COMMON Ground

PRESERVING OUR NATION'S HERITAGE FALL 2008

Save America's Treasures

PRESERVING THE NATION'S HERITAGE ONE GRANT AT A TIME

FIRST WORD

Seeing, Sensing, Sustaining

BY LYNN SCARLETT

SOME MONTHS AGO, reading *The Madonnas of Leningrad* by Debra Dean, one delicious passage halted my reading. "Her distant past is preserved," wrote Dean. "Moments that occurred . . . years ago reappear, vivid, plump, and perfumed." This was such a multisensory way of thinking about memories, the past, and even history. I got to pondering how the passage sums up why the tangible manifestations of history are so essential. Preserving artifacts and architecture, old buildings and boats, musical instruments and machinery is important because they make history vivid and plump. Through these things, we experience moments in time, sense their meaning, feel the wonderment of achievement and the angst of tragedy, and better understand the human spirit. **THAT HUMAN SPIRIT** sprang forth as I poked around the basement of Philadelphia's Mother Bethel AME Church, climbing to its rafters with the present-day pastor. The structure, erected in 1890, is the fourth at this site continuously owned by African Americans since the time of the American Revolution. Its roots trace to Richard Allen, born an enslaved person who bought his freedom at the age of 20. **THE SITE AND ITS SEQUENCE OF BUILDINGS** encapsulate the quest for freedom. Here operated an Underground Railroad. The church hosted the first national convention of African Americans, where ideas of self-reliance and the economic power of boycotting took shape. The church tells these stories. Several years ago, Mother Bethel Church received a Save America's Treasures grant to repair the roof and secure the bell tower. **THIS YEAR, SAVE AMERICA'S TREASURES REACHES** the end of its first decade, having provided $278 million for over 1,000 projects to restore and protect buildings and archives of historic significance. California's Mission San Miguel used grants to repair earthquake damage. A couple years ago, I visited the mission, marveled at the murals painted by Native Americans, and explored the grounds. The site still evokes the imagery, smells, and aura of mission life—giving us a swath of history "vivid, plump, and perfumed." Fallingwater, Frank Lloyd Wright's architectural triumph, is at once a work of art and an engineering masterpiece with its cantilevered layers. The stewards of Fallingwater used a Save America's Treasures grant to structurally strengthen the home and undertake repairs. Ellis Island, historic drawings at Yellowstone, the Murie Ranch home of 20th century conservation pioneers, the historic Midway Island naval facilities, pueblo artifacts in Colorado—these and other icons all received grants to assure that what they tell of America will carry into the future. They give us a legacy vivid and plump with the knowledge and emotion that come from seeing and sensing places and things. **I REMEMBER CLAMBERING** across a slope of talus teeming with pottery shards of an ancestral pueblo village in Canyon de Chelly. Among the shards lay a bone bracelet decorated with designs etched in black. Someone wore this ornament a millennium ago. Who was she? How did she live? **I FELT A SIMILAR INTRIGUE** at Aztec Ruins where we navigated the labyrinthine structure to reach an inner room. There on the windowsill were reed blinds intact for nearly 1,000 years. On the sill was an imprint of a wee child's hand—a testament to the timelessness of human action. Children then, as with children today, were lured by the temptation of wet adobe or plaster. **HISTORY IS UNVEILED THROUGH** these places. Save America's Treasures grants help sustain them. Perhaps the Native American philosophy of life as a cycle rather than a timeline is instructive. Historic places, through adaptive use, through sustained links to the present, can create new opportunities for communities to flourish in the future. **THE PRESERVE AMERICA PROGRAM** initiated by the President and First Lady complements Save America's Treasures by celebrating and facilitating heritage tourism, adaptive reuse, and incorporation of these places into educational experiences. With Save America's Treasures we preserve historic places, sustaining stories of the past. With Preserve America, we assure that the cycle of life swirls and gathers strands of the past, incorporating them into the present and sustaining them into the future. Together, these programs sustain our many stories of people and places, linking past to present. Together, they give us history "vivid, plump, and perfumed."

"Ellis Island, historic drawings at Yellowstone, the Murie Ranch home of 20th century conservation pioneers, the historic Midway Island naval facilities, pueblo artifacts in Colorado—these and other icons all received grants to assure that what they tell of America will carry into the future."

Lynn Scarlett is Deputy Secretary, Department of the Interior.

Contents

FORD'S THEATER, A STOP ON THE NEW DISCOVER OUR SHARED HERITAGE TRAVEL ITINERARY "AMERICAN PRESIDENTS." JACK BOUCHER/NPS/HABS

FEATURES

DEPARTMENTS

Front cover: Frank Lloyd Wright's Fallingwater, a national historic landmark and recipient of a Save America's Treasures grant. JACK BOUCHER/NPS/HABS

Back cover: A 1930s-era picnic at Montana's Glacier National Park. GLACIER NATIONAL PARK

NEWS CLOSEUP

POWER OF PLACE

ONLINE TRAVEL ITINERARY TAKES A NEW LOOK AT THE PRESIDENTS

Peering out from currency and official portraits, the American presidents often seem like the stuff of grammar school recitation, monuments, and the naming of public buildings. The truth, of course, is far different. Though some are largely forgotten by the American public, these men, whether in the country's rough days as a frontier nation or as a nuclear superpower locked in cold war, breathed the rarefied air of the nation's highest post, living in what was likely an exhilarating, and at times surreal, world.

SMITH DISCUSSES THE PHENOMENON IN WHICH PRESIDENTS, BECAUSE OF THEIR OMNIPRESENCE IN THE MEDIA, BECOME LIKE "VIRTUAL FAMILY MEMBERS." VISITORS TO PRESIDENTIAL HOMES AND SITES, HE SAYS, CAN GET BEHIND THE OFFICIAL PERSONA TO DISCOVER THE REAL HUMAN BEING WHO FOUND HIMSELF IN THIS POSITION OF UNEQUALLED POWER AND EXPOSURE.

The office made the presidents larger than life, so it is often surprising to discover the details of their humanity. To help get inside their lives, the National Park Service, in partnership with the White House Historical Association and the National Conference of State Historic Preservation Officers, has produced "American Presidents," an online travel itinerary comprised of places associated with the 43 men who have occupied the office. The latest in a series offered by the National Park Service to showcase properties in the National Register of Historic Places, the itinerary is an expansive resource not only for the traveler, but for anyone interested in knowing more about the presidents and their lives.

THE ITINERARY LEADS OFF WITH ESSAYS BY PRESIDENTIAL HISTORIANS MICHAEL BESCHLOSS AND RICHARD NORTON SMITH. These ruminations on the office, the individuals, and the power of place set the tone. Smith discusses the phenomenon in which presidents, because of their omnipresence in the media, become like "virtual family members." Visitors to presidential homes and sites, he says, can get behind the official persona to discover the real human being who found himself in this position of unequalled power and exposure.

"Sometimes it's the personal detail, not the great deed, that makes the connection," writes Smith. "The fact that Gerald R. Ford, born Leslie L. King, Jr., did not meet his birth father until he was 17 years of age may strike a more responsive chord among his grandchildren's generation than his role in the Helsinki Accords or the SALT II treaty." When clothing merchant Harry Truman's small business failed in 1922, he moved into his mother-in-law's house in Independence, Missouri, resolving to live simply and pay off his debt. By the time he left the Oval Office, Truman still could not afford a home of his own, so he moved back into the unassuming house at 219 North Delaware Street, which is far more than a presidential residence, but a symbol of a president's character.

Smith's essay offers insight into a host of presidents via their personal residences and places associated with their lives as ordinary citizens. How did 10-year-old Herbert Hoover's hours in a silent Quaker meeting-house shape the president who would grapple with the Great Depression? As John Adams reeled with the loss of the 1800 election and grieved the death of his alcoholic son, did it occur to him that the name of the family farm where he had retired—Peacefield—was cruelly ironic?

Michael Beschloss offers a look at the presidency over time, how it either shaped—or was shaped by—historical events. From the heady era of George Washington, the self-effacing yet charismatic "old hero," to the weary days of the Lyndon Baines Johnson administration, beset by social upheaval and the Vietnam War, he documents the presidency's changing character. America's ascent as a superpower after World War II brought a

Above: Thomas Jefferson's Monticello in Charlottesville, Virginia. Right: Lindenwald, Martin Van Buren's home in Kinderhook, New York.

ALL PHOTOS JACK BOUCHER/NPS/HABS EXCEPT AS NOTED

period of unprecedented authority. "The office was provided with new theatrical props," writes Beschloss. Among them were a presidential seal, a designer-painted Air Force One, and signature flourishes such as John F. Kennedy's penchant for two-button suits, which started a fashion trend.

"AMERICAN PRESIDENTS" MAKES THIS VERY RICH HISTORY AVAILABLE IN 73 places associated with the country's leaders. Nearly half of the sites are part of the National Park System. The list runs chronologically, beginning with George Washington, with at least one property associated with each president and in many cases, more.

Three sites, for example, are under Thomas Jefferson: Monticello, the Jefferson Memorial in Washington, DC, and Poplar Forest, his retreat in Virginia. A page is devoted to each property, explaining its history, significance, architectural details, and how to plan a visit. Stitched into the text is a succinct account of each president's time in office and what was happening in the country.

When Millard Fillmore was trying to keep the Union from disintegrating over slavery in the early 1850s, he may have longed for the simple one-and-a-half-story clapboard house in East Aurora, New York, where he and his wife lived before his career took off.

Zachary Taylor's home in frontier Kentucky was where the future war hero and president learned how to ride, shoot, and survive in the outdoors. The robust career soldier, nicknamed "Old Rough and Ready," served a little more than a year in office before dying of acute gastroenteritis.

Benjamin Harrison campaigned from the grand porch of his 16-room Italianate house in Indianapolis, and regularly gave speeches to crowds assembled on his lawn, while Dwight D. Eisenhower liked to relax on the back porch of his farm in Gettysburg, Pennsylvania, painting landscapes.

The restoration of the Kennedy family's nine-room Colonial Revival house in Brookline, Massachusetts, has turned the place into a museum. To the visitor, it is 1917, a hopeful time for the young family. But the tragic legacy is just beneath the surface. These places are remarkable in their power to illuminate unknown aspects of the presidents' time in office.

Beschloss writes, "Presidential reputations are constantly fluctuating . . . as we see them in more distant hindsight, the phenomenon that historian Barbara Tuchman so vividly called 'the lantern on the stern.'" What Beschloss calls the "strong presidency" of the 20th century grew out of FDR's leadership in World War II and continued as his successors faced the Cold War, the standoff over the Berlin Wall, and the showdown during the Cuban Missile Crisis. The Cold War threatened to become hot as the nuclear age raised the stakes beyond comprehension. "Many Americans," Beschloss writes, "felt that literally one human being was shielding them against a worldwide threat."

