronics Service Center
2222 West 2300 South
Salt Lake City, UT 84119
(Provides range of aerial photograph needs.)

Soil Conservation Service (SCS), USDA
12th & Independence Avenue, SW
Washington, DC 20013
(Technical assistance in soil and water conservation, natural resources surveys, and rural community protection and development.)

Cartographic and Remote Sensing Division
Hyattsville, MD 20251
(Provides range of aerial photographs, maps, and natural resource surveys.)

U.S. Geological Survey
Washington DC 20242
(Continually revises large scale maps (15s and 7.5s) showing topographic, vegetative, cultural features, and place names in the United States and its possessions.)

EROS Data Space Center
Sioux Falls, SD 57198
(Landset imagery, infrared, and color aerial photographs.)

National Cartographic Information Center
507 National Center
Reston, VA 22092
(Historic and out-of-date maps, reproductions, land-use maps, Landset/imagery, aerial, photographs, etc.)

U.S. Department of Defense
Department of the Army
U.S. Army Center of Military History
Washington, DC 20314
(Manuscript materials, monographs, publications, research files, etc. Indispensable for study of U.S. Army posts and activities in the years subsequent to 1939.)

U.S. Army Military History Institute
Carlisle Barracks, PA 17013
(Unsurpassed collection of manuscript materials, monographs, iconography, etc.—focusing on U.S. military history.)

U.S. Army, Office of the Chief of Engineers
Historical Division, Office Chief of Engineers
Kingman Building
Fort Belvoir, VA 22060
ATTENTION: DAEN-ASH
(Information on Corps of Engineers undertakings. Currently involved in publication of histories of the Engineer Districts.)

Office of the Air Force History
Building 5681
Bolling Air Force Base
Washington, DC 20332
(Records the departmental history program, which includes the publication of specialized and general histories, bibliographies, catalogs, and abstracts.)

The U.S. Air Force Historical Research Center
Maxwell Air Force Base, Alabama 36112
(Responsible for accessioning, microfilming, and maintaining all Air Force organizational histories and numerous special collections.)

Marine Corps Historical Center
Building 58
Washington Navy Yard
Washington, DC 20374
(Has research collections of oral history, personal papers, military music, operational archives, art, and a library and reference section.)

Naval Historical Center
Washington Navy Yard
Washington, DC 20374
(The Center consists of six branches that provide historical and staff services to the Navy Department, other official users, visiting scholars, and the general public.)

These branches are:

- Curator Branch, Building 108
- Historical Research Branch, Building 57
- Navy Department Library, Building 44
- Naval Memorial Museum, Building 76
- Operation Archives Branch, Building 57
- Ships' Histories Branch, Building 57

U.S. House of Representatives
Office for the Bicentennial
138 Cannon House Office Building
Washington, DC 20515
(Besides functioning as the House's historical office, coordinates the planning of the commemoration of the 200th anniversary of the House of Representatives.)

U.S. Senate
Senate Historical Office
S-413 Capitol
Washington, DC 20510
(Collects and provides information on important events, dates, statistics, precedents, historical comparisons of current and past activities of the Senate.)

U.S. Supreme Court
Documentary History Project
Room 14
Washington, DC 20543
(Engaged in preparing a "Documentary History of the Supreme Court of the United States, 1789-1800.")

Department of Transportation
U.S. Coast Guard
Public Affairs Division
2100 2nd Street, SW
Washington, DC 20593
(Preserves the institutional memory of the Coast Guard and responds to public inquiries.)

Smithsonian Institution
Smithsonian Institution Archives
Art and Industries 2135
Washington, DC 20560
(This office services the official records of the Smithsonian Institution and also manuscripts, private papers, and collections relating to Smithsonian staff members, other scientists, and scientific societies. The collection is particularly rich in the history of 19th century American science and includes the private papers of Smithsonian Secretaries.)

National Park Service

Harpers Ferry Interpretive Design Center
Branch of Library and Archives
Harpers Ferry Center
Harpers Ferry, WV 25425
(On file here are the private papers and oral history tapes and transcripts thereof of a number of influential NPS personnel.)

Branch of Graphics Research
5508 Port Royal Road
Springfield, VA 23151
(Iconographic materials focusing on areas in the National Park System.)