Left: The Hermitage, Andrew Jackson's Tennessee home. Near right: Teddy Roosevelt's Sagamore Hill. Far right: Jimmy Carter's boyhood home.
FAR RIGHT NPS/HABS

WITH THE SOVIET UNION'S FALL IN 1991, THE CHARACTER OF THE PRESIDENCY changed again. In the absence of crisis—like the Cold War, the Depression, or World War II—the public's desire for a powerful executive diminished. There was a backlash against Big Government. Beschloss writes, "There was the prospect that the clock would be turned back to the post-Civil War period, [to a time] when speakers of the House and Senate majority leaders often dictated to presidents and were sometimes better known and more influential than the men in the White House." Andrew Johnson, Rutherford B. Hayes, Benjamin Harrison, and Chester Arthur come to mind.

Given the unenviable task of following the martyred Abraham Lincoln into office, Johnson inherited the difficult post-Civil War reconstruction. He was nearly impeached, finally retreating to his homestead in Tennessee, which had suffered mightily during the

war. The refuge is memorialized today in the Andrew Johnson National Historic Site. In the time that followed the unprecedented drama of civil war, Rutherford B. Hayes took on the end of reconstruction, labor strife, immigration issues, and civil service reform. A successful attorney before he took office, he returned to Spiegel Grove, Ohio, at the end of his term to a 31-room mansion constantly under renovation—like Jefferson's Monticello. Hayes, who loved the wraparound veranda, hastened to install indoor plumbing.

THE ITINERARY CAPTURES THE COMPLEXITY OF THE TIMES ASSOCIATED WITH each president's era, whether a time of monumental upheaval or uneventful prosperity. In 1819, during the James Monroe presidency, the nation was hit by a depression, even as slavery was already threatening to tear it apart.

When Calvin Coolidge took office in 1923, he restored confidence after the Harding scandals, and according to the itinerary's text, "symbolized stability during a time of rapid, disorienting social change." While Jimmy Carter was praised for his success in brokering compromise between Israel and Egypt in the Camp David Accords, the lingering hostage crisis in Iran was—and remains—a cloud over his presidency.

William Henry Harrison lived at the edge of a frontier nation and his character seemed well suited. But the fine plantation-style house he built while governor of the Indiana Territory seemed at odds with the image he meant to portray during the 1840 presidential campaign: a toughened veteran of the war of 1812 and skirmishes with Indian tribes at a time when the nation was moving steadily westward. Tecumseh, the famous Shawnee leader, actually visited Harrison's house and promised to keep resisting. Harrison won the election, but died of pneumonia less than a month after his inauguration.

Historical events and circumstances inevitably become personal, and personal history influences how presidents deal with the challenges. This is evident in sites that show how the chief executives saw themselves, and how they wanted others to see them.

In a "Learn More" section, the itinerary links to a large selection of related websites, such as those of state tourism offices, associated parks and historic sites, private museums, and presidential libraries. "American Presidents" also links to related itineraries, such as "Journey Through Hallowed Ground," in part a look at the presidents whose lives are intertwined with a corridor that runs from southern Pennsylvania through Maryland and down into Virginia's Piedmont. There are also links to National Park Service Teaching with Historic Places lesson plans, an ongoing series of 135 online teacher guides based on national historic landmarks and National Register properties. The documentation used to nominate the featured sites for their honored status—providing in-depth analysis of their historic significance—is also accessible through links.

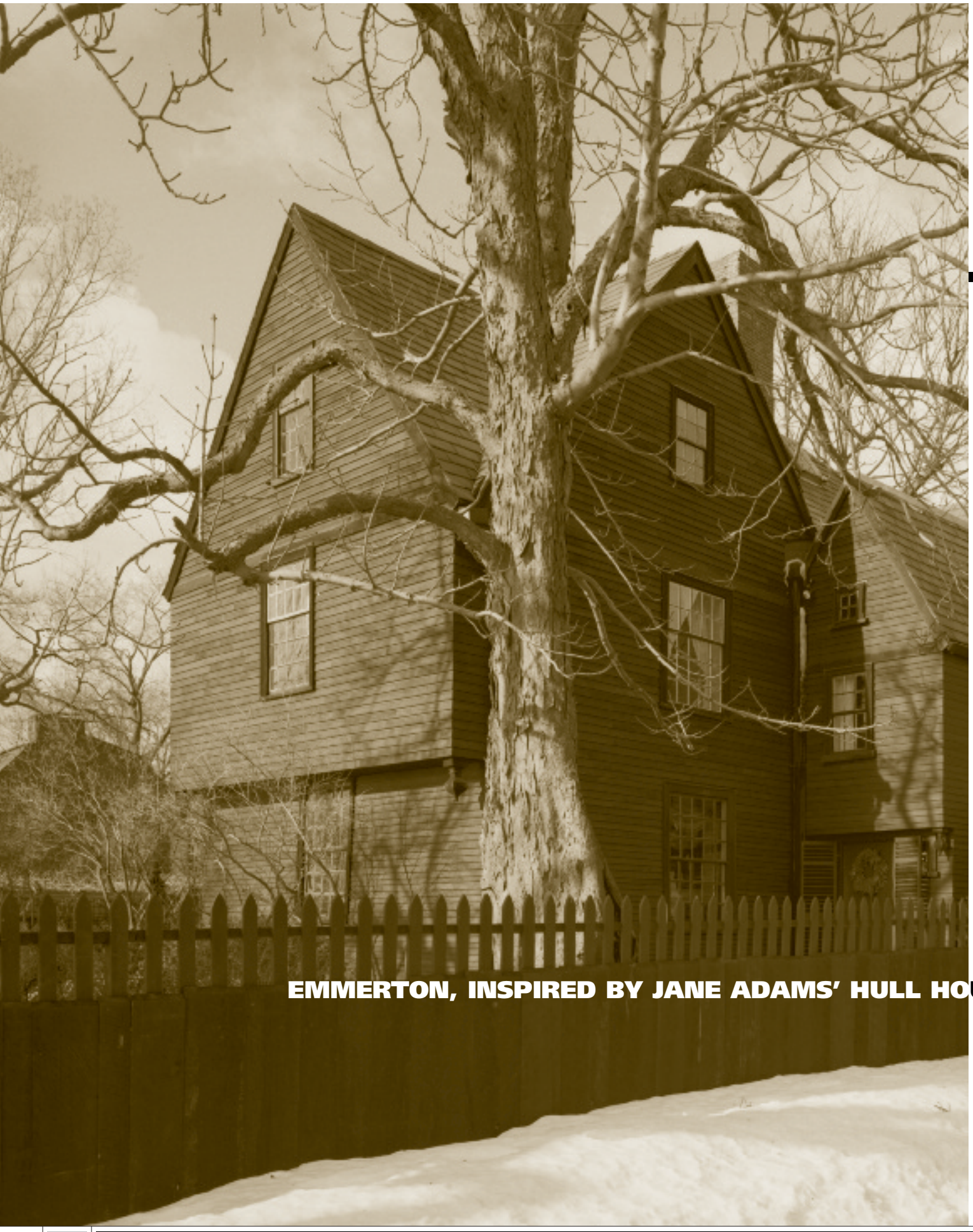
THOUGH SOME OF THE SITES IN "AMERICAN PRESIDENTS" ARE IN THE National Park System, others are preserved by state and local authorities, friends groups, foundations, and individuals. Many places served variably as a refuge from the pressure of the presidency, an extension of the Oval Office, or a home where one reacclimated to the life of a normal citizen. But each presents a glimpse of an individual and his family, and the times in which they lived. In this respect, the itinerary is a remarkable educational tool.

Richard Norton Smith's essay is titled, appropriately, "Being There: Encountering America's Presidents." "You don't have to live in the past to learn from it," he writes, "unless you count the hours spent at these [sites], where we become immersed in a country that has never become but, like Jefferson's Monticello, is always in the act of becoming."

Far left: Harry Truman's house in Independence, Missouri. Near left: The John Quincy Adams mansion. Right: Playing cards belonging to Dwight D. Eisenhower, embossed with the name of his presidential aircraft, "Columbine," on view at his Pennsylvania farm, now a national historic site.

American Presidents is the 47th in the ongoing National Park Service Discover Our Shared Heritage Travel Itinerary Series. To see this and other itineraries, go to www.nps.gov/history/nr/travel/. For more information, contact Carol Shull, Chief, Heritage Education Services, National Park Service, carol_shull@nps.gov.

NEAR LEFT CERVIN ROBINSON/NPS/HABS, RIGHT CAROL M. HIGHSMITH FOR THE NPS MUSEUM MANAGEMENT PROGRAM, EISE 5260



EMMERTON, INSPIRED BY JANE ADAMS' HULL HOUSE

LEFT JACK BOUCHER/NPS/HABS, RIGHT CHARLES E. PETERSON/NPS/HABS

The Story of Seven Gables

Landmarking the Scene of a Literary Classic

"HALF-WAY DOWN A BY-STREET OF ONE OF OUR NEW ENGLAND TOWNS STANDS a rusty wooden house, with seven acutely-peaked gables . . . " wrote Nathaniel Hawthorne in his mid-19th century classic. Still standing, that very same "rusty wooden house," located on a side street in Salem, Massachusetts, recently became a national historic landmark.

Hawthorne memorialized the structure through his tale of a family haunted by the ghosts of ancestors killed during the witchcraft trials in 1692, the period the house actually dates to. Originally the home of a sea merchant, it is also known as the Turner-Ingersoll House. "It's a multi-faceted site," says Amy Waywell, its visitor services director. "It has a very unique literary connection, but it also has a strong maritime history as well." Considered New England's oldest surviving wooden mansion, the house has history, period. Historical archeologist Lorinda B.R. Goodwin describes it as "one of the most storied homes in the country," in *Salem: Place, Myth, and Memory.* "Its elastic histories stretch into the web of the American past and have become its principal stock and trade."

In 1668, Captain John Turner built the place, in post-Medieval style, overlooking the harbor. With time, the family added some Georgian touches, including sash windows and interior woodwork. It slowly expanded and by 1782, when Turner's grandson lost it to debt, it was an 8,000-square-foot mansion with 17 rooms. Another Salem sea captain, Samuel Ingersoll, turned it into a Federal structure, removing four of its seven gables. Hawthorne never saw them all, but his cousin, Susannah Ingersoll—who lived in the house her whole life—told him about them. The romance writer never acknowledged the house as a muse, but "the similarities between his fictitious house with seven gables and the Turner-Ingersoll House are striking," Goodwin writes.

TODAY IT HOLDS MORE THAN 2,000 ARTIFACTS, 500 PHOTOGRAPHS, AND 40 framed works although its most popular attraction might be the secret staircase spiraling up through the chimney. It was the idea of wealthy philanthropist Caroline Osgood Emmerton, who purchased the house in 1908 for just $1 from the Upton family, the owner after the Ingersolls. A shrewd businesswoman, she knew it would be a tourist attraction—to explain how Clifford, one of the novel's characters, moved mysteriously through the house. She enlisted prominent architect Joseph Everett Chandler, who restored the house to its 17th-century appearance, adding some elements in his signature Colonial Revival style. Today, visitors see a blend of styles and furnishings. "We're very fortunate to have all these architectural styles in one place—you don't see that very often," Waywell says.