History Division
National Park Service
Washington, DC 20246
(The division files, which date to the mid-1930s, contain materials that are invaluable to the Bureau's administrative history program.)

2. State and Local Historical Societies

State and local historical societies provide a wealth of materials, both manuscript and published, and are a must for the researcher. A number of states have two historical societies, one state supported and the other privately endowed. (To ascertain the name and address of these historical societies the researcher should consult: *The American Association for State & Local History's Directory of Historical Societies in the United States and Canada* (Nashville, Tennessee: 1978), 11 ed. Their manuscript collections are inventoried in the Library of Congress' *National Union Catalog of Manuscript Collections* (Harden, Connecticut: Shoe String, 1962-64 [with annual supplements].)

3. State Historic Preservation Officers

Provide information on properties nominated to the National Register of Historic Places and the state plans.

4. Public and University Libraries

An experienced and successful researcher must familiarize himself/herself with these repositories and their collections. In addition to their collections of published materials and newspapers focusing on regional, state, and local history, many of these institutions have extensive collections of manuscript materials. In assessing these institutions and their collections, the researcher should review: the *American Library Directory* (New York: Bowker, triennial), and the *National Union Catalog of Manuscript Collections* (cited above).

A hasty survey by three of the regional historians lists these libraries and institutions as important regional sources of information:

NORTH ATLANTIC REGION

Boston Public Library
666 Boylston
Boston, MA 02116

Boston Athenaeum
10 1/2 Beacon Street
Boston, MA 02108

The New York Public Library
5th Avenue & 42nd Street
New York, NY 10018

MID-ATLANTIC REGION

American Philosophical Society Library
5th & Chestnut Streets
Philadelphia, PA 19106

Library Company of Philadelphia
1314 Locust Street
Philadelphia, PA 19107

Military Order of the Loyal Legion
1805 Pine Street
Philadelphia, PA 19013

The Athenaeum of Philadelphia
219 South 6th Street
Philadelphia, PA 19106
(An especially good source for information on architecture.)

WESTERN REGION

Michael & Margaret B. Harrison
Western Research Center
University of California, Davis
74440 Alexander Court
Fair Oak, CA 95628
(Research center focusing on Western Americana.)

Colorado Railroad Museum Library
17155 West 44th Avenue
P.O. Box 10
Golden, CO 80402
(Western railroad history.)

Arthur Lakes Library
Colorado School of Mines
Golden, CO 80402

California Division of Mines & Geology
Library
Ferry Building
Foot of Market Street
San Francisco, CA 94111

Bancroft Library
University of California
Berkeley, CA 94720

5. State, County, and City Records

Manuscript records and published records, etc., generated by state and local governments, are invaluable. County and city records, particularly those associated with land and court records, are usually found at the local county courthouse or city hall. Records that have been retired, along with state government records and reports, are generally in the custody of the state archives or state historical societies. County libraries and historical societies may also be the custodian of the records of local governments.

tions were endless, though indeed we might have become used to such a state of affairs, as there was hardly a week in all the time my father spent on this place during twenty-two years that he did not have something rebuilt or regraded, to his intense enjoyment. Among the developments of the studio, however, it became especially interesting to watch the manner in which he applied his sense of color.¹³

Saint-Gaudens intended his Little Studio as much as a place to contemplate and to present his work as to accomplish the work of sculpture. It was also a place for relaxation, containing wall benches on two sides and a billiard table. A firm believer in sports, Saint-Gaudens also installed at Aspet a swimming pool, a golf course mowed by grazing sheep, and toboggan slides descending from the various studio roofs.¹⁴ As in the house, Saint-Gaudens displayed others' work in the studio, notably a bronze

crucifix by John Singer Sargent and a bench designed by Stanford White, as well as casts from Classical and Renaissance Art.¹⁵ Mounted on the studio pergola was a cast from the Parthenon frieze to which Saint-Gaudens periodically and painstakingly applied new color.¹⁶