Emmerton, inspired by Jane Adams' Hull House in Chicago and London's Toynbee Hall, never intended the place to be just a tourist site. Two years after its restoration, using the profits from tours, she founded the House of the Seven Gables Settlement Association to help the hundreds of immigrants moving into the area.

THE HOUSE ISN'T THE ONLY STRUCTURE INCLUDED IN THE NATIONAL LANDMARK designation. There is a whole historic district, including Hawthorne's nearby childhood home, which Emmerton moved there in the 1950s to save it from demolition; the circa 1830 Counting House, once the captain's office; and two other rescued properties. Although not part of the district, across the street is the historic Caroline Emmerton Hall. As part of her still thriving organization, the Federal brick building houses classrooms, a gym, a library, a computer lab, and a playground, offering children's programs on a sliding fee scale. While the focus has shifted away from immigration, Emmerton's vision still stands, funded by tourism proceeds. "The house isn't just a museum," Waywell says. "It also gives back to the community."

IN CHICAGO AND LONDON'S TOYNBEE HALL, NEVER INTENDED THE PLACE TO BE JUST A TOURIST SITE. TWO YEARS AFTER ITS RESTORATION, USING THE PROFITS FROM TOURS, SHE FOUNDED THE HOUSE OF THE SEVEN GABLES SETTLEMENT ASSOCIATION TO HELP THE HUNDREDS OF IMMIGRANTS MOVING INTO THE AREA.

To find out more about the house, view the landmark nomination at www.nps.gov/history/nhl/designations/samples/ma/ma.htm.

Above: **The house in 1935.** Left: **The house in winter.**

New Life for an Old Hand

Arizona Ranch Named to National Register of Historic Places

WHEN BRIGHAM YOUNG CAME TO THIS CORNER OF NORTHWEST ARIZONA IN 1870, he was looking for rangeland. Young stood not far from the Grand Canyon, at the edge of the Kaibab Plateau, amidst some of the most spectacular scenery in America. His church had been so successful that its cattle operations needed more room. And today, the headquarters building at Kane Ranch, the center of the enterprise that grew out of his visit, has joined the National Register of Historic Places—the modest structure, built in 1877, "a fine example of 19th-century Mormon domestic architecture," according to the Register nomination.

In a remote landscape with little sign of human presence, the building stands remarkably intact, exemplifying a form of folk architecture known as the "hall-and-parlor" house. Two rooms wide and one deep, the type derived from a traditional British style typically made of wood. This one, however, is made of sandstone, its earth tones apparently favored by the Mormons, who seldom used white in either religious or domestic buildings.

Far left: The nearby Kaibab Plateau. Near left: Remnants of an old corral. Right: The headquarters building at Kane Ranch.

Though there was white limestone in a nearby canyon, the house was built with red sandstone from the Vermilion Cliffs 10 miles away. Young himself was said to have advocated the durability of such structures.

HE APPROVED OF THE PLATEAU'S GRASSLANDS TOO, AND ITS NEARBY SPRINGS, establishing the New Canaan Cooperative Stock Company, like similar enterprises jointly owned by the church and its members, benefitting both group and individual. Business endeavors, by stricture, stressed unity, modest consumption, equality, and group independence. The ranch was named for Thomas Leiper Kane, Young's friend and an ex-military officer.

The late 19th century brought anti-polygamy legislation and financial pressure from the federal government. The Edmunds-Tucker Act of 1877 ordered the Mormon Church to forfeit property not used strictly for religious practices. Children of polygamous marriages were disinherited.

The church kept the cattle operation by selling it to John Willard Young, Brigham's son. In the twilight of the Old West, he retooled the ranch as a place for well-heeled sportsmen to experience the thrill of an American safari, to see the landscape and its fast-disappearing way of life. In 1892, Buffalo Bill Cody, recruited as a guide, escorted a group of British dignitaries here. Some of the trim is believed to have been installed to enhance the headquarters building for the occasion. While the visitors were smitten with the scenery, they found the place too remote, and Young eventually sold out.

TODAY, MUCH OF THE REGION IS UNDER THE JURISDICTION OF PUBLIC AGENCIES. Ranchers graze their livestock under permit. The Kane property, and nearby Two Mile Ranch, occupy about 100 miles along the Grand Canyon's environmentally sensitive North Rim. In 2005, the Grand Canyon Trust and the Conservation Fund bought both ranches—nearly a million acres—to foster environmentally responsible practices while re-establishing the cattle operation using the headquarters building. The Trust has embarked on extensive conservation in partnership with Northern Arizona University and federal agencies, making use of what associate director Rick Moore calls "an aggressive volunteer program."

For more information, visit the National Register of Historic Places website, www.nps.gov/history/nr. Also go to the Grand Canyon Trust site at www.grandcanyontrust.org or the Conservation Fund site at www.conservationfund.org.

ALL PHOTOS GRAND CANYON TRUST

Save America's Treasures

PRESERVING THE NATION'S HERITAGE ONE GRANT AT A TIME BY MEGHAN HOGAN

When Francis Scott Key spent the rainy night of September 13, 1814, watching the British bombardment of Fort McHenry—a pivotal battle in the War of 1812—he had only one question in his mind. Which flag would fly in the morning? The Union Jack or the Stars and Stripes? We all know the answer—he joyfully proceeded to write the Star-Spangled Banner, which became our national anthem. That same flag, hand-stitched by Mary Pickersgill in 1813, will soon be seen once again in a new display at the Smithsonian's National Museum of American History. But in 1998, the flag wasn't telling a story of patriotism, it was telling a story of age. It had lost eight feet of fabric, and despite careful treatment by Smithsonian curators, dirt and light were slowly destroying the weakened wool and cotton. Its own weight was a stress as it hung in the museum. In short, it was falling apart. So began a national campaign called Save America's Treasures, with the flag one of the first and most recognized projects.

Left: The first known photo of the flag that flew over Fort McHenry during the War of 1812—inspiring Francis Scott Key's "Star-Spangled Banner"—taken in 1873 at the Boston Navy Yard. Conserved with help from a Save America's Treasures grant, it will be unveiled this November in a room designed to "evoke Dawn's early light." Above left to right: Philadelphia's historic Eastern State Penitentiary, the restored Majestic Showboat in Cincinnati, and Little Rock Central High School, the focus of the desegregation crisis in 1957, all grant recipients.

LEFT COURTESY OF THE AMERICAN ANTIQUARIAN SOCIETY, ABOVE LEFT TO RIGHT JACK BOUCHER/NPS/HABS, WALLY GOBETZ, LITTLE ROCK CENTRAL HIGH SCHOOL NATIONAL HISTORIC SITE

Perhaps one of the most important preservation programs ever, Save America's Treasures was created when First Lady Hillary Rodham Clinton established the White House Millennium Council to celebrate the start of a new century. The council focused on the theme "Honor the Past—Imagine the Future," and what better way to do that than preserve the nation's treasures? The idea quickly became the centerpiece, stretching from a two-year program into ten. Today, it is strong as ever with First Lady Laura Bush a staunch champion as honorary chair.

Since 1998, a multi-agency team—including the National Park Service, the President's Committee on the Arts and Humanities, the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum and Library Services—has selected the sites and artifacts to receive grant awards. The National Trust for Historic Preservation, the program's private sector partner, handles fundraising and promotion. Over a thousand projects, totaling more than $278 million, have been funded, giving their history a second chance at survival. The flag's unveiling this November will in many ways be a highlight of the accomplishments.

The program doesn't just help monuments and museums—it's one of the few initiatives that encompasses other expressions of cultural identity such as historic documents, collections, artifacts, and artistic works. According to a 2005 Institute of Museum and Library Services study, more than 4.8 billion objects—in historical societies, libraries, museums, scientific research collections, and archeological repositories—are crying out for help. Take the Alvin Ailey American Dance Theater Archives. Ailey worked for some of the world's top dance companies, like the Joffrey Ballet, before starting his own troupe in 1958. He created 79 ballets fusing jazz, modernism, and the heritage of African Americans. Today, the story of his company's birth resides in 8,500 photographs and more than 23,000 yellowed scrapbook pages of costume designs. Until 2006, the collections had grown brittle with age in one of the theater's storage closets. "In some instances, items were almost beyond salvage," says Christopher Zunner, the theater's director of public relations. But with the help of a $132,000 award, all went to the Library of Congress for conservation and digitizing. "Most dance companies just don't have the money to process or store thousands of pages," says Elizabeth Aldrich, the library's curator of dance. Similar recipients include the Merce Cunningham Dance Archives in New York and the Conservation of Dance Archives in Washington, DC. The Ansel Adams Collection—over 2,500 prints, 40,000 negatives, and much of the photographer's equipment and correspondence, housed at the University of Arizona's Center for Creative Photography—received $270,000 towards conserving images and constructing a storage facility.

THE PROGRAM DOESN'T JUST HELP MONUMENTS AND MUSEUMS—IT'S ONE OF THE FEW INITIATIVES THAT ENCOMPASSES OTHER EXPRESSIONS OF CULTURAL IDENTITY . . . ACCORDING TO A 2005 INSTITUTE OF MUSEUM AND LIBRARY SERVICES STUDY, MORE THAN 4.8 BILLION OBJECTS—IN HISTORICAL SOCIETIES, LIBRARIES, MUSEUMS, SCIENTIFIC RESEARCH COLLECTIONS, AND ARCHEOLOGICAL REPOSITORIES—ARE CRYING OUT FOR HELP.

"Save America's Treasures is really a showcase and repair shop for a very broad brush of our history," says Bobbie Greene McCarthy, the Trust's Save America's Treasures project director. It supports not just collections, but the places that host them. One such place is Biloxi, Mississippi's Ohr-O'Keefe Museum of Art. George Edgar Ohr, the self-named "Mad Potter of Biloxi," created ebulliently shaped vases alive with ruffles, odd openings, and unusual glazes, "no two alike," he said. Ohr, who crafted over 10,000 pieces from the late 1870s to the early 1900s—many, unfortunately, destroyed by a shop fire—was way ahead of his day, frustrated by a failure to find appreciation. He once buried a stash in the hopes of reaching a future audience, and today his work is highly prized, with the museum holding the largest public collection of what remains. A $425,000 grant went towards stabilizing the ceramics and constructing a vault in the museum's new Frank Gehry-designed home, being rebuilt after its destruction by Hurricane Katrina. The Cranbrook House in Bloomfield Hills,

Left: From the collection of the Alvin Ailey American Dance Theater, conserved at the Library of Congress thanks to Save America's Treasures. Right: George Ohr, the "Mad Potter of Biloxi," was frustrated that his exuberant offerings, like this one, often met with befuddlement; today, some see him as a harbinger of abstract expressionism. A grant helped stabilize a rare public collection at the Ohr-O'Keefe Museum of Art, which is being rebuilt after its destruction by Hurricane Katrina.

ABOVE COLLECTION OF THE OHR-O'KEEFE MUSEUM OF ART/GIFT OF DAVID WHITNEY IN HONOR OF FRANK AND BERTA GEHRY, LEFT ALVIN AILEY DANCE FOUNDATION, INC.

Michigan, and the Penland School of Crafts in Penland, North Carolina, are like institutions that have received funding.

Maybe even more endangered are the nation's houses of worship. Entirely dependent on congregant giving, changing demographics can kill a house of worship. Maintenance costs sometimes far exceed a congregation's budget. What's more, a house of worship is often a community backbone.That is the story behind the gray, stone-vaulted Gothic Revival structure standing at 1801 West Diamond Street in North Philadelphia. The Church of the Advocate, built between 1887 and 1897, had a founding goal of "free for all time," serving as a beacon of democracy when practices such as pew rent, or charging for the use of a pew, were common. More recent congregations added a procession of murals depicting the steps of the civil rights movement, a combination of art and architecture that is "much more conducive to worship than either one alone would have been," says sculptor and art historian Peter Rockwell. A $500,000 grant is addressing some of church's $2.5 million restoration needs. Dozens of other houses of worship have been grant recipients. A $550,000 award for the First Church of Christ, Scientist in Berkeley, California meant new roofs and earthquake proofing for the Bernard Maybeck masterwork. Eldridge Street Synagogue in New York City, the nation's first to be built by Eastern European Jews, was awarded $300,000 towards the restoration of its imposing façade.

What sites get chosen for the awards? Unfortunately, the nation isn't lacking when it comes to endangered sites and artifacts and program administrators aren't lacking in applications to choose from. Hundreds are sent in each year. But with only enough money from the NPS-administered Historic Preservation Fund to award a handful, the program has to prioritize. First in line are the neediest—those in dire straits. Recipients also have to be designated as either a national historic landmark or listed in the in the National Register of Historic Places as a site whose history had an impact on the entire country. A glance at Save America's Treasures projects shows every type imaginable. Some, such as Frank Lloyd Wright's Fallingwater in Pennsylvania or the Angel Island Immigration Station in California, are well-known tourist attractions, others such as the Monitor Barns in Vermont or the CCC/WWW Collection in New Mexico, not as much. "I look at them like a jigsaw puzzle," says Kimber Craine, director of program initiatives for the President's Committee on the Arts and the Humanities. "You might look at one of them and wonder how it fits into our national story, but without that one piece there would be a big hole in the understanding of our history and culture."

The names of noted architects fill the pages of the applications. Though the program does not emphasize architecture, sometimes a building's style is a story unto itself. The house built by Bauhaus founder Walter Gropius in Lincoln, Massachusetts, was intended to fit into its surroundings, created with traditional New England fieldstone and wood, but with modernist features such as spiral staircases and glass block. It had an air of simplicity most visitors had not seen before. "Don't you find it terribly exhausting to always live so

FIRST IN LINE ARE THE NEEDIEST—THOSE IN DIRE STRAITS. RECIPIENTS ALSO HAVE TO BE DESIGNATED AS EITHER A NATIONAL HISTORIC LANDMARK OR LISTED IN THE NATIONAL REGISTER OF HISTORIC PLACES AS A SITE WHOSE HISTORY HAD AN IMPACT ON THE ENTIRE COUNTRY.

Above: Bernard Maybeck's 1910 masterpiece, the First Church of Christ, Scientist in Berkeley, California. Left: Philadelphia's Church of the Advocate, shown here with a net to catch the crumbling ceiling, was a haven for the civil rights and women's rights movements, hosting the National Conference of Black Power in 1968 and becoming the first Episcopalian church to ordain women in 1974. Both structures, like many grant recipients, are national historic landmarks.

LEFT JOSEPH ELLIOTT/NPS/HABS, ABOVE ONLINE ARCHIVE OF CALIFORNIA

Right: One of the finest examples of Georgian architecture in the country, Drayton Hall, a 1738 plantation house in South Carolina. Below: The Walter Gropius house, built by the Bauhaus founder in 1937 after he came to teach at Harvard, was part of the first wave of modernism to crash into America. Bottom: Ludwig Mies van der Rohe's Farnsworth House, near Plano, Illinois. Built in 1951, the modernist sensation remains influential. Both Drayton Hall and the Farnsworth House are owned by the National Trust for Historic Preservation.

far ahead of your time?" one of them asked his wife. What surrounded the house was as important as the structure—mature trees planted before construction. When they outgrew his vision, Gropius replaced them. A $64,349 grant went towards landscaping the Japanese garden, apple orchard, and meadow so that tourists can see what he saw. Mies van der Rohe's Farnsworth House in Plano, Illinois, also received a grant. The recently designated national historic landmark was a startling break from the traditional. Van der Rohe embraced the wooded landscape along the river—the translucent glass erasing conventional boundaries between indoors and out—affecting an extraordinary "light" appearance by suspending the structure on steel piers. Rather than being imposed on the landscape, it seems suspended above it. The grant went toward exterior repairs and flood abatement.

All the Save America's Treasures projects tell a story, but Drayton Hall in Charleston, South Carolina, tells several. Since 1738, the Georgian-Palladian structure has been a rice plantation, a military command center, a strip mining site, and a vacation retreat. Yet its beauty is still alive in every room, from the lotus and squash blossom brackets in the stair hall to the frieze in the Great Hall, which also holds the house's rarest treasure—a decorative plaster ceiling hand-formed in the 18th century. By 1999, though, when the house received its $250,000 grant, the ceiling was in grave shape. Visitors could only get a limited view of the second floor—just one room and only while standing on a narrow Kevlar bridge. The fear was that people trudging across wood beams above the plaster ceiling might cause it to collapse. Engineers mapped the cracks with GIS technology, then injected a consolidant. The windows were repaired and the paint preserved, too. It was the most extensive, and dramatic, conservation since the house was purchased by the National Trust in 1974. "It is much more open to visitors now that they can tour the second floor," says Jessica Garrett, the site's director of development.

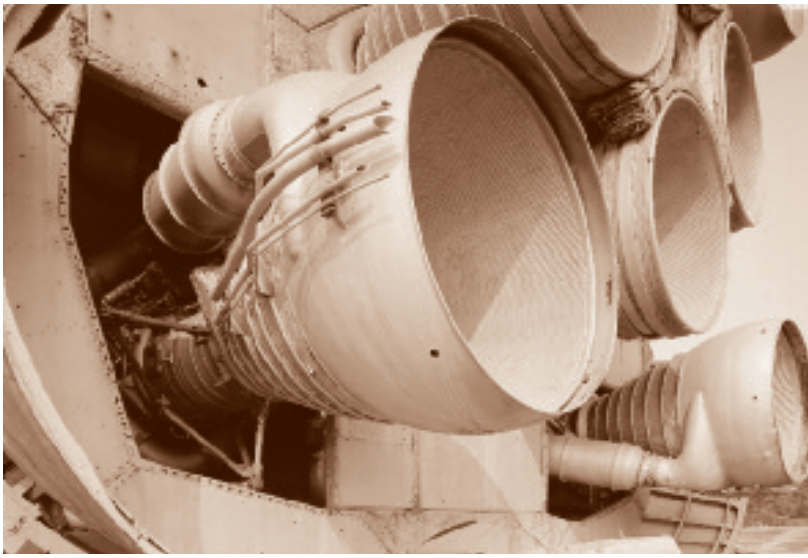
ABOVE LOUIS SCHWARTZ/NPS/HABS, TOP LEFT JACK BOUCHER/NPS/HABS, BOTTOM LEFT LANDMARKS PRESERVATION COUNCIL OF ILLINOIS

In a time when factories are closing left and right, some projects recall our technological legacy. Sloss Furnaces, in an industrial compound near downtown Birmingham, Alabama, helped earn the place the nickname "Magic City." The location showcased the spectacle of iron making to much of Birmingham: passing motorists, city residents, and the workers who lived nearby. According to one National Park Service historian, earlier generations even found the machines a source of entertainment, perfect for "Sunday afternoon 'furnace party' picnics." As site curator Karen Utz points out, it is one of only a few industrial sites preserved as a national historic landmark. "We largely tear them down and use them for scrap," she says of America's tendency to destroy old machinery. "Some don't consider these sites to be pretty. But I think they are."

The operation shut down in the early 1970s. Since then, rain and humidity have taken their toll on the rusted magnificence of the region's oldest remaining blast furnaces. With the help of a Save America's Treasures grant for $207,000, the national historic landmark was able to repair the foundation of Number One Furnace, replace its deteriorated beams, and apply a protective coating to shield the metal exterior against further damage. Similar projects include Cambria Ironworks in Johnstown, Pennsylvania, and Tannehill/Brierfield Ironworks in McCalla, Alabama.

A grant for the 363-foot-tall Saturn V Rocket, one of the three that enthralled our space-obsessed nation in the 1960s, is a sign that many modern artifacts need help too. Some of the strongest engines ever known—producing up to nine million pounds of thrust—couldn't do anything about the weather. After decades of deteriorating under the hot Alabama sun, the rocket was moved inside for restoration, thanks to a $700,000 grant. The funds also went towards a $21.2 million exhibit hall for displaying the behemoth, at the new Davidson Center for Space Exploration in Huntsville, Alabama. The glass-walled side of the structure, facing Interstate 565, gives even passing motorists a view.

Left: Sloss Furnaces, once a motor of the industrial South's economy, produced pig iron for nearly 100 years. Below: Engines of the Saturn V rocket, which carried the first mission to the moon and effectively ended the space race. Both were grant recipients.



The magic of the grant program isn't just the award itself, but what it inspires. The maximum an awardee can receive is only $700,000, a cap instituted in 2006. But for every dollar a project is granted, the recipient has to match it one to one—a mandate that often incites a flurry of fundraising and heightened public awareness. It also brings something that public sites usually have a very hard time getting: corporate interest. Many companies, because they can't have their name on a building or put a sign out front, are not interested in donating to government-owned properties. So Save America's Treasures supplies that public exposure. Multimillion corporations such as the Polo Ralph Lauren Foundation and Alcoa, Inc. have donated to the program. HGTV, in a partnership "Restore America" campaign with the National Trust, gave $2 million to 24 sites. But, as Craine points out, the program couldn't work without the support it's received from everyday Americans and businesses. "There are more examples like the citizen crusade to save the Tenth Street Bridge in Great Falls, Montana, which involved hundreds of grassroots donations and the efforts of thousands of volunteers," he says.

THE MAGIC OF THE GRANT PROGRAM ISN'T JUST THE AWARD ITSELF, BUT WHAT IT INSPIRES. THE MAXIMUM AN AWARDEE CAN RECEIVE IS ONLY $700,000, A CAP INSTITUTED IN 2006.
BUT FOR EVERY DOLLAR A PROJECT IS GRANTED, THE RECIPIENT HAS TO MATCH IT ONE TO ONE—A MANDATE THAT OFTEN INCITES A FLURRY OF FUNDRAISING AND HEIGHTENED PUBLIC AWARENESS.