Increasingly an invalid during the last years of his life, the sculptor spent long hours reclining on the Little Studio pergola. In June, 1905 the pergola was the stage for a banquet, "spread under twinkling Japanese lamps," culminating the "Masque of the Golden Bowl," an allegorical pageant recounted by the Cornish community in honor of Saint-Gaudens' twentieth anniversary there. Descriptions of the event have survived. The following is Maud Elliott's, the daughter of Julia Ward Howe and a member of the Cornish group:

I have a vision of Maxfield Parrish who took the part of Chiron, the Centaur. He came clattering in followed by a group of scantily clad children. The crowning glory of the evening was the sibyl of the golden bowl, who slowly rose from behind the altar in a

*cloud of smoke and fire that transfigured the temple and cast an opalescent light on the pines. Tall, with the bearing of a young goddess, she held above her head the golden bowl which the colony presented to Saint-Gaudens.*¹⁷

Saint-Gaudens died on August 3, 1907. Memorial services were held in the Little Studio on August 7, and Saint-Gaudens was buried on the Aspet grounds. His grave is marked by a Roman style temple erected in 1914 after the temple designed in 1905 for the "Masque of the Golden Bowl."¹⁸

The 1982 publication of John Dryfhout's *THE WORK OF AUGUSTUS SAINT-GAUDENS* marked the first of several events that are indicative of Saint-Gaudens' growing reputation, and that are drawing increased attention to Saint-Gaudens National Historic Site. Plans exist to restage the "Masque of the Golden Bowl" at the site in June, 1985. Beginning in March, 1985 an exhibition on the Cornish artists organized by the University of New Hampshire will travel to the Thorne-Sagendorph Gallery in Keene, New

continued on page 8



A gathering in Cornish around 1888, with Saint-Gaudens at the far right.

Hampshire, Dartmouth College, Saint-Gaudens National Historic Site, and the Paul Art Center at the University of New Hampshire. Finally, in November, 1985, the Metropolitan Museum of Art will open a major exhibition of Saint-Gaudens' work.

Ultimately, these events only underline the significance of Saint-Gaudens contributions to American art. Indeed, the level of historic documentation which infuses all the objects within his home provides researchers and interpreters with a solid foundation with which to understand the man, his work and the century in which he lived. ©

The author is Chief, Division of Historic Furnishings, Harpers Ferry Center.

Footnotes

1. Louisa Hall Tharp, *Saint-Gaudens and the Gilded Era* (Boston: Little, Brown & Co., 1969), p. 310; U.S. Department of the Interior, National Park Service, Office of Archeology and Historic Preservation, "Augustus Saint-Gaudens, The Man and His Art," by John W. Bond (Washington, D.C. 1969), p. 242 notes.
2. *The New York Times*, December 15, 1907.
3. Adeline Adams, "Aspet, the Home of Saint-Gaudens," *Art and Progress* 6 (April, 1915), 190; "The Saint-Gaudens Memorial," *Architecture* 49 (January, 1924), 2.
4. William H. Child, *History of the Town of Cornish* (Spartanburg, SC: Reprint Co., Publishers, 1975); Hugh Mason Wade, *A Brief History of Cornish, 1763-1974* (Hanover, New Hampshire: The University Press of New England, 1976); John Dryfhout, *The Work of Augustus Saint-Gaudens* (Hanover, New Hampshire: University Press of New England, 1982), pp. 64-65, 74.
5. Bond, p.52.
6. Bond, p. 22; Margaret Homer Schurcliff, *Lively Days, Some Memoirs of Margaret Homer Schurcliff* (Taipei: Literature House, Ltd., 1965), p. 88.
7. Mrs. Daniel Chester French, *Memories of a Sculptor's Wife* (Cambridge, MA: Riverside Press, 1928), p. 183.
8. Bond, pp. 16-17.
9. Saint-Gaudens; cancelled checks, December 24, 1895, Saint-Gaudens Papers.
10. Estate Papers, Mrs. T. J. Homer, Ibid.
11. Notes on Ingalls by John Dryfhout, Saint-Gaudens National Historic Site.
12. Frances Grimes, Manuscripts dealing with her reminiscences of Augustus Saint-Gaudens, Cornish Colony, Louis Saint-Gaudens, and Saint-Gaudens' studio, Saint-Gaudens Papers.
13. Homer Saint-Gaudens, *The Reminiscences of Augustus Saint-Gaudens* (New York: The Century Co., 1913), p. 239.
14. Frances Grimes, Manuscripts: Augustus Saint-Gaudens to Homer Saint-Gaudens, January 6, 1902, Saint-Gaudens Papers.
15. D. Van Orden to Stanford White, January 11, 1882, Saint-Gaudens Papers.
16. Homer Saint-Gaudens, *The Reminiscences*, p. 239; Frances Grimes, Manuscripts; Augustus to Augusta Saint-Gaudens, July 7, 1904, Saint-Gaudens Papers.
17. Wade, p. 78.
18. Dryfhout, p. 312.