LEFT JACK BOUCHER/NPS/HABS, RIGHT JET LOWE/NPS/HAER

Among the oldest sites to receive grants, the jewels of the Southwest are a testament to time. The prehistoric cliff dwellings in Colorado's Mesa Verde National Park are a maze of rooms, kivas, and balconies carved out of the sandstone cliffs by Pueblo Indians in the 13th century. Extensive conservation is needed to keep the weather-beaten treasures from crumbling. A $1.5 million grant, one of the program's largest, served as the foundation for a $10 million preservation project. A $400,000 award went to Acoma Pueblo, the longest continuously occupied Indian community in America, for restoring its circa 1640 San Esteban del Rey Mission, with its colorful Acoma paintings of parrots, corn, and rainbows. With its dark history of Spanish invasion, it is one of the community's most significant, yet deteriorating, structures. Another Spanish mission to make the list is the moisture-damaged Mission Concepción, one of several within San Antonio Missions National Historical Park in Texas.

BELOW WILLIAM CURRENT, NEAR RIGHT ARTHUR W. STEWART/NPS/HABS, FAR RIGHT BUDDY MAYS/CORBIS

Far left: Mission Concepción in San Antonio Missions National Historical Park, Texas. Built in 1760, this grant recipient is the oldest unreconstructed Spanish Colonial church in the United States. **Near left:** Indian girl at Acoma Pueblo, circa 1970, one of the oldest continuously inhabited towns in the country, also preserved with the help of a grant. **Below:** Colorado's Mesa Verde National Park, which received one of the largest awards.

LEFT JACK BOUCHER/NPS/HABS, NEAR RIGHT RONALD PARTRIDGE/NPS/HABS, FAR RIGHT ROBERT LYON/NPS/HABS

Everyday buildings make our landscapes what they are, too. The dusty desert ghost towns of the Bodie Historic Mining District in Bridgeport, California, and Virginia City, Montana—some of the last vestiges of the Old West—are where gold diggers once rushed to find their fortune. Not many found that pot of gold, but they had a good time trying. "There was nothing visible to remind a person in the slightest degree that it was Sunday. Every store, saloon, and dancing hall was in full blast," wrote one resident shortly after arriving in Virginia City. Most mining towns struggled to survive, but Virginia City was an exception, its citizens investing $35,000 in a new courthouse. Today, with a population of 150, the town is still alive, and so is the two-story structure, the oldest in Montana still used as a house of law. But by 2004 it had old clothing stuffed in the windows to keep the elements out. A grant went towards resealing the exterior, restoring woodwork, and updating wiring.

One of the most influential buildings in America's vernacular past is Eastern State Penitentiary in Philadelphia, a relic of the nation's earliest prison design. Architect John Haviland created a radial floorplan with a circular center, arms protruding from it as cellblocks. The Rotunda, as it was known, was a key feature, serving as the surveillance hub. Over 300 prisons copied the design. Abandoned from 1971 to 1994, the building now stands largely in ruins, a state that suits the experience of the property, says its owner, a nonprofit that turned it into a museum. But stabilizing the Rotunda and the cellblock links was a necessity to fend off further water damage. "Entire sections of plaster were coming down," says Sean Kelley, the nonprofit's program director. "We're talking hardhats." A $500,000 grant was used to replace and repair damaged roofing, keeping the area, integral to interpretation, open. "It's impossible to bring in visitors without going through the hub," Kelley says. Major projects like this one give the public a closer look at what goes into saving our treasures. Craine recalls the conservation of Thomas Sully's "The Passage of the Delaware," an immense 19th-century painting at the Museum of Fine Arts in Boston. "It became both a public event and a teaching tool," Craine says. That is arguably the biggest success any project can have—that the public will get it.

With 10 years of preservation success, thanks to Save America's Treasures, what will the next 10 bring? Many preservationists hope to see the program set in stone. Intended initially for the millennial celebration, Save America's Treasures has continued entirely on the goodwill of Congress, along with full support from the current administration. Waiting in the wings is the Preserve America and Save America's Treasures Act, introduced last year and currently slated for a vote by the Senate. The legislation would finally give the program formal authorization, at least until 2013. The future also depends on the interests of the next administration. The challenge, according to McCarthy, is catching an administration's eye right off the bat. "We want Save America's Treasures on the dance card before it fills up," she says, adding that it's a program most people are eager to get behind. "It's helped pump millions into an area that was starving."

WITH 10 YEARS OF PRESERVATION SUCCESS, THANKS TO SAVE AMERICA'S TREASURES, WHAT WILL THE NEXT 10 BRING? MANY PRESERVATIONISTS HOPE TO SEE THE PROGRAM SET IN STONE.

Left: Philadelphia's Eastern State Penitentiary. Above left: Bodie Historic Mining District. Above right: Virginia City, Montana.

For general information about Save America's Treasures, contact Kimber Craine at the President's Committee on the Arts and the Humanities at (202) 682-5661. For a program overview and a list of awarded projects, please visit the National Park Service Save America's Treasures site at www.nps.gov/history/hps/treasures/.

ACCESS TO PARADISE

BUILDING GLACIER NATIONAL PARK'S

ALL PHOTOS MARTIN STUPICH/NPS/HAER EXCEPT AS NOTED

IN MANY WAYS, IT WAS TYPICAL OF ITS AGE, THE BOLD sort of thing that was common in an era of brashness, the kind of epic and dangerous undertaking that seemed a part of our national character. Going-to-the-Sun Road, which traverses Montana's Glacier National Park, goes through some of the most spectacular scenery in North America. Negotiating sheer cliff faces and dizzying heights as it crosses the Continental Divide, it is one of the most remarkable engineering and construction feats in the National Park System. Built between 1921 and 1932, it has been declared both a civil engineering landmark and a national historic landmark, but its winding 50-mile course through a landscape shaped by glaciers also defines a seminal moment in America's relationship with its most treasured places. **BY JOE FLANAGAN**

Right: Though Lake McDonald, like the park itself, was sculpted by glaciers, many of the views were created by engineers and landscape architects.

I S E

GOING-TO-THE-SUN ROAD

GEORGE GRANT/NPS HARPERS FERRY COLLECTION

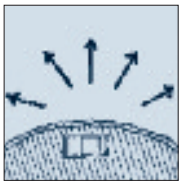
GOING-TO-THE-SUN ROAD WAS NOT JUST A WAY TO CONVEY PEOPLE INTO Glacier's inaccessible interior, it was an explicit effort to put the landscape on display. The road is not, as one might surmise, an engineer's practical solution to getting from point A to point B. It was built in deference to nature, cut, chiseled, and blasted into the mountains and through the valleys. While it was a monumental feat of logistics and construction, an often death-defying exercise in engineering heroics, the road is, in essence, a celebration of one of the crown jewels of America's natural legacy.

The "landmark in the sky" was officially opened in a midsummer ceremony 75 years ago. Since then, countless visitors have followed its meandering course through breathtaking vistas to the crest of the Continental Divide. "The Sun Road continues to serve as a national model for context-sensitive road design and construction," says a National Park Service press release announcing the 75th anniversary. In 1910, when the project was conceived, the national parks were in their infancy, grappling with how to make themselves accessible, just beginning their sometimes paradoxical mission of showcasing the natural beauty while preserving it for posterity. To figure out how to run a road east to west across the width of Glacier, the National Park Service—established in 1916—collaborated with the Bureau of Public Roads (now the Federal Highway Administration), a partnership that continues today. The agencies paired their strengths, engineering and preservation, formalized today as the Park Roads and Parkways Program. "Glacier became a laboratory for exploring the preservation

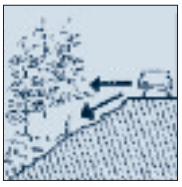
Above: The East Side Tunnel, bored through rock, with its portals framing the distant peaks. The ranger in this photo, taken the year the road was done, stands next to a parapet intended to blend into the landscape. Right: The same view decades later, taken by HAER, with the interior finished and the road paved, a process not completed until 1952. The context-sensitive design was visionary, says NPS historian Linda McClelland. "Going-to-the-Sun Road was the proving ground where ideas were worked out on a grand scale, for the first time, with spectacular results."

GRADE CHANGE

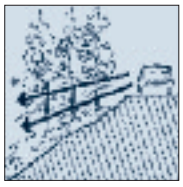
AXIAL VIEW



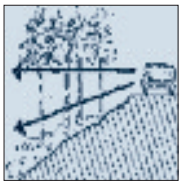
PANORAMA



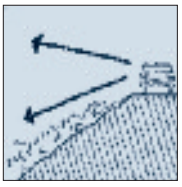
INTERIOR VIEW



FILTERED VIEW



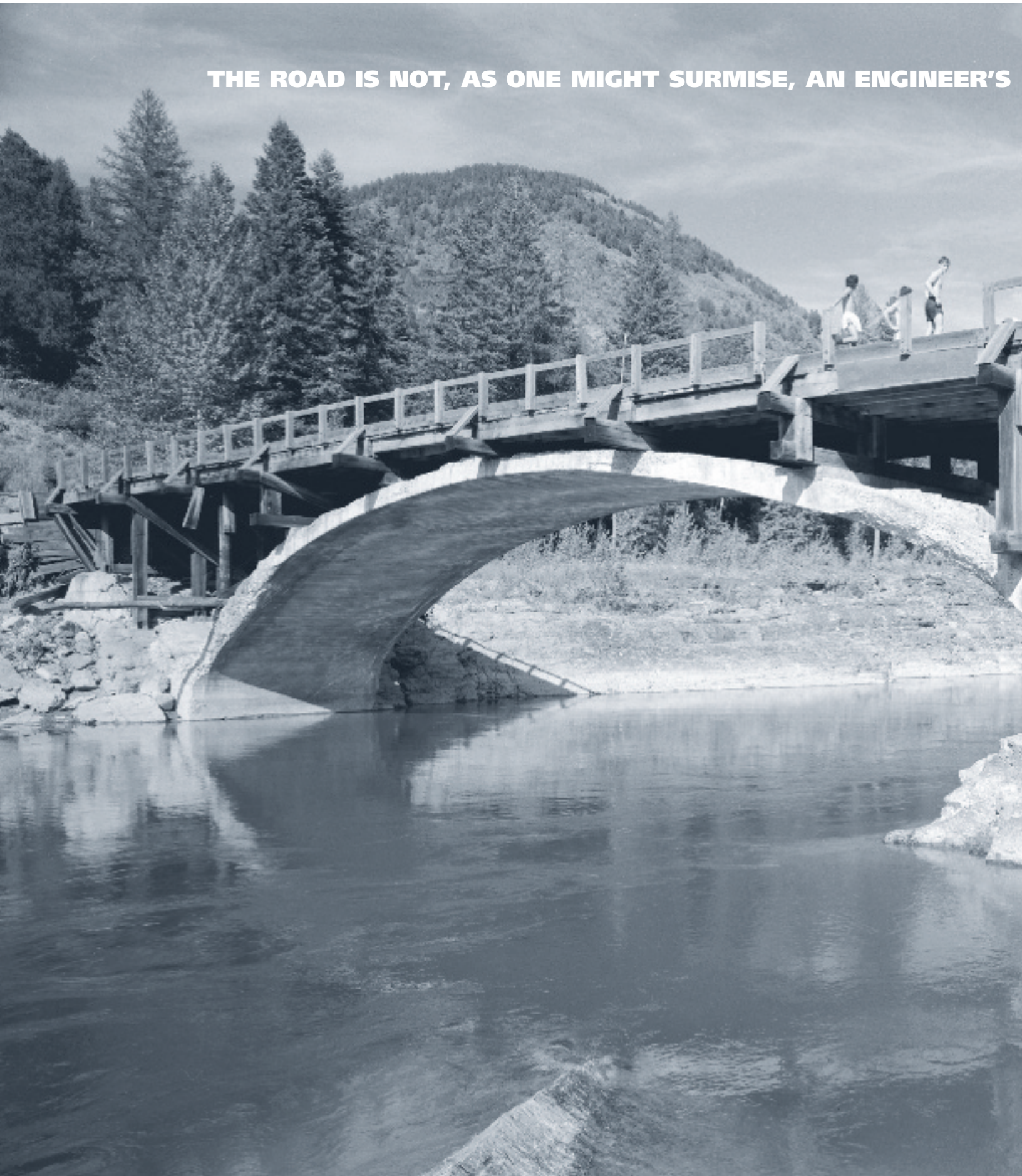
FRENCH CUT



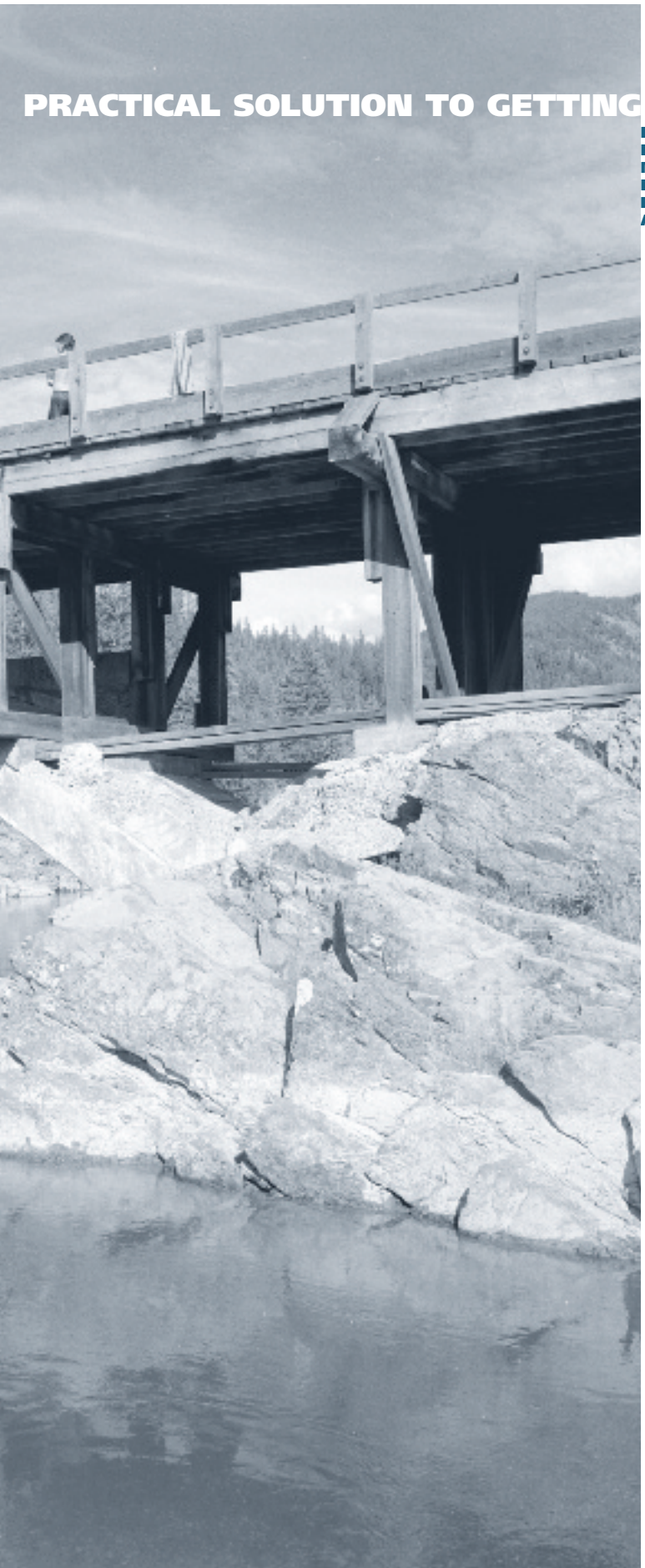
CANOPY CUT

VISTAS BY DESIGN

Many views in the national parks appear to be shaped by nature, when in fact they are carefully choreographed. Glacier offers a tour-de-force of the technique, with memorable motoring the goal of both the original planners and today's road managers, who follow a set of vista management guidelines. Grade changes enhance the drama of breathtaking scenery; where the road hugs the cliffs, sharp dropoffs and a narrow width combine to heighten the feeling of exposure. Long, straight stretches give drivers axial views with ample time to take in the landscape and focus on major features such as Jackson Glacier and the Garden Wall. Panoramas are created by pullouts, where visitors take in an expansive sweep. An interior view of a forest is encouraged by selective cutting of lower limbs by the roadside. A filtered view of background landscapes is achieved by a similar technique. The French cut creates a narrow window that frames selected features, while the canopy cut opens the vista entirely. As experienced by the motorist, Glacier becomes a cinematic unfolding of lakes, mountains, cliffs, and streams, punctuated by changing views of vegetation and subtle variations in road alignment and grade.



THE ROAD IS NOT, AS ONE MIGHT SURMISE, AN ENGINEER'S



PRACTICAL SOLUTION TO GETTING FROM POINT A TO POINT B.

IT WAS BUILT IN DEFERENCE TO NATURE, CUT, CHISELED, AND BLASTED INTO THE MOUNTAINS AND THROUGH THE VALLEYS. WHILE IT WAS A MONUMENTAL FEAT OF LOGISTICS AND CONSTRUCTION, AN OFTEN DEATH-DEFYING EXERCISE IN ENGINEERING HEROICS, THE ROAD IS, IN ESSENCE, A CELEBRATION OF ONE OF THE CROWN JEWELS OF AMERICA'S NATURAL LEGACY.

of scenery and developing design standards for roads that seemingly lie lightly on the land," says Linda McClelland, a National Park Service historian and author of *Building the National Parks*.

Coincident with the anniversary, the road is undergoing a rehabilitation, which a former FHWA engineer compared to the restoration of the Statue of Liberty. Erosion and traffic are compromising the roadbed. Stone guardrails are crumbling, in some cases sheared away by rockslides and avalanches. Tunnels and arches are deteriorating. In 2002, the project was slated to take seven to eight years at a cost of $150-170 million, remarkable not only for its scope, but for its attention to detail. The NPS Historic American Engineering Record recorded the road during two visits, and Glacier is the focus of an NPS Teaching with Historic Places lesson plan, which places the park's far-sighted stewardship in the context of the astounding natural history.

ENGINEERING FINESSE

One of the West's great engines of change reached northern Montana in 1891. That year, the Great Northern Railway completed its track

around the south end of what would become the park. This brought a sharp rise in tourism and settlement. Two years later, the line was completed all the way to the Pacific, putting Glacier on a transcontinental route. The wonders of its interior must have beckoned Victorian travelers, who could see the peaks and imagine the world within. The terrain restricted access largely to the outskirts and the lakeshores. Arriving by train, visitors took a buckboard or stagecoach over rough roads to one of the few shoreline hotels. Motor launches took them deeper into the interior. The intrepid could hike in, or take a horseback tour.

Congress designated Glacier a national park in 1910. It was the dawn of the automobile, an unprecedented new way to see the land. The parks were a big attraction. Cars and tour buses replaced the wagons and stagecoaches, but Glacier's interior was still largely out of reach. Engineers and landscape architects from the National Park Service and the Bureau of Public Roads began to ponder a road.

Left: Belton Bridge on the Flathead River, from 1920 to 1938 the western entrance to the park. Above: Modern construction equipment did extreme duty during the road-building, but often workers had to depend on old technology like horse-drawn graders.

ABOVE GLACIER NATIONAL PARK

A route was proposed in 1918. From the park's western entrance, it would follow the relatively flat terrain along Lake McDonald, skirt the base of the mountains, and then veer into Logan Creek Valley, where the natural path between the peaks narrows and begins a steep ascent. The plan, developed by National Park Service engineer George Goodwin, was straightforward and economical. It aimed to take Logan Pass, at the top of the Continental Divide, in a frontal assault, with eight percent grades and numerous sharp turns and switchbacks. It was an impressive display of engineering, but some questioned the aesthetics. Would the road ruin the valley's beauty? Thomas Vint, a National Park Service landscape architect, said it would "look like miners had been in there." In addition, much of the route, along north-facing slopes, would be buried in snow far into the summer months.

GLACIER NATIONAL PARK

Left: An open-top bus makes its way around the Loop, circa 1930s. Right: Underpass for a horse trail, one of about 17 notable concrete and masonry structures along the Going-to-the-Sun Road. By the time the road was completed, the automobile was dominant and trips on horseback declined.

Vint proposed an alternative, a defining chapter not only in park road construction but in the larger story of how we shape and experience the places we have saved for posterity. Rather than heading straight up the mountains, the route would actually head away from the Continental Divide, using the gently rising terrain to gain height, then make a hairpin turn of nearly 180 degrees. From there, it headed back toward the Rockies, only now at a considerable height. The road would stay out of Logan Creek Valley by running high alongside the nearly vertical mountain face known as the Garden Wall.