Little Studio exterior in 1927.

Hugh C. Miller

Historic Whitewash

For Wood—C & O Canal formula

MATERIALS

1. Salt: common sodium chloride
2. Alum: powdered, common potash aluminum
3. Molasses: unsulfured, light brown/clear
4. Lime: ASTM C6, Type N, hydrated
5. Water: potable

MIX

1. 12 pounds salt, 6 ounces alum, 1 quart molasses, dissolved in 1½ gallons water.
2. 50 pounds (1 sack) lime, mixed with 5 gallons of hot water. Allow to stand 12 hours. Mix Parts "1" and "2" for a heavy brushable consistency.

For Stone & Brick Masonry

MATERIALS

1. Salt: common sodium chloride
2. Alum: powdered, common potash aluminum
3. Molasses: unsulfured, light brown/clear
4. Lime: ASTM C6, Type N, hydrated
5. Water: potable
6. White Portland Cement: ASTM C-150, Type II, non-staining

MIX

1. 12 pounds salt, 6 ounces alum, 1 quart molasses, dissolved in 1½ gallons water.
2. 50 pounds (1 sack) lime, mixed with 5 gallons of hot water. Allow to stand 12 hours. Mix Parts "1" and "2" for a heavy brushable consistency.
3. Mix 10 pounds white cement with 6 quarts water and add to Parts "1" and "2". Be sure all the whitewash is used the day it is mixed.

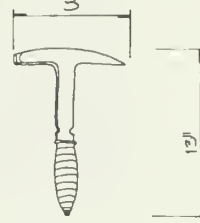
Williamsport Training Center

Repairing Slate Shingle Roofs

Tools

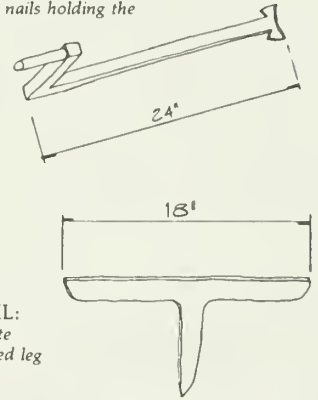
• SLATER'S HAMMER:

Has small hammer head to minimize chance of hitting and breaking slate while driving nails. Other end terminates in sharp point for punching holes. Handle has chambered edges, used for trimming slate shingle.



• SLATER'S RIPPER:

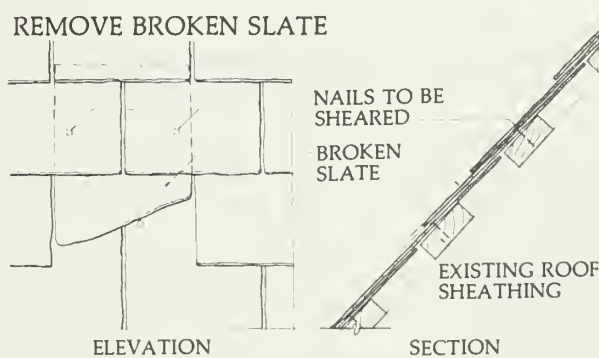
Used to remove broken shingle. Hook end is inserted under slate and used to shear nails holding the slate.