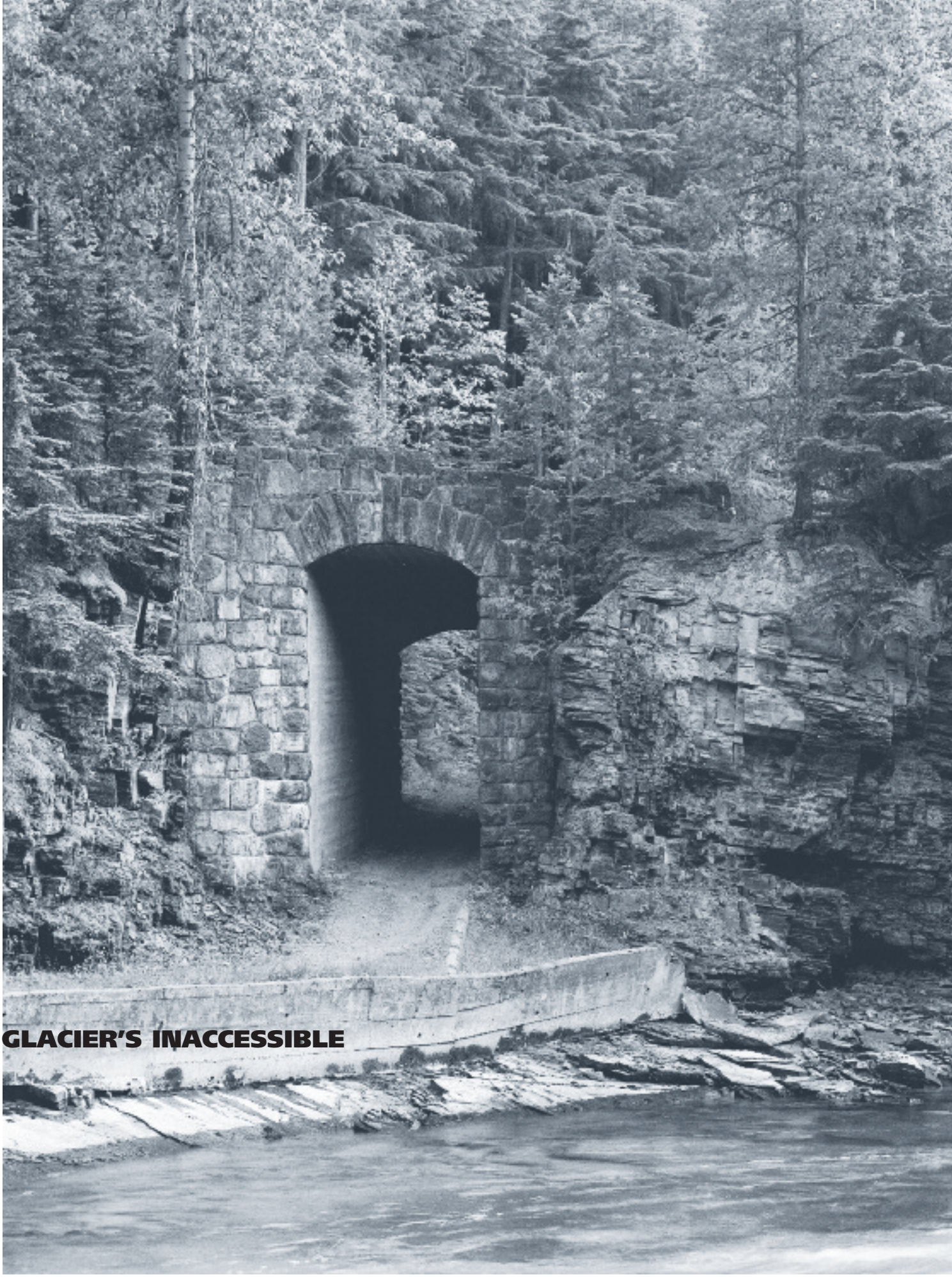
The proposal, far more costly and difficult than Goodwin's, was visionary. A shelf chiseled into the Garden Wall would not only carry the road at a comfortable, steady grade, but offer amazing views of the valley below. The National Park Service chose Vint's plan. "It was a calculated risk, and changed—for the better—how the agency built roads for the next two decades," says Ethan Carr, associate professor at the University of Virginia's school of architecture and author of *Wilderness by Design: Landscape Architecture and the National Park Service*. It was a critical early test for the fledgling National Park Service, Carr says, one it passed with high marks.

Congress approved $100,000 annually through the early 1920s. Frank A. Kittredge, an engineer with the Bureau of Public Roads, led a survey team into the alpine region to map out 21 miles of the most difficult terrain. The crew rushed ahead of the fast-approaching winter, with daily climbs of several thousand feet, at times suspended over chasms by ropes to get measurements. It was dangerous and exhausting. Over three months, Kittredge's crew had a 300 percent attrition rate. His dedication did not go unnoticed by Stephen T. Mather, the first director of the National Park Service, who decided to form a partnership with the roads bureau. As construction crews worked their way toward each other from either end of the park, Congress increased funding by $1 million in 1924.

ACROSS THE DIVIDE

Driving along the edge of Lake McDonald, one imagines how the first tourists found Glacier: silent, exotic, a secret alpine oasis deep in the wilderness. The stout trunks of a 500-year-old cedar forest drift by, its interior in perpetual twilight. "To many people, Going-to-the-Sun Road is the iconic experience of Glacier," says Amy Vanderbilt, the project's communications and outreach manager. She talks about what has made the park an international destination and World Heritage Site. Five different life zones converge here, grasslands, aspen parklands, montane forest, subalpine, and alpine tundra. Three major rivers have their headwaters here, too. Says Superintendent Chas Cartwright, "The upper McDonald Valley has remained a haven for grizzly bears and the elusive wolverine," a direct result of the road's context-sensitive design. "The Loop," where the abrupt change in direction takes place, resembles a traffic circle. Knowing cars would have to slow down, roads designers turned the Loop into a viewing experience, with parking, a terrace,

GOING-TO-THE-SUN ROAD WAS NOT JUST A WAY TO CONVEY PEOPLE INTERIOR, IT WAS AN EXPLICIT EFFORT TO PUT THE LANDSCAPE ON DISPLAY.



INTO GLACIER'S INACCESSIBLE

THE RETAINING WALLS PRESENTED SOME OF THE MOST DIFFICULT

and cottonwoods, Douglas fir, aspen, and spruce to shelter the road from the winds. The mountainside here is steep, a preview of what will come later at the Garden Wall. Like much of the road beyond this point, the Loop was blasted out of the rock. But it was also shored up from below by a dry-laid retaining wall. Rounding the Loop, the climb along the Garden Wall to the Continental Divide begins.

When workers confronted the 12-mile stretch through the sub-alpine zone near the Rockies' crest, they did have steam shovels and dump trucks, but much was done with old technology. Horses pulled graders, with workers and materials suspended over the precipice with a wooden-pole contraption resembling a teepee. The retaining walls presented some of the most difficult construction challenges. In places, it is a 3,000-foot fall to the bottom. On one side, there is sheer rock, some of it weeping with glacial runoff. On the other side, thin air.

Designers specified native rock for walls and guardrails—low, rustic, and minimal. "Simple in line, and retiring," Vint wrote.

While excavating, crews were prohibited from pushing material off the side in order to preserve the vegetation below. Fill was salvaged for shoring, with suitable rocks sorted out for guard rails and retaining walls. The native stone—red and green argillites and buckskin limestone—has the effect of making the road disappear from a distance. From Logan Pass, the only way one knows there is a road is the steady stream of cars creeping like dots on the mountainside.

On a hot August day, a long caravan of autos climbs along the Garden Wall. Engineers and tradesmen are at work on the road, the traffic stopped in one lane. Trucks line the narrow passageway, along with

CONSTRUCTION CHALLENGES. IN PLACES, IT IS A 3,000-FOOT FALL TO THE BOTTOM. ON ONE SIDE, THERE IS SHEER ROCK, SOME OF IT WEEPING WITH GLACIAL RUNOFF. ON THE OTHER SIDE, THIN AIR.

Left: Bored laterally through the rock, this view from inside the West Side Tunnel offers drivers a chance to pull over and look out across the mountains, with Heaven's Peak in the distance. Above: A ranger with one foot on the parapet in 1932.

ABOVE GEORGE GRANT/NPS HARPERS FERRY COLLECTION

piles of stone, generators, and banks of lights—the work goes on at night. Two men squat with hammers and brick chisels, shaping stone, the clank-clank-clank conjuring a a similar scene 80 years ago.

At the Logan Pass visitor center, tourists park, go to breathtaking overlooks, and follow trails into alpine meadows. There is a thrill at knowing one is standing on the very spine of the Continental Divide.

Winters are severe here, with most of the road closed from October to June and sometimes longer, covered by up to 90-feet drifts in places. While the elements undermine the road, intense use during the short tourist season—some 3,500 vehicles every day—takes its toll, too.

RESTORING A 50-MILE LANDMARK

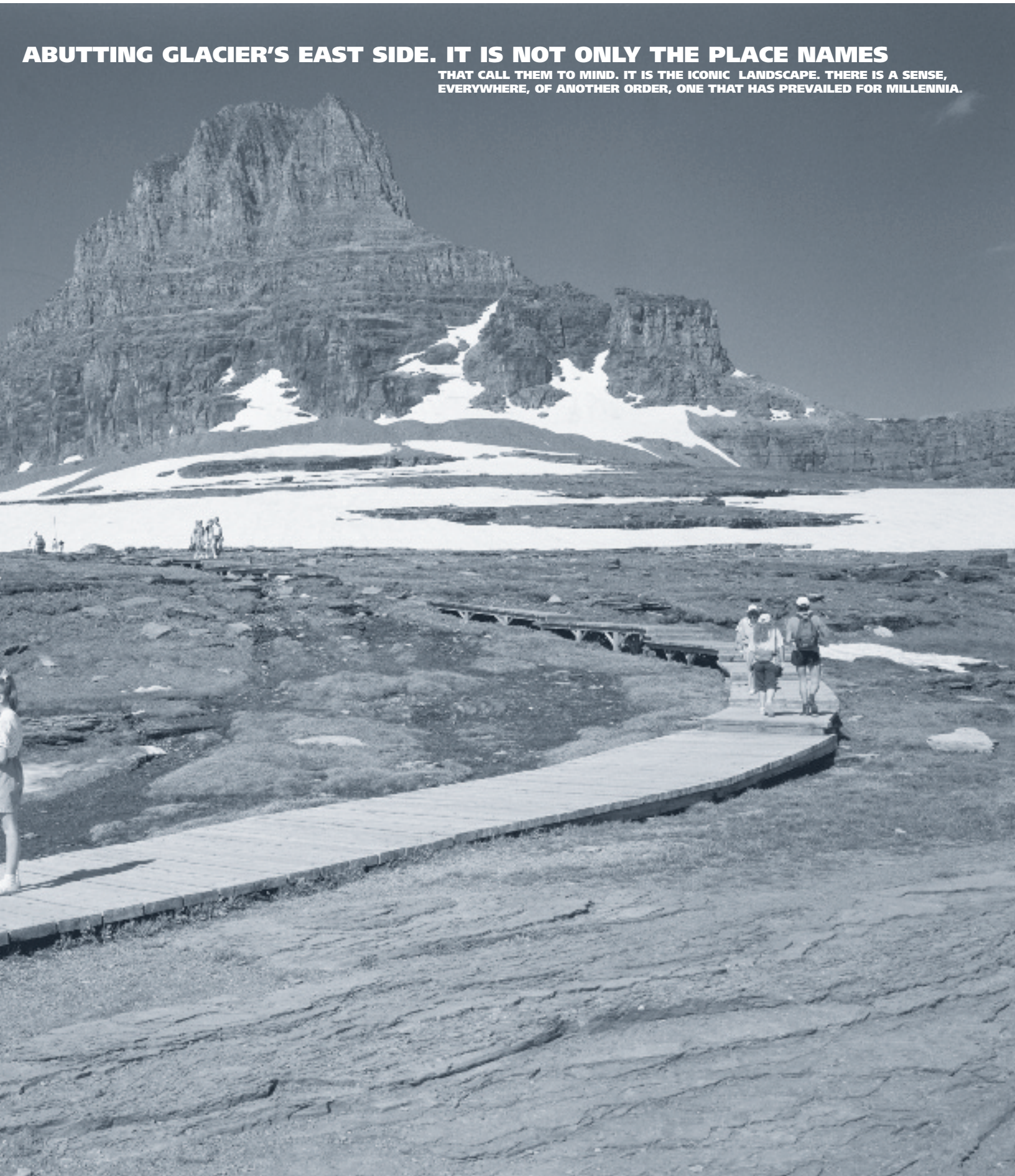
When the rehabilitation was being planned, the National Park Service supported a congressionally authorized citizen advisory committee. Closing the road completely may have bankrupted some of the small, family-owned local businesses dependent on tourism. This was one of the factors behind keeping the road open during the work.