• SLATER'S ANVIL:

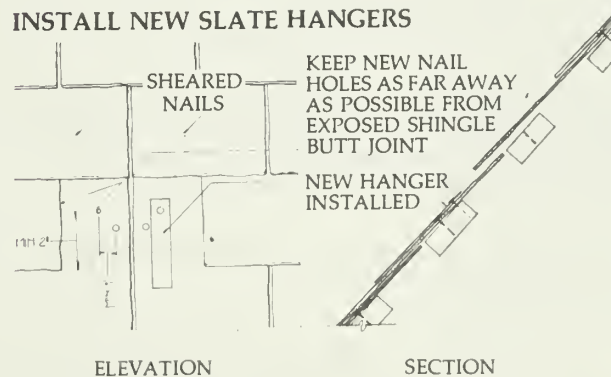
Used for trimming slate shingles to size. Pointed leg is driven into a plank.

REMOVE BROKEN SLATE



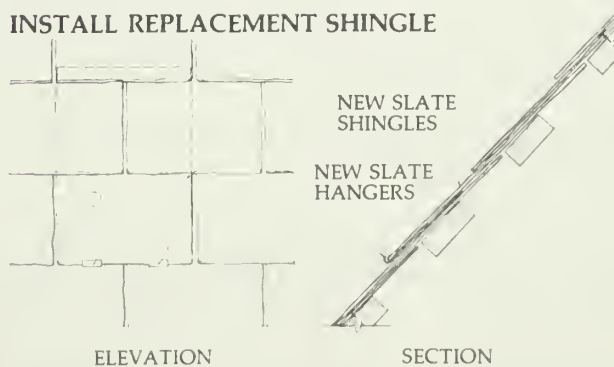
1. Remove broken slate by inserting ripper under broken slate and shearing nails.
2. Trim replacement shingle to size. Shingle should match existing slate as to color and texture.

INSTALL NEW SLATE HANGERS



3. Drill new nail holes for slate hangers. Drilling recommended over punching nail holes because it lessens chance of cracking surrounding slates.
4. Install new slate hangers. Two 1¼" 20 oz. lead-coated copper strips recommended for slate size shown. 20 oz. lead-coated copper recommended for its strength and durability. If substituting lesser weight copper, another metal, or if slate shingles are larger, hangers may need to be larger. Use only copper nails with lead-coated copper hangers.

INSTALL REPLACEMENT SHINGLE



5. Slide replacement shingle into place. Bend up ends of hangers and trim to just form a tab over the bottom edge of the slate. Hangers serve only to hold the slate from sliding down the roof. The weight of shingles above keep it from lifting up.

NOTE Absolutely NO roofing cement needed to repair slate roof

Ray Todd
Historical Architect
Williamsport Training Center

so that our underlying passion may somehow be excused. It is the passion, however, of individuals, of groups, of our society, which legitimately lays claim to the true origin of this work. In our attempt and desire to approach these resources logically and equitably, it would be a shame to deny that passion, which, it

might be added, is a rightful descendant of the desire to create the rural landscapes which we now seek to protect. ©

The author is Associate Professor of Landscape Architecture at the University of Oregon. A copy of CULTURAL LANDSCAPES: RURAL HISTORIC DISTRICTS IN THE NATIONAL PARK SYSTEM, the report from which the preceding material was taken, is available through Park Historic Architecture, WASO. Thanks to Kenneth Helphand for permission to use the title "Landscape Thinking."

Standards For Managing Historic Rural Landscape Districts

The following standards, in addition to General Standards in NPS-28, should be used when managing historic rural landscape districts.

1. Every reasonable effort will be made to use a rural landscape for its historically intended purpose or to provide a compatible use that requires minimal alteration to its distinguishing natural and cultural components.
2. The distinguishing qualities or character of a rural landscape must not be destroyed. Historic material and distinctive natural components are not to be altered or removed.
3. All rural landscapes will be recognized as products of their own time. Alterations that have no historical basis are prohibited.
4. Changes that may have taken place in the course of time are evidence of the history and development of the rural landscape and its natural and cultural components. If these changes have significance in their own right, that significance should be recognized and respected.
5. Distinctive natural and cultural components which characterize the rural landscape shall be treated with sensitivity.
6. Distinctive natural and man-made components will be repaired rather than replaced whenever possible. If replacement is necessary, the new component should match the old in composition, design, color, texture, and other visual qualities such as weathering characteristics. Repair or replacement of missing components will be based on accurate duplications rather than on conjectural designs.
7. All treatment work that may affect surface or subsurface archeological resources must be evaluated by an archeologist.
8. Alterations and additions to the rural landscape required to accommodate a new use is acceptable when such alterations and additions do not destroy significant natural or cultural components and such design is compatible with the size, scale, color, material, and character of the landscape.
9. Additions or alterations may not impair a rural landscape's essential form and integrity.

Selected Impacts On The Management Of Rural Landscapes

1. Intensified grazing management and an increase in stock per acre.
2. Changes in the type of farm or ranch enterprise.
3. Plowing of grassland or prairie.
4. Reclamation of wetlands, through new or improved drainage systems.
5. Installation or improvement of access roads.
6. Erection of new farm, ranch, or mining structures.
7. Erection of new fences or other material components.
8. Revegetation or introduction of new plant species.
9. Clear-cutting of forests or woodlots.
10. Neglect or mismanagement of small woodlots.
11. Afforestation of clear land.
12. Removal of material components through intention or neglect.
13. Additions to existing structures.
14. Riverbank stabilization projects.
15. Commercial enterprises, such as stores or motels.
16. Installation of signs and/or billboards.
17. Intensified visitor use activities.
18. Installation of interpretive signs, overlooks, and displays.
19. Neglect of open fields.
20. Changes in vegetative cover or crop.

The Winterthur conservation interns participated in the park project for two busy months. They demonstrated remarkable innovation in their designs for housing both two- and three-dimensional objects. They worked to resolve the storage needs of objects ranging from prehistoric yucca sandals to desiccated adult human remains.

Containers could not be constructed for every object in the collection during the limited time frame of the project. However, the materials and

methods used to make the storage containers remain readily available and relatively easy to work with. These factors, combined with the park staff's intimate knowledge of the needs of individual objects, help ensure the continuation of the project by park staff.

The summer project not only afforded custom-made, protective storage to a large number of fragile, perishable items, but also helped develop a variety of container styles which may be useful in other park collections.

The concept of preserving objects through individualized containers

especially effects archeological collections, where the usefulness of objects often depends on their unchanged and uncontaminated condition. In dealing with these collections, "less" really is "more." The less we do directly to the artifacts, the more we allow future viewers and researchers to objectively see the past. ©

Toby Raphael is a Conservator with the Harpers Ferry Center. Allen S. Bohnert is a Museum Specialist at Mesa Verde National Park.

Announcements

Call For Papers

1985 Lowell Conference on Industrial History

The sixth annual Lowell Conference on Industrial History is being planned around the theme "The Popular Perception of Industrial History." The conference will be held in Lowell, Massachusetts on November 1-3, 1985.

The conference will focus on the ways in which social and economic history, urban history, and the history of technology have been presented by various media (including museums and historic sites, literature, film television, history text books, and more), and how the public has in turn come to understand its industrial past.

Proposals are being accepted for individual papers and full sessions; full sessions are preferable. Sessions should be limited to five participants. Proposals should include a one-to-two-page synopsis of each paper and the session itself (if applicable), as well as background information on individual participants. Accepted proposals will be published in the annual proceedings of the Lowell Conference on Industrial History. The deadline for proposals is March 31, 1985.

The Lowell Conference on Industrial History is able to provide some limited subsidies for travel and lodging accommodations for individuals

without institutional affiliations or whose institutions cannot fund travel costs. Applications for such financial assistance should be included with individual proposals.

For further information contact Robert Weible, Lowell National Historical Park, 169 Merrimack Street, Lowell, MA 01852; phone (617) 459-1027. The Lowell Conference on Industrial History is a yearly event sponsored by Lowell National Historical Park, the University of Lowell, and the Lowell Historic Preservation Commission, the Museum of American Textile History, and Boston University.

USS Arizona Underwater Survey Ends

The final phase of the USS ARIZONA underwater survey concluded in October after hundreds of measurements had been calibrated to determine the accurate position and condition of the ship. This information has enabled the design and construction of a scale model of the vessel and the memorial above it. It has also provided a way to monitor changes in ARIZONA over time. National Park Service divers included Dan Lenihan, Larry Norby, and Jerry Livingston from the Southwest Region's Submerged Cultural Resources Unit, and Chief Ranger Jim Miculka from War In The Pacific NHP. Presently, Jerry Livingston is completing five drawings of different views of ARIZONA. The 1/8" scales include plan view (top), port elevation, and

starboard, plus two perspectives from forward and aft to be used for interpretation and publication.