How much will the project cost? Congress appropriated $50 million, plus funds from the Park Roads and Parkways Program. But the troubled economy, and rising fuel prices, have doubled the cost. Parts of the road are done, but workers are up against short seasons and extreme geography. "How can we be most cost-effective with the dollars we have?" says Vanderbilt. "We don't have the answer as we speak, but we're prioritizing all the work that remains." Though some of the native stone is reused, much has fallen thousands of feet, never to be recovered. This means finding quarries with the same material, which has to be tumbled to get the original look.

Above: Blackfeet camped at Logan Pass, on top of the Continental Divide, for the road's dedication in July 1933. Right: Visitors follow the boardwalk to the snowfields around Clements Mountain near the Logan Pass visitor center.

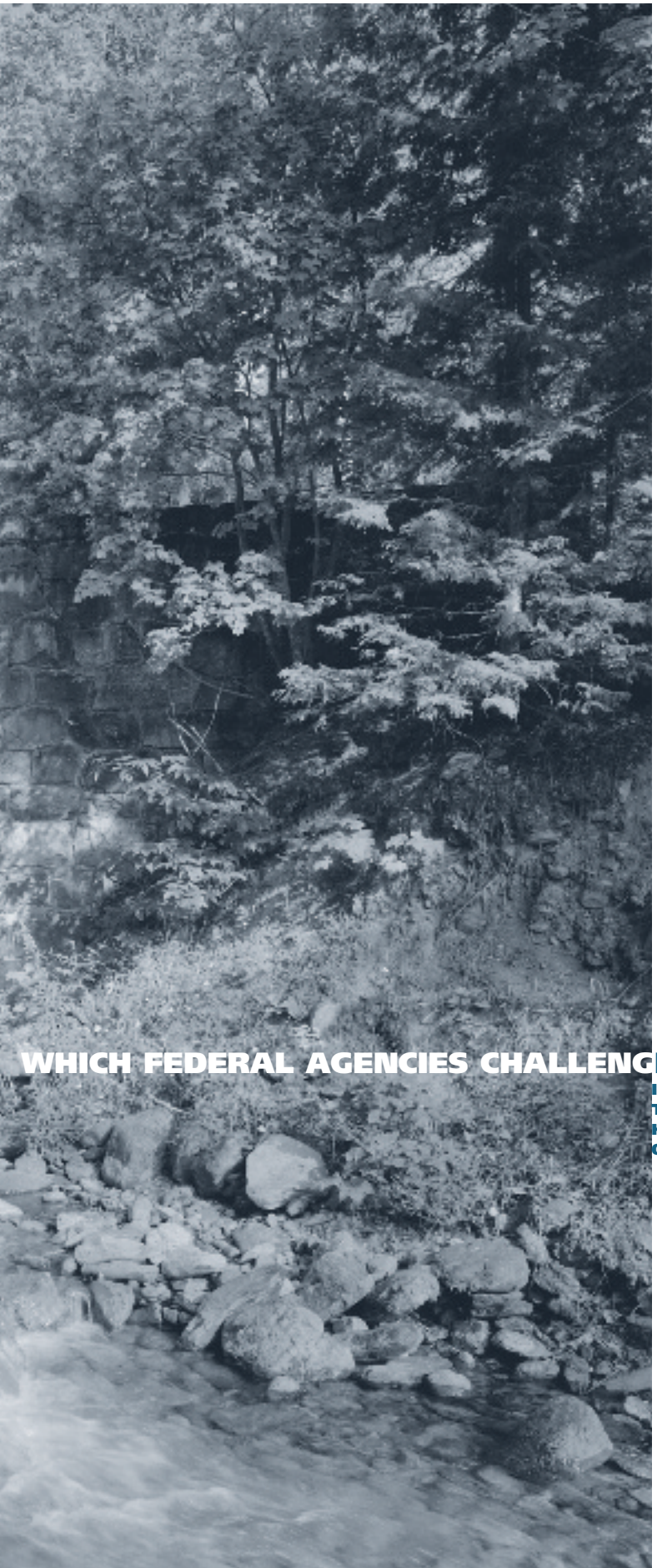
ABOVE GEORGE GRANT/NPS HARPERS FERRY COLLECTION

THE BLACKFEET ARE AN ENDURING PRESENCE HERE, THEIR TRIBAL LANDS



ABUTTING GLACIER'S EAST SIDE. IT IS NOT ONLY THE PLACE NAMES THAT CALL THEM TO MIND. IT IS THE ICONIC LANDSCAPE. THERE IS A SENSE, EVERYWHERE, OF ANOTHER ORDER, ONE THAT HAS PREVAILED FOR MILLENNIA.

CARR SAYS THE ROAD REPRESENTS “A MOMENT OF TRUTH” IN



WHICH FEDERAL AGENCIES CHALLENGED ACCEPTED ENGINEERING AND DESIGN IDEAS AND WERE GIVEN THE FUNDS TO CARRY OUT THEIR VISION. THAT MOMENT MAY NOT COME AGAIN. "FOR MANY PARKS TODAY," HE SAYS, "THE REALITY IS DECLINING BUDGETS AND INCREASING OPERATING COSTS."

A TIMELESS IDEA

With the National Park Service approaching its 100th birthday, Going-to-the-Sun Road stands as a milestone. Carr says the road represents "a moment of truth" in which federal agencies challenged accepted engineering and design ideas and were given the funds to carry out their vision. That moment may not come again. "For many parks today," he says, "the reality is declining budgets and increasing operating costs." With that, he adds, come "profound" threats ranging from heavy visitation, to encroaching development, to environmental degradation. "It's fair to ask what the critical decisions will be," he says.

Descending the eastern slope of the Rockies, there is a change in the landscape. The mountains are stark and bare. Trees are stunted by the powerful winds. Cottonwoods line the rivers amidst rolling, grassy hills. Off in the distance is a bare, brown peak the Blackfeet know as Napi Point, where young men go for vision quests. The Blackfeet are an enduring presence here, their tribal lands abutting Glacier's east side. It is not only the place names that call them to mind. It is the iconic landscape. There is a sense, everywhere, of another order, one that has prevailed for millennia. That, too, is preserved at Glacier.

Left and below: The numerous culverts and underpasses, made of native stone, were designed to naturally retire into the landscape, the approach a new way of treating lands set aside for posterity.

In early 20th century America, when technology and enterprise stood astride a subjugated continent, there were places we could not bring ourselves to tame. Going-to-the-Sun Road was an expression of this new awareness. Its builders conquered the challenge of the Rockies, but in their triumph over nature, they wrote an ode to it as well.

For more information, contact Amy Vanderbilt, Glacier National Park, amy_vanderbilt@nps.gov. Also visit Glacier's website at www.nps.gov/glac/index.htm.

ARTI

FACT STATE OF MYSTERY

DRAWN BY FERTILE SOIL AND ABUNDANT RIVER VALLEYS, the first European settlers of what is now Ohio marveled at the mysterious earthworks they found. Ranging from mounds to sculpted shapes, the monumental architecture was the work of advanced Native American societies that predated the newcomers by over a thousand years. **OHIO'S EXTENSIVE MOUND SITES** (such as those at Hopewell Culture National Historical Park, shown above) are featured in "Visit Archeology," the newest entry in the series produced by the National Park Service Archeology Program. The state's rich history is depicted through an array of sites and museums, all of which can be visited online, including Serpent Mound, the Cleveland Museum of Natural History, and the Youngstown Historical Center of Industry and Labor. **OHIO'S NATIVE HERITAGE** is abundant in the offerings, but one can also learn how the pioneers experienced what was once the nation's northwest frontier and how, much later, the steel industry transformed lives and landscape. **FOR THE TRAVELER,** most attractions are easily accessible off the I-70 corridor. Because of its location on the Great Lakes, Ohio was a place of convergence, long important to the continent's commerce and culture. A timeline in the feature begins with the paleoindian period 14,000 years ago and ends with the late prehistoric era, around the time of first European contact. Each section describes how people used the land, informed by archeological research. **FOR A WIDER LOOK AT ARCHEOLOGY** around the country, click on the national map for a state-by-state list of archeological parks, sites, museums, research projects, and Discover Our Shared Heritage travel itineraries. Go to the site at www.nps.gov/archeology/visit/ohio/index.htm. For more information, contact Barbara Little, barbara_little@nps.gov.

The National Park Service preserves unimpaired the natural and cultural resources and values of the National Park System for the enjoyment, education, and inspiration of this and future generations. The Park Service cooperates with partners to extend the benefits of natural and cultural resource conservation and outdoor recreation throughout this country and the world.

Common Ground: Preserving Our Nation's Heritage fall 2008 / volume 13, number 3
Published by the National Park Service for the Heritage Community
Formerly Common Ground: Archeology and Ethnography in the Public Interest

Produced under a cooperative agreement with the National Conference of State Historic Preservation Officers. Statements of fact and views should not be interpreted as an opinion or an endorsement by the editors or the National Park Service. Mention of trade names or commercial products does not constitute endorsement by the U.S. Government.

Common Ground is published quarterly. To read online, subscribe, or update your subscription, visit www.nps.gov/history/CommonGround. To contact the editorial staff, write to Editor, Common Ground, 1849 C Street NW (2286), Washington, DC 20240, or call (202) 354-2277, fax (202) 371-5102, or email NPS_CommonGround@nps.gov.

Also from the National Park Service—

CRM: THE JOURNAL OF HERITAGE STEWARDSHIP
Peer-reviewed biannual periodical with articles, research reports, book reviews, and more. To subscribe or read online, go to www.nps.gov/history/CRMJournal.

HERITAGE NEWS
Monthly e-newsletter with information on grants, laws, policies, and activities of interest to the heritage community. Go to www.nps.gov/history/HeritageNews to subscribe or read online.

PUBLISHER
Sue Waldron

EDITOR AND DESIGNER
David Andrews

ASSOCIATE EDITOR
Joseph Flanagan

ASSISTANT EDITOR
Meghan Hogan

WEBSITE COORDINATOR
James Laray

ISSN 1087-9889

HOPEWELL CULTURE NATIONAL HISTORICAL PARK

National Park Service
U.S. Department of the Interior
1849 C Street NW (2286)
Washington, DC 20240-0001

First Class
Postage and Fees Paid
USDOI-NPS Permit No. G-83

A 1930S-ERA PICNIC AT MONTANA'S GLACIER NATIONAL PARK. GLACIER NATIONAL PARK