A Garden For The Disabled

An idea which originated during the Year of the Disabled has developed into a very special garden located in Greenbank, Glasgow, Scotland. This Garden of the Disabled includes a 36" x 15" greenhouse with wide doors and internal paths, double glazed to save heating costs. Attached to this is a potting shed, also accessible to the handicapped. The raised beds contain a variety of plants grown for fragrance and foliage, both important to the disabled. A property of the National Trust for Scotland, the garden incorporates ideas, suggestions, and requests from the disabled, who are encouraged not only to visit but to become involved. (excerpted from HERITAGE SCOTLAND, vol. 1, no. 5)

For Sale

The National Park Service in the Northeast: A Cultural Resource Management Bibliography. Comp. by Dwight T. Pitcaithley. (Boston: National Park Service, 1984. vii + 270 pp. Glossary and index. \$7.00)

For the past fifty years, the National Park Service has managed historic sites in the Northeast, conducting research in history, archeology, historic architecture and curation. It has produced over 1,000 research reports. These studies are used in the preservation, restoration, daily maintenance,

continued on page 12



management, and interpretation of over 700 historic structures in the 38 sites that comprise the North Atlantic Region (NAR). Dwight T. Pitcaithley, NAR Regional Historian and the compiler of the bibliography, designed it as an aid to researchers, a handy reference guide, and an indicator of the variety of research studies the Park Service uses in its 330 parks throughout the system. The bibliography may be obtained from the Division of Cultural Resources, NARO, National Park Service, 15 State Street, Boston, MA 02109. (excerpted from *PERSPECTIVES*, vol. 22, no. 9)

National Capital Restoration

As a part of the NCP-Central's efforts to preserve the nearly 60 statues and monuments under its care, Constantine Seserlis, under contract to NPS, has nearly completed restoration of the Dupont Fountain (in Dupont Circle, Washington, DC). Missing hair, eyebrows and fingers on the three figures representing wind, sea, and stars have been replaced, and the sea gull's head re-carved, making Daniel Chester French's original design apparent again.

Archeological Collection Management Project (ACMP)

The objective of the ACMP is to pull together the artifacts and associated documentary materials from earlier archeological excavations, making them accessible to park personnel for interpretation and management, and to the archeological community for research. In the late 1960s and early 1970s, many archeological projects were conducted under contracts which required universities or museums to assume responsibility for the collections. Many of these institutions no longer want the responsibility, however.

The ACMP inventories these collections using a provenience-based catalog, system, reanalyzes the collection using the excavator's reports, maps, and fieldnotes (if available), computerizes the data, and prepares the collection for long-term storage. Collections from the Salem Maritime National Historic Site, the Morristown National Historic Site, and Great Island Tavern Site at the Cape Cod National Seashore have been completed. Collections from Minute Man National Historical Park are presently being analyzed.

Cape Cod National Seashore Archeological Survey

An archeological survey of Cape Cod National Seashore begun in 1979, will help the park and regional staffs better interpret, manage, and protect these resources. This new information already has contributed to better interpretative programs about the Seashore's archeological prehistory record, and influenced park management decision-making.

During the past two seasons, excavations have studied the processes of site formation, prehistoric diet, evolving relationships between cultures and the marine environment, and the uses of living space at the sites, while tackling some mitigation work. In the laboratory, the staff performs specialized studies in archeobotany and archeozoology, geoarcheology, ceramics, metals, lithics, site seasonality, and intrasite artifact distributions. Results of the survey are being published in the *Cultural Resources Management Series*. Papers on the survey have appeared in various scientific journals, and the general public is being reached through a booklet. ©



February 1985

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Cultural Resources, Washington, D.C.

Volume 8: No. 1

IN THIS ISSUE...

Landscape Thinking	1	Feedback	9
Two CRM Data Bases	1	Announcements	11
... Preservation Problems at Mesa Verde	3	A Ready Reference	
Remembering Saint-Gaudens	5	(4 page tearout section)	

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